

Dead Darling Theatre.

I am the wind.

CASTING BRIEF

THE PRODUCTION

Dead Darling Theatre is developing a new performance work based on *I Am the Wind* (Jon Fosse, adapted by Simon Stephens). This iteration forms part of a community engaged performance, with potential for further staging at Adelaide Fringe 2027.

The work will be presented as part of the **Coorong Conversations Matter Annual Long Table Dinner**, touring to **Meningie (Coorong region)**. This presentation is designed as a **site-responsive, community-engaged performance event**, embedded within a shared meal setting.

The event will also include a **post-performance Q&A with community members**, extending the work beyond performance into facilitated conversation, reflection, and lived experience exchange.

The wind gathers, rising up suddenly.

Two people on a fragile boat, a trip to sea – a few drinks, a bite to eat – when one of them decides to push on to the open ocean. Suddenly there they are: among the distant islands, the threatening fog and gathering swell of the sea, bound together on an odyssey into the unknown.

The performance explores themes of memory, absence, connection, and the spaces between people. It prioritises presence, rhythm, stillness, and embodied storytelling over naturalistic performance.

We encourage all genders from cultural and linguistically diverse backgrounds, Aboriginal and Torres Strait Islander, lesbian, bisexual, transgender, intersex, queer, non-binary and artists living with disability to apply.



Hannah Smith is an emerging director and producer based in Adelaide. Growing up in Murray Bridge, she was driven to create opportunities within her local theatre community, founding her own production company at fourteen and producing multiple independent works.

She went on to study Technical Production at the Adelaide College of the Arts and is completing a Bachelor of Performance (Honours) in Directing at Flinders University. Alongside her studies, she teaches at Adelaide Theatre Academy and works as Youth Theatre Coordinator at Murray Bridge Players and Singers Inc.

Hannah has contributed to major festivals including Adelaide Fringe and the Festival of Ideas. Her directing credits include *Bumming with Jane* (2020/2021), *The Book of Everything* (2023), *Jumpers for Goalposts* (2023), *WHORE* (2024), *Dance Nation* (2024/2025), *First Love Is the Revolution* (2025), *unmothered* (2025/2026), *Bitch Boxer* (2025/2026), and *Medea in Exile* (2025). Her 2026 Adelaide Fringe season saw *Bitch Boxer* receive Theatre Network Australia's "Artform Shaker" Award.

She has also directed short films including *King.* (2022), *CRUSH* (2023), *SYNERGY* (2023), and *SUPERORDINARY* (2024). Hannah has undertaken secondments with State Theatre Company South Australia on *Eureka Day* (Dir. Rosalba Clemente, 2021) and *Kimberly Akimbo* (Dir. Mitchell Butel, 2025), and is assisting on *Heartbreak Choir* in 2026.

In 2023, her production company won the Adelaide Fringe Holden Street Theatres Award for *BIMBO*. She is co-founder of Dead Darling Theatre, a female and queer-led company focused on accessible practice, recently selected for Melbourne Fringe's "Radical Accessibility" workshop as the only interstate participants.



Connor Ferguson is an Australian actor who, in 2023, was a graduate of the Adelaide College of the Arts. He has performed in various on-stage theatre roles including Vershinin in Anton Chekov's *Three Sisters* (2022), Franz Kafka in *Meta-Metamorphosis* (2022), Ned Blunt in an adaptation of Aphra Behn's *The Rover* (2022), and Herr Gabor in *Spring Awakening* (2023). He has also appeared in short films including *Seeing Red* (2023), the upcoming short, *The Long Flight Home* and the 2027 feature film *Lady Death*. Despite his

love for acting, dancing is what allowed Connor to venture down the path of performance. Nearing almost two decades of experience in tap and highland dancing at both a state and national level,

Connor's passion and dedication to performing has only grown since childhood. Most notably in 2024 he appeared in the Royal Edinburgh Military Tattoo and returned to the Edinburgh Esplanade in 2025 for the landmark 75th anniversary. Connor also appeared in the recent Brisbane and Auckland tours of this historic event and looks forward to continuing his performance journey bringing new roles to life on stage and screen.

WHO WE ARE LOOKING FOR

We are looking to create a talented cast of two people in the below age brackets to join *I am the wind*. We are only auditioning for one character to join our already casted actor Connor Ferguson. The role that each actor will play will be determined after self-tape auditions have been completed.

All candidates must:

- Be confident in learning large amounts of script.
- Be over the age of 20 years old.

DATES

I am the wind will commence rehearsals in Mitcham in September 2026.

Video Call Lines Rehearsal – TBC

10 September (Thursday), 10:00am–5:00pm – In-person rehearsal
16 September (Wednesday), 10:00am–5:00pm – In-person rehearsal
17 September (Thursday), 10:00am–5:00pm – In-person rehearsal
24 September (Thursday), 7:00pm–10:00pm – In-person rehearsal
25 September (Friday), 7:00pm–10:00pm – In-person rehearsal

22 October (Thursday), 7:00pm–10:00pm – In-person rehearsal
23 October (Friday), 7:00pm–10:00pm – In-person rehearsal
24 October (Saturday), 10:00am–5:00pm – In-person rehearsal

Meninge Church Hall Performance: 25 October (Sunday)

Applicants must be fully available across the aforementioned dates.

PAYMENT

The performer will receive a **\$250 honorarium + superannuation** in recognition of their commitment to the rehearsal process.

To be engaged on this project, performers will need to provide an **active ABN** for invoicing purposes.

Payment will be made in two instalments:

- **50% prior to rehearsals commencing**
- **50% following completion of the project**

This agreement covers:

- Attendance and active participation in all scheduled rehearsals and performance presentation
- Engagement in script exploration, character development, and any movement or physical devising work
- Contribution to creative discussion, reflection, and feedback as the work evolves
- Participation in the Coorong Conversations Matter presentation and post-show Q&A with community members

Transport and additional logistics for the Coorong presentation will be confirmed and supported as required.

AUDITIONS

Auditions are open to the public. We are only accepting self-tapes as a part of this audition process.

Self-Tape Submissions

Close: Wednesday, 22 July 2026, 11:59 pm

All submissions must be uploaded via the form below:

<https://form.jotform.com/261841346059864>

Submission Requirements:

- Coloured Headshot
- CV
- Performance Material:

Monologue provided:

<https://drive.google.com/drive/folders/1x9oP0P2Shs8TzRgJvOhBKatmqENd0-kC?usp=sharing>

Deadline for Self-Tape Submissions: Wednesday, 22 July 2026, 11:59 pm

For any queries, please contact: hello@deaddarlingtheatre.com.au

SELF-TAPE VIDEO INSTRUCTIONS

30-second (max) slate stating your name, a little about yourself.

- Please present the provided monologue twice.

First: We are not looking for heightened performance or characterisation, focus on stillness, truth, and listening.

Second: a more playful take, feel free to experiment with tone, rhythm, pacing, or style. This version is about curiosity and creative risk rather than accuracy.

Filming Guidelines:

- Ensure your video is well lit, framed in a mid-shot with your full face visible
- Do not add any effects
- Submit as an **unlisted YouTube or Vimeo link** (one link preferred)

If you have any questions please contact us at: hello@deaddarlingtheatre.com.au