

Stage Right announces auditions for THE PLAY THAT GOES WRONG. Auditions will take place at the Crighton Theatre on Sunday and Monday, June 9 - 10, 6:30 - 9pm both evenings. Auditioners will be expected to:

- bring a headshot and resume if available
- fill out an audition form
- disclose all known scheduling conflicts during rehearsals and performances
- be prepared to cold-read scenes from the script
- engage in some basic improv exercises / games
- feel free to present an optional short monologue (can be comedic or dramatic)

Auditioners can come at any time on either or both days; attendance at both dates is not mandatory but does assist in 'chemistry tests.' Note that most (if not all) of the roles require substantial physical comedy and comedic timing. Additionally, as the cast is supposed to be from the United Kingdom, believable British (Received Pronunciation or 'BBC English') accents are expected at auditions. The role of Annie is written for her to have a Lancashire accent, but this is not a requisite for the role.

About The Play

The Cornley Drama Society from Cornley, England finally has the funds and cast to mount a large-scale production of the (fictional) 1920s murder mystery, The Murder at Haversham Manor. Chris Bean, excited at his directorial debut, has spent more time, money, and resources on his set and costumes rather than on his onstage and backstage talent, and it shows as things, literally and figuratively, begin to fall apart. As every actor's (and director's) nightmare unfolds around them, they end up bringing the house down around them in the most real sense possible.

NOTE: As the name implies, the comedy of this show is that it's supposed to be a serious drama where everything goes wrong (misplaced props, dialogue loops, breaking sets, etc) and the actors try to hold it together as things fall apart around them. This is an extremely fast-paced and physically taxing show that requires a cast AND crew with a lot of energy and stamina. I am looking for truthful, funny, physically adept performers who can commit to the style of the play and fully inhabit the characters. It is vital to believe in the characters who are performing the play-within-the-play. With that in mind, I am looking for actors with a keen ability to convey multiple emotions with simple facial expressions and body language.

Available Roles

No roles have been precast. All listed genders are presenting, and all roles are open to all races, presentations, and types (in fact, the more diverse, the better for the aura of the play).

Chris / Inspector Carter (m, 20s - 50s) – Chris is the director of the play-within-a-play The Murder at Haversham Manor, and also plays Inspector Carter. This is the biggest day of his life. The experience of performing the show is both nerve-wracking and exciting. His pain is evident every time someone laughs. Inspector Carter is the stereotypical Agatha Christiesque detective (think The Mousetrap).

Robert / Thomas Colleymore (m, 20s - 60s) – Robert is a pretentious actor, but he's not a bad actor; just unaware of others around him. He'll deliver his lines and complete the scene no matter what it takes. There's an underlying power struggle between Robert and Chris to be president of the Cornley Drama Society.

Thomas is Florence's brother and a suspect in the murder.

Jonathan / Charles Haversham (m, 20s - 60s) – Jonathan is a bit bland personality-wise but sees himself as a James Bond-type. Excited and having fun. He technically has to drive the show but fails miserably. He cares about the play, but it's mostly just for fun for him.

Charles is (at first) the 'murder victim' who is very much alive in a very physically demanding role.

Max / Cecil Haversham / Arthur (m, 20s - 40s) – Max has never been onstage before. He learned his lines and does exactly what he's told to do. But when he gets a laugh he breaks the fourth wall and engages with the audience; a professional actor's nightmare.

Cecil is the brother of Jonathan and secret lover of Florence.

Arthur is the stereotypical gardener who shows up in Act 2; Max horrendously overplays him in hopes the audience doesn't realize it's the same actor.

Sandra / Florence Colleymore (f, 20s - 30s) – Sandra is vain and has a huge ego. She has ambitions to go to Hollywood and will hurt anyone standing in the way of what she wants, but is smart enough to stay on the good side of someone who can help her (like the director).

Florence is the femme fatale fiancée of the apparent murder victim, Charles.

NOTE: This is a very physical role. In a non-sexual but 'flashing her bloomers' sense, Sandra will be 'manhandled' by many when her character is knocked unconscious, and whoever is cast must be comfortable with this. Additionally has a WWE-style fight with Annie.

Dennis / Perkins (m, teens - 20s) – Dennis is by far the youngest actor and has been cast as the oldest character (to the tune of 60 years or so). He has no real desire to be involved in the theatre; he just wants friends. Writes hard-to-remember words on his hands. Laughter from the audience is agony and a personal tragedy for him.

Perkins is the stereotypical elderly butler.

Annie (f, 20s - 60s) – Annie is the Cornley Drama Society company's stage manager (written to be from Lancashire with the accompanying accent). She has the biggest journey of any character. She's initially terrified by acting, but – after she is forced to step in for an unconscious Sandra – she is willing to kill for it by the end of the play. Has a WWE-style fight with Sandra.

Trevor (m, f, nb, or gf, 20s - 50s) – Trevor is the Cornley Drama Society's curmudgeonly lighting and sound operator who simply wants to get on with the show. Doesn't like actors and is easily distracted. When things go really sideways, Trevor is forced to act in the play.

Cast will be notified during the week of June 10 - 16. First read-through will be Sunday, June 23.

Rehearsals will typically run Mondays through Thursdays June 24 - July 8 from 6:30 - 9:30pm.

Performances are September 6 - 22 on Friday and Saturday evenings and Sunday afternoons.

NOTE: As important – or even more so – to the show as the actors are the backstage crew. There are many, MANY moving parts backstage in this production, with a crack, professional team working in tandem to literally allow the set to fall apart without getting any of the actors hurt or killed in the process. The crew will also be seen on stage occasionally. Please indicate on your audition form if you are willing to be considered for backstage or technical crew.

To get a sense of the physicality of the roles, feel free to watch this substantially shortened version from the original cast for the Royal Variety Performance: <https://youtu.be/DOWO4gq-whg?si=SWEQa12KWG6hsEpP>.

ALL CAST AND CREW MUST BE 18+