

Tell No Tales - Season Two: Casting Call



Tell No Tales is a scripted audio drama about ghosts, the people who hunt them, and finding out who the real villains are. Following a ghost-of-the-week format, with a new spirit at the forefront of every episode and a slowly unravelling plot, season one saw Leo Quinn fight against their employer Better Place, the world-leading ghost removal company. Leo and friends work to prove that spirits deserve to have their voices heard, and in the process, they unveil mysteries about Better Place, their boss, and the nature of the spirit plane itself. Season two will reveal more secrets, murkier ethics, and most importantly, new ghosts with new tales to tell.

Title: Tell No Tales

Project Type: Episodic, scripted audio drama

Union/Non-Union: Non-Union

Length: 25 Full-length episodes & 12 shorter B-plot episodes

Recording: Remote, Asynchronous (self-directed as standard but with an option for remote directed sessions if preferred)

Recording Period: June-July 2023

Compensation: Paid, see roles for details

Audition Deadline: 29th May 2023 (extended to midnight BST end of 30th May to accommodate time zones)

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Commitment and Compensation

- The following roles each appear in one or two episodes of season two, number of episodes and word count are listed with the character descriptions.
- There is the possibility of most of these roles returning for season three, but availability for this is not a requirement.
- Minimum pay is listed with each role (**£10 for <500 words, £15 for 500–749 words, £20 for 750–999 words, £25 for 1000–1499 words, £30 for 1500+ words**).
- Minimum pay is guaranteed, but further increased pay is dependent on crowdfunding success (crowdfund campaign to be held in June).

Audition Instructions

- Please audition using the recording set-up you intend to use if cast (Note: there is more leniency regarding recording quality for ghost roles than non-ghost roles).
- Start the recording by slating your **name and the character you are auditioning for**.
- Multiple takes are not required, but if sending multiple takes, please send **no more than 2 takes** per line in **AABBCC** format.
- Please submit your audio raw, with no cleanup (such as noise reduction, etc.) except for cutting takes you're unhappy with.
- No more than **5 characters** per audition
- Save your file(s) in mp3 format with the file name "[YourName]_[CharacterName].mp3".
- Send your file(s) **via this [google form](#)**.
- If you have any questions please feel free to email us at tellnotalespod@gmail.com (do not send auditions to this email).

Additional Notes

- At *Tell No Tales*, we are firm believers that voices are not gendered. While these roles have character pronouns listed, we especially encourage transgender, non-binary, and gender nonconforming VAs to audition for any character that feels comfortable.
- Additionally, if a role speaks to you, but you would like to discuss alternative pronouns for the character, feel free to get in touch via email – unless the character's gender is integral to their story, we are open to flexibility on this.
- We strongly encourage new and emerging VAs to audition.
- There are a small number of ensemble roles and misc. crowd voices available, for additional scaled compensation. There is an option to indicate whether you would like to be considered for these in the Google form.
- If you have a demo reel you wish to share, you are welcome to include it when submitting your audition, though this is not a requirement.
- *Tell No Tales* consistently handles themes of death and grief. Any further content warnings for specific roles are listed within the character description.

Ghost roles

Due to the nature of how the ghost dialogue will be sound-designed, we especially encourage those who might normally be concerned about the quality of their recording set-up to apply for these. As long as your room is quiet and your dialogue is audible, we'd love to hear your audition, regardless of your equipment.

Aaliyah Farrow (She/Her) This role is only open to VAs of South Asian heritage.

(£15 for approx. 650 words in one episode)

Aaliyah is a bubbly spirit whose haunting of Kings Cross Station is a result of her regular visits to loved ones across the country. She fights to remain optimistic in her isolation after death.

(CW: Loneliness/isolation)

- Oh, shit, that's me, that's my voice! That's wild! You can hear me? Woah. Definitely willing to do this for a while. Go on, ask whatever.
- It's a special kind of isolating, being around this many people but not being able to actually participate. The people are probably the only reason I haven't gone insane, but it's a unique flavour of loneliness that I'm not quite used to yet.
- *[Answering the question of why staff can no longer feel her presence at the station]* People were so uncomfortable. It got me attention, but I *scared* people. I learned how to shut down the feeling. The... I don't know, the *look at me* feeling that seemed to give people shivers. (CHEERFULLY) So, y'know. Still lonely, but at least nobody hates me anymore.

