

# THE QUARTER TOO ENSEMBLE

## Brave Actors required for small cast version of Macbeth. (London/SE) Audition FRIDAY 17<sup>th</sup> (afternoon/eve times TBA)

Email submission to [glenntillin@icloud.com](mailto:glenntillin@icloud.com)

All actors will be required to take on crucial principal characters as well as multi-role smaller parts and play cross gender so must be flexible and versatile. This is a perfect chance for actors who are hungry to play and practice their craft but currently don't have the opportunity. The desired actors must be confident in performing classic text and have robust personal preparation as rehearsal will have a limited time frame. An interest/experience in physical theatre, stage combat, puppetry and ensemble storytelling would be an advantage.

### About the Show.

The Quarter Too Ensemble originally staged 'Macbeth' in partnership with Bromley Churchill theatre for young audiences who were studying the play in 2019. Now we intend to revive the show. With a cast of five and text cut to under 2 hours, the aim is to keep the integrity of the Shakespeare classic accessible, simple, playful, and immediate. More info at <http://www.quartertoensemble.co.uk>

### Essential info and dates

Performance Dates are **Oct 15, 16, 17, 18**

Performances at Churchill Theatre's studio space, Bromley.

Rehearsals will be arranged over the first two weeks of October subject to cast availability with the min intention of five days in total.

This Project is unfunded. company will receive equal profit -share on ticket revenue (predicted £200 min)

### Actor One

Female/Womxn playing age 30-40

**Track: LADY MACBETH, ROSS(LENNOX), MUDERER TWO, SAYTON, OLD SIWARD**

Prepared to character change quickly and jump in and out of emotionally absorbing moments as the story requires. Must have gravitas and intelligence for **LADY MACBETH**: She is a powerful woman who loves her husband. To have influence she is negotiating and manipulating a brutally patriarchal society. This actor must also have the soldierly faithfulness for **ROSS**, comic foolery for **SAYTON** and **MURDERER TWO** and aged masculine arrogance for **OLD SIWARD**

### Actor Two

playing age 35-45

**Track: DUNCAN, MURDERER ONE, A LORD, MACDUFF, MACDUFF" S SON (as puppeteer).**

A natural charisma is needed. **DUNCAN**: the aging, just and affable king. He is wise and beloved of his subjects. **MACDUFF**: a hardy and righteous soldier, and loving father; self-assured in his manhood and not ashamed by his emotions. **MURDURER ONE**: is a pathetic uneducated fool. Puppetry skills an advantage.

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**Actor Three**

playing age 25-35

**Track: BANQUO, PORTER, LADY MACDUFF, DOCTOR, YOUNG SIWARD**

Must have versatile playing range with status, age, and gender. **BANQUO**: faithful comrade in arms of Macbeth, he is a decorated war hero and has a self-assured confidence and strong moral compass. **PORTER**: lowly, drunk clown. **LADY MACDUFF**: dignified wife and loving mother who knows she is doomed to die for her husband's actions. **DOCTOR**: educated intelligent and afraid of the barbarity of their surroundings. **YOUNG SIWARD**: a young English buck looking for glory on the battlefield.

**Actor Four**

playing age 18-25

**Track: MALCOLM, FLEANCE, A LORD, MACDUFF'S SON (as puppeteer), GENTLEWOMAN**

This actor is charged with representing the young, inheriting masculine energy. Must have the ability to play the enthusiasm of youth whilst performing the classic text proficiently and maturely. **MALCOLM** is amalgamated with his brother Donalbain from the original text. He is heir to the throne and son of king Duncan. This character must evolve through the play from a studious and naive prince into an intelligent young ruler set on making a better future. **FLEANCE** is Banquo's son. Still young enough to be playful and must be distinctly younger than Malcolm. **GENTLEWOMAN** must have lightness but play seriously. Puppetry skills an advantage.