WAITING FOR GODOT by Samuel Beckett
Directed by Phil Davey : 11-15 February

Samuel Beckett's first play, Waiting for Godot, first performed in the playwright's English translation from the original French in London in 1955, was described by Beckett as a tragi-comedy in two Acts and by a newspaper critic of the time as a play in which nothing happens twice.

Two homeless people, Vladimir and Estragon, are waiting for Godot, whoever or whatever Godot may be. Perennial companions of the road, bickering and making up, they pass the time till Godot's arrival with verbal gymnastics and physical clowning. The arrival of Pozzo, driving with a whip a rope-bound baggage-carrying slave Lucky, provides a major diversion. On their departure, a Boy arrives with a message from Godot. The second Act repeats this pattern, with one significant change: Pozzo is now blind.

Cast
There a 5 male characters: Vladimir, Estragon and Pozzo are very demanding roles; Lucky's role is physically challenging and also includes a long and extraordinary monologue. The Boy is involved in dialogue at the end of each Act.

Style of Production
We have decided to use the main stage for this production rather than the Studio (which was used successfully for Endgame last year) because space and movement are central to Waiting for Godot, in contrast with Endgame's claustrophobic immobility. We want, however, to maintain the same feeling of intimacy between audience and performers that was achieved in Endgame. For this reason, the set will be minimal, and tickets will be restricted to 80 per performance with seats available only in the first five or so rows of the central stalls.

Why Waiting for Godot Here and Now?
Along with Endgame, Waiting for Godot is among the most enduring plays of modern European theatre. It poses challenging questions about the meaning or meaninglessness of life as well as the meaning or meaninglessness of theatre. Over the seventy years since the play's first performance, some audiences, tired of waiting for Godot , have reacted with hostility and boredom; others have found themselves drawn in by the strange games that constitute the relationships of dependence and dominance between the characters - at times crudely comic, at others deeply sad and disturbing. All this places great demands on the actors. I'm looking forward to facilitating their exploration of this extraordinary play.

NORTHANGER ABBEY
by Jane Austen, adapted and directed by Sabrina Poole: 18-22 March

The Play
Northanger Abbey is Austen's Gothic satire. A sharp pastiche of its time but withheld from publication until roughly twenty years after it was first written. The story centres around the young and impressionable Catherine Morland. Sheltered from the world and obsessed with Gothic novels, she is whisked off to Bath with little idea of what the world truly holds. Fuelled by tales of nefarious villains, brooding heroes, and damsels at the mercy of evil plots, Catherine reads menace into manners and mystery into the mundane. Can she learn to separate fiction from reality before heartbreak becomes her final chapter?

The approach

Catherine is prone to daydreaming, to straying between the realms of reality and fantasy, and this is going to be central to this production. We are going to take a very stylised approach, with cast members multi-rolling jumping from one character to another, sometimes acting as an extension of another character, or becoming carriages on a busy road, a gothic storm. This play will be fast paced and dynamic, moving from one scene to the next seamlessly, one moment funny, the next dark. We will incorporate historical dance and movement to create fluid movement sections enabling us to move from Bath ballroom to country walk to gothic abbey. There'll even be a smattering of stage combat in. This adaptation blends highlights of the gothic genre with Austen's famous sharp wit, and the beautiful aesthetics of the regency. The script is open to changes and development as we move through the process, so a collaborative attitude is a must.

Casting

Apart from the role of Catherine Morland, all other parts will double and form part of the ensemble. There is also room to include those in the ensemble that would like non-speaking, more dance/physicality heavy roles. I am looking for a group of people with high-energy and focus, who have a good sense of physicality.

Named Roles:

Catherine Morland – 18 – our unlikely heroine. She is naïve and inexperienced, but this also makes her infallibly honest, without honest, and with a strong sense of what is right. *Catherine is on stage for the majority of the play.

Henry Tilney – 26 – Our romantic lead. He is witty, kind and intelligent, sincere and loyal. He is more worldly and experienced than Catherine. But he finds her naïve honesty irresistibly charming. Like Catherine, he has an innate sense of justice.

