



# Audition Notice

## The Hollow

*by Agatha Christie*

Directors:	Jason Sharland and Catie Dunlop
Venue:	Windsor School of Arts (address below)
Performance dates:	Friday 25th August, Saturday 26th August, Sunday 27th August Friday 1st September, Saturday 2nd September ( <i>see schedule</i> )
Rehearsals:	Mondays & Thursday 6:30-9:30pm Sundays 1:00 - 4:30pm

## Audition Details

Date:	Monday 29th May 6:30 to 9:00 pm Follow up Thursday 1st June 6:30 to 9:30 as required Follow up Sunday 4th June as required
Parking:	There is a small car park beside the Hall. The entrance is only accessible when coming south along Lutwyche Road. Alternatively, there is street parking available on Maygar Street and the streets that run off Maygar Street.

### How to audition:

- Check the dates. If you cannot make any of the performance dates or have the possibility of a conflict, do not audition. Unavailability for a number of rehearsals would also preclude your involvement. If you have 'other irons in the fire', please understand the disruption that is caused when someone is cast, then pulls out. If you are in anyway unsure of your availability, maybe you should wait until another time.
- Complete the online form to register your interest with your name, phone number and role/s you're auditioning for. If you have a headshot and acting resume, please include this in your email. Experience is not necessary.
- Email Jason and Catie on [production@growltheatre.org.au](mailto:production@growltheatre.org.au) (*preferably*) or call 0402319529 for more information.

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- Prepare the Audition Piece/s for the role/s you are interested in auditioning for. We'd prefer it if you can memorise your monologue or most of it, but script in hand is definitely acceptable! We want to see you bring the character to life.
- Be prepared to do a cold dialogue read (this means you will be given no time to prepare). The scripts for these will be supplied at the audition.
- The directors will decide on the best fit for the roles, callback as necessary and advise all auditionees by email. No roles for this production have been pre-cast; this is an open audition. We do not provide feedback on the quality of your audition.

**Membership fees:**

If you are cast for a role, you will need to become a financial member of Growl Theatre which is \$30 per year. You will need to contribute financially to the purchase of your costume, particularly with regards to shoes.

**About Growl Theatre:**

This is a group of people who are interested in getting together and putting on some plays, having some fun and providing some entertainment. The aims of the group are:

- To put on productions that are of the best quality possible; 'amateur' should not be a synonym for 'rubbish'!
- To provide an opportunity for people to hone existing skills and talents, or to build new ones.
- To provide a group which helps to foster a greater sense of community.
- To provide an opportunity to meet new people.

We are a group in which you are required to 'pitch in' and we would very much like to give you an experience that might make you interested in becoming part of our group in the long haul. We are not concerned by lack/absence of experience.

Agreeable, modest, trustworthy people, who are wanting to develop their skills and capabilities are always welcome.

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## Short Synopsis

An unhappy game of romantic follow-the-leader explodes into murder one weekend at The Hollow, home of Sir Henry and Lucy Angkatell. Dr Cristow is at the centre of the trouble when his mistress Henrietta, ex-mistress Veronica, and wife Gerda, simultaneously arrive at The Hollow. Also visiting are Edward (who is in love with Henrietta) and Midge (who loves Edward). Veronica ardently desires to marry Cristow and succeeds in reopening their affair, but is unable to get him to divorce his wife. Veronica unwisely states that is she

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cannot have him, no one shall. Within five minutes, Cristow is dead. Nearly everyone has a motive and most had the opportunity. Enter Inspector Colquhoun and Sergeant Penny to solve the crime.

