

*Les Miserables*  
*The Memoirs of Jean*  
*Valjean*

**Audition information pack**

**Auditions for all roles**

**Sunday Jan 15<sup>th</sup> 2023; 1pm**  
**at**  
**Chestnut Community Centre**  
**1-3 Poplar Close**  
**Brixham, Devon TQ5 0SA**

Genre/ medium = Historical drama

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As part of its Safe Spaces campaign, Equity is encouraging members to read aloud the statement below at the beginning of every new rehearsal period, read through, workshop or project

“Every single one of us working on this project is entitled to work in a safe space: a space free of fear, a space free of bullying and harassment of any kind. We will work together honouring our differences and celebrating the gifts we each bring to the table. We will treat one another with politeness and respect at all times and, if we are subjected to or witness bullying and harassment, we will speak out knowing that our voices will be heard and we will be taken seriously. Together we can create a Safe Space.”

Read Equity’s report on sexual harassment:  
[www.equity.org.uk/agenda-for-change](http://www.equity.org.uk/agenda-for-change)



## **Medium**

This is a full length theatre production, using the original novel of Les Miserables, by Victor Hugo, as the basis for our own dramatised production, performed first on tour to sell-out venues in 2013, and again in 2019. Please note that this is not the musical!

## **Actors requirements**

We welcome actors of all levels of experience, from complete beginners to those who are experienced for decades.

The same is true of all ethnicities, backgrounds, and appearances, including accents.

We do require that all actors and crew have a reliable base in the South Devon area and are able to attend rehearsals and performances in the same region.

This is because, due to budget constraints, we do not have funds for accommodations or long distance travel, though we endeavour to travel together when possible to venues outside Brixham. Due to low income and living in cramped shared accommodation, our admin does not have their own home or space to put people up.

Therefore, as things stand, we are unable to accommodate people from further distances.

## **The story**

Set in the early 19<sup>th</sup> Century; the convict Jean Valjean is released from a French prison after serving nineteen years for stealing a loaf of bread and for subsequent attempts to escape from prison. When Valjean arrives at the town of Digne, no one is willing to give him shelter because he is an ex-convict.

Desperate, Valjean knocks on the door of M. Myriel, the kindly bishop of Digne. Myriel treats Valjean with kindness, and Valjean repays the bishop by stealing his silverware. When the police arrest Valjean, Myriel covers for him, claiming that the silverware was a gift.

The authorities release Valjean and Myriel makes him promise to become an honest man. Eager to fulfill his promise, Valjean masks his identity and enters the town of Montreuil-sur-mer. Under the assumed name of M. Madeleine, Valjean invents an ingenious manufacturing process that brings the town prosperity. He eventually becomes the town's mayor.

Fantine, a young woman from Montreuil, returns to her home village with her daughter, Cosette. On the way to Montreuil, however, Fantine realizes that she will never be able to find work if the townspeople know that she has an illegitimate child. In the town of Montfermeil, she meets the Thénardiens, a family that runs the local inn. The Thénardiens agree to look after Cosette as long as Fantine sends them a monthly allowance.

In Montreuil, Fantine finds work in Madeleine's factory. Fantine's coworkers find out about Cosette, however, and Fantine is fired by the factory boss.

The Thénardiens demand more money to support Cosette, and Fantine resorts to prostitution to make ends meet. One night, Javert, Montreuil's police chief, arrests Fantine after she is attacked by Bambatabois, a wealthy but dissolute local man. She is to be sent to prison, but Madeleine intervenes.

Fantine has fallen ill, and when she longs to see Cosette, Madeleine promises to send for her. First, however, he must contend with Javert, who has discovered Madeleine's criminal past.

Javert tells Madeleine that a man has been accused of being Jean Valjean, and Madeleine confesses his true identity. Javert shows up to arrest Valjean while Valjean is at Fantine's bedside, and Fantine dies from the shock.

Valjean escapes and heads to Montfermeil, where he is able to buy Cosette from the Thénardiens. The Thénardiens turn out to be a family of scoundrels who abuse Cosette while spoiling their own two daughters, Eponine and Azelma.

Valjean and Cosette move to a run-down part of Paris.

Marius Pontmercy is a young man who lives with his wealthy grandfather, M. Gillenormand.

Because of political differences within the family, Marius has never met his father, Georges Pontmercy. After his father dies, however, Marius learns more about him and comes to admire his father's democratic politics.

