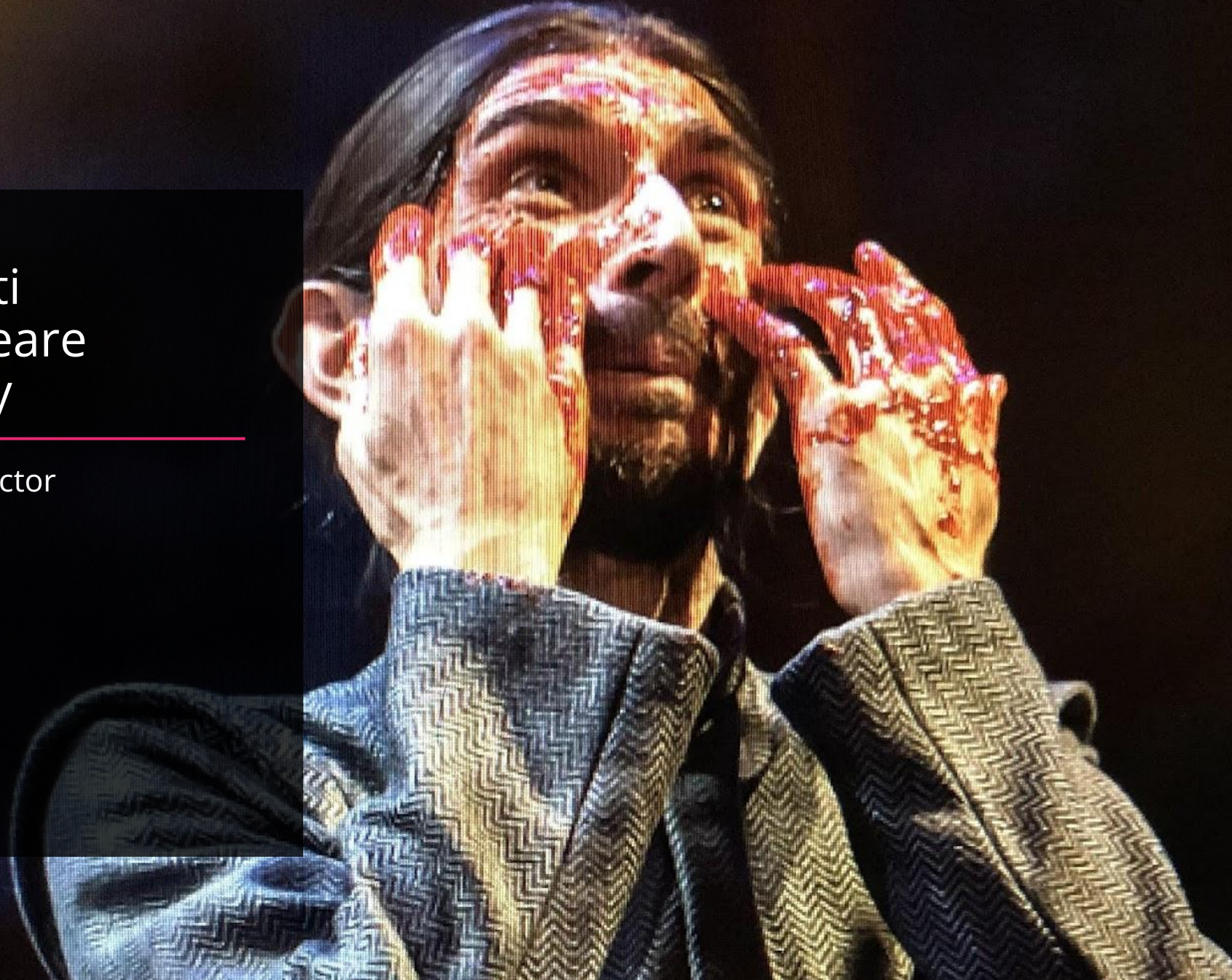


Audrey A MacNeil

DIRECTING PORTFOLIO

MacBeth
Cincinnati
Shakespeare
Company

Assistant Director



MacBeth

Cincinnati Shakespeare
Company

Banquet Staging:

I created the design element in this scene that allowed Banquo's Ghost to climb up the back of the set instead of entering from one of the main entrances. This allowed him to appear suddenly without delay or noise. Like many Assistant Directors I found myself helping with problem solving through much of this process and found it very rewarding.



