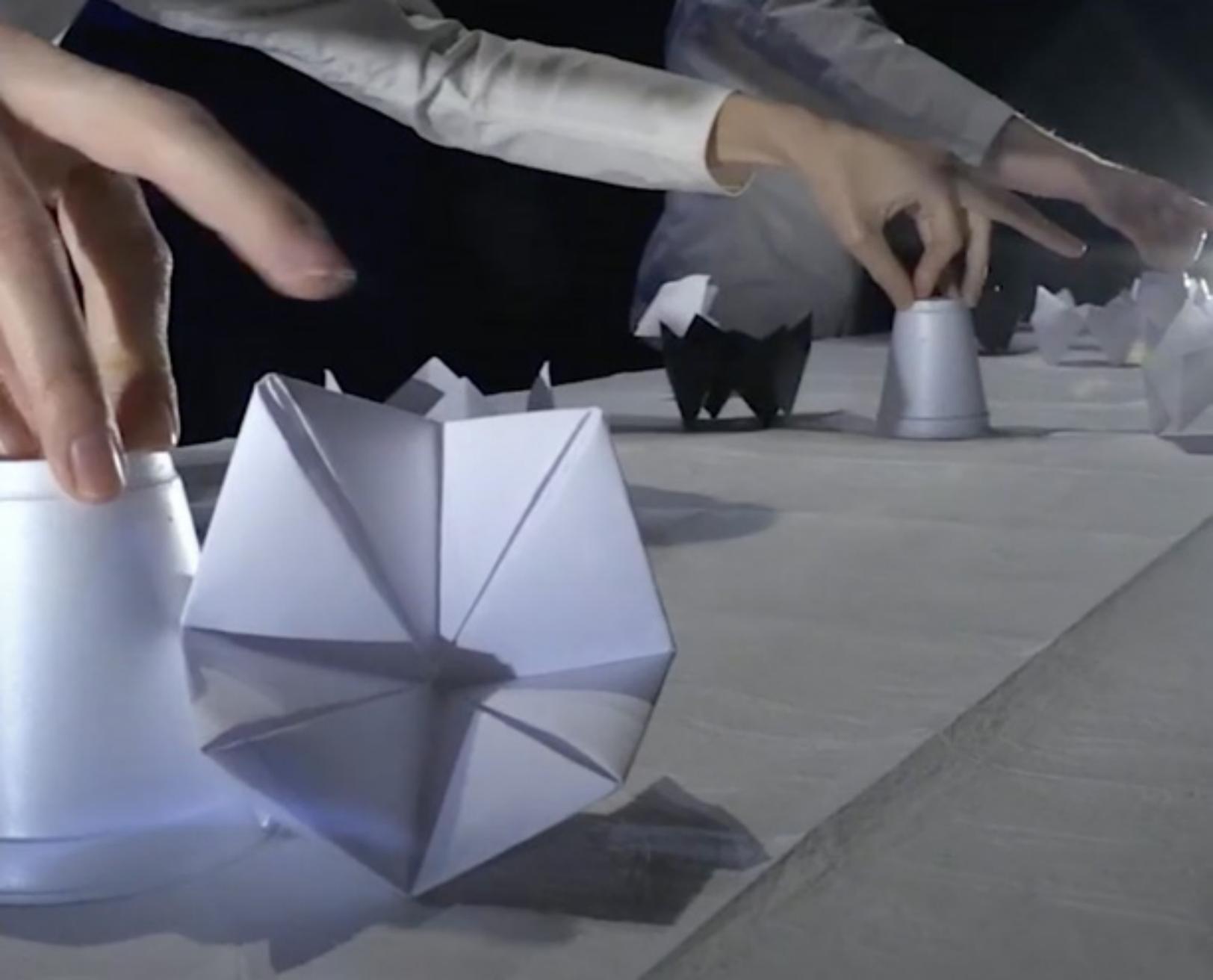


Macbeth Muet



LA FILLE
DU LAITIER





Dear Teachers,

Thank you for choosing to present the show *Macbeth Muet* to your students. This study guide will provide you with the content and questions necessary to generate discussions with them. It's intended as a point of departure, a launchpad for your pedagogical imagination, so you can transform your school trip into an enriching encounter. The sample activities contained within will allow you and your students to experience *La Fille Du Laitier's* creative process for yourselves.

Please don't hesitate to adapt the materials to fit your lesson plans and available resources. You don't have to follow the guide as a whole; feel free to jump directly to the sections that interest you the most, in or out of the order in which they appear.



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Macbeth Muet: an Adaptation by La Fille Du Laitier

Inspired by the silent film era and the melodrama of Paris' Grand Guignol, this wordless adaptation of Shakespeare's classic engages us with humour and passion in a frantic race for power. Using bodies, objects and fake blood in a fast-paced, gory adaptation of a murderous couple's story, Macbeth Muet deconstructs Shakespeare's tragedy through visceral imagery, creating a world devoid of morality where human lives are as disposable as styrofoam cups. The performer-puppeteers pass through the play at a breakneck speed through high-octane choreography, supported by an impressive and surprising soundtrack.

Watch the trailer here!

