

Character List

Name	Description	Role Size	Scenes
Titus	Titus has been a general in the roman army for decades, which has taken a toll on his physical and mental state. Wanting to leave behind the life that cost him 21 sons (thus far) after having just won the war against the Goths, the election for the empery (and its consequences) drags him back into the cycle of violence. Soon, he has to make violent choices himself again to protect what has remained of his family. Gender expression: Male Connected instrument: Electrical Guitar	Large	1.1.2; 1.1.3; 3.1.1; 3.1.2; 5.2; Monologue
Lavinia	Lavinia is Titus' only daughter and in a relationship with the prince Bassianus, as such she is one of the most respected and well known people of Rome. Unfortunately, that respect can turn into adoration by the wrong people, resulting in the character being raped and mutilated through the Goths Chiron and Demetrius. Lavinia will have to find her own strength to persevere through the immense pain, creating one of the most difficult woman-roles in all of Shakespeare. Gender expression: Female Connected instrument: Acoustic Guitar Read note on the rape scene*	Large	(1.1.1); 1.1.2; 1.1.3; 2.3.1; 3.1.1; 3.1.2;
Lucius	One of Titus's sons who has fought in the war against the Goths. While Lucius adheres to and admires tradition, that admiration can quickly become overconfidence through his impulsive nature. Lucius will have to learn how to survive in a family that is torn apart from the in- and outside and the audience will learn in how far even Lucius is consumed by ambition. Gender expression: Male/Female/Diverse Connected instrument: Violin	Large	3.1.1; 3.1.2;
Saturninus	The eldest son of the old emperor, who becomes emperor himself. The word "impulsiveness" does not even begin to describe Saturninus, leading him to burning many bridges along the way and isolating him on the highest peak the empire has to offer. Saturninus walks the line between the highest of highs and lowest of lows constantly, inhibiting his abilities as an emperor and leaving him vulnerable to outside-influences. Gender expression: Male Connected instrument: Keyboard	Large	1.1.1; 1.1.2; 1.1.3; 4.4; Monologue
Tamora	"The Queen of Goths, when Goths were Goths and Tamora was Queen". Leader of a country which was defeated by the roman army, Tamora begins the play as a captive to Titus, slavery or death being her only hopes for a future. However, when emperor Saturninus falls completely in love with her, opportunities for revenge open up which Tamora will gladly utilize.	Large	(1.1.2); 1.1.3; 2.3.1; 4.4; 5.2;

	Gender expression: Female Read note on the rape scene*		
Aaron	Tamora's lover and instructor to her children, Aaron also comes as a captive to Rome and profits from Tamora's rise in power. Being a Black man at the time of the roman empire, Aaron faces institutionalized racism on a daily basis, even in spite of his relationship to the new empress. Aaron, who in historical adaptations has been too often used as a plot device to enact violence, will attempt to make use of his new found power to safeguard the lives of those closest to him, no matter the cost. Gender expression: Male Connected instrument: Flute	Large	2.1; 2.3.1; 2.3.2; (3.1.2;) 4.2; Monologue
Chiron	One of Tamora's sons, Chiron also comes as a captive to Rome and profits from Tamora's rise in power. Young, exuberant and impulsive, Chiron enjoys his new princely life in Rome. When taking a liking to Lavinia at the same time as his brother however, the two are instructed by Aaron to rape and mutilate her, not caring about the consequences in light of their new rank, making them the prime target of Titus' revenge. Him and his brother act as an influential and impulsive duo throughout the play, further dynamics between the two of them are to be explored. Gender expression: Male Read note on the rape scene*	Medium	2.1; 4.2; (4.4;) 5.2;
Demetrius	One of Tamora's sons, Demetrius also comes as a captive to Rome and profits from Tamora's rise in power. Young, and impulsive (but a little more calculated than his brother), Demetrius enjoys his new princely life in Rome. When taking a liking to Lavinia at the same time as his brother however, the two are instructed by Aaron to rape and mutilate her, not caring about the consequences in light of their new rank, making them the prime target of Titus' revenge. Him and his brother act as an influential and impulsive duo throughout the play, further dynamics between the two of them are to be explored. Gender expression: Male Read note on the rape scene*	Medium	2.1; 4.2; (4.4;) 5.2;
Marcia	Titus' sister and tribune of Rome, Marcia makes use of her influence as a high ranking political figure to shape the world. In a family that is rapidly falling apart, Marcia will attempt to be a pillar that holds everything together, all while herself facing an increasing difficulty of staying sane. Still, being known as a voice of reason in this age only means that one is very good at shrouding their own schemes and ambitions. Gender expression: Female	Medium	1.1.1; 1.1.2; 1.1.3; 3.1.1; 3.1.2; 4.2; 5.2;

