Nonsuch Studios presents

THREE SISTERS
[GO TO MOSCOW]

AUDITION CALL-OUT

Nonsuch Studios are casting for the research and development of a new devised piece inspired by Three Sisters by Anton Chekov and are seeking 3 performers who have experience of physical theatre, movement/dance and devising. This process consists of 2 weeks of devising and rehearsals and a 5-day school tour sharing a work-in-progress of the show.

NONSUCH STUDIOS

ABOUT THE PROJECT

Three Sisters [Go to Moscow] is a new reimagining of a very famous play where three sisters spend four acts politely wishing to go to Moscow, deciding to go to Moscow, not going to Moscow because their house burns down and then wishing that they went to Moscow.

It's a play that is synonymous with waiting, longing and wanting to see change happen, but the change never comes in a world where Russia is changing through war and where power, ownership and self-preservation battle within a small family's life.

Depending on the production, sometimes it can be great. Sometimes it can also be really, really, really boring.

BUT, what would happen if they did go to Moscow? What would happen if they were released from their positions? Where might they go? What might they be enabled to discover and achieve? Would they find the satisfaction, purpose and belonging they were so desperately pining for, or would they simply find things exactly the same… or worse?

Full of music, riotous movement and being set-free from the structures that contain us, this is Three Sisters after Chekhov and after the world we live in today.

The project will be led by Nonsuch Studios Artistic Director, Edward Boott & Associate Director Cat Giles.

CENTRE STAGE

Three Sisters [Go to Moscow] is a new work commissioned by Centre Stage, Nonsuch Studios' flagship schools project which brings high quality new theatre to 100's of young people across Nottingham and Nottinghamshire each year.

The Centre Stage tour is about exposing young people to Theatre that they would ordinarily not get the chance to see, and learn valuable skills from experts in the industry, which enable them not just to engage with the art of theatre, but to engage with complex themes and ideas in a way that doesn't patronise or alienate.

This project will kick-off with a week-long residency with 14-18s from across Nottinghamshire who will shape the premise and exploration of the show during October Half-term. Centre Stage is made possible by generous funding from Arts Council England the Backstage Trust. Find out more about Centre Stage here.

CASTING OVERVIEW

Nonsuch Studios is casting for 3 roles for a 2 week devising and rehearing process with one week of shows. These 3 roles can be of any age and gender representation and we are looking for performers with a physical theatre/movement training who are comfortable in a devising rehearsal space, who are confident with putting forward creative ideas and be part of the creative process in the room. We are particularly interested in hearing from performers who are local to Nottinghamshire and the wider East Midlands.

In addition to the performances in each school/college, performers will also deliver a repeated workshop to young people which will explore one of the themes and/or skills that are explored in the performance.

These workshops will be developed as part of the rehearsal and devising process.

TOUR INFORMATION

Rehearsals and R&D in Nottingham:
w/c 3rd November
w/c 10th November

Sharing Week:
w/c 17th November - 5 shows and development days across schools in Nottinghamshire.

Fee:
This work is being offered on a weekly salary of £601/week.
Accommodation or relocation costs are not available.
Travel costs and per diems of £20/day during the sharing week.

AUDITION & SUBMISSION PROCESS

We will be conducting a first round of auditions via self-tape submission.

Selected candidates may be invited to an in-person audition on w/c 27th October, to be confirmed with your availability.

Please share a video of your self-tape via unlisted online platform link (Youtube/Vimeo/Tagmin) along with your CV and any other additional information which you would like to share with us to **jobs@nonsuchstudios.co.uk** with **THREE SISTERS AUDITION** in the Subject Line.

The deadline for self-tape submissions is 10am on Thursday 23rd October, 2025.

CASTING BREAKDOWN

As part of this R&D we're looking to cast 3 devisers/performers who will play multiple roles and characters in the piece as it progresses.

In this casting process we're open to gender, age and ethnicity and will not necessarily be casting in line with traditional versions of this show.

We're looking for performers with experience in:

- Physical theatre or contemporary dance/movement work
- Devising and contemporary co-creation processes
- Contemporary clown, mime and/or play-based devising/improvisation work (Lecoq/Gaulier).

A rough breakdown for the three sisters is:

Sister 1 - The Eldest Sibling - Characterised by their caring, maternal and diligent nature. They work a stressful, thankless job which they do not enjoy and dream of romance but yet they remain single.

Sister 2 - The Middle Sibling - Less emotional than their other siblings, they are cynical and artistic.

Sister 3 - The Youngest Sibling - The most lively and cheerful sister (at first) who dreams of returning to Moscow as the solution to all her problems.

SELF-TAPE BRIEF

Please send a self-tape demonstrating:

1. **Your own interpretation of ONE of the below scenes from the original Three Sisters.**
    - We are not looking for these pieces to be presented in a naturalistic/psychological realist approach and are looking for performances that focus on heightening the text to the point of finding humour, irony, absurdity or epic drama.

2. **A short movement sequence** (no longer than 60 seconds) which shows your skills and movement capability based around the idea of 'A Journey to Moscow'
    - You may set this movement piece to one of the following songs:
        - Black Eyed Sea by Dunkelbunt - Spotify YouTube
        - Zum Zum by Magnifico - Spotify YouTube
    - We're not looking for this to be fine-tuned or polished, it will just help us understand how you move as a performer.
    - Please make sure your whole body is in view of the camera.

SELF-TAPE SCENE OPTIONS

Please select one of the following extracts for the first part of your self-tape.

Act 1, Scene 1

Olga: Father died just a year ago, on this very day -- the fifth of May, your name-day, Irina. It was very cold, snow was falling. I felt as though I should not live through it; you lay fainting as though you were dead. But now a year has passed and we can think of it calmly; you are already in a white dress, your face is radiant. [*The clock strikes twelve.*] The clock was striking then too [*a pause*]. I remember the band playing and the firing at the cemetery as they carried the coffin. Though he was a general in command of a brigade, yet there weren't many people there. It was raining, though. Heavy rain and snow.... It is warm today, we can have the windows open, but the birches are not in leaf yet. Father was given his brigade and came here with us from Moscow eleven years ago and I remember distinctly that in Moscow at this time, at the beginning of May, everything was already in flower; it was warm, and everything was bathed in sunshine. It's eleven years ago, and yet I remember it all as though we had left it yesterday. Oh, dear! I woke up this morning, I saw a blaze of sunshine. I saw the spring, and joy stirred in my heart. I had a passionate longing to be back at home again!

Act 1, Scene 1

Irina: When I woke up this morning, got up and washed, it suddenly seemed to me as though everything in the world was clear to me and that I knew how one ought to live. Dear Ivan Romanitch, I know all about it. A man ought to work, to toil in the sweat of his brow, whoever he may be, and all the purpose and meaning of his life, his happiness, his ecstasies lie in that alone. How delightful to be a workman who gets up before dawn and breaks stones on the road, or a shepherd, or a schoolmaster teaching children, or an engine-driver. . . . Oh, dear! To say nothing of human beings, it would be better to be an ox, better to be a humble horse as long as you can work, than a young woman who wakes at twelve o'clock, then has coffee in bed, then spends two hours dressing. . . . Oh, how awful that is! Just as one has a craving for water in hot weather I have a craving for work. And if I don't get up early and work, give me up as a friend, Ivan Romanitch.