Mr Allen – 50s+ - A dry and sarcastic but kind man. He is like an uncle to Catherine, protective and guiding, and tolerant of his wife's more nonsensical personality… possibly with some unseen looks betraying his real feelings.

Mrs Allen – 40s+ - To use Austen's own words "Mrs. Allen was one of that numerous class of females, whose society can raise no other emotion than surprise at there being any men in the world who could like them well enough to marry them." She's a rather airy woman with no real intelligence or clear thought. But she is energetic and excitable, loves fashion and going out.

Isabella Thorpe – 20's – A beautiful and charming but conniving social climber.

John Thorpe – 20's – Unscrupulous, brash and rude. Isabella's brother and would-be suitor to Catherine, he lies whenever he thinks it will impress others.

James Morland – 20's – Catherine's older brother. His heart is true and kind, but in his infatuation with Isabella he strays from his nature to try and align with hers.

Mr Morland – 40's+ - The clergyman father of Catherine and James. He is an even-tempered and considered man, quietly protective of his children.

Mrs Morland – 40s+ - Mother of James and Catherine. She is a no-nonsense woman who keeps her family in order.

Mrs Thrope – 40s + - A frivolous widow. Her sole concern is her children and marrying them off as well as is possible, by whatever means necessary.

Eleanor Tilney – 20's – Henry's sister – a gentle-mannered young woman, trapped in a life of loneliness by her father's ambition. She finds hope in Catherine's friendship.

Captain Tilney – 30's – The eldest Tilney brother. He is arrogant and dismissive of society's expectations. He will do as he please, regardless of the price paid by those he crosses paths with.

General Tilney – 50's+ - a foreboding and changeable man. He can be charming when it suits him to be, but underneath lies a cruel and ruthless temper.

Other roles – Thorpe Sisters, Morland Sisters, maid, servant, crowd, gentlemen, gothic hero 1, gothic villain 1 … and more….

Auditions

First round auditions will look at the physicality and explore the style of the show. This will involve some work on historical dancing (you do not need previous experience) and creating physical stylised scenes from a piece of text.

Additional roles
I would particularly be interested from hearing from any choreographers/movement directors who would like to work alongside me to create the movement sequences which will be so integral to the style of this show.

FAITH HEALER by Brian Friel
directed by Chris Bealey : 20-26 April

Faith Healer is an intimate play about memory, truth, and the ambiguity of faith. Told through four monologues, it centres on Francis Hardy, an itinerant healer; his partner, Grace; and his manager, Teddy. Together, they recount years spent touring rural Scotland and Wales, where Frank offered cures that sometimes succeeded, sometimes failed. Frank, the "Fantastic Francis Hardy," is torn between belief in his gift and fear of fraudulence. Grace's account reveals the emotional cost of their wandering life, her grief, and her destructive devotion to Frank. Teddy recalls their tours with warmth and humour, though beneath his showmanship lies regret and loneliness. Their overlapping but contradictory memories leave truth uncertain: Was Frank a healer or a fraud? Was Grace cherished or mistreated?

The play ends with Frank's return to Ireland, showing Faith Healer as less about miracles than about the stories we tell to survive.

Character notes

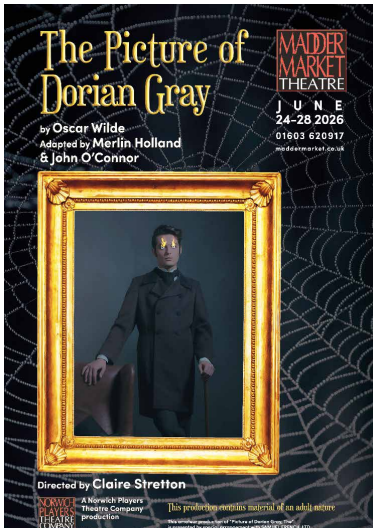
Frank Hardy (likely age 45+) is a role of contradictions: part showman, part broken man. His balance shifts between faith and fraud, confidence and crippling doubt. He can mesmerize with charisma, yet his vulnerability constantly surfaces. His storytelling is both performance and self-persuasion, demanding emotional fluidity and restless energy. Physically and vocally, he should project authority but reveal fragility underneath. His final journey is one of tragic acceptance—portraying a man who, after a lifetime of wandering, faces fate with weary dignity.

