

William Shakespeare's MACBETH

Audition information pack

Auditions for all roles

Sunday July 2nd 2023; 1pm

at

Chestnut Community Centre

1-3 Poplar Close

Brixham, Devon TQ5 0SA

Genre/ medium = Historical drama

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As part of its Safe Spaces campaign, Equity is encouraging members to read aloud the statement below at the beginning of every new rehearsal period, read through, workshop or project

“ Every single one of us working on this project is entitled to work in a safe space: a space free of fear, a space free of bullying and harassment of any kind. We will work together honouring our differences and celebrating the gifts we each bring to the table. We will treat one another with politeness and respect at all times and, if we are subjected to or witness bullying and harassment, we will speak out knowing that our voices will be heard and we will be taken seriously. Together we can create a Safe Space. ”

Read Equity's report on sexual harassment:
www.equity.org.uk/agenda-for-change



Medium

This is a full length theatre production, performing the full uncut text of Macbeth, on stage, as a Devon-based theatre tour. Performances will also be filmed for online worldwide streaming.

Actors requirements

We welcome actors of all levels of experience, from complete beginners to those who are experienced for decades.

The same is true of all ethnicities, backgrounds, and appearances, including accents.

We do require that all actors and crew are based in the South Devon area and are able to attend rehearsals and performances in the same region.

This is because, due to budget constraints, we do not have funds for accommodations or long distance travel, though we endeavour to travel together when possible to venues outside Brixham. Due to low income and living in cramped shared accommodation, our admin does not have their own home or space to put people up.

Therefore, as things stand, we are unable to accommodate people from further distances.

The story

An admired and decorated Scottish general named Macbeth, returning from winning a battle which has saved Scotland from invasion, receives a prophecy from a trio of witches that one day he will become King of Scotland.

Consumed by ambition and spurred to action by his wife, Macbeth murders King Duncan and takes the Scottish throne for himself.

He is then wracked with guilt and paranoia. Forced to commit more and more murders to protect himself from enmity and suspicion, he soon becomes a tyrannical ruler.

The bloodbath and consequent civil war swiftly take Macbeth and Lady Macbeth into the realms of madness and death.

Our production is set in a post-apocalyptic near future, after World War 3.

Equal Opportunities statement

Unless stated in a specific character description enforced by the original text, we welcome people of all backgrounds, experience levels, ethnicities, gender identities to audition, and to be considered on an equal basis. Most roles are open to any gender or ethnicity.

Basic Requirements

(stated after misunderstandings in the past)

We cast on ability, quality of audition, enthusiasm & commitment, and looking at good pleasant social / professional skills. Regardless of your previous experience, we look for your enthusiasm and ability to participate in a professional quality production.

You will need to be able to learn your role, including script, cues, and movement/ action etc, as required for the character.

You will also be expected to wear provided costume, in the productions.

Timely attendance at the vast majority of rehearsals, excluding unexpected emergencies, is also a requirement.

We rehearse and perfect the show as a team and cannot achieve that if people miss rehearsals or are late on a regular basis. We expect a minimum of 75% attendance.

The production follows Equity's safe spaces and inclusion policies, which can be referred to on the audition page of our website.

“Sensitive content inclusions ”

We always state upfront what content in the script may cause concern, or offence, or which some people may wish to know in advance.

Scenes of murder and insanity, with some inferred scenes of having taken drugs.

The line in the witches spell “Liver of blaspheming Jew” has been altered to “Liver of blaspheming man”. This is the only alteration to the text made.

Scenes of violence and use of stage blood.

Use of stage effects simulating a nuclear explosion

Use of stage weapons (both bladed weapons and firearms)

Casting Minors

Any minors must have proven previous experience as performers, and must be accompanied by a parent, or legally licensed child's theatre chaperone arranged by the parent/ guardian, at all times, including at rehearsals, shows, and travelling to or from a rehearsal/show.

We only cast minors where there is a specific role in a play that needs to be played by a child.

A minor's involvement in our productions, as per national regulations, is subject to individual licensing per child, from the local authority, and is also dependent upon the parent/ chaperone being fully conversant with, and following legal guidance; including remaining with the child at all rehearsals and performances, and keeping the child in your line of sight at all times when with us.

You may obtain more information about this from Torbay Council's safeguarding department, and on the UK government website at <https://www.gov.uk/child-employment/performance-licences-for-children>

The child is required to work to the same standards of professionalism and excellent performance as the adults (sorry this isn't a “play” or “have-a -go” type group), and the parent and/or chaperone is required to be fully familiar with, and to follow, at all times, UK law on the licencing and chaperoning of child actors.

