

MACBETH

by William Shakespeare

Directed by Prof. D. Scott Glasser (he, his)

Audition Preparation:

For the general auditions it is best to prepare two audition monologues of your choosing. Together they should be no longer than 3 minutes. One contemporary and one Shakespeare. What's most important is that you have two brief speeches and characters that you truly like to explore. Have it ready to go a few days before the audition and show it to someone you trust. Go over it every day so that you have freedom to enjoy sharing it.

Wherever you are in preparing, come and take part. We will have speeches available online as possibilities for you. There will also be cold readings available when you arrive. We want to see everyone.

About the play

Macbeth is a tale of terror about wishing for complete power, and what happens when you do anything to get what you wish for. It is a theatrical roller-coaster ride, where inner torment is physically manifested onstage.

The play was inspired by intense leadership change, plagues, internal political battles and attempted revolutions. Sound familiar?

Our production will be faced-paced and in close-up; an intimate journey with vivid personalities. The three Witches will be haunting this terrain and attaching to the ones with the most twisted insides. Characters have been combined and the text has been shaped to create a story where something is hiding around every corner for every person. We will cross medieval with contemporary in costumes, weapons and props. There will be swords but no guns. Though the language is heightened, there will be no British dialects.

Audition Dates & Information

Auditions on November 21 & 22, from 6:30 – 9:30 pm.

Callbacks on Wednesday, November 30, from 6:30-9:30 pm.

Actors of diverse identities, backgrounds, and experience levels are welcome and encouraged to audition.

Actors called back for *Macbeth* should come prepared to move, play, and read from scenes from the play.

Macbeth Character Information and Content Disclosures

The spring productions casting will balance the needs of the distinct casting of *Men On Boats* and opportunities for our students. Gender changes from the original script are possible.

Character Information

- **King Duncan** - is the king of Scotland whom Macbeth, in his ambition for the crown, murders. Duncan is the model of a virtuous, benevolent, and farsighted ruler. His death symbolizes the destruction of an order in Scotland that can be restored only when

Duncan's line, in the person of Malcolm, once more occupies the throne.

- **Malcolm** - is the son of Duncan, whose restoration to the throne signals Scotland's return to order following Macbeth's reign of terror. Malcolm becomes a serious challenge to Macbeth with Macduff's aid (and the support of England). Prior to this, he appears uncertain of his own power, as when he and Donalbain flee Scotland after their father's murder.
- **Donalbain** - Duncan's son and Malcolm's younger brother. Wants to be in Malcolm's place. Needy. Perhaps a physical distortion (limp?) that brings attention to him. At the end the witches attach to him seeing a lurking Macbeth of the future.
- **Macbeth** - A brave soldier, powerful and ambitious man, but not a virtuous one. Macbeth is tempted into murder to obtain the throne. Once he commits his first crime and is crowned king of Scotland, he is driven to further atrocities.
Originally a Scottish general and the thane of Glamis, Macbeth proves himself ultimately better suited to the battlefield than to political intrigue, because he lacks the skills necessary to rule without being a tyrant; his response to every problem is violence and murder. Macbeth, however, is unable to bear the psychological consequences of his atrocities. Intense hand to hand fight including swords.
- **Lady Macbeth** - is a deeply ambitious woman who lusts for authority and status. She appears to be the stronger and more ruthless of the two, urging her husband to kill Duncan and seize the crown. After the bloodshed begins, however, Lady Macbeth becomes victim to guilt and madness. Initially, she leads her husband, and their joint alienation from the world, occasioned by their partnership in crime, seems to strengthen their attachment. But their acts pull them apart. At the start she will be pregnant and will lose the baby during the chaos after Duncan's death.
- **Banquo** - is the brave, loyal and noble general whose children, according to the witches' prophecy, will inherit the Scottish throne. Like his close friend Macbeth, Banquo thinks ambitious thoughts, but he does not translate those thoughts into action. He represents the path Macbeth chose not to take: a path in which ambition need not lead to betrayal and murder. Appropriately, then, it is Banquo's ghost-and not Duncan's-that haunts Macbeth.
- **Fleance** - is Banquo's son, who survives Macbeth's attempt to murder him. At the end of the play, Fleance's whereabouts are unknown. Presumably, he may come to rule Scotland, fulfilling the witches' prophecy that Banquo's sons will sit on the Scottish throne.
- **Macduff** - is a Scottish nobleman. He is hostile to Macbeth's kingship from the start. Eventually, Macduff becomes a leader of the crusade to unseat Macbeth and place the rightful king, Malcolm, on the throne. Macduff, in addition, desires vengeance for Macbeth's murder of Macduff's wife and son, sword fight
- **Lady Macduff** - A strong survivor and loving wife and mother. She and her home serve as contrasts to Lady Macbeth and the hellish world of Inverness. Hand to hand fight.

- **Boy** - Son to the Macduffs (community casting). About 10 years old, smart and brave. A struggle and stabbing.
- **Three Witches** – distinctly different personalities. They are present and alive in the scenes with Macbeth and Banquo, and are able to be invisible when they need to. They are fascinated by all the fools.
- **Seyton** - Attendant to Macbeth (the Porter is now Seyton) – run ragged as the story develops. In attendance to Macbeth’s every need.
- **Gentlewoman** attending on Lady Macbeth. She works with Seyton running the castle, greeting visitors, and attends to Lady Macbeth throughout.
- **Ross** - nobleman of Scotland, cousin to MacDuff, plays all sides to maneuver into power.
- **Lenox** - nobleman of Scotland, careful, knowledgeable, intensely loyal to the crown and country.
- **Angus** - nobleman of Scotland, a warrior leader.
- **Menteith** - nobleman of Scotland, badly wounded in battle at the beginning, desperate to stay in favor.
- **Caithness** nobleman of Scotland, dependable, the King’s protector. Tries to do the same for Macbeth.
- **Siward**, Earl of Northumberland, old and sturdy general of the English *forces* / *double with Duncan?*
- **Young Siward**, his son, enthusiastically throws himself into the fray, sword fight/ *double with Fleance?*
- **A Doctor**, overwhelmed with the madness surrounding him. / *double?*
- **2 Murderers**, intense hand to hand fighting/ *double with Doctor & Malcolm?*
- **Messenger**/ *double with Donalbain?*

Content Disclosure:

These are superstitious people in a violent place.

We will create our physicality in a safe and collaborative space. There will be intimacy training.