Grace Hardy (younger than Frank) demands a balance of strength and vulnerability. She is defined by love and sacrifice, yet scarred by loss, isolation, and Frank's instability. Performing Grace requires emotional depth: bitterness and devotion often coexist in her words. You will reveal her resilience while exposing her fragility, portraying a woman both sustained and undone by her bond with Frank.

Teddy (Frank's manager - older than Frank) offers warmth and humour but crucially an account filled with pathos to describe his life with Frank and Grace. Teddy is a contrast to Frank and Grace's intensity. Teddy is a showman masking loneliness with charm and anecdotes. Playing Teddy requires timing, lightness, and subtle heartbreak—he is both comic relief and a poignant witness, revealing deep loyalty and vulnerability beneath his genial, theatrical exterior.

I will design and build the set but I need a skilled and empathetic light/sound designer or operator to strip back the lighting to its bare minimum. I'd love to work with someone on a soundscape for the piece

THE PICTURE OF DORIAN GRAY
by Oscar Wilde
adapted by Merlin Holland & John O'Connor
directed by Claire Stretton : 24-28 June



Set in the decadent world of Victorian London, a beautiful young man called Dorian Gray becomes infatuated by the exquisite portrait that Basil Hallward has painted of him. He makes a Faustian pact that he will remain forever young while the picture grows old.

Adapted by Wilde's grandson Merlin Holland and John O'Connor, this delightfully witty version of Wilde's story incorporates material suppressed from the original manuscript.

I will require a total cast of c11-12 actors as apart from Wotton, Hallwood and Gray all the other characters will be doubled, or more.

Character notes

Lord Henry Wotton - Portrayed in his 30s & 50s
A nobleman and a close friend of Basil Hallward. With friends like Lord Henry, who needs enemies? This hedonistic, selfish aristocrat has the whole world at his fingertips, and, rather than doing something good for humanity, he simply goes about his business in a totally self-indulgent manner. Nothing seems to have any meaning for Lord Henry except his own pleasure.

Basil Hallward - Portrayed in his 30s & 50s
An artist, and a friend of Lord Henry. Basil is an eternal idealist who truly believes in the innate goodness of mankind. What he doesn't realize is that he's a good man living in a bad world. He continues to have faith in the possibility of redemption and he's a firm believer in high-minded, pure values like Beauty, Truth, and Love. The problem is, he tends to confuse these things; because Dorian continues to be beautiful, Basil optimistically thinks that he also continues to be truthful and loving.

Dorian Gray - Portrayed age c25
A radiantly handsome, impressionable, and wealthy young gentleman, whose portrait the artist Basil Hallward paints. Dorian Gray is so many opposites at once that it is hard to understand them all. He's good, he's bad; he's beautiful, he's hideous; he's perfect, he's terribly flawed.

Lady Agatha - Portrayed age 50-60
Lord Henry's aunt. Dorian helps her with her charity work in the London East End slums.

Duchess of Harley - Portrayed age 40-60
Guest of Lady Agatha, pleasant, well-liked, and of ample proportions.

Mr. Isaacs - Older, any age
The flamboyant owner of the theatre where Sibyl Vane acts. Despite his age he also plays Romeo to Sibyl's Juliet.

Sibyl Vane - Portrayed age 20-25
A poor, beautiful, and talented actress with whom Dorian falls in love. Sibyl Vane is too good for her own good. She's beautiful, amazingly talented, and totally innocent—which makes her a magnet for Dorian. Once real life intervenes, it proves to be too much for poor Sibyl to handle.