Angry with his grandfather, Marius moves out of Gillenormand's house and lives as a poor young law student in a run down tenement. While in law school, Marius associates with a group of radical students, the Friends of the ABC, who are led by the charismatic Enjolras.

One day, Marius sees Cosette at a public park. It is love at first sight, but the protective Valjean does his utmost to prevent Cosette and Marius from ever meeting. Their paths cross once again, however, when Valjean makes a charitable visit to Marius's poor neighbors, the Jondrettes. The Jondrettes are in fact the Thénardiens, who have lost their inn and moved to Paris under an assumed name.

After Valjean leaves, Thénardier announces a plan to rob Valjean when he returns. Alarmed, Marius alerts the local police inspector, who turns out to be Javert. The ambush is foiled and the Thénardiens are arrested, but Valjean escapes before Javert can identify him.

Thénardier's daughter Eponine, who is in love with Marius, helps Marius discover Cosette's whereabouts. Marius is finally able to make contact with Cosette, and the two declare their love for each other.

Valjean, however, soon shatters their happiness. Worried that he will lose Cosette and unnerved by political unrest in the city, Valjean announces that he and Cosette are moving to England. In desperation, Marius runs to his grandfather, M. Gillenormand, to ask for M. Gillenormand's permission to marry Cosette. Their meeting ends in a bitter argument. When Marius returns to Cosette, she and Valjean have disappeared. Heartbroken, Marius decides to join his radical student friends, who have started a political uprising. Armed with two pistols, Marius heads for the barricades.

The uprising seems doomed, but Marius and his fellow students nonetheless stand their ground and vow to fight for freedom and democracy. The students discover Javert among their ranks, and, realizing that he is a spy, Enjolras ties him up. As the army launches its first attack against the students, Eponine throws herself in front of a rifle to save Marius's life. As Eponine dies in Marius's arms, she hands him a letter from Cosette. Marius quickly scribbles a reply and asks a boy, Gavroche, to deliver it to Cosette.

Valjean manages to intercept the note and sets out to save the life of the man his daughter loves. Valjean arrives at the barricade and volunteers to execute Javert. When alone with Javert, however, Valjean instead secretly lets him go free. As the army storms the barricade, Valjean grabs the wounded Marius and flees through the sewers.

When Valjean emerges hours later, Javert immediately arrests him. Valjean pleads with Javert to let him take the dying Marius to Marius's grandfather. Javert agrees. Javert feels tormented, torn between his duty to his profession and the debt he owes Valjean for saving his life. Ultimately, Javert lets Valjean go and throws himself into the river, where he drowns.

Marius makes a full recovery and is reconciled with Gillenormand, who consents to Marius and Cosette's marriage. Their wedding is a happy one, marred only when Valjean confesses his criminal past to Marius. Alarmed by this revelation and unaware that it was Valjean who saved his life at the barricades, Marius tries to prevent Cosette from having contact with Valjean.

Lonely and depressed, Valjean takes to his bed and awaits his death. Marius eventually finds out from Thénardier that Valjean saved Marius's life. Ashamed that he mistrusted Valjean, Marius tells Cosette everything that has happened. Marius and Cosette rush to Valjean's side just in time for a final reconciliation. Happy to be reunited with his adopted daughter, Valjean dies in peace.

### **Equal Opportunities statement**

Unless stated in a specific character description enforced by the original text, we welcome people of all backgrounds, experience levels, ethnicities, gender identities to audition, and to be considered on an equal basis.

### **Basic Requirements**

(stated after misunderstandings in the past)

We cast on ability, quality of audition, enthusiasm & commitment, and looking at good pleasant social / professional skills. Regardless of your previous experience, we look for your enthusiasm and ability to participate in a professional quality production.

You will need to be able to learn your role, including script, cues, and movement/ action etc, as required for the character.

You will also be expected to wear provided costume in the productions.

Timely attendance at the vast majority of rehearsals, excluding unexpected emergencies, is also a requirement. We rehearse and perfect the show as a team and cannot achieve that if people miss rehearsals or are late on a regular basis. We expect a minimum of 75% attendance.

The production follows Equity's safe spaces and inclusion policies, which can be referred to on the audition page of our website.

The show director is one of four theatre directors nationally, on the Equity actors and directors committee.

### **“Sensitive content inclusions”**

We always state upfront what content in the script may cause concern, or offence, or which some people may wish to know in advance.

