



DIARY DATES

Live Music - Free Pizza - Bar

Sunday October 20, 4-7pm

Join us in the QMT bar for a fun social and a chance to catch up with fellow BPs - and also to test the exciting new card payment system. YES, you no longer need to carry cash! All members welcome.

Emergency General Meeting

Friday November 8

The subject will be "The Future of the Queen Mother Theatre". This will be the opportunity for members to hear about the result of the recent member survey and the plans for the future.

Welcome to Urinetown

Friday November 29

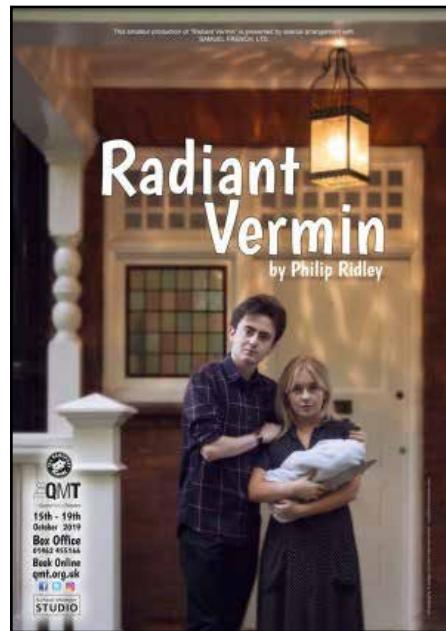
An introductory evening to 'Urinetown - The Musical'. Thinking about auditioning or being involved with our upcoming production of Urinetown - The Musical? Then come along to The QMT foyer/bar for a fun evening to find out all about the show, listen to some of the songs, discover all the fun parts you can audition for and learn more about this exciting production. ALL WELCOME (not just members). For more info email getinvolved@qmt.org.uk

The Bancroft Players

Members' Newsletter

October 2019

Coming up at the QMT:



Radiant Vermin

By Philip Ridley.

October 15-19 in The Studio.

A fast-paced, jet-black comedy, *Radiant Vermin* is a provocative satire about the housing market, homelessness, and the nature of inequality.

When Jill and Ollie are offered their dream home by a mysterious stranger, the couple enter a Faustian pact. But is a new kitchen really worth a human life?

Get ready to be appalled at yourself for laughing out loud at the horrors revealed in this diabolically funny play.

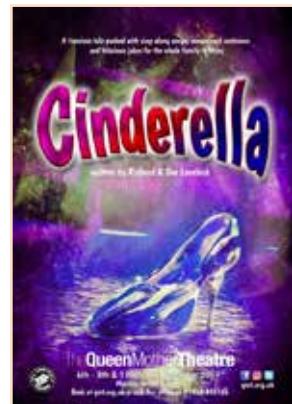


Mojo

By Jez Butterworth.

October 30 - November 2.

A slick, violent black comedy set in the Soho clubland of the 1950s



Cinderella

Written & directed by Dee & Richard Lovelock.

December 6-8 and 13-15

Get Christmas off to a magical start at the best-loved panto of all time.



TheQMT



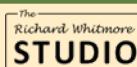
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qmt.org.uk



Queen Mother Theatre, Woodside, Hitchin, SG4 9SP. 01462 434875, box office 01462 455166. Reg charity no: 283439.

Macbeth

By William Shakespeare, directed By David Lester

AUDITIONS:

For the roles for Macbeth and Lady Macbeth: Sunday 20th October at 7:00pm All other roles: Tuesday 22nd October and Thursday 24th October at 7:45pm (If you cannot make these dates - please contact me)

PERFORMANCES:

Monday 24th to Saturday 29th February 2020

THE VISION FOR THIS PLAY:

There is no single right way of thinking about or performing Macbeth. The play, of course, works on many different levels and a multitude of interpretations are possible.

My vision is to set the play in modern times in and around the antechambers and corridors of the Scottish Parliament which I think will be fun to do as well as a little provocative. I see the play on two levels:

- A fast moving thriller examining the dangers of political ambition updated to a modern setting, and
- The psychological pressure that comes of being told the future and the demise that follows.

We will be using the original text in a modern setting. Inevitably there will be some changes in creating a credible environment. These include the Witches which will now become "Pollsters", predicting political outcomes. Then there is the challenge of bringing the action indoors when the story includes sword play, battles and soldiers on horseback. Events outside the parliamentary setting will be conveyed by use of an imaginatively lit set and video, but no horses will be harmed.

There will be gender changes to some of the traditional male roles (see below). The production will also involve choreographed movement to suggest the bustle of a busy parliament and during scene changes.