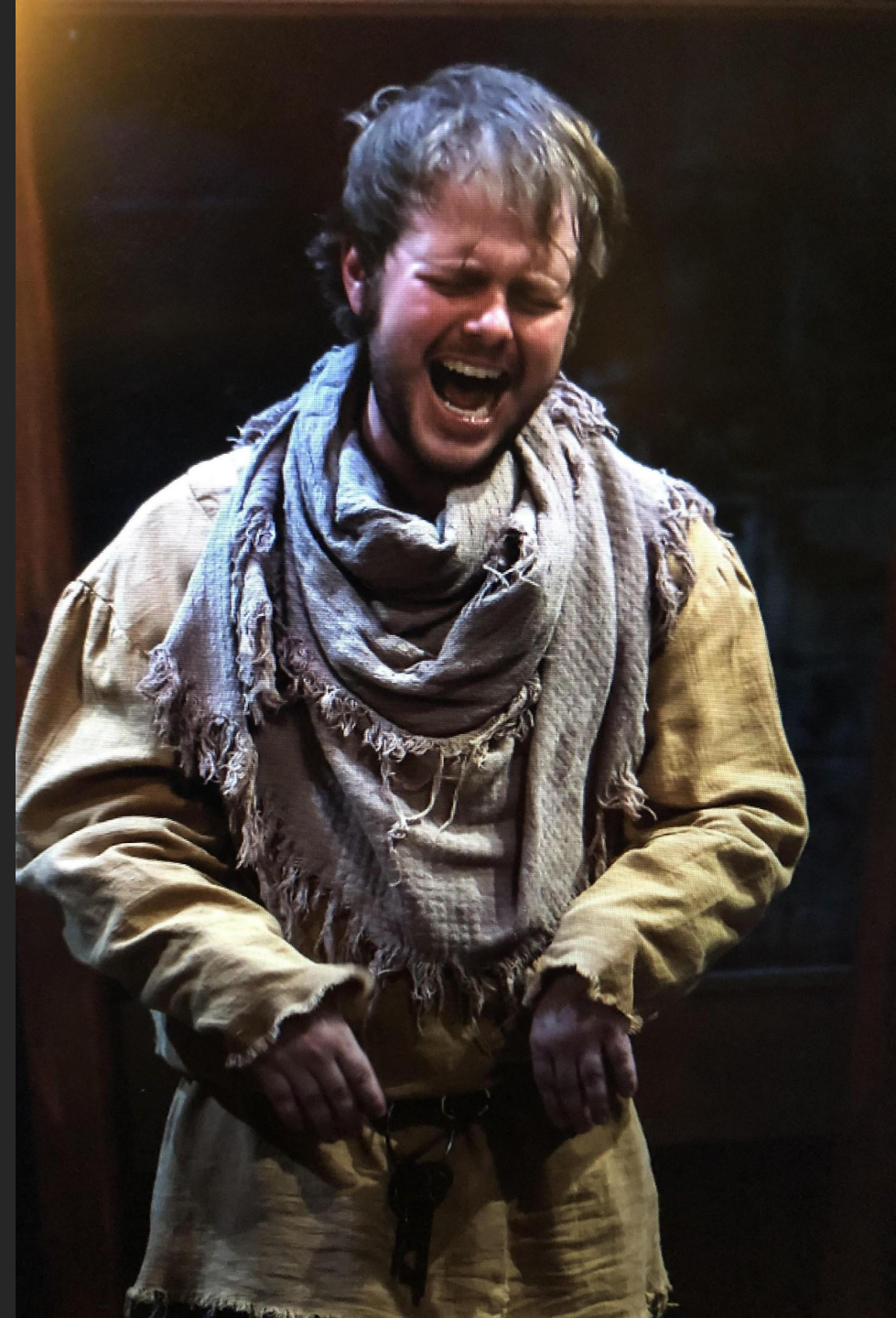
Lady MacBeth

In our production Lady M opened the show having a miscarriage and this show photo was taken during Act V, Scene I (the sleepwalking scene). We found that the extra layer to Lady MacBeth's arc was both really motivating and heartbreaking. The actor who played Lady M and had many discussions with me during scene study about the magnitude of infertility in this classic. I lent her my copy of *Yerma*, the Simon Stone adaptation, a modern script that deals heavily with this subject. She found it extremely helpful and the juxtaposition between Lady MacBeth and Lady MacDuff became painfully biting and specific.