Lady Henry Wootton (Victoria) - Portrayed 25-30
Lord Henry's wife, a, romantic woman. Wilde describes her as trying to look picturesque but succeeding only in looking untidy.

Mrs. Vane - Portrayed age 40-45
Sibyl and James' mother. Mrs. Vane is a faded actress who has consigned herself and her daughter to a tawdry theatre company, the owner of which has helped her to pay her debts.

James Vane - Portrayed in his 20s & 40s
Sibyl's brother. James Vane is an honourable man. He adores his sister, Sibyl, and not entirely in a way a brother should. He leaves for Australia to escape his feelings and his jealousy means he swears to kill Dorian who hurt her.

Victor - Any age
Dorian's manservant.

Mrs. Leaf - Older, any age
Dorian's housekeeper.

Mr. Hubbard - Any age
The frame-shop owner.

Alan Campbell - Portrayed age 25-30 & 45-50
A scientist and once an intimate friend of Dorian. We see an early encounter between them, when Alan is identified as a cross-dresser, which Dorian later blackmails him with, to make him dispose of Basil Hallwood's body.

Opium Dealer - Any sex, any age
The seller in the Opium Den who gives Dorian away to James Vane as "Prince Charming" the man who had caused his sister's suicide.

Adrian Singleton - Portrayed aged 25-45 & 45-65
A pathetic man whom Dorian had a hand in financially ruining though gambling, which leads him into a life of drugs and despair.

Duchess of Monmouth - Portrayed age 20-35
A pretty, bored young noblewoman who flirts with Dorian at his country estate.

Hetty Merton - Portrayed aged 20-25
A country girl that Dorian spares when he decides to be good.

Head Gamekeeper - 40+
In charge of the Shooting Party.

Ensemble
Playing various Servants, Londoners, Theatregoers, party and house guests etc.

Technical

The set will be designed as a compsite with the actors rearranging the space as part of the action.

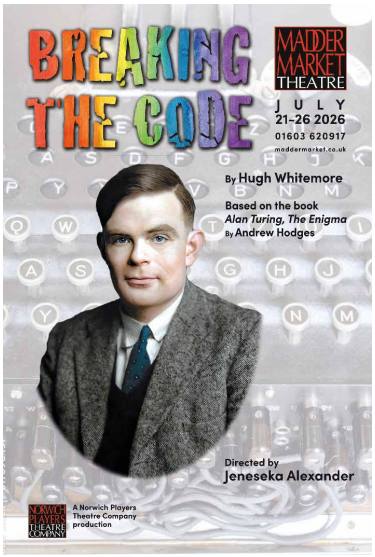
There will be a large picture frame hung above the stage with the portrait, showing Dorian's aging and continuing corruption, with suitable sound effects

Auditions

Open auditions will initially be held individually, and shortlisted applicants will be asked to attend a call back audition in pairs or groups.

All actors must be 18+ at time of audition.

BREAKING THE CODE
by Hugh Whitemore
directed by Jen Alexander : 21-26 July



Breaking the Code is a biographical drama by Hugh Whitemore. It tells the story of Alan Turing (1912–1954), the mathematician who cracked the German Enigma code and pioneered the ideas that became modern computing.

The play is not only about his scientific brilliance but also about his personal life, particularly his relationships with men in a society that criminalised homosexuality. It is a play about truth: the truths we tell, the truths we hide, and the cost of honesty.

Its themes include the clash between private life and public duty, prejudice and injustice in mid-20th-century Britain, the search for honesty in a society that punishes difference, and the intersection of genius and vulnerability.

Characters

Alan Turing – The central role. He is brilliant, eccentric, socially awkward and deeply human. Carries much of the play. (acting age guide 40 yr old).

Sara Turing – Alan's mother (acting age guide 50+). She is loving, loyal, but not fully able to grasp Alan's world.

Pat Green – A colleague of Alan's at Bletchley Park (acting age guide 25-35); intelligent, respectful, and warm. She is a fictional character, but the role is formed from real events and people.

