



COMMON WEALTH CASTING CALL

Self-Tape / Audition

Trigger Warning: Domestic Abuse

Production: You are here as a witness

Location: Bradford, West Yorkshire

Payment: ITC Rates @ £550 p/w

Availability

Audition Day: Wed 21 September (Required)

Rehearsal weeks:

Mon 07 - Fri 11 November

Mon 14 - Fri 18 November

Performance week: Mon 21 - Sat 26 November

**Unconfirmed additional performance dates: Mon 28 November - Sat 03 December 22*

Full schedules will be finalised post audition; however rehearsals & tech are expected to be 7-8 hour working days. The performance schedule (tbc) will consist of both matinee and evening performances, inclusive of later call times and finish times. All dates will be finalised after the audition process, however we do initially need to know that you have availability for the unconfirmed additional performance dates above. Please also note that the performance week(s) will be 5 days spread over 6 shorter days with specific show call times and not full 8 hour days.

Actor Requirements

Actor 1: Nicola

Gender: Female

Playing Age: 28-45

Ethnicity: Black British

Language: English

Accent: Yorkshire

Actor 2: Anah

Gender: Female

Playing Age: 20-35

Ethnicity: South Asian

Language: Urdu or Punjabi & English (*fluent in both languages*)

You are here as a witness

“Have you ever had to leave your house in a hurry, dance down the side of your building or leave with nothing, not even the shoes on your feet?”

Common Wealth are creating *You are here as a witness* based upon our award winning production [Our Glass House](#), a site specific verbatim production co-created with survivors of domestic abuse. This new piece will use text from the *Our Glass House* production and incorporate new text from a series of interviews held with service users from the [Anah Project](#) in Bradford.

Please watch the video of *Our Glass House* on the above link to give you an understanding of the project and to provide inspiration for your self-tape, but please note that *You are here as a witness* is a new standalone production, performed within a theatre and is not a reproduction of the original staged in a house.

You are here as a witness will be produced in association with Anah Project and presented in the studio theatre at Theatre in the Mill. The project will have an open audience as well as an invited audience of West Yorkshire based organisations and services, who work with domestic abuse survivors. This can include Social Services, Police, Charities, Shelters and many other organisations. There will be an expectation for the performers to help facilitate some of the post show discussions and workshops that we will deliver. There is no expectation of any expertise on the subject matter, as we will facilitate discussion between the invited audience of staff and service leaders who work within this area.

Actor 1 - Character Profile: Nicola

Nicola is mid 30's from a council estate and has been married to Michael for two years, she is seven months pregnant. Nicola doesn't think she's good enough for Michael who is wealthy and owns a successful business, they met when she worked for him; he fired her once they married. He started to be violent towards her when she found out she was pregnant, they were having trouble conceiving and then she fell pregnant - he refuses to believe it's his baby and accuses her of it being someone else's. They had a

happy marriage before she got pregnant but there have always been controlling signs that she ignored. Nicola moved into his house and he likes it to be meticulously clean and tidy, which Nicola has to maintain, she spends most of her time in the kitchen and is not allowed to listen to music or watch TV. Neither of their families visit the house because he doesn't like them there, Nicola has lost contact with her family since they married. Michael has tried to make her miscarry, but she managed to protect the baby.

Actor 2 - Character Profile: Anah

Anah is in her mid-twenties and is from Pakistan, she has been married to her husband who is much older than her for 5 years. She has one son, Usman, and is helping raise her husband's children from a previous marriage. Anah is very intelligent and wanted to come to England for better opportunities, to study and become an architect.

Since coming to England, she has been unable to go to university, so she works at her local mosque teaching children, her husband takes the wages. Her mother in law and husband expect her to cook and clean both her own house and the mother in law's house before she is able to do this, so she often wakes up at 3am to do the housework so she is able to work in the afternoons. She gets very little sleep, is unable to eat and struggles with depression. Every waking minute she is busy, looking after everyone else, and when she can finally take time for herself, her husband makes her sit and sometimes sleep on the floor. Her husband and mother in law control the money, so she is completely dependent on them, and they often tell people that she is crazy or a bad wife when she tries to talk about the abuse. She is unable to talk to her family in Pakistan because her husband broke her phone that she came to England with.

