

## Dunsinane

### **Laird Macbeth (potential first name "Finlay" for TPTTLRP):**

- **Traditionally gendered as** a he/him man.
  - It would be possible to play the character's gendering as *either* relevant or irrelevant according to the player's preferences.
- **Status/class** - Most highly ranked Thane; second only to King Duncan.
  - Thane of Glamis and Cawdor, prophesied to be King of Scotland.
- **Character traits:**
  - A capable, respected and proud warrior. Before the Plothole opened, he was celebrating victory on the battlefield, hosting a lavish feast. Newly honoured with the additional title of Thane of Cawdor for his prowess, his home is trusted as the safest castle in Scotland to be graced with the presence of the King.
  - Hesitant, uncertain and self-doubting. Macbeth is constantly torn between his own ambition and curiosity about the Witches' prophecy that he should soon be King, conflicting with his own allegiance, morals and fears. As he considers whether or not to give in to his desires and bloody his hands for the Crown, he is primarily driven by the counsel of his wife, to whom he is utterly devoted, with many of his actions driven by her influence and suggestion, and her certainty where he has doubts.
    - Of course, this conflicted nature may be tested as events unfold on the island - with new faces, new threats, new friends and foes, removed from his known territory. As he wrestles with his guilty thoughts, if his wife is not always by his side at crucial moments, or if he is given reason to curb his ambitions and sheath his blade, he may become surer of his own decisions, and these may be less bloodthirsty than initially considered conspiracies..
  - Obsessive. Upon hearing the Witches' prophecy, it is all he can think about, relentlessly pursuing this Mystic Knowledge. Likewise, if he were to kill Duncan, the grief and guilt would likely completely occupy his mind. If he gains the Crown through bloody deeds, he will likely be paranoid about any perceived threats to his position - especially any from prophecies.
- **You may wish to play Macbeth if** you want to play someone obsessed with supernatural prophecies, with the "Mystic Knowledge" archetype, if you want to begin the game with an intense romantic relationship, or if you want to play a character battling deep emotional turmoil.
- **You may not wish to play Macbeth if** you want to play a low-status character, if you want to avoid themes of warfare or "madness", or if you want to play someone not easily manipulated by others.
- **Key Quote:** *"He's here in double trust; first, as I am his kinsman and his subject, strong both against the deed; then, as his host, who should against his murderer shut the door, not bear the knife myself [...] I have no spur to prick the sides of my intent, but only vaulting ambition"*

## **Lady Macbeth (potential first name "Goneril" for TPTTLRP):**

- **Traditionally gendered as** a she/her woman.
  - The character's relationship with gender is often a key theme for the role; whilst it would be possible to do something different with it or de-emphasise it, this role is probably not suited for anyone who is uncomfortable examining the character's relationship to gender and gender roles, even if adapted.
- **Status/class** - Highest ranked Lady, although may be overlooked/underestimated by the Thanes. Outranked by King Duncan.
  - Lady of Glamis and Cawdor, prophesied to be Queen Consort of Scotland. Outranks "Regan" Macduff, Lady of Fife.
- **Character traits:**
  - Shrewd, ruthless and ambitious. Lady Macbeth is strong-willed, confident and unafraid to plot murder, betrayal and regicide.
  - Persuasive, eloquent and manipulative - whether this is her compelling arguments that sway her husband's objections, the ability to hush guests concerned by any unusual behaviour with quick-witted assertions and reassurance, or the way she effortlessly lies, playing the charming hostess, acting innocent as she greets Duncan whilst planning his murder under her smile.
    - She also expresses frustration at her husband's reluctance, and her own ambitions currently rely on *his* deeds to crown her as his Queen Consort. It may be that, with unexpected events unfolding on the island, she decides to seize power more directly for herself, or that she may find others more willing to listen to her persuasion. Alternatively, she may talk herself into or out of something completely unforeseen, and the Crown of Scotland will no longer hold the same allure, if given reason to concede and back down.
  - More vulnerable than she appears; whilst she may maintain outward appearances of being unfazed and stoic, under the surface is a layer of sensitivity. Her plans rely on her husband taking violent action rather than herself, and if her house of cards begins to crumble, she may succumb to guilt and "madness".
- **You may wish to play Lady Macbeth if** you want to play an influential speaker, with the "Gift of the Gab" archetype, if you want to explore themes of subverting gendered expectations, or if you want to begin the game with an intense romantic relationship. It is up to the player as to whether the allure of her convincing words is also associated with seduction, or being a "femme fatale".
- **You may not wish to play Lady Macbeth if** you want to play an innocent, naïve or especially virtuous character, if you want to play a low-status character, or if you want to avoid themes of "madness".
- **Key Quote:** *"Hie thee hither, that I may pour my spirits in thine ear; and chastise with the valour of my tongue all that impedes thee from the golden round, which fate and metaphysical aid doth seem to have thee crown'd withal."*