Description of and on stage depiction of violence in act 2, during the revolution scenes (actors taking on those roles will be expected to attend scheduled training for action scenes)

Mention of prostitution, and scene of women soliciting. (all persons cast in this scene will be aged over 18 on audition day. No nudity or sexual scenes are involved)

A scene of abusive aggressive behaviour towards a minor (the Thenadiers shouting at, and threatening Little Cosette)

### **Casting Minors**

Any minors must have proven previous experience as performers, and must be accompanied by a parent, or legally licensed child's theatre chaperone arranged by the parent/ guardian, at all times, including at rehearsals, shows, and travelling to or from a rehearsal/show.

We only cast minors where there is a specific role in a play that needs to be played by a child.

A minor's involvement in our productions, as per national regulations, is subject to individual licensing per child, from the local authority, and is also dependent upon the parent/ chaperone being fully conversant with, and following legal guidance; including remaining with the child at all rehearsals and performances, and keeping the child in your line of sight at all times when with us.

You may obtain more information about this from Torbay Council's safeguarding department, and on the UK government website at <https://www.gov.uk/child-employment/performance-licences-for-children>

The child is required to work to the same standards of professionalism and excellent performance as the adults (sorry this isn't a “play” or “have-a -go” type group), and the

parent and/or chaperone is required to be fully familiar with, and to follow, at all times, UK law on the licencing and chaperoning of child actors.

### **Character list and breakdown**

Please note that unless specifically stated on a character, we are flexible on ages, gender, and racial appearance in order to find the best possible team of actors.

Roles which only appear in part of the show, may also have that actor participating in another role as well, at a further point in the show. Roles open to children (persons under age 16) are clearly marked by "C". Please be aware that child performers are required to have a parent or legal guardian present at rehearsals and shows.

If a gender is not stated for a character, then we are open to auditioning actors of all gender identities who will be considered on an equal basis

### **Roles involving stronger content**

There is no nudity or strong language in this show. The show remains suitable for all ages.

Actors playing characters who are prostitutes or clients, will be involved in scenes of soliciting and a street brawl. All suggestive behaviour will be strictly choreographed and planned, with full respect to all actors personal boundaries.

Valjean, Javert, and all actors involved in the scenes around Toulon prison, the barricade, Fantines arrest, and the Thenadier's, will be involved in action/ fight scenes. These are choreographed through mutual discussion to the actor's individual ability, in conjunction with the cast and the fight director. Actors playing revolutionaries, soldiers and Javert, will also be involved in scenes that depict the handling of period (stage-safe, not real) firearms.

Smoke machines and loud sound effects will be used in the Barricade scenes.

(Key: \*= roles we may be able to combine roles to be played by one actor. Most actors will have different roles in the first half and second half) L= large roles, C= open to performers aged under 16)

We keep age ranges as open as possible, so please don't restrict yourself to a narrow stereotype! Please note that these are possible playing ages, not your actual age

### **Roles spanning both acts**

Jean Valjean (middle-aged or older male or female) L - Age 35-75

Javert (middle-aged or older, male or female ) L - Age 35-60

Thenadier (male) L - Age 35-60

Madame Thenadier (female) L - Age 35-60

### **Roles in Act 1**

Brevet (convict) - Age 35-75

Fantine (female, single mother) L \* - Age 18-40

Factory Boss \* - Age 18-60

Bambataois (male, roustabout and fop) \* - Age 18-60

Little Cosette (female child around 10-13 years -Fantine's daughter) C\* - Age 8 - 12  
Bishop (male) L \* - Age 30-75  
Mlle Baptistine (female, Bishop's housekeeper) \* - Age 30-75 Innkeeper in Digne \* -  
Age 18-75  
Petit Gervais (child, age 9 - 13) C\* - Age 8-12  
Factory girl 1 (female) C \* - Age 16-75  
Factory girl 2 (female) C\* Age 16-75  
Sister Simplice (female, nun who takes care of Fantine after her rescue) \* Age 16-  
75 "Gendarme" (male, policeman) \* Age 16-75 Estella (female, prostitute) \* Age  
18-50

Bernardo (Male, sailor)\* Age 18-50  
Sailor (male, sailor) \* Age 18-50  
Landlord (Ideally male, otherwise female, who tells Jean to leave his inn) \* Age 18-  
60 Prosecutor (Male, at the trial of Champmanthieu) \* Age 25-75  
Champmanthieu (convict, needs to be a similar build to Jean, as mistaken for Jean) \*  
Age 35-75