Micah Dunnings (They/Them) This role is only open to non-binary VAs.

(£15 for approx. 650 words in one episode)

Micah is an adventurous spirit who struggles with being tethered to their flat after a lifetime travelling the world. Their new flatmate Gemma has kept them going, along with the podcasts Gemma listens to.

(Dialogue is provided for context, please leave a pause for Gemma's lines)

- MICAH

I like long walks on the beach, um... seeing new places, and... Oh! As of the last few years, podcasts! They're new. I *love* them.

GEMMA

Yeah, you especially love listening to them at two in the morning. Oh, sorry. I said I'd be quiet.

MICAH

When else is your phone ever free?

GEMMA

I set up a laptop in the living room for you!

MICAH

Yeah but that's so much more wooorrrkkk. I don't have *hands*, Gemma.

- MICAH

You love me.

GEMMA

I do, but I also hate you.

MICAH

Well I love you. Just not as much as I love your phone.

GEMMA

Well, I know your birthday now, what if I got you one of your own?

MICAH

(GASPS) No. Really?

GEMMA

Yeah, if it keeps you out of mine.

MICAH

I wonder if I can send texts...

GEMMA

I cannot tell you how glad I am that you don't already know the answer to that question.

MICAH

(TEASING) Awww, scared I'll send a text to Sophie on your behalf? Afraid of a little open and honest communication with your *not-girlfriend*?

- I still get that itchy feeling, like I need to get away to somewhere new, like *all* the time. But it's not so bad being here, and getting to listen to all these shows of worlds I'd never dreamed of. Shows set in asteroid belts, mysterious woods, weird small towns, remote bunkers in the Arctic. I still feel like a tourist, in a way.

Harry Powell (He/Him)

(£10 for approx. 450 words in one episode)

Harry is a cheerful spirit who haunts the home of his wife and daughter. He's grateful for the chance to spend his afterlife with his family and determined to continue being a dad, even in death.

(CW: Family bereavement)

(Dialogue is provided for context, please leave a pause for Leo's lines)

- *[After being told his wife and daughter will be happy to learn the spirit in their home belongs to him]* I should hope so! Took 'em long enough to figure it out. I don't hang around making a racket in the boiler for my health, you know.
- *[Talking about his wife]* She's spoken to me a few times, after Maisie goes to bed. But she always stops, shakes her head like she's being an idiot. I just wish I could shake her and say *you're not, you're not an idiot. Except maybe when I see you upend the entire living room because you saw a spider, but even then you're my idiot.* But I can't, I just have to watch her go to bed alone, not knowing I'm here for her and our daughter.
- HARRY
Hi stupid as hell, I'm dad.

LEO
Jesus christ.

HARRY
What? I only got to be a dad for six years, then the last decade or so no-one's been around to hear my dad jokes. What did you expect me to do?

LEO
No, I'm sorry, that was inexcusably bad.

HARRY
Well, *inexcusably dad* was my nickname at daycare.

Renée Lewis (She/Her)

(£25 for approx. 1200 words in one episode)

(Preference for an older VA & an RP British accent)

Renée is a former fantasy writer, devoted to her series of cult-classics centred around Arthurian legend. She now haunts the British Library, where she spent much of her life writing and researching.

- Just because I write from myth and legend does not mean I am exempt from research. The tapestry of a story is all the richer for being woven with delicate, golden threads of truth. Very little is more important to me than to bring truth to my characters' stories.
- *(On her abilities as a ghost to help writers in the library feel inspired)* I would read over their shoulder, get this overwhelming feeling that they're onto something *good*, if only they could see that themselves. And then all of a sudden, it was like they *could*. Like they felt what I was feeling, and I'd watch them start writing, watch the words pour from them. That was marvellous.
- *(After being told a terrible joke)* Oh, that was dreadful. Truly, the lowest hanging fruit. I thoroughly enjoyed it.

Frankie Carter (She/Her)

(£15 for approx. 700 words in one episode)

Frankie is the spirit of a butch lesbian who haunts the remnants of her old car. While the car was her first love, and her biggest source of pride, it is not her *greatest* love, and Frankie's priority remains finding a way back to her wife and their found family.