## **First Witch (potentially named as "Hecate" for TPTTLRP):**

- **Traditionally gendered as** a she/her non-binary witch.
  - The witches are ambiguously gendered - on first meeting, whilst noting that they "look not like the inhabitants o' the earth", Banquo does not know how to categorise them, saying that they "should be women", but is confused by the witches' "beards".
  - Players may choose to employ any gender expression and any pronouns - the "weird sisters" do not conform to mortal expectations or understandings, and gender can be as important or unimportant to the characterisation as the player chooses.
- **Status/class** - Supernatural - not bound to human class structures.
- **Character traits:**
  - Always truthful, but regularly leaving out important information or cryptically hiding knowledge they possess, often imparting just enough ominous detail to push mortals towards self-fulfilling prophecies that they would not have considered until the seed of temptation was planted in their minds. At the time the Plothole opens, they have withheld the information that Laird "Kenneth" Macduff and/or Lady "Regan" Macduff would be able to exploit a loophole in the fates they have foreseen.
  - Powerful, dangerous and mysterious. The witches' occult knowledge and prophetic abilities may terrify or drive mortals "mad" if they seek to understand their supernatural nature.
    - Their motivation, though, is harder to unravel; perhaps they intentionally toy with mortals for their own entertainment, purely for the sake of sowing chaos. On the other hand, they may believe themselves to be agents of immovable, unchanging Fate - so when falling through the Plothole to an unfamiliar land, where for the first time, events may unfold that they did not see coming, and where they may encounter unfamiliar Faeries and Spirits, no longer being the only supernatural beings in place, this understanding of the inevitable nature of Fate will likely be shaken, and as the rules change, so too may the witches...
  - Something of a blank slate, whose nature can be shaped in an endless variety of possible ways. Their enigmatic nature leaves room for almost anything to happen, and perhaps the unfathomable "midnight hags" could become much more knowable, in time.
- **You may wish to play a Witch if** you want to play an otherworldly character with the "Unnatural Ability" archetype, if you want more of a "blank slate" to build your own characterisation from, or if you are keen to explore themes of life, death, fate, ghosts and Magicks.
- **You may not wish to play a Witch if** you want an established romantic love interest, if you do not want to play a morally grey character, or if you prefer melee combat to spells and abstract [duels](#).
- **Key Quote:** *"Round about the cauldron go; in the poison'd entrails throw. Toad, that under cold stone days and nights has thirty-one"*

