



AUDITION PACKET

Audition Dates:

October 26 @ 7:00pm

October 27 @ 7:00pm

October 28 @ 7:00pm [callbacks if needed]
Youth auditionees will be released at 8:30 p.m. -- adults
will be released by 10:00 p.m.

Performance Dates:

January 15, 16, 21, 22, 23 @ 7:30pm

January 17 @ 2:00pm



Synopsis

By William Shakespeare

Adapted by Leo Buzzell-Bevington

A post-apocalyptic take on one of Shakespeare's greatest tragedies. At the end of the world, one man's blind ambition is ignited by prophecy. Spurred by witches' promises of power and his wife's zeal, Macbeth murders his king and seizes the throne. But his mind is plagued by guilt and paranoia, and as the bodies pile up, Macbeth's downfall and death become inescapable.

How to Prepare

1. Fill out the [Audition Form](#)

2. Prepare a 1-2 minute Shakespeare or classical monologue

3. Come dressed to move

- **MONOLOGUE OPTIONS** - You may prepare one of these OR find your own.
 - This document includes context, the roles each piece might be a good match for, & also resources for finding other monologues!
- Memorization is encouraged but not required.
- You may also choose to present a dialogue, if you would prefer. If you choose a dialogue, a reader will be provided. Please print an extra script for your reader.
- TIP: Whatever piece you choose, understanding what you are saying is step 1. LitCharts has a great resource with modern translations of Shakespeare plays - [find it here](#)
- Please keep your selection under 2 minutes.

Casting Information

There are opportunities for performers of many ages:

- Adult performers of all ages are encouraged to audition.
- Youth performers ages 11+ are encouraged to audition. Youth auditionees will be released by 8:30 pm. Parents/guardians should remain present during youth auditions.

People of all races, genders, and abilities are encouraged to audition. This is not a traditional production.

No roles have been pre-cast. Seriously, I mean it. People keep asking me if I have ideas about what actors might fit what roles, and it is fully a blank slate up there. Each and everyone one of these characters are sketches waiting to be colored in - and I am so ready to be surprised and delighted by what you bring to the table.

Youth Actors

A number of characters are open to actors ages 11-18. These include: Donalbain, Young Macduff, Fleance, and Young Siward. PLEASE NOTE: These characters may be cast as either youth actors or young adult actors.

Young auditionees (& families), please consider: This play is not for the faint of heart. Macbeth has some pretty heavy material - please see the "Content Considerations" section at the end of this document. In addition, both Young Macduff and Young Siward are killed onstage. While I will be putting safety first & foremost, this will be a demanding play. If you're cast, expect a lot of room to grow as an actor, and be ready to bring it. It's gonna be a blast.

Working With Youth Actors

Auditions are open to actors ages 11+, which means there may be young actors in this production. I'm dedicated to creating a safe, collaborative, and bold space for everyone in our rehearsals - including our young actors. Working with youth actors is a lot like working with full-grown ones. Be respectful, encouraging, and curious. Be brave and generous with your acting choices. Listen. Share your boundaries, and respect everyone else's'.

If an adult actor is offered a role in which they will be working closely with a youth actor (e.g. playing a parent or a murderer [I'm sorrrrryyy ok]), this will be disclosed with the offer.

Auditions At A Glance

The audition will consist of three portions.

- **Warmups.** We will warm up & do some exercises & games together. Expect physical work & exertion – so come dressed to move.
- **Monologues.** Actors will read their prepared monologues. This will be an “open” room – auditionees will present their selections in front of other actors (who are encouraged to watch & enjoy!). You may or may not be asked to deliver some or all of your piece again with a new direction.
 - We will have printed out versions of the 6 monologue options available.
 - We will begin with any 13-18 year old actors, and release them by 8:30
- **Readings from the script.** You will be asked to read a scene or monologue from Macbeth. Before being asked to perform, you will get context for the scene & have time to read it over and ask questions.

You will have at least 15 minutes of break time during the evening.

Callbacks & Casting

CALLBACKS will take place on October 28th at 7:00pm, by invitation only. Please keep in mind: not all roles will require callbacks. Not receiving a callback does not mean that no casting offer will be made. At callbacks, auditionees will perform readings from the script, and will also be asked to learn and perform a stage combat sequence.

CASTING: Offers will be made to actors on October 28th or October 29th by either phone or email. We will have reached out to all auditionees by the end of day on **October 30th**, whether or not they have been cast. Please note: We will not be casting understudies in this production.

