

THE PLAY THAT GOES WRONG



Fall Play 2024 Audition Packet Directed by Ms. Faulstich

IMPORTANT DATES:

Auditions: Tuesday, September 10th: 2:45-5:00

Callbacks: Thursday, September 12th: 2:45-5:00

Performances:

Friday, November 15th at 7

Saturday, November 16th at 7

Rehearsals:

Mondays*, Tuesdays, Thursdays, and Fridays

2:45-5 from September 16th - November 9th

Tech Week (mandatory): November 13th-16th: 2:30-7:00

*Monday rehearsals will be from 3:30-5 until tech week.

[Join the Cast/Crew Interest Google Classroom!](#) inki7oj

Auditions:
Tuesday, September 10th
Sign up for an audition time on [this sign-up genius](#)

Casting Statement: There are 8 named roles in *The Play that Goes Wrong: High School Edition*, with a small ensemble of stage crew members (who are actors playing stage crew members). I hope to be able to cast everyone who auditions in either a named role or the stage crew ensemble, but it depends on the number of students who audition. We will not be able to cast more than 16 actors in the show. There is also an opportunity for a student assistant director. This can be someone who doesn't want to audition, or someone who is cast in a smaller role if no one has been accepted into this position yet. If you are interested in this position, please contact Ms. Faulstich.

At Tuesday's auditions, you will perform **one** monologue from *The Play that Goes Wrong: High School Edition*. Please read the information at the top of the monologue page thoroughly. You may be given a direction and asked to do your monologue again with the direction in mind. Just go with it!

Callbacks will be Thursday, September 12th. You will receive an email on Tuesday night with the callback list.

If you are asked to come to callbacks on Thursday, you will read scenes from the script. These scenes are available [here](#).

I would HIGHLY suggest doing at least one of the following to help prepare you for your audition:

- 1) Read the script [here](#)
- 2) Read a synopsis online (wikipedia, sparknotes, or any other site you like for summaries)
- 3) Watch some other work by the original cast of *The Play that Goes Wrong*. Their other work is quite similar and the actors carry their signature traits from show to show. I like *The Goes Wrong Show* (available to purchase on YouTube and Amazon Prime). Also Peter Pan Goes Wrong ([free with ads on YouTube](#))
- 4) Watch the original cast in their 10-minute truncated performance at The Royal Variety in 2015 ([here](#))
- 5) There are also many high school productions on YouTube, though contractually this show is not allowed to be on YouTube,

Character Descriptions

As with any play-within-a-play, you have the complication of the characters of the actors doing the play-within-a-play. To make it a little simpler, the names are laid out below in two lists: firstly the members of the Cornley Drama Society who are putting on the play, and secondly the characters of *The Murder at Haversham Manor*. The text always uses the actor's names rather than the characters' names.

Members of the Cornley Drama Society (in order of appearance)	Characters in <i>The Murder at Haversham Manor</i>
ANNIE: the company's stage manager. American accent. Female	N/A
STAGE CREW: the Cornley Drama Society stage crew. 6-8 members (or less). Any gender	N/A
TREVOR (or TAYLOR, if female): the company's lighting and sound operator. American accent. Male/Female/NB	N/A
CHRIS (short for Christine, if female): the head of the drama society, directed the play and plays Inspector Carter. Male/Female/NB	INSPECTOR CARTER: an esteemed local inspector. Male or Female.
JONATHAN: plays Charles Haversham. Male	CHARLES HAVERSHAM: the deceased. Male
ROBERT (or RACHEL, if female): plays Thomas Colleymoore (or Mary Collermoore). Male or Female.	THOMAS (or MARY) Colleymoore: Charles' old school friend. Male or Female.
DENNIS (or DENISE, if female): plays Perkins. Male or Female.	PERKINS: Charles' butler (or maid). Male or Female.
MAX: plays Cecil Haversham and Arthur the Gardener. Male.	CECIL HAVERSHAM: Charles' Brother. Male ARTHUR THE GARDENER: the gardener at Haversham Manor. Male.
SANDRA: plays Florence Colleymoore. Female.	FLORENCE COLLEYMOORE: Charles' fiancée and Thomas'/Mary's sister. Female.

CHRIS, directing and starring as Inspector Carter in "The Murder at Haversham Manor," faces the biggest night of their career with a mix of excitement and intense pressure. A perfectionist, every laugh from the audience tests Chris's resolve, reflecting the high stakes of the performance. Despite their rigid demeanor and British accent, the evening's chaos exposes Chris's vulnerability. However, their determination to lead the company to success never falters. This role demands an actor capable of showing both Chris's meticulous control and moments of doubt.