## **Second Witch (potentially named as "Moirira" for TPTTLRP):**

- **Traditionally gendered as** a she/her non-binary witch.
  - The witches are ambiguously gendered - on first meeting, whilst noting that they "look not like the inhabitants o' the earth", Banquo does not know how to categorise them, saying that they "should be women", but is confused by the witches' "beards".
  - Players may choose to employ any gender expression and any pronouns - the "weird sisters" do not conform to mortal expectations or understandings, and gender can be as important or unimportant to the characterisation as the player chooses.
- **Status/class** - Supernatural - not bound to human class structures.
- **Character traits:**
  - Always truthful, but regularly leaving out important information or cryptically hiding knowledge they possess, often imparting just enough ominous detail to push mortals towards self-fulfilling prophecies that they would not have considered until the seed of temptation was planted in their minds. At the time the Plothole opens, they have withheld the information that Laird "Kenneth" Macduff and/or Lady "Regan" Macduff would be able to exploit a loophole in the fates they have foreseen.
  - Powerful, dangerous and mysterious. The witches' occult knowledge and prophetic abilities may terrify or drive mortals "mad" if they seek to understand their supernatural nature.
    - Their motivation, though, is harder to unravel; perhaps they intentionally toy with mortals for their own entertainment, purely for the sake of sowing chaos. On the other hand, they may believe themselves to be agents of immovable, unchanging Fate - so when falling through the Plothole to an unfamiliar land, where for the first time, events may unfold that they did not see coming, and where they may encounter unfamiliar Faeries and Spirits, no longer being the only supernatural beings in place, this understanding of the inevitable nature of Fate will likely be shaken, and as the rules change, so too may the witches...
  - Something of a blank slate, whose nature can be shaped in an endless variety of possible ways. Their enigmatic nature leaves room for almost anything to happen, and perhaps the unfathomable "midnight hags" could become much more knowable, in time.
- **You may wish to play a Witch if** you want to play an otherworldly character with the "Unnatural Ability" archetype, if you want more of a "blank slate" to build your own characterisation from, or if you are keen to explore themes of life, death, fate, ghosts and Magicks.
- **You may not wish to play a Witch if** you want an established romantic love interest, if you do not want to play a morally grey character, or if you prefer melee combat to spells and abstract [duels](#).

**Key Quote:** *"By the pricking of my thumbs, something wicked this way comes. Open, locks, whoever knocks!"*

### **Third Witch (potentially named as "Parca" for TPTTLRP):**

- **Traditionally gendered as** a she/her non-binary witch.
  - The witches are ambiguously gendered - on first meeting, whilst noting that they "look not like the inhabitants o' the earth", Banquo does not know how to categorise them, saying that they "should be women", but is confused by the witches' "beards".
  - Players may choose to employ any gender expression and any pronouns - the "weird sisters" do not conform to mortal expectations or understandings, and gender can be as important or unimportant to the characterisation as the player chooses.
- **Status/class** - Supernatural - not bound to human class structures.
- **Character traits:**
  - Always truthful, but regularly leaving out important information or cryptically hiding knowledge they possess, often imparting just enough ominous detail to push mortals towards self-fulfilling prophecies that they would not have considered until the seed of temptation was planted in their minds. At the time the Plothole opens, they have withheld the information that Laird "Kenneth" Macduff and/or Lady "Regan" Macduff would be able to exploit a loophole in the fates they have foreseen.
  - Powerful, dangerous and mysterious. The witches' occult knowledge and prophetic abilities may terrify or drive mortals "mad" if they seek to understand their supernatural nature.
    - Their motivation, though, is harder to unravel; perhaps they intentionally toy with mortals for their own entertainment, purely for the sake of sowing chaos. On the other hand, they may believe themselves to be agents of immovable, unchanging Fate - so when falling through the Plothole to an unfamiliar land, where for the first time, events may unfold that they did not see coming, and where they may encounter unfamiliar Faeries and Spirits, no longer being the only supernatural beings in place, this understanding of the inevitable nature of Fate will likely be shaken, and as the rules change, so too may the witches...
  - Something of a blank slate, whose nature can be shaped in an endless variety of possible ways. Their enigmatic nature leaves room for almost anything to happen, and perhaps the unfathomable "midnight hags" could become much more knowable, in time.
- **You may wish to play a Witch if** you want to play an otherworldly character with the "Unnatural Ability" archetype, if you want more of a "blank slate" to build your own characterisation from, or if you are keen to explore themes of life, death, fate, ghosts and Magicks.
- **You may not wish to play a Witch if** you want an established romantic love interest, if you do not want to play a morally grey character, or if you prefer melee combat to spells and abstract [duels](#).

**Key Quote:** *"All hail, Macbeth, thou shalt be king hereafter!" "Thou shalt get kings, though thou be none: so all hail, Macbeth and Banquo!"*

