

AUDITION NOTICE

GOOD

by CP Taylor

Director: Clare Cooper

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- Reading:** Monday 29th September 7.45pm at the Mary Wallace Theatre
- Auditions:** Sunday 5th October at 11.00am (registration 10.30am) for Halder, Maurice (possible recalls for Halder on Monday 6th)
- Monday 6th October at 7.45pm (reg. at 7.00pm) for all other parts.
- Playing dates:** Saturday, 24th Jan 2026 - Saturday, 31st Jan 2026
- Rehearsals:** Initial reading Sunday 9th Nov with possible rehearsals w/c 9th Nov. Then from Sunday, 16th Nov, on Tuesday, Thursday, Friday evenings & Sunday afternoons. Rehearsals will take place in the vicinity of the theatre. There will be a break for Christmas from Monday 22nd Dec until Thursday 1st Jan (inc). This will be an ensemble production and availability from 2nd Jan is essential.
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GOOD is set in Berlin just before the start of the second world war as the Nazis are coming to their peak of power. It centres around Halder, a successful literary professor and philosopher who falls inadvertently and silently under the spell of the Nazis after he writes a book suggesting support for euthanasia. It is about what happens when a 'good' man falls into evil and about passivity in the face of evil. What makes Good strikingly different is that Halder (who largely narrates his experience) relates everything to music. I am planning on setting this shocking yet amazing play in a nightclub to maximise this contrast (think Cabaret). There will be live music and some singing. It was recently revived in the West End with David Tennant as Halder and only using 3 key parts. I however want to minimise doubling and plan to use the original Methuen edition. There is some antisemitic language which sounds shocking today. There may be some small changes. Note that there is no requirement for German accents in this production.

Characters

Note: parts marked * may be doubled and will also join an ensemble of night club goers/soldiers.

Please email the director at alexclare56@btinternet.com for more information / details.

Halder A German professor of working age – playing age about 40-50s. He is clearly German, a mild mannered thoughtful but essentially passive man, struggling with many aspects of his life – a mother who is blind and confused, a wife who has some mental health problems. This is a wonderful opportunity – he is never off stage and needs to lead the action of the play, much of which is written around his narration. There will be some minimal intimacy with Anne.

Maurice Halder's best friend. He is Jewish, by the end of the play in fear for his life. Similar age to Halder. He works as a psychotherapist. More outgoing and expressive than Halder. Also a key part with a real emotional journey.

Halder's mother Older 70s +, confused and is going blind. Will probably be in a wheelchair.

Helen (Halder's wife) She is likely to be a bit younger than Halder, also German. She has some mental health problems and comes across as quite fragile.

Anne (Halder's girlfriend) A young student. 20s. An idealist. There may be a small amount of intimacy with Halder.

Freddie (also known as the Major) An SS major. 'Charming' but seeks Halder's help. Singing required.

Bouller A Nazi officer – cool, smarmy.

*Elisabeth (Freddie's wife)

*Sister In the care home where Halder's mother is.

*Doctor A member of the Nazi party.

*Bok A thug of a Nazi officer.

*Eichmann A Nazi.

*Hitler A caricature / pastiche of the real man. Some singing.

*Nightclub singer(s) There could be two. Confident good singers. Any age.

Ensemble: I am also looking for an ensemble of night club visitors / officers and other very small speaking parts. Providing you can make rehearsals you might not need to make every performance as you could be paired with someone else. Singing required. About 4 people – any age / gender.

Audition Pieces

I am using the Methuen version first published 1982. For audition pieces please contact RSS Secretary at secretary@rss-mwt.org.uk.

Please note that for plays in copyright we are unable to provide text except excerpts online.

RSS is committed to inclusive casting and providing fair and equal access to all. Casting will not be constrained by any perceived characteristic of a role, e.g. gender or ethnicity, unless specified by the playwright or a condition of the licence. Our auditions are conducted in the presence of a panel of members of the RSS General Committee; the role of the panel includes ensuring that auditions conform with the Society's Code of Conduct for Members.

While auditions are open to all, any offer of a part is conditional. You must be a member of RSS before the offer can be confirmed.

Audition Applications are available in the theatre, can be downloaded from the auditions page of the RSS website, or online: www.richmondshakespeare.org.uk/acting. Please return completed forms to the Hon. Secretary at the theatre or by e-mail to secretary@rss-mwt.org.uk