Character list and breakdown

Please note that unless specifically stated on a character, we are completely flexible on ages, gender, and racial appearance in order to find the best possible team of actors.

Roles which only appear in part of the show, may also have that actor participating in another role as well, at a further point in the show. Roles open to children (persons under age 16) are clearly marked by “C”. Please be aware that child performers are required to have a parent or legal guardian present at rehearsals and shows.

If a gender is not stated for a character, then we are open to auditioning actors of all gender identities who will be considered on an equal basis

There is no nudity in this show. The show remains suitable for all ages.

Combined roles:

Please note that we do combine some roles, so that some characters have been combined. The list below refers to characters as the original gender identities in the script, but in most cases the roles can be played as any gender. There is no restriction on ethnicity.

(Key: *= L= large roles, C= open to performers aged under 16. M/F = we are happy to cast as either male or female)

DUNCAN, King of Scotland M/F L
MALCOLM, son of Duncan M/F L
DONALBAIN, son of Duncan M/F
MACBETH General of the King's Army, afterwards King of Scotland L
LADY MACBETH L
BANQUO, General of the King's army M/F L
FLEANCE, Son to Banquo M/F C
MACDUFF, nobleman of Scotland and later sworn enemy of Macbeth L
LENNOX, nobleman of Scotland M/F
ROSS, nobleman of Scotland M/F L
MENTEITH, nobleman of Scotland M/F
LADY MACDUFF
HECATE , goddess of the witches
THREE WITCHES – three strange supernatural beings of the moors C L
SIWARD, Earl of Northumberland, General of the English Forces M/F
YOUNG SIWARD, his son M/F C
SEYTON, an Officer attending Macbeth M/F
Boy, son to Macduff M/F C
An English doctor M/F
A Scottish doctor M/F
A Sergeant M/F
A Porter M/F
Gentlewoman attending on Lady Macbeth C
Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers - M/F
The ghosts of past kings of Scotland - M/F

Audition process (and how to find us)

NOTE: Once you have read the character list above, please download the audition sides from the googledrive on the auditions page of our website.

If the link is not working you can also email southdevonplayers@gmail.com

Please note that we will also have copies available at rehearsals if needed. We do not expect you to learn the script for auditions, but are making the sides available in order to allow interested cast to prepare before the audition day, if they wish. We also welcome people who want to cold-read from the script on the day.

(either is fine).

Free tea, coffee, squash and biscuits are on hand for all.

The community centre room (which will also be the rehearsal venue) has access to toilets and a small kitchen, as well as wheelchair access to the main room, kitchenette and toilets.

You are more than welcome to audition for more than one role. (in fact, we prefer it). Do note that if you were not selected for one role, but we feel that you would be excellent in another, you may be offered that other role.

If you have any specific preferences with regard to types of role, please add them on your audition form so that they can be taken into account.

We are casting the entire production. If you cannot attend the stated audition, please contact us to arrange an audition in Brixham. during the week before. We will not accept auditions after the main audition date.

We do not accept self-tape auditions, or web links links, we like to meet you, and for you to meet us. This is also so that we can look at how you work with other actors in scenes where you may be cast together.

Auditions begin at the stated time. We will start with a brief discussion about the production, where you have the opportunity to ask any questions about the production and team. You will also get to meet the admin team, and director .

The auditions will run in reading in groups from script excerpts. We may ask you to read in as well for other roles.

If you are concerned about visiting and meeting new people, you are welcome to bring a friend to the auditions

Please keep phones switched off at auditions, so as not to distract yourself or others. Key things that we look for in auditions:

- 1) Timely arrival
- 2) Bringing diary, and pen, and completed audition form.
- 3) Reading the script with expression. (you do not need to second guess what we might have in our minds eye,) only read with expression as you interpret it. Expressionless reading; treating the script as a list of words, is something that will take down a lot of marks.
- 4) Being pleasant and civil to everyone. In our team we often have everyone from complete beginners who have never acted before, through to actors who have appeared in named Hollywood roles. We all work together as a pleasant team. We also have a strong ethos of respect, appropriate social behaviour both in our team and when out and about among the public.

5) Enthusiasm.

We also will audition everyone who attends , so please be aware this could take any amount of time during that afternoon. Please ensure that you keep the afternoon available.

We expect to be able to inform you of your success or otherwise , within a week at the very latest. You will receive an email or text to offer you a role, and will be asked to reply to accept or decline the role

Castings, and rehearsals are at
Chestnut Community Centre, 1-3 Poplar Close, Brixham, Devon TQ5 9NJ



Rehearsals & Times

Rehearsals will commence on Sunday July 9th 2023. In the first rehearsal, which is mandatory for all, we will distribute printed scripts, sort out actors agreements, and have a full-team readthrough.