<https://vimeo.com/521573981>

Original Work vs Adaptation

To know or not to know Shakespeare, that is the question. Do your students need to master the story of Macbeth in order to follow our wordless adaptation? The simple answer is NO because the play is designed to be understood by both die-hard fans of the work and newbies wanting to discover Shakespeare. That being said, the Macbeth Muet experience is even more fun with a little knowledge, even the most basic, of certain aspects of the play. This allows audiences to clock and revel in the nods and references to the original work.

Macbeth - Why Now? Because Macbeth Forever, Obviously!

Unhealthy ambition and the all-consuming thirst for power are human weaknesses that may never go away. The actions of the Macbeths find their echoes, again and again, not only in politics but in all spheres where power resides.

A Summary of Shakespeare's Shortest Tragedy

Three witches tell the brave general Macbeth that he will be the next King of Scotland. Egged on by his wife, he kills the king and takes the throne. Blinded by his thirst for power and racked with guilt, Macbeth plunges into the paranoia that transforms him into a bloodthirsty tyrant.

La Fille Du Laitier sums up Macbeth

<https://vimeo.com/667286091>

(Warning, this video contains a French person talking really fast)

The Genesis of Macbeth Muet



Invited in 2015 to present a 5-minute number as part of a Grand Guignol cabaret, creators Marie-Hélène and Jon were faced with the challenge of drastically compressing the story of Macbeth. Building on research Jon had already begun on the play, the creators focused on the main episodes of violence in each act of Macbeth as anchors for their interpretations.

Here is the summary, the bare bones, if you will, of the first version of the show:

- Acte I** A bloody war rages between the Scots and the rebel army
- Acte II** Macbeth assassinates the King
- Acte III** Macbeth orders the murder of Banquo
- Acte IV** Macbeth eliminates Macduff's family
- Acte V** Lady Macbeth commits suicide and Macbeth is killed by Macduff

To experiment with this exercise of synthesis central to the creative process of Macbeth Muet, go to page 11 "An Exercise in Synthesis"

This first version of the show exposed the frailties of human nature, its barbarism and thirst for power, to the black humour of the grotesque, giving a disconcerting tone to the creation as a whole. This is also when the creators of Macbeth Muet discovered the almost mathematical method that allowed them to strip the work of its words, getting to the essence of each scene: an impulse, an action, a glance. In a compulsive quest for precision, the team has been refining the piece since 2016, underscoring all facets of the work and letting audiences feel the full power of Shakespeare's poetry, even without hearing the words.

Macbeth: A Summary of Actions

Here is a scene-by-scene summary to remind you of the fever-pitch chain of events in Macbeth Muet. Each scene in the show ranges in length from a few seconds to one or two minutes. This list of actions may prove useful to you in post-show discussions with your students.

To fuel these discussions, go to page 22 «Encouraging Discussion».

A QUICK NOTE: Macbeth Muet is a textless adaptation of Shakespeare's play, and there is a lot of stuff we've CUT, and there's even stuff we've ADDED, by inventing some character's past stories, in the form of fun prologues. So we'll try to summarize the ORIGINAL play here, while indicating when OUR production has cut story points or characters. The big one we'll mention right away is that in the original play, the King has a SON named Malcolm!

We've completely cut this character!

Act I

After a narrow victory against warring rebels, Scottish super-soldier Macbeth walks across the battlefield with his best friend Banquo, and the two heroes have an unexpected encounter: three witches predict their future. Macbeth will become king of Scotland while Banquo will not become King himself, but will become the father to a future line of kings.

Macbeth writes to his wife about the witches' prophecy. Lady Macbeth is inspired to take the throne with her husband, but believes he is too kind to do so, and so she invites evil spirits to possess and make her strong and hard-hearted.



Lady Macbeth has invited the king to dine at their castle so they can assassinate him, but when Macbeth hesitates in this plan, Lady Macbeth convinces him by evoking the memory of a child they might've had in the past. Macbeth is determined to go kill the King while he sleeps.

Act II

As Macbeth walks towards the King's chambers to kill him, he hallucinates a bloody dagger which leads the way. At first Macbeth can't believe his senses, but then he clutches his own real knife, and proceeds to kill the king.

Lady Macbeth meets Macbeth in the courtyard of the castle. Macbeth, covered in blood, arrives, and is clearly shocked by his act. Lady Macbeth returns the bloody knife which Macbeth forgot to dispose of, and the two clean their bodies of the blood. Macbeth is raving that while he killed the King, a voice whispered to him "Macbeth shall sleep no more."

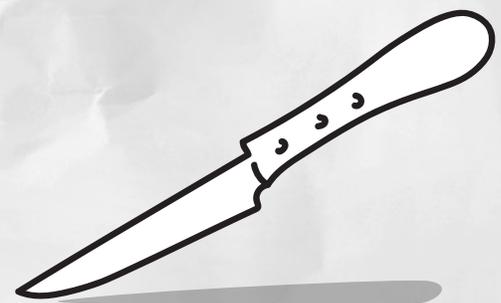
Macduff, a hero loyal to Scotland, arrives with the King's son, Malcolm. The King's dead body is discovered, and alarms are raised. Macbeth and Lady Macbeth feign shock and dismay.