(CW: Reclaimed slurs, implied homophobia)

(Dialogue is provided for context, please leave a pause for Leo's lines)

- LEO

Seems like you've had a rough go of it with that car you're tethered to.

FRANKIE

Yeah, rough go of it sounds about right. They ripped her apart!

LEO

Wait- Who?

FRANKIE

My baby!

LEO

(HORRIFIED) They ripped- oh, the car!

FRANKIE

Yes, the car! My baby!

- Well, I'm a real dyke, yeah? Have been all my life. Didn't have it in me to be any other way, just came out the womb with a leather jacket and a crew cut. Gotta get tough fast when you can't hide it. This car, though, this got me respect. The boys over at the garage knew not to mess with me. Half the time they were too busy asking me for advice on whatever car they were working on. And look, it didn't hurt my chances with the ladies, is all I'll say.
- Joan was a *goddess*, that's who she was. My wife, in all but law. But who cares about law? I got to grow old next to her, wake up every day with her beside me, what was a piece of paper compared to that little taste of divinity?

Florence “Flo” Harper (She/Her)

(£15 for approx. 650 words in one episode)

Flo is a timid spirit who haunts her favourite quiet spot on Regent’s Canal. She struggled with taking up space in life and is taking the opportunity to work on her confidence in death.

- Oh! Of course, I'm being so rude, my name's Flo. Florence, technically, but I always *really* liked the name Flo. I was always too nervous to ask anyone to use it, and then I died. If I get to introduce myself one last time in the afterlife, then let's go with Flo. Though, I suppose I've already ruined it by going on to explain that I used to be called Florence. So. No worries, if you'd rather just call me that.
- I spent so long being afraid, being... small. But now that I'm out here, I get to be as loud as I like. I'm still working on it, but it's something.
- I'll never get another shot at living my life. But I do get a second shot at being myself. (SEEING THE SUNSET) Oh, look at that. It's beautiful, isn't it?

Rose Willis (She/Her) This role is only open to trans feminine VAs

(£15 for approx. 650 words in one episode)

Rose is a Eurovision superfan who haunts the arena in which she attended the 1998 finals. Rose is not too thrilled that her happy place is now home to a second spirit, but once she and Seb get to know each other a little better, resentment makes room for a little flirtation.

(Dialogue is provided for context, please leave a pause for Seb & Leo's lines)

- LEO

Can I ask why you were tethered here?

SEB

She'll tell you about it whether you ask or not.

ROSE

Oh, that's rich coming from Mr. Silent Broody Type over there, *someone's* got to make the conversation if we're stuck here for eternity.

SEB

Not sure if the entire history of the Eurovision Song Contest in excruciating detail counts as conversation, but-

ROSE

Oh, and what *does* count? You talking about your favourite bands as if everybody who's ever listened to a pop song is *oh* so inferior?

SEB

I *never* said that.

- The atmosphere was glorious, everything and everyone sparkled, the joy was contagious, and I can't even describe the feeling of being there, in the room, when Dana International won. When the first openly trans contestant won Eurovision, and it felt like I was watching a whole generation of trans kids just like me dancing in front of their TVs and thinking *I can be just like her someday*.
- SEB
(EXCITED) Really? I could... Oh man, there's so many songs I could show you.

ROSE

You'll have to sing 'em first though, so I know what to play.

SEB

I *don't* sing.

ROSE

I don't make the rules, that's how the ghost magic works. You'll have to sing for your supper, dead boy.

SEB

You have *no* idea what you're inflicting on yourself, *ghost girl*.

ROSE

(LAUGHING) Try me.

Seb Knowles (He/Him) This role is only open to trans masculine VAs

(£15 for approx. 550 words in one episode)

Seb is a punk who's a little confused about how he ended up in a corporate arena. Especially one already inhabited by another spirit. But once Seb and Rose get to know each other a little better, resentment makes room for a little flirtation.

(Dialogue is provided for context, please leave a pause for Rose & Leo's lines)

- LEO

Can I ask why you were tethered here?

SEB

She'll tell you about it whether you ask or not.

ROSE

Oh, that's rich coming from Mr. Silent Broody Type over there, *someone's* got to make the conversation if we're stuck here for eternity.

SEB

Not sure if the entire history of the Eurovision Song Contest in excruciating detail counts as conversation, but-

ROSE

Oh, and what *does* count? You talking about your favourite bands as if everybody who's ever listened to a pop-song is *oh* so inferior?