ROBERT/RACHEL as Thomas/Mary Colleymoore in "The Murder at Haversham Manor," aspires to greatness with a [Richard Burton](#)-esque ambition but remains cheerfully clueless on stage. This ever-optimistic 'best friend' character is embroiled in a leadership rivalry with Chris, yet blissfully unaware of the chaos around him/her. This physically demanding role requires an actor with strong vocal abilities and a British accent, who can convey earnestness and optimism. Robert's/Rachel's naivety amidst ambition makes for a compelling, multifaceted portrayal.

MAX, stepping into his first roles as Cecil Haversham and Arthur the Gardener in "The Murder at Haversham Manor," brings a refreshing honesty and earnestness to the stage. With no prior acting experience, his sincere attempts to follow directions exactly shine, especially when he directly engages the audience after eliciting laughter, breaking the fourth wall. This role demands an actor who can showcase Max's genuine effort and spontaneity, along with a British accent, in a performance that's both physically engaging and filled with unintentional humor. Max's ability to connect with the audience despite his inexperience creates a uniquely charming character.

DENNIS/DENISE portraying Perkins the butler/maid in the play, steps into acting with the hope of finding friendship. New to the stage, he/she struggles with lines and pronunciation, and audience laughter often feels like a spotlight on his mistakes, not a cheer for his efforts. This role demands an actor who can capture Dennis's/Denise's desire for perfection and connection, despite being slightly oblivious to the theatrical world around him/her. With a British accent, the actor must convey Dennis's/Denise's earnest attempts to fit in and his/her sensitivity to audience reactions. Dennis's journey is one of vulnerability, effort, and the pursuit of belonging in the unpredictable world of theater.

TREVOR/TAYLOR, the lighting and sound operator for the play, unexpectedly finds himself/herself in the spotlight due to unforeseen chaos. Comfortable behind the scenes, he's/she's suddenly required to act, briefly taking on the role of Florence. This shift from technician to actor, paired with his American accent, emphasizes Trevor's/Taylor's adaptability and the contrast between his/her technical expertise and the demands of performing onstage. This role needs an actor capable of portraying Trevor's/Taylor's reluctant transition with a blend of authenticity and humor.

JONATHAN, portraying Charles Haversham in the Cornley Drama Society's production, embodies a James Bond-esque charisma, blending suave charm with a strong physical presence. Tasked with driving the narrative, he approaches his role with enthusiasm but feels the weight of each mistake deeply. This role demands an actor skilled in balancing a British accent with the physical demands of the character, including rolling off of the chaise lounge and landing flat on his face. Jonathan's passion for the performance and his commitment to the physicality of his role make him a pivotal figure in moving the story forward, while his reaction to onstage errors adds depth to his character.

SANDRA, taking the stage as Florence Colley Moore, combines her vaulting ambition with a pronounced vanity, always with an eye on Hollywood. Having always secured lead roles, she's convinced of her unmatched talent within the company and struggles with adaptability when faced with unexpected changes. This role calls for an actor adept at portraying Sandra's intricate blend of ambition and sizable ego, all while maintaining a British accent and meeting the physical demands of the performance. Sandra's willingness to push limits, yet keeping strategic relations with those beneficial to her career, adds layers to her character, making it essential for the actor to navigate her complex personality and physical prowess on stage.

ANNIE, as the company's stage manager, embarks on the most transformative journey in the production. Initially working tirelessly behind the scenes to solve problems, she is unexpectedly cast into the spotlight as Florence, starting with a book in hand and a heart full of terror. However, as the show unfolds, Annie discovers a newfound comfort and love for acting, a passion so strong she's determined to fight for her place on stage. This physically demanding role requires an actor with an American accent who can authentically portray Annie's shift from backstage diligence to a fierce dedication to performance, capturing her evolution from fear to a determined embrace of her unexpected role.

AUDITION MONOLOGUE

Please prepare the following opening monologue by Chris for your audition. You DO NOT need to memorize these, but you may if you wish. Memorization has no direct effect on how we assess your audition. You may feel more comfortable memorizing it, or you may feel better having the paper in your hand. However, I would suggest being quite familiar with the monologue and practicing it out loud a lot.

This role (and many of the roles) employ British accents. We will do some work with the accents, but please feel free to try this in a British accent if you are comfortable. If you are not, you may use an American accent/your personal accent.

CHRIS

Good evening, ladies and gentlemen, and...