## **Porter ("Porter Durwood" for TPTTLRP):**

- **Traditionally gendered as** a he/him man.
  - Gender is largely irrelevant to the character - players may choose to do something with this or ignore it as they see fit.
- **Status/class** - lower/working.
- **Character traits:**
  - Teller of the first known example of a "knock knock" joke, the Porter adds a level of cathartic comedy against a bleak backdrop of violence, scheming and dark omens in Dunsinane. However, as he capably builds suspense and the growing sensation of horror, this Entertainer's material is firmly on the darker edge of "Black Comedy", delivered under the excuse of drunkenness.
  - Amongst the wise-cracking, it is clear that although he may act as a sort of courtly jester, he is no "Fool" - overlooked by high-status Lairds and Ladies, the Porter's ravings of treasonous equivocators at the gates of Hell show a level of insight into the secret goings-on behind the castle gates he is guarding, and buying time for his employers to cover up their bloody deeds, as he runs interference at the gates. It is possible that his intoxication may even be feigned, as a ruse for plausible deniability of the underestimated working class.
    - This shrewd insight, hiding under a facade of playing the drunken fool, allows the Porter to avoid all suspicion - dismissed as merely a carousing castle caretaker, he can hide in plain sight. His pointed "I pray you, remember the porter" suggests that of all the performers, perhaps he is the first to have noticed the fourth wall. When transported to the island, this attention to the seemingly constructed nature of these strange worlds could be vital to uncovering the secrets of his reality itself, and as the Plothes swallow each character, an expert on doors and gateways could find his moment to shine unexpectedly...
  - Audacious. When the Thane of Fife is pounding on the gate, and the Laird and Lady of Glamis and Cawdor need time to conceal their activities, despite his low social status, he has no qualms about lecturing Macduff on drink, desire and lechery. He may have no rank, title, or land, but he is bold and shameless, with witty barbs and quips testing the patience of the Thane.
- **You may wish to play Porter if** you want to play a joker with the "Entertainer" archetype, if you want more of a blank slate character to make your own, or if you want to explore themes of classism.
- **You may not wish to play Porter if** you are uncomfortable with themes of drunkenness, if you aren't interested in the Masque mechanics, or you'd prefer a more well-established or high-status starting point.
- **Key Quote:** *"Here's a knocking indeed! If a man were porter of hell-gate, he should have old turning the key. Knock, knock, knock! Who's there, i' the name of Beelzebub?"*

## **Laird Banquo, Thane of Lochaber:**

- **Traditionally gendered as** a he/him man.
  - Gender is largely irrelevant to the character - players may choose to do something with this or ignore it as they see fit.
- **Status/class** - Noble (Thane of Lochaber).
  - Equal status to Laird Lennox Ross (Thane of Cromarty) and Laird "Kenneth" Macduff (Thane of Fife).
- **Character traits:**
  - Brave - having recently proved himself as a soldier and a general on the battlefield, when faced with supernatural spectres, he demands that they speak to him and give him a prophecy of his own, however terrifying they may be.
  - Appropriately wary, careful and suspicious - although Macbeth is his dear friend and close companion, if King Duncan dies under mysterious circumstances, Banquo, whilst not outwardly accusing him, will immediately presume that Macbeth has committed regicide, and will do his best to protect both himself and his son, Fleance, knowing that if Macbeth is willing to kill his friend King Duncan, he is almost certainly also willing to kill Banquo and Fleance too, to secure his crown and own ambitions.
    - Having gained the mystic knowledge of the Witches' prophecy, rather than taking matters into his own hands, Banquo appears to be content to let fate play out or not without his own intervention to bend it that way. However, as the Plothole opens and he finds himself on the unfamiliar island, it is possible that in order to maintain that self-preservation instinct, he could be pushed to a more active position, and when protecting his own life and Fleance's, the otherwise moderate and prudent Banquo may consider a strong offence to be the best form of defence...
  - Having recently encountered the Witches, and now finding himself in a strange land with Faeries, Spirits and other supernatural entities, Banquo has more experience of fantastical Magicks than most. If and when he dies, he will almost certainly cling to the mortal plane as a ghost, if he can find a way to do so.
- **You may wish to play Banquo if** you want to play an inquisitive and observant character with the "Mystic Knowledge" archetype, if you want to explore themes of familial love, or if you do not want to begin play with any romantic connections or similar
- **You may not wish to play Banquo if** you are not interested in Alchemy or themes of fate/life/death and ghosts, if you do not want to begin with a tense friendship layered with mistrust and fear, or if you want to play a more playful, mischievous or flirtatious character.
- **Key Quote:** *"to me you speak not. If you can look into the seeds of time, and say which grain will grow and which will not, speak then to me, who neither beg nor fear your favours nor your hate."*