Crowds:  
Factory workers (female) C\* (Any age 16 - 75)  
Prostitutes (female) \* (Any age 18 -50)

## ACT 2

Marius (male. Law student, revolutionary) L Age 18-30  
Enjolras ( student, revolutionary, very dedicated to the revolution) L Age 18-35  
Grantaire (male, student, revolutionary but more interested in a few drinks) L\* Age 18-  
45  
Mlle Gillenormand (female, Marius's aunt) L \* Age 35-75  
Coufeyrac (law student, friend of Marius) L \* Age 18-35  
Eponine (female, almost destitute, in love with Marius, but her interest is  
not returned) L \* Age 18-35  
Gavroche (child, street urchin with an attitude age 8 - 13 – male) C\* Age 8 - 15  
Jean Prouvaire (male, student, revolutionary, much quieter spoken than the others)  
Age 18-45  
\* Madame Mabeuf (female – male in the book, but changed to female for ease of  
casting, elderly bookshop owner whose shop went out of business) \* Age 50-75  
Le Cabuc (Ideally male. revolutionary and a generally not very nice person! ) Age 18-  
75 \*Toussaint (female, Jean and Cosettes housekeeper. ) L Age 18-75  
Madame St Just (female, homeowner killed by Le Cabuc) \* Age 18-75

Crowds:  
Revolutionaries (Male and female) C\* Any age 16-75  
Soldiers (ideally male, otherwise playing as male)\* Any age 16-75

## **Audition process (and how to find us)**

NOTE: Once you have read the character list above, please email us on [southdevonplayers@gmail.com](mailto:southdevonplayers@gmail.com) for audition sides, from the script, for the characters\_ which interest you. Please note that we will also have copies available at rehearsals if needed. We do not expect you to learn the script for auditions, but are making the sides available in order to allow interested cast to prepare before the audition day, if

they wish. We also welcome people who want to cold-read from the script on the day. (either is fine).

Free tea, coffee, squash and biscuits are on hand for all. The community centre room (which will also be the rehearsal venue) has access to toilets and a small kitchen, as well as wheelchair access to the main room, kitchenette and toilets.

You are more than welcome to audition for more than one role. (in fact, we prefer it). Do note that if you were not selected for one role, but we feel that you would be excellent in another, you may be offered that other role.

If you have any specific preferences with regard to types of role, please add them on your audition form so that they can be taken into account.

We are casting the entire production. If you cannot attend the stated audition, please contact us to arrange an audition in Brixham. during the week before.

We do not accept self-tape auditions, or web links links, we like to meet you, and for you to meet us.

This is also so that we can look at how you work with other actors in scenes where you may be cast together.

Auditions begin at the stated time. We will start with a brief discussion about the production, where you have the opportunity to ask any questions about the production and team. You will also get to meet the admin team, and director .

The auditions will run in reading in groups from script excerpts. We may ask you to read in as well for other roles.

If you are concerned about visiting and meeting new people, you are welcome to bring a friend to the auditions

Please keep phones switched off at auditions, so as not to distract yourself or others. Key things that we look for in auditions:

- 1) Timely arrival
- 2) Bringing diary, and pen, and completed audition form.
- 3) Reading the script with expression. (you do not need to second guess what we might have in our minds eye,) only read with expression as you interpret it. Expressionless reading; treating the script as a list of words, is something that will take down a lot of marks.
- 4) Being pleasant and civil to everyone. In our team we often have everyone from complete beginners who have never acted before, through to actors who have appeared in named Hollywood roles. We all work together as a pleasant team. We also have a strong ethos of respect, appropriate social behaviour both in our team and when out and about among the public.
- 5) Enthusiasm.

We also will audition everyone who attends , so please be aware this could take any amount of time.

We expect to be able to inform you of your success or otherwise , within a week at the very latest.

You will receive an email or text to offer you a role, and will be asked to reply to accept or decline the role

Castings, and rehearsals are at  
Chestnut Community Centre, 1-3 Poplar Close, Brixham, Devon TQ5 9NJ



## **Rehearsals & Times**

**Rehearsals will commence on Sunday January 22<sup>nd</sup> 2023.** In the first rehearsal, which is mandatory for all, we will distribute printed scripts, sort out actors agreements, and have a full-team readthrough.

