



## Audition Notice

### Moon Over Buffalo

*by Ken Ludwig*

**Directed by Jason Sharland & Leisa Bye**

**Venue:** Windsor School of Arts, 381 Lutwyche Rd, Windsor

**Performance dates:** 16, 17, 22, 23, 24, 29, 30 May

**Rehearsals:**  
Starting Sunday 1 March  
Monday & Thursdays 6:30 - 9:30 pm  
Sundays 1:30 - 5pm

### Audition Details

**Audition date/time:** Sunday 8th February, 4:30pm

**Call Backs (if required):** Monday 9th February, 6:30pm

#### Audition Information:

- **Open Auditions** - These are open auditions and no roles have been pre-cast.
- **Check the dates.** If you cannot make any of the performance dates or critical rehearsals, **do not audition**. Unavailability at certain points during the production may not be critical, but we can avoid awkwardness and additional work if people provide info at this early stage.
- **Complete the Audition Registration Form** to register your interest with your name, phone number and role/s you would like to audition for.
- **Auditions will be cold reads** - you will be given a script and basic context and asked to perform either by yourself or with another auditionee. This is to establish your fit suitability for the role as well as seeing the blend with others. You do not need to prepare anything for the audition.
- Email a **headshot** and **Acting CV** to the Directors at [production@growltheatre.org.au](mailto:production@growltheatre.org.au)

**Membership fees:** If you are cast for a role, you will need to become a financial member of Growl Theatre for 2026, which is \$30 per calendar year.



## CHARACTER DESCRIPTIONS

**George Hay (Male, 50s–60s):** A traveling actor and leader of the troupe. He is pompous, dramatic, and a "ham" with a flair for the over-the-top. This is a high-energy role requiring strong physical comedy, including stage combat and pratfalls.

**Charlotte Hay (Female, 50s–60s):** George's wife and the company's leading lady. She is more practical but possesses a stubborn, vindictive streak. She must be able to perform an upper-class British accent for the "play within a play" scenes.

**Ethel (Female, 60s–80s):** Charlotte's nearly-deaf mother. She is grumpy, a trouble-maker, and has a deep disdain for George. Requires a performer with strong deadpan comedic timing.

**Rosalind "Roz" Hay (Female, 20s–30s):** George and Charlotte's daughter. She left the theater for a "normal" life but still has drama in her blood. Must also be able to perform an upper-class British accent.

**Paul (Male, 20s–40s):** The troupe's stage manager and Rosalind's ex-fiancé. He is the anchor of the company and often holds the chaos together. Requires strong physical comedy skills.

**Howard (Male, 20s–40s):** A nervous TV weatherman and Rosalind's new fiancé. He is star-struck, excitable, and easily confused, leading to significant physical comedy opportunities.

**Eileen (Female, 20s):** An aspiring actress in the troupe who has a fling with George. She is flighty, naive, and does not handle adversity well.

**Richard Maynard (Male, 40s–60s):** A wealthy, sophisticated lawyer courting Charlotte. He is professional, "classy," and often perplexed by the Hay family's antics.

## PRODUCTION REQUIREMENTS

- **Physicality:** Most roles require high physical stamina for the fast-paced door-slamming farce.
- **Accents:** George, Charlotte, Rosalind, and Paul must be comfortable shifting between American and upper-class British accents.
- **Combat:** George and Charlotte may be required to perform choreographed stage combat.

## SYNOPSIS

It's 1953. George and Charlotte Hay are two fading stars concurrently appearing in two plays, *Private Lives* & *Cyrano de Bergerac* in Buffalo, New York. Their marriage is on the brink of a split up, caused by George's 'interest' in a young actress. Mega Hollywood director, Frank Capra, is coming to see their matinee...if he likes what he sees, it could be the big Hollywood break they are looking for. Mayhem and naked ambition take over as George and Charlotte do anything and everything in their power to make Capra love them.



## Rehearsal Schedule:

*Monday & Thursdays 6:30 - 9:30 pm  
Sundays 1:30 - 5pm*

**Week 1** - Sunday 1 March, Monday 2 March, Thursday 5 March

**Week 2** - Sunday 8 March, Monday 9 March, Thursday 12 March

**Week 3** - Sunday 15 March, Monday 16 March, Thursday 19 March

**Week 4** - Sunday 22 March, Monday 23 March, Thursday 26 March

**Week 5** - Sunday 29 March, Monday 30 March, Thursday 2 April

*No rehearsals Easter Sunday*

**Week 6** - Monday 6 April, Thursday 9 April

**Week 7** - Sunday 12 April, Monday 13 April, Thursday 16 April

**Week 8** - Sunday 19 April, Monday 20 April, Thursday 23 April

**Week 9** - Sunday 26 April, Monday 27 April, Thursday 30 April

*Critical Tech rehearsals*

**Week 10** - Sunday 3 May, Monday 4 May, Thursday 7 May

*Dress rehearsals & photography*

**Week 11** - Sunday 10 May, Monday 11 May, Thursday 14 May

## Performances:

1. Saturday 16 May 7:30pm

**2. Sunday 17 May 2:00pm**

3. Friday 22 May 7:30pm

4. Saturday 23 May 7:30pm

**5. Sunday 24 May 2:00pm**

6. Friday 29 May 7:30pm

**7. Saturday 30 May 2:00pm**

8. Saturday 30 May 7:30pm

*7:30pm evening shows, 2:00pm matinee shows. Call times are 1 hour before the show starts.*

## Bump Out:

Sunday 31 May, 10am