Chris steps forward into the spotlight

...welcome to the Cornley Drama Society's presentation of *The Murder at Haversham Manor*. Please allow me to introduce myself; I am Chris, the director, and I would like to personally welcome you to what will be my directorial debut and my first production as head of the drama society.

Firstly, I would like to apologise to those of you involved in our little box office mix-up. I do hope the two hundred of you affected will enjoy our little murder mystery just as much as you would have enjoyed *Hamilton*.

We are particularly excited to present this play because, for the first time in the society's history, we've managed to find a play that fits the number of society members perfectly. If we're honest a lack of members has sometimes hampered past productions, such as last year's Chekhov play... *Two Sisters*. Last Christmas' *The Lion and the Wardrobe*. Or indeed our summer musical, *Cat*.

Of course, this will be the first time the society has been able to stage a play of this scale and we are thrilled. It's no secret we usually have to contend with a small budget, as was evident in our recent production of Roald Dahl's classic *James and the Peach*. Of course during the run of that particular show the peach we had went off, and we were forced to present a hastily devised alternative entitled *James! Where's Your Peach?*

Anyway, on to the main event, which I am confident will be our best show yet! So, ladies and gentlemen, without any further ado, please put your hands together for Susie H. K. Brideswell's thrilling whodunit- *The Murder at Haversham Manor*.

Rehearsal Schedule!

Rehearsals will be on Mondays, Tuesdays, Thursdays, and Fridays throughout September, October, and November from 2:45-5 pm. (Mondays will start at 3:30). You may NOT play a fall sport and act in the fall play. Each weekend, I will post a schedule in our Google Classroom for the coming week so you can plan ahead. Please do everything in your power to ensure that you are at rehearsals when you are called. The performances are November 17th and 18th at 7pm.

Rehearsal Calendar

The rehearsal calendar is below. You will fill in your conflicts on our [digital audition packet](#). Please note that having many conflicts could influence casting decisions. **Be as accurate and specific as you can! I cannot stress how important this is! Check with your parents about doctor and dentist appointments and things like that!** You can also view this as a Google Calendar [here](#).

Monday	9/16	3:30-5
Tuesday	9/17	2:45-5
Thursday	9/19	2:45-5
Friday	9/20	2:45-5
Monday	9/23	3:30-5
Tuesday	9/24	2:45-5
Thursday	9/26	2:45-5
Friday	9/27	2:45-5
Monday	9/30	3:30-5
Tuesday	10/1	2:45-5
Thursday	10/3	2:45-5
Friday	10/4	2:45-5
Monday	10/7	3:30-5
Tuesday	10/8	2:45-5
Thursday	10/10	2:45-5
Friday	10/11	2:45-5

Tuesday	10/15	2:45-5
Thursday	10/17	2:45-5
Friday	10/28	2:45-5
Tuesday	10/22	2:45-5
Thursday	10/24	2:45-5
Friday	10/25	2:45-5
Monday	10/28	3:30-5
Tuesday	10/29	2:45-5
Thursday	10/31	2:45-5
Friday	11/1	2:45-5
Monday	11/4	3:30-5
Tuesday	11/5	2:45-5
Thursday	11/7	2:45-5
Friday	11/8	2:45-5

TECH WEEK (Mandatory)			
Tuesday	11/12	2:30-7	Dress Rehearsal
Wednesday	11/13	2:30-7	Dress Rehearsal
Thursday	11/14	2:30-7	Dress Rehearsal
Friday	11/15	5pm call	7pm performance
Saturday	11/16	5pm call	7pm performance
Sunday	11/17	11-2	Strike

*There will be no rehearsal on Monday 10/14 due to the holiday. There will be no rehearsal on Monday 10/21 due to a conflict I have. There WILL be rehearsal on Tuesday 11/5 which is election day. There will be no dress rehearsal on Monday 11/11 due to the holiday.

Bedford Day is Saturday 9/21! It's not required, but we could really use help at our Performing Arts Department Booth. We advertise for our shows and concerts, and it's a great way to get audience members excited about our fall play! [Sign up here](#)

Audition Prep Checklist:

Before coming to your audition, make sure you have done all of the following!

- ☐ Signed up for an audition time on the [sign-up genius](#)
- ☐ Prepared your monologue
- ☐ Filled out and submitted your entire [digital audition packet](#) **with your parents/guardians.**
- ☐ Copied down all important dates (especially tech week and performances) into your personal calendar, and/or added our [theater Google Calendar](#) to your Google Calendar (if you frequently use this for scheduling purposes)
- ☐ Check out the [audition rubric](#), which has some helpful hints!
- ☐ [Join the Cast and Crew Interest Google Classroom!](#)