Due to this production involving older language, the first read through will be a session where everyone who needs assistance with pronunciation or meanings, can get the requisite help .

We do expect a high amount of attendance at rehearsals. This is because not only is it important for you to perfect your performance, but other people need to practice with you. Everyone learns at different speeds and in different ways, so even if you have your role perfect, it is still your duty to attend to assist your fellow cast (we are a team!).

Sometimes things happen, and you cannot make it (someone is ill, the car or bus broke down...) in which case it is common courtesy to let us know. If you no -show more than twice, or are missing a high percentage of rehearsals, we reserve the right to re-cast the role without further consultation.

With most of us being professional or aspiring professional actors, we understand that sometimes you may need to be at another performance or film shoot. If this is the case, please let us know as soon as you can in advance.

Attendance at the performances, is of course mandatory.

We love to promote what we are doing – in fact it is necessary in order to get shows out and about, and the audiences in, but please do not share the scripts outside the team without permission, or production/ rehearsal images other than those shown on our public social media.

Doors are always open half an hour before so that you can arrive and get ready for the start!

Wednesday evenings – 6.30pm – 9.30pm

Sunday afternoons – 12.30pm – 5.00pm

Coffee, tea, squash and biscuits are available at all rehearsals. .

The centre has toilets, a small kitchenette with fridge, and outside parking spaces.

Free wifi access is also available (please ask committee member for the passcode).

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Performances, Workshops & talks

The dates we have are those already booked. It is very likely that we will receive additional bookings for this show, potentially into January 2024, and some venues are currently in discussion. You are asked to ensure that you are available for the dates below. We also strongly recommend that as extra bookings are likely to come in, you also check the dates listed on our website for any additions after the publication of this document:

<https://www.southdevonplayers.com/box-office.html>

The dates booked thus far are:

Production talk – Torquay Library: September 29th (optional, for those who can make it)

Excerpt performance – Brixham Good Companions befriending group(October 16th, 1,30pm, for those who can make it)

FULL SHOWS – Brixham Theatre; November 10th (evening) & 11th (matinee & evening)

FULL SHOW – Exeter Barnfield Theatre: November 17th (evening)

FULL SHOW – Torquay Royal Lyceum Theatre: December 1st (evening)

FULL SHOW – Ashburton Arts Centre: December 8th (evening)

FULL SHOW- Kingskerswell Village Hall: December 16th (evening)

Remuneration and expected timelines

Financially, what we can offer at this time, is an open-book equal profitshare, where the ticket money made from each performance is split equally (in total) between the cast and crew. There is no guarantee made as to how much this is.

We are however applying for Arts Council and other project funding to raise this to Equity rates, however this is not cleared yet, and we only promise what we know we can offer.

In addition everyone involved will also receive:

Photos, videos, audio recordings (available as soon as possible, still images on ongoing basis) Watermarked promotional photos and videos used on our public social media can be used for the portfolios and demoreels of those persons in the images. These are made available on an ongoing basis.

We will get the theatre show filmed and photographed, with the footage not only being added to our site and social media, but also being made available to you.

Images, and recordings provided for portfolio use, are for the use of those people depicted in them, only.

Copies of press reviews and articles about the production.

Personalised character poster

Other

We are happy to provide references, upon completion of the production, for your ongoing work/ shows/ college & University.

How our profit share on shows, works

Introduction

The profitshare is simply down to a resource issue, and one which we desperately hope, and are actively working, to transcend.

We often find it very hard to attract external funding, and therefore our organisation funds usually come from ticket sales, an Ebay account selling donated items, a book-stall in our local town market, and a Redbubble shop selling show and locally themed merchandise.

This is supplemented by the personal funds of the company directors to reach the required amount.

Ticket sales are used to pay the venue hire for shows, and the cast & crew. Usually we negotiate venues on a 70/30 box office split, meaning that the company gets 70% of sales. (On digital-only projects where we are not hiring a venue, the company gets 100% of ticket sales.)

Each person involved in the production each receives an equal share of the ticket monies received by the company; for example a show with two crew and eight actors, will split the final ticket take received by the company, ten equal ways. The company takes no deduction, and the company directors do not receive any additional money – if they are not involved in a project, they are not paid – being a company director is effectively a voluntary position with us.

We have collected together some “frequently asked questions” which we hope will help clarify how we work within the profitshare model.