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## Roles

**Henrietta Angkatell:** 238 lines.

*A handsome young woman of about thirty-three, dressed in good country tweeds and over them a painter's overall. Henrietta is intelligent, aristocratic and artistic.*

**Sir Henry Angkatell:** 97 lines.

*A distinguished-looking, elderly man. He is an English aristocrat who lives a comfortable life, despite the eccentricities of his wife.*

**Lady Angkatell:** 148 lines

*A very charming and aristocratic looking woman aged about sixty, completely vague but with a lot of personality.*

**Midge Harvey:** 224 lines

*Small, neatly dressed but obviously badly off. She is a warm-hearted, practical and very nice young woman, a little younger than Henrietta.*

**Gudgeon:** 67 lines

*In all respects the perfect butler. Age is open, although Gudgeon is meant to be stable and highly respected; the indication is that he is an older man.*

**Edward Angkatell:** 154 lines

*A tall, slightly stooping man, between thirty-five and forty-five, with a pleasant smile and a diffident manner. He is a bookish man and wears well-cut but rather shabby tweeds. Edward is well off, and largely oblivious.*

**Doris:** 21 lines

*The maid. She looks slightly half-witted and is terrified of Gudgeon.*



**Gerda Cristow:** 102 lines

*She is timid, insecure and overshadowed by her husband who seems to be 'out of her league'.*

**John Cristow:** 121 lines

*John is a good-looking man of thirty-eight with a dynamic personality, but is somewhat brusque in manner. He has a certain charm, but could be considered arrogant.*

**Veronica Craye:** 74 lines

*She is a very beautiful woman and knows it. She is meant to be a prominent actress and people comment about her striking appearance.*

**Inspector Colquhoun:** 207 lines

*A thoughtful, quiet, intense man with charm and a sense of humour. His personality is sympathetic. He must not be played as a comedy part.*

**Detective Sergeant Penny:** 57 lines

*The police foil for the inspector. The Detective Sergeant is a thorough, if not especially gifted, policeman.*



## Rehearsal Schedule

*This is our intended rehearsal schedule. Rehearsals will definitely be Monday and Thursday nights, as well as Sundays. Exact times can be open to discussion with cast. A clear understanding of your availability allows us to make the best decisions to make good use of our schedule.*

Initial Schedule:

= Performances (5:00 pm to late)

**GR** = General rehearsals (6:30 to 9:30 pm weeknights, 1:00 to 4:30 pm Sundays)

**CR** = Critical events (dress/tech etc) (roughly as above. Negotiated with cast)

Sun	Mon	Tue	Wed	Thur	Fri	Sat
28th	29th <b>AUD</b>	30th	31st May	1st Jun <b>AUD</b>	2nd	3rd
4th <b>AUD</b>	5th	6th	7th	8th	9th	10th
11th	12th	13th	14th	15th	16th	17th
18th	19th	20th	21st	22nd	23rd	24th
25th <b>GR</b>	26th <b>GR</b>	27th	28th	29th <b>GR</b>	30th June	1st Jul
2nd	3rd <b>GR</b>	4th	5th	6th <b>GR</b>	7th	8th
9th <b>GR</b>	10th <b>GR</b>	11th	12th	13th <b>GR</b>	14th	15th
16th	17th <b>GR</b>	18th	19th	20th <b>GR</b>	21st	22nd
23rd <b>GR</b>	24th <b>GR</b>	25th	26th	27th <b>GR</b>	28th	29th
30th <b>GR</b>	31st July <b>GR</b>	1st Aug	2nd	3rd <b>GR</b>	4th	5th
6th <b>GR</b>	7th <b>GR</b>	8th	9th	10th <b>GR</b>	11th	12th
13th <b>GR</b>	14th <b>GR</b>	15th	16th	17th <b>GR</b>	18th	19th
20th <b>CR</b>	21st <b>CR</b>	22nd	23rd	24th <b>CR</b>	25th	26th
27th	28th	29th	30th	31st Aug	1st Sep	2nd
3rd <b>CR</b>						

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Please understand the pressure that it creates when people either [a] commit to a role then pull out, or [b] commit to the times then become unavailable. Whilst we recognise that illness and unforeseen circumstance can occur, please ensure that you have considered birthdays, engagements, weddings, pre-existing commitments etc. Also ensure that work commitments will not clash.