



AUDITION NOTICE

If interested in auditioning, please read this notice all the way through.

Birmingham Village Players announces open auditions for the suspense mystery thriller:

“REHEARSAL FOR MURDER”

Performance Dates: September 5 (Prev.); 7, 8, 9 (Mat.); 14, 15, 16 (Mat.); 21, 22, 23 (Mat.)
Wed. Prev. at 7:00 P.M.; Friday and Saturday Performances at 8:00 P.M.; Sundays at 2:00 P.M.

Playwright Alex Dennison is on the verge of marrying glamorous film star Monica Welles. But a scant few hours after her Broadway debut, Welles is found dead, a clear suicide. Convinced that Welles was murdered, Dennison contacts the most likely suspects and assembles them in an empty theatre, ostensibly to read through his latest play. But Dennison locks the doors and uses his play as a means to, in the words of Hamlet, "catch the conscience" of the killer. The growing tension reaches the boiling point with surprising revelations, countered by others even more surprising. The dazzling, yet basically logical twists build to a climax and solution that are theatrically stunning!

AUDITION DATES AND FIRST WEEK REHEARSAL SCHEDULE

Auditions – Sunday, June 10; 5:30 check-in, 6:00 Auditions

Auditions (only if necessary) – Monday, June 11, 7:00

Read-through – Tuesday, June 12, 7:00

Block Act I – Wednesday, June 13, 7:00

Block Act II – Thursday, June 14, 7:00

If interested in auditioning, but cannot make these dates, contact director for an alternate plan.

Due to electrical and lighting improvements to the theater, there will be NO REHEARSALS AFTER THE FIRST WEEK, until Monday, August 6. From then on, rehearsals will be on Mon., Wed., Fri. and Sun.

It is expected that cast members will be off book & substantially know blocking by August 6. NO EXCEPTIONS

Audition procedure: Auditionees should prepare a 1 – 2 minute monologue of their choosing (NOT from the play), plus prepare to read the monologue attached to this notice. Casting will be based on the monologues and developing a consistent ensemble. It is desirable (but not required) that the monologue YOU SELECT (NOT the attached monologues) be memorized.

This will be the first performance at Village Players with the newly installed electrical and stage lighting equipment.

The entire action takes place on a single afternoon at the Shubert Theatre,
44th Street, west of Broadway, New York

CAST OF CHARACTERS

(Ages are approximate – a consistent ensemble will determine final ages of cast)

ALEX DENNISON (40-55) – A successful and well known Broadway playwright.

MONICA WELLES (30-45) – Alex’s fiancé, well known movie star, debuting in legitimate theater.

SALLY (20-40) – Assistant to Mr. Dennison, born in Maine, this is her first trip to New York.

DAVID (20-40) – An actor, sees himself as a big time leading man.

FRANK (20-40) – An actor

KAREN (20-40) – An actress

LEO (40-55) – A comic actor, was married to Karen for a while.

BELLA (35-50) – A well-known successful producer.

LLOYD (35-50) – A director, still learning the ropes.

Small “bit” cameo parts (less than 12 lines each) will be played by the Production Staff.

PRODUCTION STAFF

Director – Tim Wittlinger twittlinger@comcast.net
Assistant Director – Penny Calcaterra pcalcaterra@howardandhoward.com
Producer – Diana McClain dianadavid@wowway.com
Stage Manager – Bryan Conroy bryanconroy@wowway.com

IF YOU READ THE SCRIPT (SUCH IS NOT REQUIRED), PLEASE DO NOT REVEAL THE ENDING!

Monologue for Men

Alex recounts the night he left Monica and when he returned to his apartment, he learns of her suicide.

ALEX: I had to walk home. The rain was torrential, the wind whipping it in sheets along the cross streets. It was a little more than a mile to my apartment house. When I was about half a block away, I did see an empty cab. He even slowed down as though to entice me. I guess I was the only passenger walking around New York that late at night. By the time I got up to my apartment, I could hear the phone ringing from the corridor. (He exits DR. The spot holds. There is the sound of a phone ringing. He speaks from offstage.) Hold it! . . . Wait a minute! . (A thump.) Damn!

Monica? Monica! (He clicks the telephone bar.) Hello? (He pushes the cutoff bar down again, then dials Monica's number. The phone rings and rings but she doesn't answer. He places the phone off behind the proscenium, then walks slowly C in the spot as he talks.) By the time I got back, there must've been five police cars in front of the building. And an ambulance. They were just lifting one of those stretcher things into it. Whoever . . . whatever was on it, was completely covered. I tried to get through . . . tried to see . . . they. the cops . . . wouldn't let me. They told me to go up to the apartment. There was a crowd in the lobby . neighbors . . . I don't know . . . some in robes . . . some in raincoats. An old man with a little dog. When I got up to the apartment, the door was open. The janitor was there . . . a police officer . a woman. I told her who I was and she took me into the study. The living room was still a mess. Somehow the caterers hadn't cleaned up after the party. There was another policeman sitting at the desk in the study. He was on the phone.

Monologue for Women

Simon and Jackie were madly in love. Then Kay came along, an heiress with lots of money, and stole Simon away from Jackie. Jackie explains her feelings to a friend.

JACKIE: We loved each other. I tell you. And I trusted Kay. She was my best friend. I'd never even been jealous of all she had and I hadn't. All her life Kay has been able to buy everything she wanted. She's never denied herself anything. When she saw Simon she wanted him and she just—took him.

He didn't marry Kay for her money—but there's such a thing as the glamour money gives. Kay has an atmosphere. Do you wonder it *went* to his head? *(She moves to the window up c and makes a gesture outside.)* Look out there. Soon the moon will be up—quite plain to see. But when the sun shines you can't see the moon. I was the moon. When the sun came out Simon couldn't see me anymore. He was dazzled. He could only see the sun—Kay.

She went to his head. There's her complete assurance, too, her habit of command. She's so sure of herself that she makes other people sure. Simon was weak, perhaps, but then he's a very simple person. *(She moves down L.)* He would have loved me and me only if Kay hadn't come along. It's true. He did love me—he always will Love me.

(Jackie takes a pistol from her pocket.)

Nice little thing. Looks like a toy, but a bullet from it would kill a man or woman. And I'm a good shot. *(She takes back the pistol and weighs it in her hand.)* I meant to kill one or other of them. Not both—that wouldn't have been satisfactory. If I'd thought Kay would have looked afraid—but she wouldn't. She's got plenty of physical courage. And then I thought I'd wait. After all, I could do it any time —it would be more fun to wait—and think about it—*(Her face changes as she pauses and visualizes revenge.)* And then this idea came to my mind—to follow them. Whenever they arrived at some far away spot and were together and happy, they should see me. And it worked. It got Kay badly—in a way nothing else could have done. That was when I began to enjoy myself . . . And there's nothing she can do about it - I'm always perfectly pleasant and polite. And it's poisoning everything — everything for them . . . *(She sits and laughs hysterically.)*