SEB

I *never* said that.

- I saw some fantastic gigs here, this is where I fell in love with music, just as I was discovering how live music, how getting lost in a crowd, could make you feel like you were part of something bigger. But this isn't where I found my people. I found my people in basement bars and grungy little venues scattered across the country. In punk shows and circle pits. Not corporate arenas.
- SEB
Really? I could... Oh man, there's so many songs I could show you.

ROSE

You'll have to sing 'em first though, so I know what to play.

SEB

I *don't* sing.

ROSE

I don't make the rules, that's how the ghost magic works. You'll have to sing for your supper, dead boy.

SEB

You have *no* idea what you're inflicting on yourself, *ghost girl*.

ROSE

(LAUGHING) Try me.

Holly Dessen (She/Her)

(£25 for approx. 1000 words in one episode)

Holly has spent years haunting the hospital ward in which she died suddenly, but the arrival of her husband on the ward gives her a chance to say her final goodbyes to him.

(CW: Grief, loss of a spouse, loss of a parent)

- I should have been there, by his side. Collecting wrinkles of my own, agonising over grey hairs that I eventually decide to embrace. Needing reading glasses that I always forget to carry with me as we both squint over menus on date nights because we forget our age and our failing vision. We forget because we think ourselves so young, and so alive, because it happened slow and gradual, just us living out our long lives together. It hurts that I was robbed of that.
- *[on the topic of her own sudden death]* My husband was by my side, telling me to stay. Begging me to stay, and I told him I would. I told him, *I'm not going anywhere, Jacob*. But I left him anyway.
- *[Talking to her husband about their children]* They'll hurt, but then they'll recover, and they'll keep both of our memories with them as they continue to lead their lives. We'll live on through them, and through our grandkids. And eventually, we'll all be together, but not until every last one of them has grown old enough to leave their own memories with the people who stay behind.

Paula Macintyre (She/Her)

(£15 for approx. 650 words in one episode)

Paula haunts a set of dice given to her by her best friend Sam. Paula's love for D&D is clear from her tether, but that isn't the only reason she's haunting this particular set of dice.

(Dialogue is provided for context, please leave a pause for Sam's lines)

- PAULA

Yeah, Sam's character lent over during Vecna's big evil speech and kissed him on the nose to piss him off. I practically saw the murder in our DM's eyes as soon as they did that.

SAM

Yeah, well, I died nobly.

PAULA

Sure you did. Unlike your character during my campaign-

SAM

Who died in a whole variety of idiotic ways, yeah, I remember. Thank god for clerics.

- *[On D&D]* There's nothing like it. Everyone is a writer, an actor, a director. You have to be vulnerable enough to sit at a table with some friends and a pizza and not feel like an idiot when you start roleplaying a gnome sorcerer. That takes a certain kind of trust. But if everyone there has that trust in each other, then the table fades away entirely, and by the end you've crafted a universe together.

- SAM

(A LITTLE BITTER) Yeah, especially when our DM is dating most weekends.

PAULA

Sam.

SAM

Sorry, that wasn't fair. It's not your fault I didn't have a life.

PAULA

Sam, you're still such an idiot.

SAM

What? That's- why?

PAULA

I've been in love with you since the day we met, moron.

SAM

W- what? No, you- it was always... I was the one pining over you! You- you had all these people you'd be dating!

Melanie Cameron (She/Her)

(£25 for approx. 1000 words in one episode)

Melanie is a single mum who haunted the caravan in which she raised her son. She describes her encounters with this season's antagonist, Nathaniel Gilbert, a religious man who regularly demanded she seek forgiveness for her sins.

(CW: Heavily religious themes, extensive discussion of hell and sin, harassment)

- He stayed on the site for, I think maybe a year or two? And he'd come speak to me every day. *Hi Melanie, how are you doing? Good good, you'll burn in hell, do you know that? Have a great day.* Weird, messed up little man.
- He grabbed my shoulder, got really close, and said *but that's just it, Melanie. You aren't dead yet. There's still time to beg forgiveness.* I remember he used the word beg, specifically. And I mean, Simon was almost two by this point. Little chatterbox. Absolute light of my life. I couldn't imagine begging anyone, or anything, forgiveness for him. Yeah, I was tired all the time, flat broke, whatever. He was still the best thing that ever happened to me. Nothing about him demanded forgiveness.
- *[After being told her son is doing well and is a sociology lecturer now]* (CHOKED UP) Oh, good for him. He loved uni. He always said he wanted to go back. I died before he managed it, but I'm... I'm so glad he managed it in the end. Do you know anything else about him? Is he happy?