Due to this production involving French names and places, the first read through will be a session where everyone who needs assistance with pronunciation or meanings, can get the requisite help .

We do expect a high amount of attendance at rehearsals. This is because not only is it important for you to perfect your performance, but other people need to practice with you. Everyone learns at different speeds and in different ways, so even if you have your role perfect, it is still your duty to attend to assist your fellow cast (we are a team!).

Sometimes things happen, and you cannot make it (someone is ill, the car or bus broke down...) in which case it is common courtesy to let us know. If you no -show more than twice, or are missing a high percentage of rehearsals, we reserve the right to re-cast the role without further consultation.

With most of us being professional or aspiring professional actors, we understand that sometimes you may need to be at another performance or film shoot. If this is the case, please let us know as soon as you can in advance.

Attendance at the performances, is of course mandatory.

We love to promote what we are doing – in fact it is necessary in order to get shows out and about, and the audiences in, but please do not share the scripts outside the team without permission, or production/ rehearsal images other than those shown on our public social media.

Doors are always open half an hour before so that you can arrive and get ready for the start!

Wednesday evenings – 6.30pm – 9.30pm

Sunday afternoons – 12.30pm – 5.00pm

Coffee, tea, squash and biscuits are available at all rehearsals. .

The centre has toilets, a small kitchenette with fridge, and outside parking spaces.

Free wifi access is also available (please ask committee member for the passcode).

Castings, and rehearsals are at

Chestnut Community Centre, 1-3 Poplar Close, Brixham, Devon TQ5 9NJ.

## **Performances**

These are still in the process of being booked but will take place over Fridays & Saturdays in May/ June 2023. These will take place in Brixham, Plymouth, Exeter, Torquay, as well, as, we hope, some new venues in the South Devon area. The Brixham shows are also filmed, to be globally streamed online “on-demand” at the Edinburgh Fringe festival 2023.

## **Remuneration and expected timelines**

**Financially**, what we can offer at this time, is an open-book equal profitshare, where the ticket money made from each performance is split equally (in total) between the cast and crew.

We are however applying for Arts Council and other project funding to raise this to Equity rates, however this is not cleared yet, and we only promise what we know we can offer.

In addition everyone involved will also receive:

**Photos, videos, audio recordings (available as soon as possible, still images on ongoing basis)** Watermarked promotional photos and videos used on our public social media can be used for the portfolios and demoreels of those persons in the images. These are made available on an ongoing basis.

We will get the theatre show filmed and photographed, with the footage not only being added to our site and social media, but also being made available to you.

Images, and recordings provided for portfolio use, are for the use of those people depicted in them, only.

Copies of press reviews and articles about the production.  
Personalised character poster

### **Other**

We are happy to provide references, upon completion of the production, for your ongoing work/ shows/ college & University.

## **How our profit share on shows, works**

### **Introduction**

The profitshare is simply down to a resource issue, and one which we desperately hope, and are actively working, to transcend.

We often find it very hard to attract external funding, and therefore our organisation funds usually come from ticket sales, an Ebay account selling donated items, a book-stall in our local town market, and a Redbubble shop selling show and locally themed merchandise.

As a precise breakdown, the bookstall, ebay and redbubble funds are used to cover the rent of a rehearsal hall, pay for costumes, props, equipment and insurances,

supplemented by the personal funds of the company directors to reach the required amount.

Ticket sales are used to pay the venue hire for shows, and the cast & crew. Usually we negotiate venues on a 70/30 box office split, meaning that the company gets 70% of sales. (On digital-only projects where we are not hiring a venue, the company gets 100% of ticket sales.)

Each person involved in the production each receives an equal share of the ticket monies received by the company; for example a show with two crew and eight actors, will split the final ticket take received by the company, ten equal ways. The company takes no deduction, and the company directors do not receive any additional money – if they are not involved in a project, they are not paid – being a company director is effectively a voluntary position with us.

We have collected together some “frequently asked questions” which we hope will help clarify how we work within the profitshare model.

**Does anyone get paid more than anyone else?**

Absolutely not. Everyone, regardless of their role, is equally important to the show.

The equal payment rate reflects this.

**What if I leave a show-run before the performances begin?**

If you are not part of a performance/ show, when the performance/ tour takes place, you will not be included in the profit share, as someone else will have had to cover your role and work at short notice, and therefore they will be entitled to that money.