Christopher Morcom – Alan's "first love" from his schooldays (age of character approx. 17 yr old). Appears in memory and flashbacks. Christopher died at the age of 18 from complications of bovine tuberculosis, this devastated Turing and deeply influenced his future work, particularly his scientific fascination with the mind and consciousness.

Ron Miller – A working-class young man (age of character 19 yr old); Alan's relationship with him ultimately exposes him to police investigation. 'Ron' is a fictionalised character based on the real-life Arnold Murray – who was prosecuted for 'gross indecency' alongside Turing.

Nikos – A young Greek lover (age of character approx. 20 yr old); affectionate, genuine, a contrast to Alan's isolation. A small but emotionally rich role; he appears naked apart from a towel wrapped around his waist; his lines are delivered in Greek. While the character is fictional, the scene occurs during a period when Alan had taken a trip to Greece.

Detective Sergeant Mick Ross – (acting age guide 35-55); embodies authority and social prejudice. Ross is a fictional representation of the detectives involved in Alan's case.

J. Smith – A shadowy MI6 figure; may be played by any gender (acting age guide 40+); represents state secrecy and suspicion. Wears a dark city suit; authoritative voice, upper class.

Alfred Dillwyn 'Dilly' Knox – During World War II, Dilly Knox held the title of Chief Cryptographer for the Government Code and Cypher School at Bletchley Park. He recruits Alan – their relationship is one of mutual respect. He built a team of female codebreakers (75% of Bletchley workers were women), sometimes

referred to as "Dilly's Fillies." Eton and King's; walks with a slight limp (acting age guide 60).
Police officers, Bletchley colleagues, clerks and other supporting roles – mostly non-speaking (between 2 and 4 required, may be doubled with other roles above)

Open auditions will initially be held individually, and shortlisted applicants will be asked to attend a call back audition in pairs or in a group.

All actors must be 18+ at time of audition.

Please read the play before submitting an application for audition – a copy will be made available at the box office – or search for it using ISBN: 9780573016561.

A word about further research: Breaking the Code was first staged in 1986 and based on Andrew Hodges' 1983 biography, Alan Turing: The Enigma (which also inspired the film, The Imitation Game (2014) starring Benedict Cumberbatch and Keira Knightley). Breaking the Code was also adapted into a 1996 television film starring Derek Jacobi. By all means, use these resources, and others online and in print to research the role, but I am mostly interested in seeing what ideas about the character you bring yourself to audition.

Technical Opportunities
- Set design: Flexible, minimalist, capable of fast shifts between home, office, Bletchley, police station etc.
- Projection/multimedia: Potential for archival material, mathematical diagrams, and coded text to flow across the stage.
- Soundscape: Subtle use of wartime sounds, typewriters, ticking clocks, and electronic tones to underscore Turing's world of codes and machines.
- Lighting: Key for transitions across time periods and to isolate Alan in moments of intimacy or interrogation.

WHEN WINSTON WENT TO WAR WITH THE WIRELESS
by Jack Thorne
directed by Ginny Porteous
winstonwarwireless@gmail.com
16-20 September

A tense, timely new play from Jack Thorne (Adolescence, This is England, Motive & The Cue) dramatizes a pivotal moment in British history: the 1926 General Strike. As the nation's newspapers fall silent, the fledgling British Broadcasting Company finds itself thrust into a new and powerful role as the country's sole source of news. At the heart of the drama are two formidable men with opposing visions for this new medium. There's John Reith, the BBC's fiercely principled and ambitious founder, who is determined to forge an institution founded on the principle of impartiality and Winston Churchill, then Chancellor of the Exchequer, who sees the wireless as a powerful tool for government propaganda. Thorne's play illuminates the origins of a British institution and explores the timeless question of who controls the narrative in a time of crisis. It's a compelling examination of power, press freedom, and the birth of a media giant.

The structure of the play blends high-minded debates, serious dramatic scenes with light-hearted snippets of variety performances, including music hall acts and comedy sketches.