Ben Thatcher (He/Him)

(£20 for approx. 800 words in one episode)

Ben is the brother of this season's antagonist, Nathaniel. He recounts his experience as a gay man growing up with Nathaniel's increasing religious fervour, and their subsequent estrangement.

(CW: Homophobia, heavily religious themes)

- He had this strange way of talking about heaven, like it was some glorious reward that was meant for *other* people. Even in life, even very young, I got the idea that he didn't particularly expect to see it himself. His "*work*" was too important for that. (SIGH) What do you need to know?
- I'm actually still religious, isn't that strange? My husband is. And when we met, he took me to mass with him. And I learned that my experience of God wasn't universal. And that faith didn't have to be... contrary to my existence. But whatever God Nathaniel worshipped, it wasn't the same one I did.
- I've loved so many people, in my life, carved my own family. Learned to love myself. It hurt when I visited him in the hospital, but it only hurt because I realised I'd been secretly hoping for his forgiveness. It was the final reminder for me, afterwards, that I never *needed* forgiveness. Cathartic, in a way. I'm sorry he's hurting your friend. I hope you can stop him. And I hope he finds some rest.

Penelope Smith (She/Her)

(£10 for approx. 350 words in one episode)

Penelope is a devoted spirit who spent her life travelling with Nathaniel Gilbert, the antagonist of this season. After multiple spirits recounting their uncomfortable experiences of Nathaniel, Penelope has a different perspective.

(Dialogue is provided for context, please leave a pause for Leo's lines)

(CW: Heavily religious themes)

- (WITH REVERENCE) Oh, Nathaniel. He was one of a kind.
- PENELOPE
(ANGRILY) We were *happy* to help. Nathaniel was doing incredibly important work and it was an honour just to-

LEO

Sorry, I get it, I do. I didn't mean to get snarky about it.

PENELOPE

No, you don't get it. Nobody ever did. Nathaniel helped people. Not everyone was receptive to that help, but I was. I needed that help. I was alone. I had no family, no friends. Nathaniel offered me a family, a community, and a cause. A reason to live. That's important. The work he did was important.

- You clearly have your issues with his methods. But think about this - the money he gave away, who benefitted from that? The same people with, I'm sure, not a single positive word to say about him. They benefitted, whether they liked him or not. He didn't care that they hated him, he just wanted to help them. You're right, he was persistent. But for good reason. He saved people.

Nathaniel Gilbert (He/Him)

(£10 for approx. 350 words in one episode)

Nathaniel was a deeply religious man in life, but trauma at the hands of Better Place's director has led Nathaniel to take his mission of forgiveness down a darker path. He seeks revenge on those who harmed him and those complicit in his harm. Despite being the season's antagonist, the role of Nathaniel has comparatively few lines as, for the majority of the season, he speaks through another character.

(CW: Heavily religious themes, extensive discussion of hell and sin, threats of violence)

- I did not lose my ideology. But the thing about suffering is, if you suffer intensely enough, for long enough, you begin to re-think what you thought you had known about life. I stand by my sentiment. It is only my methods that have changed. Too many sinners are resistant to the help I offer. The best way, I realised in that lab, to help others, is to force them to accept absolution. I really do plan to save you all. I could send you all to the Lord, from whom you could seek forgiveness for your sins. Except Frank. Perhaps my ideals had slipped just a little, in that lab. Frank, I do not intend to save. Frank I intend to *butcher*. To savour in his agonies as he savoured in mine. Frank Williamson's death, his screams, his torment, is what runs through my body in place of blood. I intend to send Frank Williamson to hell, writhing in agony.
- (SHOUTING) You all must beg forgiveness. If not now, then later. The reckoning *will* come!

Arthur Holloway (He/Him)

(£25 for approx. 1100 words across two episodes)

Arthur is a lively spirit who haunts the site of an old gay bar in SoHo, the place he found his family and his community. He is happy, helping a group of activists who are fighting to protect the old building, but the only thing missing is the spirit of his partner.