Here's a scene at the end of act III that we cut! Through a couple of side characters, we hear talk of Macbeth being crowned King, and that after the murder, the King's son Malcolm fled the country. We hear that most people suspect that Malcolm was the murderer. We also hear that nature seems strange and unusual after the death of the King: unusually turbulent winds, and horses and animals acting strange, and terrified.

Act III

Banquo reflects on the prophecy proclaimed by the witches. He begins to doubt Macbeth. Could he have assassinated the king? As for Macbeth, he's jealous of the prediction made to his friend. How will he become the father of a royal line?

Macbeth then gives the order to assassinate Banquo, and Banquo's son Fleance. During the attack, Banquo dies, but his son manages to escape.



Macbeth is getting ready for a big royal Banquet with his wife, who is remarking that he needs to stop worrying about their murderous act, but Macbeth is losing his mind. One of his assassins reports that Fleance escaped, and Macbeth starts panicking even more.

The ghost of Banquo comes to haunt Macbeth. He is screaming at his guests, claiming that there is a ghost sitting at the table. Lady Macbeth ends the party abruptly and warns her husband to pull himself together.

We learn at the end of the act that Macduff, loyal to Scotland, will decide to leave the country after seeing Macbeth's actions at the Banquet. He will go to England where the King's son Malcolm is staying, and attempt to build up an army to take back Scotland.



Act IV

Lady Macbeth is falling victim to hallucinations and bouts of sleepwalking. She wanders around the castle, haunted by the crimes she and her husband perpetrated.

Feeling unstable and uncertain, Macbeth seeks further consultation with the witches in an attempt to gain insights into his future and learn more about his enemies. They give him three words of advice: 1: none of woman born will harm him. 2: Macbeth shall not be vanquished until Burnham Wood next to the castle begins to move, and 3: Beware Macduff. Macbeth now feels invincible, but, insisting on covering all his blind spots, decides to go murder Macduff and his family.

Act IV finishes with a long scene that we cut! In England, the King's son Malcolm discusses leadership and power with Macduff. After a pretty long conversation, they decide to team up and go back to defeat Macbeth. Then, a soldier comes in and has to tell Macduff that his whole family was killed. We decided to simply make this scene about Macduff discovering his murdered family, because it worked much better like this in a play without words!

Act V

Lady Macbeth, unable to free herself from the visions of that dark night when she and her husband assassinated the king, tries unsuccessfully to wipe away the hallucinated blood on her hands. Troubled and alone in the face of her remorse, her condition deteriorates and she finally takes her own life. In the original play, this all happens offstage, but we wanted to make it more present in our play!

Macbeth gets news of his dead partner, and he questions the entire meaning of his life, feeling like a "poor player" (a bad actor) going through a short life that signifies nothing.

Macduff and Malcolm are leading an army to the castle. They cut down trees in Burnham wood to camouflage their approach. Macbeth sees this, and understands that the witches' prophecy is making a dark turn.

Still thinking himself basically invincible, Macbeth begins fighting the oncoming army. During the fight, Macduff fights Macbeth, revealing that he was born by caesarean section and not technically delivered by a woman. He kills Macbeth, cutting his head off.

The throne is now free and the power, built on a bloody mountain of corpses and trickery. Malcolm speaks to the kingdom, hoping for a brighter future.

Experiencing the Artistic Process

To prepare your students to see *Macbeth Muet*, we invite you to experiment with some of the elements of our artistic approach. You don't need to be an expert, you just have to play along.

The following workshops explore three main themes: the synthesis of a classic (1), object theatre (2), and the importance of a soundtrack in a work without words (3).



1- An Exercise in Synthesis

Before embarking on the workshop that follows, here is Act I, Scene VII of Shakespeare's *Macbeth*. Read the scene and then watch (coming up!!!) how Jon and Marie-Hélène have compressed it to keep only the essence of the action.

Act I, Scene VII

A bedroom in Macbeth's castle.

MACBETH. - If it were done when 'tis done, then 'twere well it were done quickly: if the assassination could trammel up the consequence, and catch with his surcease success; that but this blow might be the be-all and the end-all here, but here, upon this bank and shoal of time, we'd jump the life to come. But in these cases we still have judgment here; that we but teach bloody instructions, which, being taught, return to plague the inventor: this even-handed justice commends the ingredients of our poison'd chalice to our own lips. 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. Besides, this Duncan hath borne his faculties so meek, hath been so clear in his great office, that his virtues will plead like angels, trumpet-tongued, against the deep damnation of his taking-off; and pity, like a naked new-born babe, striding the blast, or heaven's cherubim, horsed upon the sightless couriers of the air, shall blow the horrid deed in every eye, that tears shall drown the wind. I have no spur to prick the sides of my intent, but only vaulting ambition, which o'erleaps itself and falls on the other.

Enter LADY MACBETH

How now! what news?

LADY MACBETH. - He has almost supp'd: why have you left the chamber?

MACBETH. - Hath he ask'd for me?

LADY MACBETH. - Know you not he has?

MACBETH. - We will proceed no further in this business: he hath honour'd me of late; and I have bought golden opinions from all sorts of people, which would be worn now in their newest gloss, not cast aside so soon.