This will be an exciting, innovative production - please consider auditioning!

SCRIPT:

The script which has been edited down in order to move the play along more quickly and reducing its overall length by about 20 mins to around 2 hours. The script is available as a small pdf file which can be downloaded or sent to you by email. There will also be a few printed copies to borrow from behind the box office.

FOR THOSE NOT FAMILIAR WITH SHAKESPEARE:

Some of you may be put off acting in a Shakespeare play. Please do not be discouraged from auditioning as there

will be some coaching by a professional specialist as part of the rehearsal schedule. Some of you may be interested in "Macbeth Translated" by SJ Hills - I will have a couple of copies available to borrow and return. And finally if you are still not prepared to go for one of the larger roles then there are many smaller roles to choose from and still be in this exciting production!

THE ROLES:

Acting ages of all the roles are dependent on a number of factors and therefore are shown as being flexible.

MACBETH: (Male role- acting age 30 to 45) the Thane (Lord) of Glamis and a leader in Duncan's political party, later the Thane of Cawdor. When three "pollsters" predict that he will be one day be the King of Scotland he allows his ambition and that of his wife to overcome his loyalty to King Duncan. Macbeth's "bloody" reign culminates in a showdown with Malcolm (son of the King) and the English.

LADY MACBETH: (Female role - acting age 25 to 50) The scheming wife of Macbeth, whose ambitions help drive her husband toward murdering Scotland's King. Subsequently her husband's cruelty and her own guilt drive her to madness.

THREE WITCHES: (Male and female roles) The three agents of fate who are portrayed as pollsters in this production and reveal the future to Macbeth and Banquo.

BANQUO: (To be undertaken as a female role - acting age 30 to 45). A fellow soldier and companion of Macbeth, who also receives a prophecy from the "Pollsters" that her children will one day succeed to the throne of Scotland.

DUNCAN: (Male role - acting age 45 to 65) King of Scotland. His victories against rebellious kinsmen and the Norwegians bring him honour and the love of Scots. His decision to pass the Kingdom to his son Malcolm provokes Duncan's untimely stabbing at the hands of Macbeth, Duncan's kinsman.

MALCOLM: (Male role - acting age 25 to 30) Duncan's son, heir to the throne. Fearful of implication in his father's murder; flees Scotland to England. With the aid of the English King, Malcolm harnesses forces to unseat Macbeth.

MACDUFF: (Male role - acting age 25 to 45) A thane of Scotland who discovers the murdered King Duncan and suspecting Macbeth eventually turns against him. Macduff later flees to England to join Malcolm. Macduff faces Macbeth in a showdown and avenges the loss of the Macduff household.

Continues on next page:

Commencing / Nine

These two short but powerful plays tell unforgettable stories of women connecting and finding strength in the face of circumstances that might initially seem impossible.

Each is a one-act play for a cast of two women, and both plays will be performed each night of the run with an interval between them. The plays will have separate casts, so there are four roles to be filled at audition. Each is a strong leading role with plenty of opportunity to develop the character.

Commencing

Straight Kelli and lesbian Arlin are bounced together on a blind date: the result is a sharp, funny encounter shot through with moments of quiet tragedy as they pick apart each other's lives and loves. It needs a cast who can handle the pace and the comedy, but also find the truth in the silences.

Both women are quick-witted, unafraid to say what they think, and love having the last word. Their similarities become increasingly obvious as the play develops.

They are both marked deeply by their past experiences, while still hopeful about the future. To reflect this I want to cast mid-40s upwards. Kelli spends part of the play drunk, so the role requires the ability to portray this sensitively.

Nine

Two un-named women lie imprisoned in chains, using words as challenges to help each other fight off despair and keep hope alive. Harrowing and sometimes brutal, it's a celebration of the human spirit against the most inhumane conditions.

This play will be more physically challenging, as the characters (1

and 2) are shackled throughout. No explanation is provided for why they are imprisoned, but they have suffered violent interrogation and fear a repeat.

The text can support different readings of the two characters' personalities and motivations, and we will explore this (along with their backstories) in early rehearsals. In general, 1 is more direct and challenging, while 2 is more reactive. 1 seems to have been a prisoner longer and may have seen previous cell-mates die: 2 is less institutionalised and more likely to reject their circumstances.

Either character can be any playing age but I want a visible difference between them so will likely look for a gap of a generation. The material is not suitable for Big Spirit members, but all ages eligible for membership of the adult Bancroft Players are welcome to audition for either role.

THE ROLES:

Commencing

Kelli: Female, playing age 45 upwards. A smart, funny, quick and probably alcoholic straight woman. Prone to rants.