This juxtaposition mirrors the varied content of early radio and requires a cast capable of navigating both dramatic weight and lighter, more entertaining moments at a drop of a hat.

The style will be fluid, fast paced, physical and deeply human. An exciting challenge for everyone involved!

For the historical characters: my casting process will focus on finding an ensemble of actors who can capture the core of these figures, prioritizing their ability to embody the characters' presence and internal conflicts over strong resemblances.

Cast 12+ will portray a total of 34 characters - some of which are 'but a moment' (ages indicated are to show what they would have been in 1926 – it doesn't mean I will religiously stick to it!)

MAIN ROLES – will not double

John Reith: Director General of the BBC a tortured idealist - tall (on stage for most of the play) - 37

Winston Churchill: Chancellor of the Exchequer the scheming showman – shorter than Reith - 52

SUPPORTING ROLES some will be doubled and / or take on various 'star' turns

Stanley Baldwin: the wily pragmatist - 59

Peter Eckersley: the moral anchor - 34

Isabel Shields: the guide with a passion for radio (the first female to be appointed at the BBC) - 27

Charlie Bowser: a beautiful young man, a ghost from Reith's past

Muriel Reith: full of thwarted get up and go - 33

Clemmie Churchill: Winston's backstop and equal partner - 41

J.C.C. Davidson: a devious deputy chief civil commissioner - 37

Ernest Bevin: carries the weight of being leader of the Transport & General Workers Union on his shoulders- 45

Arthur Pugh: brow-beaten, overwrought Chair of the TUC's Special Industrial Committee - 56

Amelia Johnson: newsreader, ramrod straight

W. Joynson-Hicks (Jix): traditional Home Secretary - 61

The Archbishop of Canterbury: elderly patrician - 78

Engineer: loyal, supportive and crucial member of the BBC

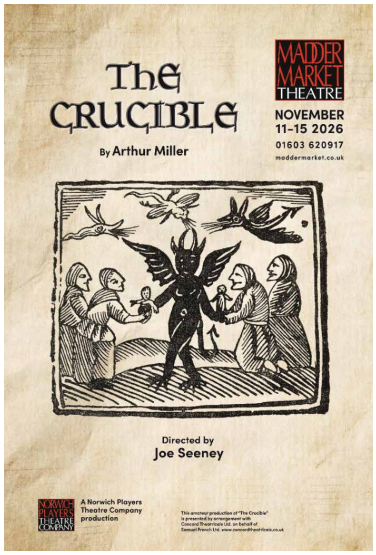
The other 'STARS' of the Show:

Live Foley sound artists (could be from the ensemble cast or cast specifically for this purpose) This important part of the play involves creating live sound effects to accompany the action, just as they would have been done in a radio studio in the 1920s.

Various other / historical characters to be played by the cast - the list is numerous! e.g. Politicians, entertainers, crowds, union men etc - a couple of them will need to be able to sing – some will be recorded voices only.

ADDED BONUS
Musicians / Singers: The addition of live instruments / voices in certain sections - including various Foley moments - is something I would love to at least explore its potential.

The Crucible by Arthur Miller
directed by Joe Seeney
11-15 November



The action takes place in four locations around Salem, Massachusetts. In order to immerse the audience in the world of The Crucible and to better concentrate on the action on stage, I intend to keep the set dressing both minimal and contextually relevant by utilising wooden interiors, easily moveable furniture in order to create different spaces on stage. I am also interested in the possibility of introducing the use of 17th century instrumentation to heighten tension within certain moments and to aid transitions between scenes.

Characters

John Proctor (male, playing age 30-45)
A local farmer who lives just outside town; Elizabeth Proctor's husband. A stern, harsh-tongued man, John hates hypocrisy. Nevertheless, he has a hidden sin—his affair with Abigail Williams—that proves his downfall. When the hysteria begins, he hesitates to expose Abigail as a fraud because he worries that his secret will be revealed and his good name ruined.