Porter

I LOVE Shakespearean Fools! I believe they are the most important characters in any Shakespeare play and are both wonderfully mischievous and omniscient. The Porter scene was my responsibility in this show. I am incredibly proud of the finished product and most of all the collaboration with this actor. We worked everything from script analysis to movement work. I am sure I was given free rein over this scene because of my background in performing and teaching comedy as well as my specific experience with Shakespeare's Fools.



Witches & Movement

I worked with the Witches on their movement work, coaching them in Laban and Neutral Mask, the results of which were truly terrifying. A combination of jabby sudden movements, with slow indirect flowing movements, topped with expressionless masks. The masks had no mouth opening and it was my job to make sure every word could be understood clearly.



Billy: The Haunting of William Howard Taft

A play by Sean P. Mette

An Autumn Kaleidoscope Production



Billy

This show was a wonderful experience for me as I worked and collaborated with the playwright in the room. I love the development of new work and helping a playwright bring their work to life!

“Mette and director MacNeil pull off their contextualized intent, telling a fun tale with an intimacy to the setting and interactions that reveal Taft as not so larger-than-life and relatable but still a man to respect.”

-Cincinnati City Beat



Billy

Billy presented a lot of new challenges for me such as directing a show that had such a large Puppetry element.

I choreographed a whole wrestling scene, including hand to hand combat, between the puppet and the actor playing Taft.



Billy

This show had many fun and challenging elements, such as time travel, multiple ghost appearances, fights, dances and a seven second transition including a surprise bathtub placed center stage.

Ultimately the show was well received and won Producers Pick of the Fringe Award, Cincinnati 2018.



Snore: A New Play

Snore was my senior directing project during my undergrad. It was a fully mounted production, and I definitely poured my heart and soul into this show. It took every ounce of my skill sets up to that point to make this show a success. The show featured the intimate relationships of a friend group highlighted on each one of their birthdays including the breakdown of one of the romantic relationships and the strengthening of others.

I was very passionate about producing new work that highlighted to some of the deep-set issues in our world including war and poverty while also addressing LGBTQ+ rights and how all these affect interpersonal relationships. What drew me to this play the most was the breakdown of communication within the various relationships and how even something as harmless as snoring can become the largest obstacle to overcome.

SNORE

a play by Max Posner



**Monday, Feb. 27 thru
Thursday March 2
8pm • The Henry • Room 118**

Snore Design

I functioned as Set, Properties, Costume, Fight/Movement choreographer and Intimacy Director as well as Directing the show.

I worked with a freshman Stage Manager who did a fantastic job as well as a freshman lighting/sound designer. I also cast two freshmen in incredibly mature and demanding roles. It was important to me to give younger students these opportunities in order to carry on a legacy of strong, professional quality studio shows.



Snore Design

I chose a Thrust staging arrangement to maximize our playing space with one of the larger studio casts that year.

Each scene takes place on a different character's birthday, and I chose a gradual minimization, as in each scene there would be less and less appearing on stage as we see the deterioration of the core relationship and their lives are packed away in boxes.



Snore and Intimacy

The cascading dialogue and the intimacy involved in this show meant that I needed an ensemble that fit together like puzzle pieces. I held over 20 hrs of auditions for this show and in the end when I look back I would not have cast it any differently. I had an ensemble of 9 actors including 2 freshmen. I asked one of my professors to consult on the intimacy work I was doing with my cast using a combination of Alexander Techniques as well as Meisner repetition. The cast was very responsive and greatly enjoyed the process. Working on this show is one of the reasons I am so passionate about pursuing Intimacy Coaching along with Movement Direction.