Arlin: Female, playing age 45 upwards. A smart, funny, quick and occasionally bombastic lesbian who is in recovery. Fond of diatribes.

Nine

1: Female, any age. Tends to be a cooler personality, capable of remoteness.

2: Female, any age. Warmer, with a slight tendency toward dependence.

Both are articulate, resourceful, and capable of humour in the face of adversity.

THE DETAILS:

By: Jane Shepard, from *Kick-Ass Plays for Women*. **Director:** Andy Darley.

Auditions: Mon 28 & Wed 30 Oct

Performances: Jan 14-18 2020

Rehearsals: Mon & Wed, plus informally over Xmas / New Year if possible.

Scripts: Available from Box Office.

Contact: Andy Darley, 07905 628554 / andy@andthenhesaid.com.

Macbeth auditions, continued

The following are smaller roles and some actors will undertake more than one role:

DONALBALN: (to be undertaken as a female role - acting age 25 to 30) Traditionally son of Duncan but in this production changed to a daughter who escapes to Ireland.

FLEANCE: (Male role - acting age mid to late teens) Banquo's son, who by escaping Macbeth's plot on his life, is fated to father a line of kings.

LENNOX, ROSS, MENTEITH, ANGUS, CAITHNESS: these Scots nobles who turn against the tyrannical Macbeth and will be played as a mixture of male and female roles.

THE DOCTOR and LADY-IN-WAITING: who attend Lady Macbeth as she descends to madness. There are some other small parts which will be undertaken by the cast.

FOR FURTHER INFO: please contact David Lester on 07515 339148 or email davidlester46@gmail.com.

Chaperones needed for 'Cinderella'

Could you help supervise our younger cast members during rehearsals and performances?

This year's QMT Christmas show, the pantomime *Cinderella*, has a junior chorus made up of two teams of eight children. To keep them safe during rehearsals and performances we require chaperones who can stay with the children while they are not on stage.

If you are able to spare some time to help chaperone the children, we would be most grateful if you could get in touch.

Chaperones will be required to remain with the children at all times when they are not performing to ensure that they are not left unsupervised. We want children and young people to be a part of the whole company; during rehearsals and the performance run the young people are welcome to go into the Green Room with the rest of the cast to enjoy their break, or sit in the Auditorium with adult cast members, as long as the chaperone is present.

Of course children and young people should never be asked intimate or personal questions, be exposed to inappropriate material and the language used should always respect their age.

We will need preferably two chaperones for each date listed below, which includes final rehearsals and performance dates for *Cinderella* (please be aware some rehearsal dates may be subject to change, and end times during performance week are approximate):

- Sunday November 24, 10am-2.30pm
- Sunday December 1, 11am-5pm
- Tuesday December 3, 6-10pm
- Wednesday December 4, 6-10pm
- Thursday December 5, 6-10pm
- Friday December 6, 6.30-10pm
- Saturday December 7, 1.30-9pm
(This covers two performances, so could be split into two time slots)
- Sunday December 8, 1.30-4.30pm
- Friday December 13, 6.30-10pm
- Saturday December 14, 1.30-9pm
(This covers two performances, so could be split into two time slots)
- Sunday December 15, 1.30-4.30pm

Anyone who chaperones is required to hold a valid DBS certificate.

We are able to apply for these at the QMT at no charge to the individual. We simply need proof of address (typically, a recent bill or bank statement) and a photo ID (driving licence/passport) for the DBS check.

These can take a couple of weeks to be processed, so will need to be carried out soon if you require one.

If you are able to help please get in touch and we can make arrangements for a DBS check to take place if needed.

Thank you for your support and I look forward to hearing from you.

Emma Saunders



The QMT goes nut-free: how you can help

Nut allergies are on the rise. Peanut allergy affects around 2% (1 in 50) of children in the UK and it can also occur in later life.

In many cases, nut and peanut allergies coincide (UKAllergy.org). Anyone following the news will probably be aware that allergic reactions to peanuts can be severe.

At the QMT we have a few young members at risk. As a result, the decision has been made to do all we can to minimise the risk by not selling snacks and ice-creams that contain peanuts or (tree) nuts.

To be effective, all members and visitors need to help to keep the QMT nut free.

Just like allergy sufferers do every day, the QMT would like to ask you to shop carefully and read labels when bringing in performer biscuits, after show party food etc. Posters will be put around the building as little reminders so we can all help to keep the Queen Mother Theatre nut free.

Welcome to

URINETOWN THE MUSICAL

An introductory evening

Friday 29th November - 7:30pm