The Process At A Glance

REHEARSAL TIMELINE:

- November 1st - First Read Thru (TIME TBD)
- November 8-January 14 - Rehearsals Sundays-Thursdays
 - Tentative Schedule (subject to change): Sun 5-8 pm, Mon-Thurs 7-9pm
 - NO REHEARSALS Nov 25-28
 - NO REHEARSALS: Dec 23-Jan 2 (Optional Line-Thru TBD)
 - January 10 - TECH SUNDAY
 - January 11-14 - Tech Week
- January 15-17 - First Weekend of Performances
- January 21-23 - Second Weekend of Performances
- January 24 - Strike

NOTE: Not all actors will be called to every rehearsal. However, as we get toward the end of the rehearsal process, “all-calls” (rehearsals with everyone) will be a lot more common. **Once we come back after winter break (January 3 onwards), expect to be called every day.**

Our Rehearsal Room

This show is intense, brutal, and a whole lot of fun. I am dedicated to fostering a rehearsal room culture built on safety & bravery. I wrote a little bit about this in my “Working with Young Actors” section, but I want this to be a space in which people can experiment & discover & collaborate.

Over this rehearsal process, actors can expect to:

- Delve into Shakespearean text (both understanding & performing).
- Do ensemble-building work to create trust & a foundation/framework for collaboration.
- Explore & develop unique character physicalities.
- Develop strong relationships between their character and others.
- Dig into some big questions together about humanity & cruelty & grief & guilt.
- Go some pretty intense places emotionally, together - and then, get a good warm-down at the end of the day.
- Work hard* & have fun.

*Shakespeare is no joke. Well, it's got a lot of jokes in there. And it's a blast. But: I'm going to ask a lot of my cast: physically (there will be mini workouts to get our blood pumping), vocally (you gotta enjoy these words), mentally (memorizing!), emotionally (you know, embodying these characters & their pain). HOWEVER: that work should – and will – be a whole lot of fun.

Actors can expect from their director & team:

- Clear & respectful communication
- A clear, set rehearsal schedule that respects & maximizes cast & crew's time
 - Early notice & grace if there are schedule changes
- Early discussion about conflict resolution, including electing a Cast Deputy
- Ongoing conversations around boundaries & safety
- Timely accommodations for actors' needs & requests
- Warm-ups & warm-downs at rehearsals
- Enthusiasm, openness, bravery, and trust.

Content Considerations

This play deals with distressing themes, including: war, violence, death, blood, child death & child loss, suicidal ideation, suicide (offstage), paranoia, hallucinations, substance use, the supernatural, realistic weapon use, police violence, ghosts, animated corpses, torture (implied), adult humor, and PG-13 language. It will also feature effects including prolonged blackouts, bright lights, and haze. Please reach out to Director Leo Buzzell-Bevington at lbuzzellbevington@gmail.com with any questions or concerns.

Character Descriptions

Genders & age ranges apply to characters – actors will be considered based on what they can play onstage, not whether they fit within these criteria themselves.

*Open to actors under 18

MACBETH (M, 30s-50s) - Our tragic hero. Ambitious but anxious, he starts the play as an army captain & the devoted husband of Lady Macbeth – and ends (spoiler alert) as a tyrannical king, killed and decapitated.

LADY MACBETH (F, 30s-50s) - Macbeth's wife – and both the brains and the brawn behind his ascension to the throne. She begins the play power-hungry and dedicated – but is destroyed by her guilt.

WEIRD SISTER (3) (F/NB, Any age) - Three funky old ladies who live on the edge of town where they barbecue & use their strange powers to peer into the future.

BANQUO (M, 30+) - A dear friend to Macbeth & father to Fleance. Kind, noble, chill – and murdered about halfway through the play....before haunting Macbeth as a ghost.

MACDUFF (Any gender, 20s-40s) - The man who will eventually take down Macbeth. Intense & emotional. Helps gather the power to take down Macbeth – and avenge his murdered wife & children.

DUNCAN (M, 55+) - The King of Scotland! Grizzled, tired, kind. Not regal in a traditional sense, but has a sense of gravitas. Parent to Malcolm & Donalbain. Murdered early on.

MALCOLM (M, 18-25) - Duncan's eldest child & the future King of Scotland. Youthful & driven.