Self-Tape Instructions

Both roles (Actor 1 or 2) require a recorded self-tape, using scripts provided at the end of this document

Record in portrait, full length body in view where possible. Videos can be recorded straight through or in separate clips if needed, phone cameras are fine. Please test your microphone levels prior to recording, so that your tape(s) can be heard back.

1) Please introduce yourself and tell us where you're from/live and a bit about why this play might be of interest to you, 1 minute max.

2) Please deliver the lines of your chosen role, with your interpretation of the script and character profile. If you are reading for Anah, please deliver this in Urdu or Punjabi. We are looking for authenticity and characterisation. Including a sensitivity towards the subject matter that is not over-dramatised. For example, a lot of the interviewees have spoken about their experience in a very 'matter of fact' way.

DEADLINE

Please submit your self-tape by **12pm on Wednesday 14th September 2022**.

Send to ezra@commonwealththeatre.co.uk along with your full name and contact number in the body of the email. Please also send over:

- Any headshots you may have (please take one if you do not have one)
- Links to any examples of your work available online (only if you have them)
- Your Showreel, Spotlight or Acting CV

We will let you know if we would like to call you for the audition/workshop by **Thursday 15 September**. If you are not what we are looking for after the self-tape stage, we will let you know by email, unfortunately we are unable to provide feedback on self-tapes at this stage in the process.

AUDITION

The Audition/Workshop Day will take place on **Wednesday 21 September 2022** in Bradford City Centre. You will need to be available for this date.

Actor 1 - Nicola Required: 10.00 - 13.00

Actor 2 - Anah Required: 14.00 - 17.00

We will include information regarding access requirements within the invite to audition email.

Please do not hesitate to contact us if you would like to discuss the project in advance of submitting your self-tape.

Email: ezra@commonwealththeatre.co.uk

Web: <https://commonwealththeatre.co.uk/shows/you-are-here-as-a-witness/>

SCRIPT: NICOLA

NICOLA: Locked doors, mother says, what's the news? I say, oh, nothing, you know, no news today. What's that? She says, no news? You know, I say, and that, she says, and this you know? The same really. No she says, I don't, you know, not really. Silence. She says, what have you been up to then? I can't say really. Really can't say. Fine. She says. Fine? I say, not really. Not really fine. I just can't say. Goodbye then, she says. Goodbye then, I say. God. Really, got nothing to say.

Nothing to say?

He says.

Mother called with nothing to say?

That's all

Clean. All clean.

And your bath all did.

And the baby did kick.

See?

I feel.

In here. See? And bump.

My bump. See?

Your bump?

See? Baby. Punch.

Your bump? Kick. You see? Pain.

You see? Scream.

You see? Red.

You see? Gone.

All gone.

I'm sorry it's gone, your baby it's gone.

No! I say. Not again. I say. Not this one.

I fell. I see. You fell. Yes. I fell.

And?

All the kings' horses and all the kings' men couldn't put you, poor thing, back together again.

Then home. Back home again, in there, the kitchen the tears. Spilled beans. And cake. She baked. And baked and baked. Then him. In ears. Not music, but him and tears. The lullabies. Baby screams. I stay away. He cries. I don't mind. Not this time. Though it's killing me inside.

SCRIPT: ANAH

ANAH: *(delivered in Urdu or Punjabi)*

Mum

You want

Stay?

You want me to stay

(How can I heal him with love)?

Man beats in front of children

Man rapes cuts bleeds with pleasure

Man stops from breathing, gives bleach

Uma.

(How can I win him over)?

Izzat? (*Honour*).

Is that all you care about, izzat?

It's all gone.

That's all you care about.

Allah doesn't like people who can't stand up for them selves, Uma.

(I've got a son from this man).

Allah doesn't believe in people who can't speak up for what's right.

I wish you had taught me that, Uma, I wish you had taught me to be free.

(How can I give him one more chance)?

You're letting him do this to your family. You're letting him get away with it. You let him; left me here, Uma

He's not going to change, Uma, he is never.

Why are you saying that?

Why are you making me believe?

Why are you making me stay?