**What if I do one show performance and then am ill and cannot continue for the remainder of the run?**

In such cases you will receive an equal share of the ticket take from the performances which you were working at.

**What deductions are made?**

In the cases of live shows, the venue will take an amount (usually 30%) of the ticket take as the hire cost of the venue; the ticket take coming to the company is the remaining 70%. That 70% is what is shared among the cast and crew. In the cases of digital shows where no venue hire costs are payable, the company receives 100% of the ticket take and that 100% is what is shared between the cast and crew.

**How do I know that you are providing me with a fair share of the ticket sales?**

We share a screenshot (with audience members names/ personal details removed) of the entire final sales report to the cast and crew openly on the production's facebook group. At the time of sending out the payments, we also include a full breakdown of how the money is divided, also including any additional late cash sales, or small donations to the cast, from audience members, which are also included in the final amount of profit share. We are more than happy for you to check the figures for yourself.

**Do I get anything else as well as my share of the ticket sales?**

Wherever possible, yes. This is usually in the form of photos, screenshots, copies of any press featuring yourself, copies of show posters featuring your image and/or name, and a copy of the show recordings for your personal portfolio use. Your name is also included in programmes (you are welcome to a copy of those too). We are also happy to act as a referee after the completion of your first show with us.

**When can I expect to be paid?**

As soon as we receive the payments from the venue. If we are handling the ticketing system ourselves through our company Ticketsource account, this is usually within 10 working days of the event. If we are working at a venue which uses it's own ticketing system, the venue may take up to 28 working days to pay us. Once the money is in our bank account, we announce it to cast within 48 hours, and within 7 days (usually a couple of days) transfer the relevant money to the cast and crew members via a bank transfer. In cases of a show tour, we usually wait until the money from all performances has come in.

**Will I be insured working with you?**

Yes. We insure all our productions and working space.

**What is my work status with the company?**

Due to the profit-share nature of the majority of projects, we are all self-employed.

This means that we do not deduct any tax etc from your payments, but that you are responsible for declaring your earnings to HMRC in line with current tax laws.

**Why does the company not take a deduction from the ticket sales?**

As above. We do not intend to remain at profit-share forever. We see the funds from the ticket sales, covering, to the best of our present ability, the costs of the team. The funds raised from ticket sales are solely for the people who made the production possible, and without whom we would not have a show.

**You say you are looking to increase income to raise full rate payments. How will you do this?** We regularly apply to project funding for the arts. This includes costs for performers and crew as a priority in project funding. We daily check for any new funds that may become open for application, We are also approaching new sponsors either for a single show or on an ongoing basis.

**About us**

A multi award-winning (UK & USA), female-run theatre company based in Brixham, South Devon (UK). Facing a lack of any local opportunity to get involved in theatre, in 2005, we were founded to create theatre opportunities for local people in the Torbay/ South Devon area, performing around the South West live on stage, and streaming to global audiences online.

We also offer free local networking events for creatives, free talks and workshops to other community groups, and free education resources for schools and homeschoolers on a voluntary basis, and student placements on our shows.

Involvement in our shows as an actor or crew member is either paid (grant/ sponsorship funding allowing), or if funding has not been forthcoming, then on a collaborative, equal open book profitshare where 100% of the money made from ticket sales is split equally among the people involved in the production. We are strictly not for profit, and focussed on being fully integrated in our local community.

People starting out with us have also gone on to work in large scale film & TV productions who sometimes scout our people for productions, to further training inclusive of RADA and Bristol Old Vic, working with us helps them obtain the credits needed for professional registration with the professional actors Spotlight directory, and Equity (the actors and entertainment creatives trade union) which in turns allows them to be able to apply to register with larger actors agencies.

We also attract established professional actors seeking to expand and grow their

portfolios.

New people from our local (Torbay) community are welcomed at any time. Just contact us to find out more. We welcome people regardless of previous experience, ethnicity, gender identity or any other demographic and operate a fully open-door policy.

### **Find out more about us**

There is a lot of information about us on Google – a simple Google search will show up lots of information.

You can also find us on our main profiles at

[www.southdevonplayers.com](http://www.southdevonplayers.com)

[www.facebook.com/sdevonplayers](https://www.facebook.com/sdevonplayers)

[www.twitter.com/sdevonplayers](https://www.twitter.com/sdevonplayers)

[www.instagram.com/southdevonplayers](https://www.instagram.com/southdevonplayers)