(CW: Implied homophobia)

- Many things were whispered in my family. Muttered, prayed about, but never spoken about directly. But I was always *loud*. Even before I knew. So when a boy I thought I was in love with saw who I was before even I did, he brought me here. And my darlings, the world became loud enough for even me. The world became bright, it became courageous, it became downright *fabulous*. I saw men dancing together, kissing, drinking, living brighter and freer lives in this basement than any of us could imagine out there in the fresh air and sunlight. This place was a revelation, and my life was irreversibly changed.
- *[Leaving a message for his partner]* I have work to do here, darling. But when it's done, I swear, I will tear this afterlife apart before anyone stops me from seeing you again. I don't care one bit for *the laws of physics* or anything else that would wish to stop me. We will see each other again.

Eveline Weaver (She/Her)

(£25 for approx. 1400 words across two episodes)

(Preference for a British accent)

Eveline haunts the now-abandoned workhouse she died in during one of the last major cholera outbreaks in 1863. She is friendly, but a little unsettling.

(CW: Poverty, mass death)

- They call themselves urban explorers. I like them. They come at night, mostly. They stay here, with food and lights and cameras, and they whisper horrifying tales into the torch-light to make each other... *scream!* (LAUGHS). Apologies, I have gotten very good at scary stories over the years.
- Nobody cared enough to help us. Nobody cared enough to save us. So we died. I died. But I still won. I remained here, out of spite, out of hate, but I had so much *fun* with it. I terrified the master and matron of this place. I cared for the surviving workers, but I made their tormentor's lives *miserable*.
- Yes, you can see me? Good. I've been practising. It is nice to look someone in the eye after all this time. May I come closer?

Noah Quinn (He/Him)

(£30 for approx. 1500 words across two episodes)

(Scouse accent required for this role)

Noah is the protagonist's brother, a carefree spirit who cares fiercely for his younger sibling Leo. After being kept in stasis since his spirit manifested, he is reunited with Leo, but since Noah hasn't felt the time pass, he is a little unaware of the grief he left behind.

(Dialogue is provided for context, please leave a pause for Leo's lines)

(CW: Brief discussion of terminal cancer)

- LEO

I... wasn't in uni when you died.

NOAH

What do you mean? I relapsed, and you came home to visit. Mum said you'd gotten time off from the uni.

LEO

Mum must've lied. I dropped out when you first got sick. That's why I was working at Better Place.

NOAH

What?! That was just a summer job, wasn't it?

LEO

No? I- you really didn't know about this?

NOAH

Did I hell! You went back though, right?

LEO

Uh. Not- not really. No.

NOAH

You dumb fuck! You were the smart one! You were going to get a degree, and a masters and a PhD and all that shit. What were you *thinking*?

- NOAH

(EXCITEDLY) You're holding out on me. Who's Julia?

LEO

She's- She's a friend.

NOAH

Oh my god you love her.

LEO

I do *not*, she's... I mean yes she is... legitimately the most beautiful girl I've ever met, but we're-

NOAH

She smart?

LEO

Very. She's trying to get her PhD in Paranormal Theology.

NOAH

Ohhhhh you're *fucked*.

- (LAUGHS) Yeah, I was a little shit. But sometimes, love is a carpet burn between siblings, you know?

Montgomery Whitley (He/Him)

(£30 for approx. 1800 words across two episodes)

(Preference for an older VA and an RP British accent)

Described by his son as “a despicable man,” Montgomery Whitley was director of Mortui Non Morden, the organisation that eventually grew to become Better Place. Before his death in 1937, Whitley was the last person to be told the secret to moving spirits on. However, he is not inclined to be helpful, especially when the line of questioning comes from his disappointment of a son.

(CW: Overt homophobia and misogyny, torture)

- You always did have such strange ideas about how the world could work, Richard. Particularly for somebody with so little interest in the fairer sex. (BEAT) Oh, you supposed yourself subtle? Don't look so surprised, you never did hide your *inclinations* well.
- Perfect. I only regret not being able to watch you burn your company into the ground first-hand. This *Better Place* is not my Mortui Non Morden. Do what you will with it, and burn your pride to cinders alongside it.
- *[In the following dialogue, Whitley is being kept in increasing pain while he is interrogated]*

WHITLEY

(GROANING) *Stop*. It has been too long. Put me back.