Bassianus	The younger son of the old emperor who is in a relationship with Lavinia. Starting out with ambitions for the empery, Bassianus withdraws when his brother wins the election, wanting to focus on his future life with Lavinia. These hopes for a better future however are cut short when Lavinia is mutilated and Bassianus dies. Still, in a world where the supernatural is a core facet of human life, death does not always mean the end of agency. Gender expression: Male Read note on the rape scene*	Medium	1.1.1; 1.1.2; 1.1.3; 2.3.1;
Mutius	One of Titus's sons who has fought in the war against the Goths. Being the most lively of the sons, Mutius does not always know when it might be healthier to stop talking, instead jumping into every situation he perceives an injustice in or where he can simply show how much cooler he is than his brothers. Gender expression: Male/Female/Diverse	Small	2.3.2
Martius	One of Titus's sons who has fought in the war against the Goths. What keeps Martius alive is his ability to notice when something is wrong immediately, his sense of investigation having saved his and his family's lives time and time again. When faced with stacked cards however, not even his investigation can save him. Gender expression: Male/Female/Diverse	Small	2.3.2
Quintus	One of Titus's sons who has fought in the war against the Goths. Having just returned from wars, Quintus needs some time to readjust to living in peace and how better to do that than to make fun of Mutius. Still, when one day strolling through the woods, his mind unfortunately is more set on taking a nap in the warm grass than on the dangers lurking in the shadows. Gender expression: Male/Female/Diverse	Small	2.3.2
Alarbus	Being Tamora's eldest son, Alarbus also comes as a captive to Rome. Remembering the days at home when they were not at war with Rome, Alarbus unfortunately does not get to experience his mother's rise in power as, being eldest, he dies for a roman sacrifice. In turn, he becomes one of the prime reasons for his mother's need for revenge. Gender expression: Male/Female/Diverse	Small	/
Nurse	The nurse has been employed by the empery for as long as she can remember. When the Goths arrive, she accepts them due to her admiration of Saturninus, which does not mean however that she agrees with their every decision. Gender expression: Male/Female/Diverse	Small	4.2

Notes on gender

As you can see, every character comes with a notation of their gender expression.

Generally, every person, regardless of their gender, can audition for every role. However, some roles call for a more or less specific gender expression, therefore it is advisable to only audition for those gender expressions you would feel comfortable portraying on a stage. Some roles are intentionally left very open in that regard, and those will be decided on together with the actor portraying them and in some cases, this decision will be influenced by the gender expression chosen for other currently open characters. Of course, what is most important in the end is that the actors feel comfortable in the roles they are portraying.

Note on portrayal of racism

The play does feature racist remarks, uttered by parts of the roman population. We decided to keep the sentences in this (already slightly toned down) form to open up a discussion about society's deeply ingrained racist tendencies. If you want to make changes to the text for your readthrough, that is possible but we do not want to cut the topic of racism from the play completely. Naturally, an understanding of the text, a clear cut between acting-person and role and an informed confrontation with the topic of racism will be an integral part of rehearsing this scene. It is of paramount importance to us that all actors feel comfortable in the environment that we together create.

Notes on the rape scene

The rape scene is a passage of the text that will be approached with upmost caution. It is not included in the casting as we will close in on it slowly in rehearsals, first letting the partaking actors getting to know the text. Already some first heads up that no depiction of the act of rape will be showcased on stage and neither the actress portraying Lavinia, nor Chiron and Demetrius will be on stage (we'll have ways of implying what happens without a specific showing). There is an assistant director especially for this scene and the group has an awareness team that can be contacted should any actor feel uncomfortable at any point of the play. It is our highest priority that all acting-people feel comfortable in the environment that we together create.

Notes on the instruments

This play will be created under the leading question "In how far can contemporary music 'flesh out' Shakespearean storylines". To deal with said question, 6 extra characters have been written into the play and connected to different regular characters, acting as mute musicians that support the ongoing action. As it is difficult to showcase musical talent in the casting process (and as we will purely use backplay), the musicians will be cast via solo-slots and the movement workshop. Already as a first note, there will be no on-stage singing that is present to sound 'good', only 2 short passages where it would be nice if an actor could sing a known song alongside backplay. No actor will be asked to do anything they feel uncomfortable with.