THANES (Any gender, any age) - Lords serving the King of Scotland. They serve as advisors and military leaders under Duncan - and then, under Macbeth, they are

- ANGUS
- LENNOX
- ROSS
- MENTEITH
- CAITHNESS

DONALBAIN* (Any gender, 16-20) - Duncan's younger child. More politically attuned (& less trusting) than Malcolm.

FLEANCE* (Any gender, 16-20) - Banquo's son. Survives Macbeth's murder attempt - although his father is not so lucky.

LADY MACDUFF (F, 20s-40s) Macduff's wife. Has only one scene but boy it's a big one. Is murdered at Macbeth's order (along with her son) after Macduff disobeys him.

YOUNG MACDUFF* (Any gender, 8-15) Macduff's son.

SIWARD (Any gender, 40+) - A powerful soldier who aids in the destruction of Macbeth.

YOUNG SIWARD* (Any gender, 14-20) - Siward's son. Killed in combat by Macbeth.

MURDERERS (2) (Any gender, any age) - Desperate people who are conscripted by Macbeth to murder Banquo, Fleance, & the Macduff family. They become his guards/attendants.

DOCTOR (Any gender, any age) - A doctor hired by Macbeth to treat Lady Macbeth's madness.

CAPTAIN (Any gender, 30s+) - A soldier who fights with Macbeth, and later turns against him.

PORTER (Any gender, 30s+) - A (drunk/hungover) guard at Macbeth's house, who brings some levity to the play right after the king's murder.

ENSEMBLE (Any gender, any age) - GET READY TO RUMBLE! Soldiers, guards, servants, messengers. Ensemble members will help build the world of the play - largely consisting of combat & movement work. Actors may be offered an Ensemble track in combination with a featured role.

Production Leadership Team

Director: Leo Buzzell-Bevington
Assistant Director: Danielle Pelshaw
Stage Manager: Kelly Rose
Costume Design: Barbara Cleveland
Light Design: Bill Fishburn
Set Dressing & Props: Alex Warren
Set Design: TBD
Fight Choreographer - Kendall Kotcher

Old Town Playhouse Code of Conduct Information

The Old Town Playhouse Production Manual provides everything from contact lists to job descriptions, procedures, and everything else you need to know. [Click here to review the Production Manual before auditions.](#)

Discrimination, Harassment, and Intimidation

OTP is committed to maintaining an environment which fosters respect among all staff and volunteers. Unlawful discrimination, harassment, and intimidation undermines the integrity of our working relationships and disrupts the operation and management of OTP and our productions, events, and activities.

Accordingly, OTP will not tolerate any form of unlawful discrimination, harassment, or intimidation which is based upon a person's race, religion, disability, color, sex, sexual orientation, gender identity, age, national origin, height, weight, marital status, veteran status, or any other basis protected by applicable law.

OTP expects all of its staff and volunteers (including but not limited to cast and crew members, and members of any production management team) to conduct themselves with dignity and with respect for fellow staff, volunteers, the general public, and others. We each have the right to work and participate in an environment free from discrimination, harassment, and intimidation. Any staff members or volunteers who witness or are subjected to any form of unlawful discrimination, harassment, or intimidation should immediately report such conduct to the Artistic Director or Executive Director.

All claims of unlawful discrimination, harassment, or intimidation will be promptly investigated, and appropriate remedial action will be taken, up to and including dismissal or replacement, when warranted by the circumstances. To the extent feasible, complaints will be handled confidentially.

Concerns can be raised in good faith without fear of reprisal or retaliation. OTP prohibits retaliation against a staff member or volunteer for making a good faith complaint under this policy or assisting in a complaint investigation.

Attitude and Professionalism

Frequently, the first or only person a patron has contact with at Old Town Playhouse is a volunteer. As ambassadors for Old Town Playhouse, it is essential that volunteers are professional, accessible, and welcoming. This is true for not only patrons, but also staff and fellow volunteers.

As a cross-section of the community, we're all coming from different places and beliefs. Once together at OTP we are working toward a common goal.

With this in mind, OTP expects all volunteers to comply with the following and promote a positive OTP environment:

- Treat everyone with dignity and respect.
- Comply with all applicable laws.
- Exhibit a spirit of professionalism.
- Be prepared for rehearsals, if applicable.
- Be open to receiving supportive and constructive feedback.
- Address conflict, if any, in a respectful and professional manner.
- Work together to keep OTP a place where people can learn, grow, and have fun.