LADY MACBETH. - Was the hope drunk wherein you dress'd yourself? Hath it slept since? And wakes it now, to look so green and pale at what it did so freely? From this time. Such I account thy love. Art thou afraid to be the same in thine own act and valour as thou art in desire? Wouldst thou have that which thou esteem'st the ornament of life, and live a coward in thine own esteem, letting 'I dare not' wait upon 'I would,' like the poor cat i' the adage?

MACBETH. - Prithee, peace: I dare do all that may become a man; who dares do more is none.

LADY MACBETH. - What beast was't, then, that made you break this enterprise to me? When you durst do it, then you were a man; and, to be more than what you were, you would be so much more the man. Nor time nor place did then adhere, and yet you would make both: they have made themselves, and that their fitness now does unmake you. I have given suck, and know how tender 'tis to love the babe that milks me: I would, while it was smiling in my face, have pluck'd my nipple from his boneless gums, and dash'd the brains out, had I so sworn as you have done to this.

MACBETH. - If we should fail?

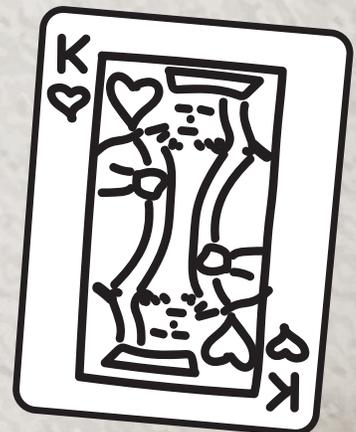
LADY MACBETH. - We fail! But screw your courage to the sticking-place, and we'll not fail. When Duncan is asleep--whereto the rather shall his day's hard journey soundly invite him--his two chamberlains will I with wine and wassail so convince that memory, the warder of the brain, shall be a fume, and the receipt of reason a limbeck only: when in swinish sleep their drenched natures lie as in a death, what cannot you and I perform upon the unguarded Duncan? What not put upon his spongy officers, who shall bear the guilt of our great quell?

MACBETH. - Bring forth men-children only; for thy undaunted mettle should compose nothing but males. Will it not be received, when we have mark'd with blood those sleepy two of his own chamber and used their very daggers, that they have done't?

LADY MACBETH. - Who dares receive it other, as we shall make our griefs and clamour roar upon his death?

MACBETH. - I am settled, and bend up each corporal agent to this terrible feat. Away, and mock the time with fairest show: false face must hide what the false heart doth know (They exit).

And now, as promised,
here is Act I, Scene VII, La Fille Du Laitier version:
<https://vimeo.com/517170299>
password: A1S7



Your turn!

Distilling a story down to its purest expression is a formative exercise that can be very revealing. To really dive into the workshop, let's step away from Shakespeare for a few moments and explore other well-known stories in our current time.

Here we invite you to do the same exercise as the Macbeth Muet team, but using the graphic novel medium. Can you sum up your favourite story in 5 or 6 boxes?

1-Choose your favourite movie.

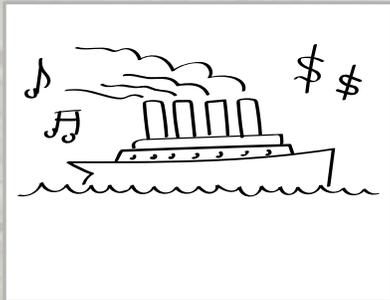
2-Draw the number of boxes needed on a sheet of paper. Under each box, write a sentence that summarizes the action that will be drawn. (See example on next page)

3-Draw the action. *This isn't a drawing contest, keep in mind there are excellent graphic novels and image based stories, comics or mangas done in matchstick figures.

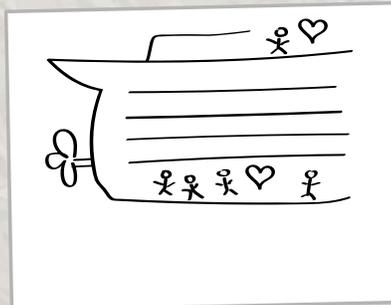
4-If you want, add a bit of speech in a bubble. It can be a line from the original work or an invented one. The important thing is that your choice helps us track your story summary!



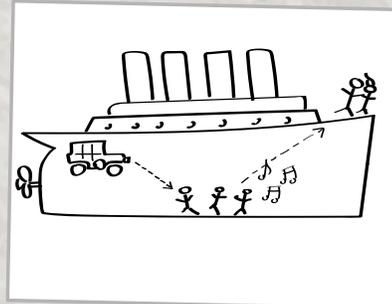
Here is Marie-Hélène's version of the film Titanic:



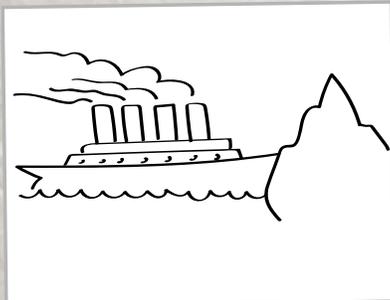
The biggest boat in the world on her first voyage.