LEO

No. Not until you tell me the rest of the ritual. Tell me, and you're safe.

WHITLEY

(GRUNTING, TALKING QUICKLY) It must take place of great significance to the spirit. If they are tethered to a space, that will suffice. If tethered to an object, you need to move them- (SHOUTS IN PAIN)

LEO

(LOSING THEIR COOL) Please keep going. Please. What else do I need?

WHITLEY

(IN IMMENSE PAIN) Something belonging to the spirit. Of... importance... Burn it, while finishing the passage. With... With gunpowder... Something that creates sufficient energy... They pass using the energy it creates.

Non-ghost roles

Auditions for these roles may be judged on recording quality as well as performance. Please note however, recordings do not need to be studio quality. Tell No Tales is not on an especially high budget and the main cast do our best with what we can afford (namely, mid-level mics and lots of blankets); we would never ask anything more from those recording remotely.

Gemma Langley (She/Her)

(£10 for approx. 200 words in one episode)

Gemma shares her home with the spirit of Micah Dunnings, and though this wasn't something she expected when she bought the house, she and Micah have been making it work, in spite of Micah's tendency to start playing podcasts from Gemma's phone while she sleeps.

(Dialogue is provided for context, please leave a pause for Micah's lines)

- MICAH

I like long walks on the beach, um... seeing new places, and... Oh! As of the last few years, podcasts! They're new. I *love* them.

GEMMA

Yeah, you especially love listening to them at two in the morning. Oh, sorry. I said I'd be quiet.

MICAH

When else is your phone ever free?

GEMMA

I set up a laptop in the living room for you!

- MICAH

You love me.

GEMMA

I do, but I also hate you.

MICAH

Well I love you. Just not as much as I love your phone.

GEMMA

Well, I know your birthday now, what if I got you one of your own?

MICAH

(GASPS) No. Really?

GEMMA

Yeah, if it keeps you out of mine.

MICAH

I wonder if I can send texts...

GEMMA

I cannot tell you how glad I am that you don't already know the answer to that question.

MICAH

(TEASING) Awww, scared I'll send a text to Sophie on your behalf? Afraid of a little open and honest communication with your *not-girlfriend*?

GEMMA

O-kay! I think it's time I went to bed.

Lynne Bernardi-Reed (She/Her)

(£10 for approx. 100 words in one episode)

Lynne is a slightly stern woman who is fiercely protective of her family – her wife Kara, their kids, and Stephen, the ghost who shares their home. In the episode, someone has come to Lynne with some potentially life-changing news for Stephen, but Lynne is sceptical.

- He's in the living room, reading. You told us not to tell him anything yet, so we haven't. But I need you to tell me this is *something*, before we get his hopes up.
- *[Talking to her wife]* (SOFTLY) We'll be here for him, whatever happens. It'll be okay.
- Give him a moment to process, please.

Sam Michaels (They/Them) This role is only open to non-binary VAs.

(£10 for approx. 300 words in one episode)

Sam called Better Place about the removal of a ghost in their living room, but cancelled the case upon learning the spirit belonged to their best friend Paula. Paula haunts the set of dice Sam got her years ago, but Paula's love of D&D isn't the only reason she stayed behind with Sam.

- **PAULA**

Yeah, Sam's character lent over during Vecna's big evil speech and kissed him on the nose to piss him off. I practically saw the murder in our DM's eyes as soon as they did that.

SAM

Yeah, well, I died nobly.

PAULA

Sure you did. Unlike your character during my campaign-

SAM

Who died in a whole variety of idiotic ways, yeah, I remember. Thank god for clerics.

- **SAM**

(A LITTLE BITTER) Yeah, especially when our DM is dating most weekends.

PAULA

Sam.

SAM

Sorry, that wasn't fair. It's not your fault I didn't have a life.

PAULA

Sam, you're still such an idiot.

SAM

What? That's- why?

PAULA

I've been in love with you since the day we met, moron.

SAM

W- what? No, you- it was always... I was the one pining over you! You- you had all these people you were dating!

- Paula. I didn't just *like* you back. You- I mean, you were my best friend, and the absolute love of my fucking life. I can't believe we didn't... that we're only just talking about it now.