

# MACBETH AUDITION INFO 2026

*Audition Workshop - Jan 7, Black Box, 3:30-5*

*Initial Auditions - Jan 8, Black Box, 3:30-6 (once you audition, you can leave)*

*Callbacks - Jan 9, Black Box, 3:30-6 (expect to stay the whole time)*

## SYNOPSIS & CIRCLES

## SCRIPT (will be edited)

### Roles:

MacBeth

Lady MacBeth

MacDuff

Malcolm

Banquo

Ross

Lennox

Weyard Sister 1

Weyard Sister 2

Weyard Sister 3

Duncan/Messenger/Menteith

Porter/Old Man/2nd Murderer/Doctor

Agnus/Donalbain

Sergeant/Caithness/1st Murderer/Hecate

Lady McDuff/Gentlewoman/Messenger/Servant/Seyton

Fleance/Young McDuff/Servant/Messenger/Young Caithness

### A Note on Concept:

My inspiration comes from the “Underworld” film series (2003-2016) - [UNDERWORLD SERIES](#) - especially film 1 and 5. (I may indicate that the characters are vampires, making them superhuman, but it will not be the focus of the story. There will be no neck biting or werewolves :) The vibe will be modern Gothic, with a touch of Nordic culture and mythology.

Thematically, I am playing with the idea of Duality, Equivocation, and Power. The duality of things being equal but also opposite, is throughout the play - “the battle is lost and

won;" "Fair is Foul, and Foul is Fair;" "He only lived but till he was a man...but like a man he died." I specifically like a reference to crows and rooks. These are birds in the same species, but crows stick to pairs and feed on carcasses of dead animals. Rooks, on the other hand, are sociable creatures and live in large colonies. Perhaps the MacBeths are the messy, isolated crows, whereas the other thanes and lords are the rooks. The "witches" will not be traditionally stereotypical witches, but rather, "weyward sisters." In Elizabethan England, what we now know as "weird," actually referred to the classical Fates and prophecy. So, our "witches" will be intoxicating, like Nordic Nymphs or Fairies, rather than "ugly" old crones.

In terms of casting, it is gender-blind. I would prefer that MacBeth be male appearing, and Lady MacBeth be female appearing, but that is dependent on auditions.

The language will remain as Shakespeare wrote it, but I will make cuts and edits. For the Jan 8 audition, there will be six speeches to choose from. You DO NOT have to be memorized, but once you attend the audition workshop, I highly recommend that you scan and score your speech. At callbacks I will have people read scenes, as well as a few speeches.

[HERE](#) is a "translation" of the play to help guide you with words and phrases you may not be familiar with (you may have to sign in with school Google account). You can also visit this [GLOSSARY](#) to look up unfamiliar words.

## [INITIAL SIDES](#)

Please fill out this [AUDITION FORM](#) prior to auditions.

## **Schedule & Conflicts:**

Once you are cast and accept your role, your commitment to this project is paramount. We do not have a ton of time to put this together. I understand doc appointments and other family commitments, but I kindly ask you to reschedule things (voice lessons, driver's ed, Tik Tok video recordings) as much as you can.

There will be a read-through on Monday, Jan 12 from 3:30-6. Rehearsals will then begin on Tuesday. Rehearsals will be four days a week, with Thursdays off. Not all cast members will be called to every rehearsal. I will have a detailed schedule out shortly after casting is complete. BREAK LEGS!!