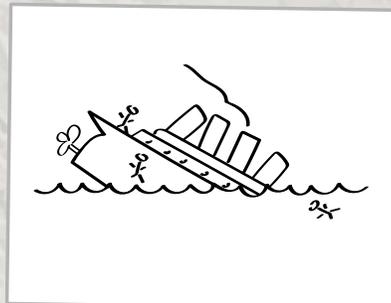
Jack and Rose fall in love, even though they're from different social classes.



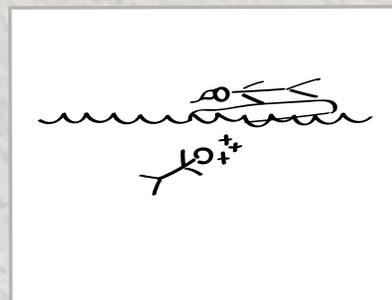
They are happy and enjoy the trip.



Bang! The boat hits an iceberg.



The boat sinks while everyone tries to stay alive.



Rose clings to a plank and Jack drowns.

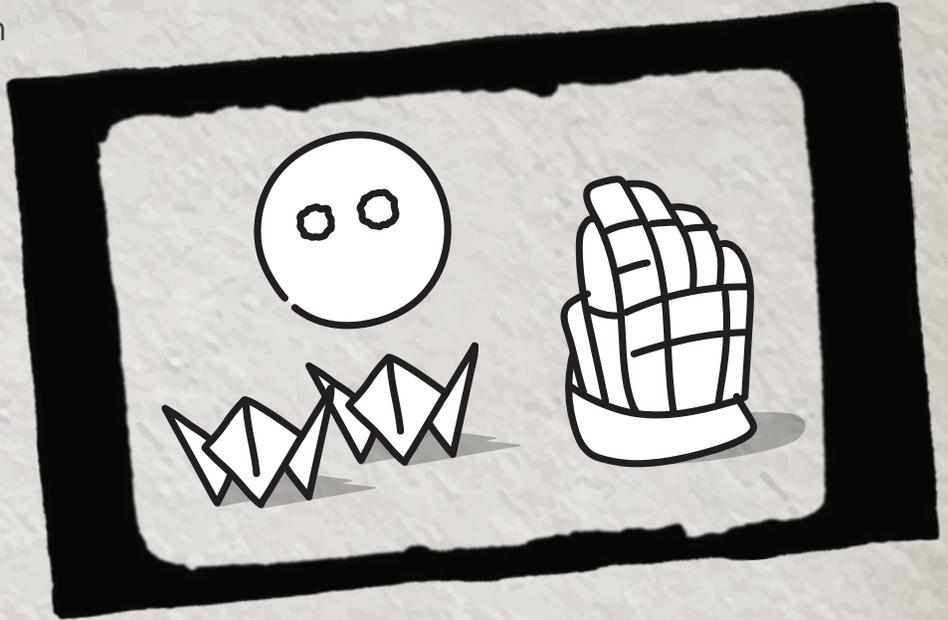
YouTube is overflowing with animated versions of these stylistic exercises. Get inspired! https://youtu.be/YXllcQUAA_s

2- Object Theatre

So much more than mere props, objects can become characters, suggest places or make it possible to create large-scale scenes without limiting one's imagination for fear of going over budget! In object theatre nothing is impossible. Generally, everyday objects the audience can easily recognize are used.

In most cases, the fun comes from diverting the objects from their primary function: a knife is no longer an inanimate, lifeless tool used for murder. It can breathe, move, sniff the air...we have to imagine the object as being invested with human life.

For example, in Macbeth Muet, we use a hockey glove for the character of Macduff, a brave soldier loyal to the king. The object gives a protective, strong, and upright character to Macduff, in addition to evoking armour worn in battle.



Each object carries with it a long symbolic history. Think of all the connections that could be created in the viewer's head when you choose a particular object. For example, choosing an apple for a character can symbolize a multitude of things in the collective unconscious: The forbidden fruit (Christian religion), the apple of discord (Greek mythology), the poisoned apple of Snow White, school, a computer, the discovery of gravitational force (Newton)...

Make your own character distribution

Now that your mind is really expanding, imagine with your students that you have to make your own production of Macbeth. Anything goes, the only limit is your imagination. Do keep in mind that it can be difficult for some people to imagine anything other than a glove when looking at a glove, and this is normal. Don't hesitate to test several objects and try to avoid assigning parts to the most obvious objects. The more surprising it is, the better the scenes will be.

Drawing inspiration from the character descriptions that follow and/or referring to the acts summarized on pages 7, 8 and 9, invite the objects to audition for the various roles.

Characters

Macbeth: A brave and loyal soldier, his whole life changes when the witches predict he will become king. While this prophecy fills him with joy, it also triggers a cascade of catastrophic events. Macbeth allows himself to be corrupted by power to the point of committing atrocious acts of violence. Sometimes tyrannical, sometimes repentant, he lives in a maelstrom of anxiety and fear.