Does anyone get paid more than anyone else?

Absolutely not. Everyone, regardless of their role, is equally important to the show.

The equal payment rate reflects this.

What if I leave a show-run before the performances begin?

If you are not part of a performance/ show, when the performance/ tour takes place, you will not be included in the profit share, as someone else will have had to cover your role and work at short notice, and therefore they will be entitled to that money.

What if I do one show performance and then am ill and cannot continue for the remainder of the run?

In such cases you will receive an equal share of the ticket take from the performances which you appeared in.

What deductions are made?

In the cases of live shows, the venue will take an amount (usually 30%) or a flat rate of the ticket take as the hire cost of the venue; the ticket take coming to the company is the remaining 70%. That 70% is what is shared among the cast and crew. In the cases of digital shows where no venue hire costs are payable, the company receives 100% of the ticket take and that 100% is what is shared between the cast and crew.

How do I know that you are providing me with a fair share of the ticket sales?

We share a screenshot (with audience members names/ personal details removed) of the entire final sales report to the cast and crew openly on the production's facebook group. At the time of sending out the payments, we also include a full breakdown of how the money is divided, also including any additional late cash sales, or small donations to the cast, from audience members, which are also included in the final amount of profit share. We are more than happy for you to check the figures for yourself.

Do I get anything else as well as my share of the ticket sales?

Wherever possible, yes. This is usually in the form of photos, screenshots, copies of any press featuring yourself, copies of show posters featuring your image and/or name, and a copy of the show recordings for your personal portfolio use. Your name is also included in programmes (you are welcome to a copy of those too). We are also happy to act as a referee after the completion of your first show with us.

When can I expect to be paid?

As soon as we receive the payments from the venue. If we are handling the ticketing system ourselves through our company Ticketsource account, this is usually within 10 working days of the event. If we are working at a venue which uses it's own ticketing system, the venue may take up to 28 working days to pay us. Once the money is in our bank account, we announce it to cast within 48 hours, and within 7 days (usually a couple of days) transfer the relevant money to the cast and crew members via a bank transfer. In cases of a show tour, we usually wait until the money from all performances has come in.

Will I be insured working with you?

Yes. We insure all our productions and working space.

What is my work status with the company?

Due to the profit-share nature of the majority of projects, we are all self-employed. This means that we do not deduct any tax etc from your payments, but that you are responsible for declaring your earnings to HMRC and any benefits agencies in line with current tax laws.

Why does the company not take a deduction from the ticket sales?

As above. We do not intend to remain at profit-share forever. We see the funds from the ticket sales, covering, to the best of our present ability, the costs of the team. The funds raised from ticket sales are solely for the people who made the production possible, and without whom we would not have a show.

You say you are looking to increase income to raise full rate payments. How will you do this? We regularly apply to project funding for the arts. This includes costs for performers and crew as a priority in project funding. We daily check for any new funds that may become open for application, We are also approaching new sponsors either for a single show or on an ongoing basis.

About us

A multi award -winning (UK & USA), autistic -female-run theatre company based in Brixham, South Devon (UK). Facing a lack of any local opportunity to get involved in theatre, in 2005, we were founded to create theatre opportunities for local people in the Torbay/ South Devon area, performing around the South West live on stage, and streaming to global audiences online.

We also offer free local networking events for creatives, free talks and workshops to other community groups, and free education resources for schools and homeschoolers on a voluntary basis, and student placements on our shows.

Involvement in our shows as an actor or crew member is either paid (grant/ sponsorship funding allowing), or if funding has not been forthcoming, then on a collaborative, equal open book profitshare where 100% of the money made from ticket sales is split equally among the people involved in the production. We are strictly not for profit, and focussed on being fully integrated in our local community.

People starting out with us have also gone on to work in large scale film & TV productions who sometimes scout our people for productions, to further training inclusive of RADA and Bristol Old Vic, working with us helps them obtain the credits needed for professional registration with the professional actors Spotlight directory, and Equity (the actors and entertainment creatives trade union) which in turns allows them to be able to apply to register with larger actors agencies.

We also attract established professional actors seeking to expand and grow their portfolios.

New people from our local (Torbay) community are welcomed at any time. Just contact us to find out more. We welcome people regardless of previous experience, ethnicity, gender identity or any other demographic and operate a fully open-door policy.

Find out more about us

There is a lot of information about us on Google – a simple Google search will show up lots of information.

You can also find us on our main profiles at

www.southdevonplayers.com

www.facebook.com/sdevonplayers

www.twitter.com/sdevonplayers

www.instagram.com/southdevonplayers