Abigail Williams (female, playing age 16-30)
Reverend Parris's niece. Abigail was once the servant for the Proctor household, but Elizabeth Proctor fired her after she discovered that Abigail was having an affair with her husband, John Proctor. Abigail is smart, wily, a good liar, and vindictive when crossed.

Reverend John Hale (male, playing age 25-50)
A young minister reputed to be an expert on witchcraft. Reverend Hale is called in to Salem to examine Parris's daughter Betty. Hale is a committed Christian and hater of witchcraft. His critical mind and intelligence save him from falling into blind fervor. His arrival sets the hysteria in motion, although he later regrets his actions and attempts to save the lives of those accused.

Elizabeth Proctor (female, playing age 30-40)
John Proctor's wife. Elizabeth fired Abigail when she discovered that her husband was having an affair with Abigail. Elizabeth is supremely virtuous, but often cold.

Reverend Parris (male, playing age 45-60)
The minister of Salem's church. Reverend Parris is a paranoid, power-hungry, yet oddly self-pitying figure. Many of the townsfolk, especially John Proctor, dislike him, and Parris is very concerned with building his position in the community.

Rebecca Nurse (female, playing age 45-80)
Francis Nurse's wife. Rebecca is a wise, sensible, and upright woman, held in tremendous regard by most of the Salem community. However, she falls victim to hysteria when the Putnams accuse her of witchcraft and she refuses to confess.

Francis Nurse (male, playing age 45-80)
A wealthy, influential man in Salem. Nurse is well respected by most people in Salem, but he is an enemy of Thomas Putnam and his wife.

Judge Danforth (male, playing age 45-80)
The deputy governor of Massachusetts and the presiding judge at the witch trials. Honest and scrupulous, at least in his own mind, Danforth is convinced that he is doing right in rooting out witchcraft.

Giles Corey (male, playing age 45-80)
An elderly but feisty farmer in Salem, famous for his tendency to file lawsuits. Giles's wife, Martha, is accused of witchcraft, and he himself is eventually held in contempt of court and pressed to death with large stones.

Thomas Putnam (male, playing age 35-60)
A wealthy, influential citizen of Salem, Putnam holds a grudge against Francis Nurse for preventing Putnam's brother-in-law from being elected to the office of minister. He uses the witch trials to increase his own wealth by accusing people of witchcraft and then buying up their land.

Ann Putnam (female, playing age 35-60)
Thomas Putnam's wife. Ann Putnam has given birth to eight children, but only Ruth Putnam survived.

The other seven died before they were a day old, and Ann is convinced that they were murdered by supernatural means.

Ruth Putnam (female, playing age 16-30)
The Putnams' lone surviving child out of eight. Like Betty Parris, Ruth falls into a strange stupor after Reverend Parris catches her and the other girls dancing in the woods at night.

Tituba (female, playing age 16-30)
Reverend Parris's black slave from Barbados. Tituba agrees to perform voodoo at Abigail's request.

Mary Warren (female, playing age 16-30)
The servant in the Proctor household and a member of Abigail's group of girls. She is a timid girl, easily influenced by those around her, who tried unsuccessfully to expose the hoax and ultimately recanted her confession.

Betty Parris
Reverend Parris's ten-year-old daughter. Betty falls into a strange stupor after Parris catches her and the other girls dancing in the forest with Tituba. Her illness and that of Ruth Putnam fuel the first rumors of witchcraft.

Martha Corey (female, playing age 45-80, voice only)
Giles Corey's third wife. Martha's reading habits lead to her arrest and conviction for witchcraft.

Ezekiel Cheever (male, playing age 25-60)
A man from Salem who acts as clerk of the court during the witch trials. He is upright and determined to do his duty for justice.

Judge Hathorne (male, playing age 45-80)
A judge who presides, along with Danforth, over the witch trials.

Herrick (male, playing age 25-60)
The marshal of Salem.

Mercy Lewis (female, playing age 16-30)
One of the girls in Abigail's group.