Audition line: “Methought I heard a voice cry ‘Sleep no more! Macbeth does murder sleep’” (Act II, Scene II)

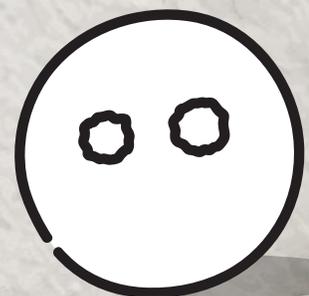
Lady Macbeth: From the moment she appears in the play, she’s already plotting to kill the king. She seems determined, ruthless and more ambitious than her husband. Tenacious and skillful, she overcomes all of Macbeth’s objections and convinces him to assassinate the king. However, she feels more guilt than her husband and as she becomes increasingly consumed with remorse, she slips deeper into madness until finally, she takes her own life.

Audition line: “Come, you spirits that tend on mortal thoughts, unsex me here, and fill me from the crown to the toe top-full of direst cruelty! Make thick my blood; stop up the access and passage to remorse” (Act I, scene V)

The three witches: some characters call them the «weird sisters» or “wayward sisters”. They enjoy manipulating Macbeth by toying with his weaknesses. They may look silly with their rhymes and potions, but they are clearly the most dangerous characters in the play. They prowl, mighty and wicked, spreading their dark predictions like so many evil temptations.

Audition line: “Double, double, toil and trouble! Fire, burn and cauldron bubble!” (Act IV, Scene I)

Here is a sample procedure for the auditions. The director (played by you or a student) will be the leader. Feel free to modify the example or use it as it is. Object responses should be improvised by the students.



Example:

Director: Hello

Object: ...

Director: Tell us your name and what role you're auditioning for...?

Object: ...

Director: Do you have experience as an actor? Have you acted in films?
At a theatre?

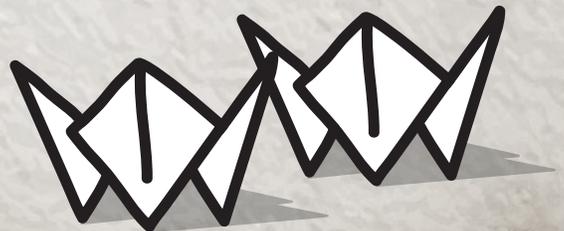
Object: ...

Director: Great. Whenever you're ready...

The object allows itself to be inhabited by its particular character, action, and environment. When ready, it can use the suggested phrase in the description of the chosen character.

A few tips*

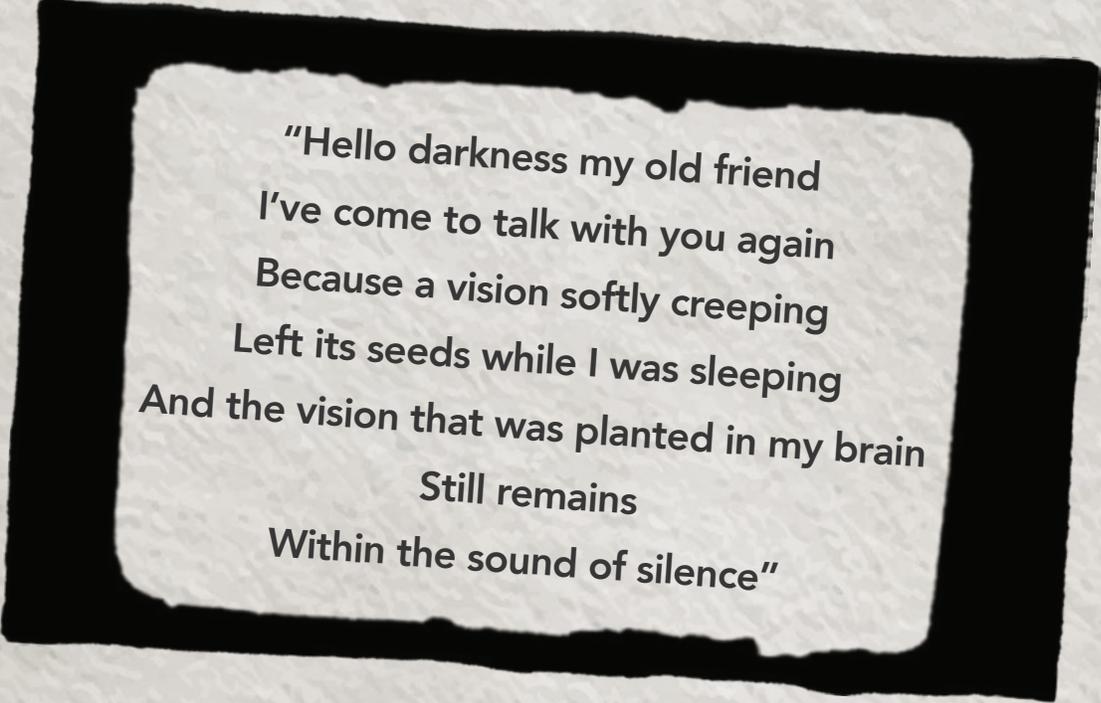
- 1-When choosing the object, turn it over in all directions to observe it from different angles. Try to establish where the face, the eyes, and the nose are located.
- 2-The handler must keep looking at the object as if seeing life through its eyes. Of course, there can also be a game of gazes between the handler and the public, but for the object to live, it needs the full attention of its handler. The object is unpredictable.
- 3-Remember to make it breathe; simple micro-movements will make us believe it is alive.
- 4-The object can stop moving to look or to speak. This is called creating fixed points. An object that moves constantly will not be believable.