Snore and Women

I am passionate about working on material that highlights the strength of women+ and the bonds between them. In my work as a director, whether I am working on classical work, new work or anything in between I find myself being drawn to those moments that connect us; I end up shifting my approach slightly to highlight these moments and tableaux.

I believe both simultaneously that we need to choose material that makes a clear statement or seek out the question the material is asking within every piece we are working on. Whatever the statement may be, art always has a purpose!





Promotional Shot For Snore

“Perhaps the strongest ensembles and one of the most professional studio productions I have seen during my time at NKU, I enjoyed it immensely!” -Faculty Feedback from my project review

Descent: A Murder Ballad

Written and Composed By
Hannah Gregory

Critics Pick of the Fringe 2019!

DESCENT - A MURDER BALLAD

from Hannah Gregory

FRINGE



Descent: A Murder Ballad

I Assistant Directed this show and I also ended up stepping in for an actor on closing night. This show tested my strength and ability to make a show happen no matter what and reassured me how well I work under pressure.

The show is a Ballad of love and betrayal and has incredible original folk music. I could watch this show 1,000 more times, and I'm excited to see its growth and how it evolves!



Hamilton in the Alley

I was assigned this show as one of my larger directing assignments during my time studying at the National Theatre Institute. The educational setting gave us the freedom to think outside the box with our design and production concept.

Inspired by the history of hip-hop itself, I chose to have my cast perform in Alley staging with our band on one end. The music and beats were made with found objects. We had to fully mount the first 30 minutes of this show, off book, and staged with only 8hr of rehearsal. More than anything this project taught me to come prepared for anything, trust my instincts, make strong definitive decisions, and to take risks. Without these lessons I am positive our show would not have been the same electric and passionate performance.



Hamilton promotional shot.

Doing this show in an educational setting was a dream come true. Although when I was assigned this show, I was very intimidated. I was intimidated by such a well known and loved musical, by directing a hip-hop musical, as well as the idea that the cast I was assigned and myself directing it by all accounts were inappropriate choices for this show. I only had one BIPOC voice in my cast playing Hamilton and we struggled with the implications of that greatly. To this day I am very proud of this cast for the work, grace, and professionalism they showed during this process. I encouraged them then that this was the show we were assigned, and we would make it incredible, and to not take any moment for granted because many of us will likely never work on this show again.

I make this statement because in my work I never want to suppress marginalized voices. I feel it is my duty to uplift and provide as many opportunities as possible to Women, BIPOC, LGBTQ+, and many more oppressed artistic voices and stories to be shared. I loved doing this show, but I recognize my privilege in being able to do it.



Intimacy Directing

Safe intimacy work is something that has been both equally important to me as an actor and director. I believe every show needs an Intimacy Director (even if it is a giant musical). Intimacy is how we safely approach relationships to ourselves, others, and our environment and is at the heart of everything we do in this art form.





Movement Coaching

My approach to anything I work on, whether it be as a director, actor, designer, or teacher is to first put the project in physical terms. Theatre is the art of the body and voice. I am and will be forever hungry to study more movement techniques, and theory. I am jazzed by everything from Laban to Neutral Mask work. I have a passion for Andrei Droznin's legacy and continue to study and move my body everyday. One of my greatest creative joys in life has been teaching and coaching movement for theatre. The Covid-19 crisis has caused me to be newly creative in this area, I had to go completely back to the drawing board and restudy different techniques to find ways of adapting, which has been both challenging and rewarding!



Fight Choreography

Currently I am in the process of studying for my Rapier and Dagger certification. Stage combat for me is where I find a lot of catharsis with my movement background and passion for Intimacy work. They all overlap so beautifully and find myself constantly learning new things about each one whenever I focus in and study the specifics of safe stage combat.

Improv Comedy

I have been working as a professional improviser, teacher, and coach for the last 4 years. Improv keeps me sharp and always engaged in the moment, especially with teaching. Through Improv I have explored my love for teaching and helping others face their fears and succeed. It's truly an uplifting art and creates a strong sense of community no matter what theatre I work at. Improv also has given me a hands-on knowledge of comedy and an almost ingrained adaptability that I find to be invaluable in my directing work.