3- Music and Silence

Although Macbeth Muet is a piece without words, its soundtrack, which takes us on a journey from classical to pop music via jazz, says a lot about the creators' vision. The music is like another character in the piece. Sometimes, a funny and popular song might clash with the serious action of a scene, giving a comical effect, whereas in other moments, dissonant classical music like the brilliant string Quartet by Belà Bartok might immerse us deeper into the dark, disturbing story!

In the scene where Lady Macbeth, sleepwalking, wanders around the castle before taking her own life, you'll see her lip-sync to Simon and Garfunkel's song "The Sound of Silence". As intended for this scene, the chorus echoes the visions that have haunted her since the king's dark murder.



"Hello darkness my old friend
I've come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my brain
Still remains
Within the sound of silence"

Experience the Power of Music

With your students, create short scenes, without words, of about 30 to 45 seconds.

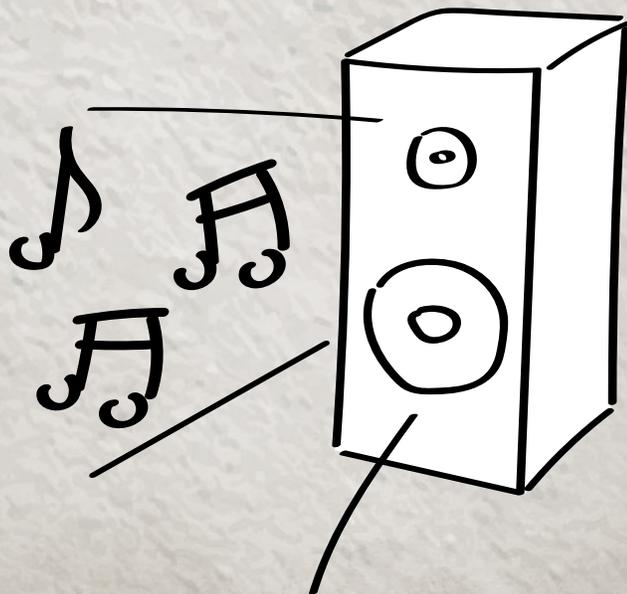
By repeating these scenes a few times with different musical styles, you can experience the power of music. Try to redo the scene always at the same rhythm and the actions in the same order, without tampering with them, so that the music really creates its effect.

Of course, the music is likely to influence the students' playing, their breathing and the cadence of the movements. To keep the rhythm intact, you can also film the scene silently for the first time using a cell phone and then play the different music in class while watching the video.

Here is an example of a very simple scene for the exercise. Students can use this example and add small elements specific to their vision and their preferences.

A person walks into a room holding a box. In the room, people are sitting and waiting. The box is given to someone or left on the floor. The person leaves. The box remains.

Not comfortable creating a scene? You can do the same thing with a bit of video from which you have cut the original sound!



(After the performance)

4- Make Your Own Meme!

Using the modern and playful medium that is the meme*, allow students to comment on their experience after the performance of Macbeth Muet.

Ask

*The meme is a viral image transmitted massively on social networks; the meme is composed of a photo and a short humorous or ironic text. The goal is to make an effective and lasting impression.

students to select a photo from the play's mini image bank:

[https://www.facebook.com/media set/?set=a.1975624399284048&type=3](https://www.facebook.com/media/set/?set=a.1975624399284048&type=3)

They must then add a word or a short sentence that diverts or accentuates the meaning of the image.



Encouraging Discussion

One of our favourite parts of the show is the exchange with the audience who've just watched the piece. Macbeth Muet can raise as many questions about the theatrical forms used as it can about Shakespeare's actual story.

The connections that can be created with a work of art go far beyond the original intentions of the artists. This is why we propose, through the following questions, to explore your students' own perceptions.

Questions to spark discussion:

- Is there a moment in the play that stood out for you? An image? What did it make you think of? How did you feel?
- The play ends with a strong image (after Macbeth's death, the crown is placed on the pile of debris of all the objects that were used to make the show). From what you can remember, how would you describe this image? What stands out in this picture? What does it make you think of?
- Describe the music of the show. Is there a moment or particular music you remember? What was happening at this time?
- If you had a song, or a piece of music to add to the show, which would you choose? What would make you want to add this music?
- Did some objects affect you more than others? – What did you think of the abundance of fake blood in the room?

More Shakespeare, Please!

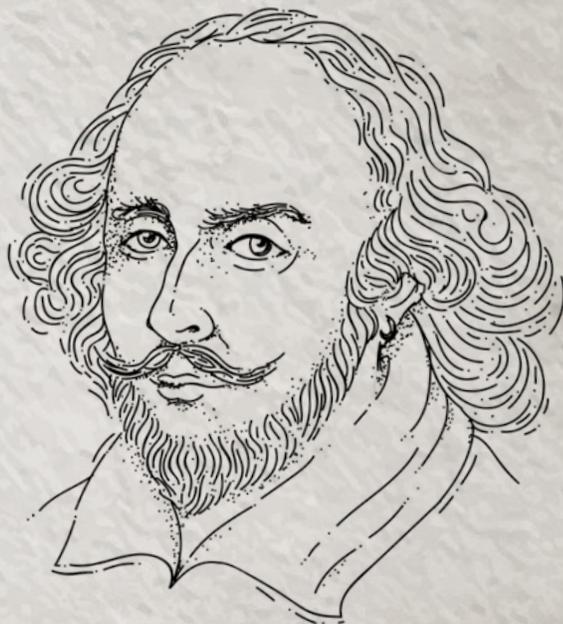
Who is Shakespeare?

William Shakespeare was born on April 23, 1564, in Stratford-upon-Avon, England, where he spent his youth. In 1577, at the age of 13, he left school to help his father, who had money problems. Apart from these few facts, we know nothing of the life of the man who would become one of the greatest authors of all time. He reappeared in London in 1592, where he was then registered as an actor and playwright. He stands out as one of the most important authors of his time. We owe him several classics, including *Romeo and Juliet*, *Hamlet*, *A Midsummer Night's Dream* and, of course, *Macbeth*. During his life, he is said to have written 11 tragedies, 12 comedies, 9 historical plays, 5 other hybrid-type plays (tragi-comedy for example) and 8 collections of poetry.

He died on April 23, 1616, at the age of 52 in Stratford-upon-Avon and left behind a literary legacy that is often described as «universal».

The real identity of William Shakespeare is the subject of several rumours. The exceptional, even mythical status of his works and the scarcity of information about his life have contributed to creating all sorts of legends about him.

Some have gone so far as to say that the man who bears the name Shakespeare would never have written a play. He would be a figurehead for a mysterious author who wanted to hide his identity. We have no idea of his physical appearance. There are indeed portraits of Shakespeare, but as was often the case, all these portraits were made... after his death!



Macbeth All Over Film and TV

Shakespeare's work is ever-present in popular culture. Macbeth has been the subject of multiple film and television adaptations around the world. Delving into the different visions of the work offers another way to open up discussion with your students. Here are a few.

MACBETH (1948), directed by Orson Welles, starring himself in the lead role. A meeting between two sacred monsters: William Shakespeare and Orson Welles. A baroque, expressionist adaptation. This is definitely a classic in our books.

THRONE OF BLOOD (1957), directed by Akira Kurosawa, starring Toshiro Mifune. According to the creators of Macbeth Muet, this is the ultimate adaptation of Macbeth. The action is transposed to the time of the samurai in Japan and incorporates aesthetic elements of Noh theatre. For lovers of the cinematic masterpiece!

MACBETH (2015), directed by Justin Kurzel, starring Michael Fassbender and Marion Cotillard. A great adaptation. It's very faithful to the play and to the era in which the story takes place. Extremely well done; black, bloody, and visceral.

BREAKING BAD (2008-2013) American TV series created by Vince Gilligan freely inspired by the work of Shakespeare. At a glance, it doesn't look like Macbeth, but type "Breaking Bad Macbeth" in a search engine and you'll find a significant number of articles that demonstrate the links between the two works.

MACBETH MUET (2016) a theatrical creation by Marie-Hélène Bélanger Dumas and Jon Lachlan Stewart. The best adaptation after Throne of Blood ;)

THE TRAGEDY OF MACBETH (2022) directed by Joel Coen, starring Denzel Washington and Frances McDormand. We've been waiting impatiently for this brand-new release! A very theatrical approach with an approach reminiscent of German expressionism. Mesmerizing witches.

About La Fille Du Laitier

Macbeth Muet credits:

Graphic design of cover page:
Anne-Marie Baribeau

Original idea and creation:

Marie-Hélène Bélanger Dumas and Jon Lachlan Stewart

Direction:

Jon Lachlan Stewart

Scenography:

Cédric Lord

Sound design:

Jon Lachlan Stewart

Performer-puppeteers:

Jérémie Francoeur and Clara Prévost alternating with Marie-Hélène Bélanger Dumas

We sincerely hope these suggestions will enrich the Macbeth Muet experience for you and your students. Please don't hesitate to reach out to us at the following address with all your questions, comments, and wild ideas: info@lafilledulaitier.com

You can also follow our activities on our website at <https://lafilledulaitier.com/> or via our Facebook page at <https://www.facebook.com/lafilledulaitier>

**LA FILLE
DU LAITIER**



The Company

La Fille Du Laitier takes a sideways, over-the-top look at certain classic plays through theatrical creations that reclaim the right to madness and freedom of the imagination. We want to be a gateway to live art in residents' daily lives, a spark that cultivates a love of theatre.

La Fille Du Laitier is also a theatre delivery service that brings innovative and creative theatre to your doorstep! La Fille Du Laitier is a mobile theatre truck that travels around the city, surprising you at the end of the street. It is affordable professional theatre presented to residents in familiar and accessible places.

La Fille Du Laitier Team

Marie-Hélène Bélanger | Managing Director and co-Artistic Director

Laurence Régnier | Director of Production and co-Artistic Director

Amélie Labrosse | Coordinator and Associate et Assistant Director