

# AUDITION INFORMATION



## **THE MOUSETRAP**

Written by Agatha Christie

Directed by Matthew Watson

Audition Dates: Nov 19 & 20, 2023  
Performance Dates: Jan 18-Feb 4, 2024

## WELCOME

Thank you for your interest in auditioning for a Theatre Tallahassee production!

If you've auditioned for us before, welcome back!

If this is your first time auditioning at Theatre Tallahassee, we're thrilled to have you! We've been around now for 70 years, and we wouldn't have lasted so long without new people, new talent, and new voices.

Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows at Theatre Tallahassee.

We're aware that auditioning can be an overwhelming experience, even if you've done it a hundred times before. We've put this information booklet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

Please read over the character list and director's comments, and pay attention to any specific audition requirements for this show. Then review any script sides provided. You will also need to fill out and submit an audition form.

Break a leg!

## MAINSTAGE SEASON

This production is part of our Mainstage Season of shows. Theatre Tallahassee's Mainstage auditorium seats up to 271 audience members a night. Shows run for three weekends, with opening night on a Thursday, and the following weekends running Friday through Sunday. The second Saturday is a double show day, with both a matinee and evening performance. Additional shows may be added depending on ticket sales, or benefit performances.

## ABOUT OUR AUDITIONS

**Theatre Tallahassee auditions are open, and we want to encourage diversity** – we try our best to discourage directors from pre-casting roles. And unless specified in the character list, most roles are open to all races and ethnicities.

**Know what you're auditioning for.** Do a little research on the play and characters. Audition sides are included in this packet, as well as a character breakdown to give you some idea of which roles you'd like to audition for.

**Audition requirements and formats may vary from show to show.** Some directors prefer “closed” auditions where actors wait in a separate room until called. Some like to have every actor in the room. Some prefer monologues, or cold readings, or need you to sing. This audition packet should give you an idea of what you can expect.

**We know that it can be disappointing not to get a part.** We always have more people audition than we have roles for, and there are many factors that directors have to weigh when casting. We encourage you to audition often. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.

We look forward to seeing you on stage. Break a leg!

## COVID CHANGES

Theatre Tallahassee strongly encourages all actors, crew, and staff to be fully vaccinated at least 14 days prior to the first in-person rehearsal. Other precautions such as temperature checks, and mask-wearing, plus testing are possible, pending the environment at the time that rehearsal commences.

A reminder: as a non-profit, community theatre, we are unable to provide payment for actors, and we understand that the risks of an unmasked performance at this time may be too high for some volunteer actors, despite all the precautions we will be taking to minimize that risk. Please consider this before auditioning.

# THE MOUSETRAP

## THE PLAY

A classical Agatha Christie mystery, *The Mousetrap* is an exciting, tense character piece focusing on the past and things not said as much as it does the crime being investigated. After a local woman is murdered, the guests and staff at Monkswell Manor find themselves stranded during a snowstorm. It soon becomes clear that the killer is among them, and the seven strangers grow increasingly suspicious of one another. A police detective, arriving on skis, interrogates the suspects: the newlyweds running the house; a spinster with a curious background; an architect who seems better equipped to be a chef; a retired Army major; a strange little man who claims his car has overturned in a drift; and a jurist who makes life miserable for everyone. When a second murder takes place, tensions and fears escalate culminating in a shocking ending that has made this the longest continually running play in history.

## ABOUT THE DIRECTOR

### MATTHEW WATSON

Matthew Watson is thrilled to be returning to Theatre Tallahassee. He moved to Tallahassee in 2004 and was lucky enough to have parents who encouraged him to take a Theatre class at Chiles High School. Since then, he's been hooked, performing in productions such as *A Midsummer Night's Dream*, *Oklahoma*, *All My Sons*, and *The Grapes of Wrath*. A graduate of the Jacksonville University BFA Theatre Program, as he moved through college, he started finding his calling behind the scenes Assistant Directing *Dancing at Lughnasa*, *Chess*, and *Ragtime*; and directing the Alpha Psi Omega production of *Jack Jill*. Since moving back to Tallahassee, his directing credits include *Red*, *The Crucible*, *A Streetcar Named Desire*, *The Curious Incident of the Dog in the Nighttime*, *Company*, *Dancing Lessons*, *It's a Wonderful Life*, *The Pajama Game*, *Deathtrap*, and *Misery*.

# THE MOUSETRAP

## IMPORTANT DATES

Actors must also be willing and able to wear masks for in-person rehearsals, and take COVID tests as required.

### ○ AUDITIONS

Sun, Nov 19 at 7pm  
Mon, Nov 20 at 7pm

Tues, Nov 21 at 7pm  
Call backs, by director invitation only

### ■ REHEARSAL PERIOD

Rehearsals are currently scheduled Mon-Fri (7pm-10pm). Final schedule and times may vary depending on holiday schedules.

### ■ TECH WEEK/DRESS JAN 8-17

Tech runs & dress rehearsals.

### ○ PERFORMANCES\*

JAN 18-21  
JAN 26-28  
FEB 2-4

Thurs (opening week only), Fri, Sat shows at 8pm. Sun matinees at 2pm. Second Saturday (August 26) is a double show day with a 2pm matinee, and 8pm show. Call times are usually 1.5 hours before curtain.

## NOVEMBER

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

## DECEMBER

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

## JANUARY

S	M	T	W	T	F	S
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

## FEBRUARY

S	M	T	W	T	F	S
					1	2
3	4	5	6	7	8	9
10						

## CHARACTERS

All Characters, unless otherwise noted, will require a British accent

**MOLLIE RALSTON** (*Female Presenting, 20s, any Race*) Proprietor of Monkswell Manor, and wife of Giles.

**GILES RALSTON** (*Male Presenting, 20s, any Race*) Husband of Mollie who runs Monkswell Manor with his wife.

**CHRISTOPHER WREN** (*Male Presenting, Early to mid 20s, any Race*) The first guest to arrive at the hotel, Wren is a hyperactive young man who acts in a very peculiar manner. He admits he is running away from something, but refuses to say what. Wren claims to have been named after the architect of the same name by his parents.

**MRS BOYLE** (*Female Presenting, Mid 40s to early 60s, Any Race*) A critical older woman who is pleased by nothing she observes.

**MAJOR METCALF** (*Male Presenting, Mid 40s to early 60s, Any Race*) Retired from the army, little is known about Major Metcalf.

**MISS CASEWELL** (*Female presenting, Mid 20s but appears older, any Race*) A strange, aloof, masculine woman who speaks offhandedly about the horrific experiences of her childhood.

**MR PARAVICINI** (*Male Presenting, 30s-70s, any Race*) A man of unknown provenance, who turns up claiming his car has overturned in a snowdrift. He appears to be affecting a foreign accent and artificially aged with make-up.

**DETECTIVE SERGEANT TROTTER** (*Male Presenting, Early 20s, any Race*) The detective. He arrives in a snow storm and questions the proprietors and guests.

# THE MOUSETRAP

## AUDITION INSTRUCTIONS

Auditions will be a selection of cold read sides from the play. Accents are encouraged but not required. Please perform to your comfort level.

If you need special accommodations for auditions (i.e. uncomfortable with in-person auditions due to Covid, unable to attend audition dates, disability accommodations, etc. ), please contact the director, Matthew Watson at [mwatson2711@gmail.com](mailto:mwatson2711@gmail.com)

### **Download and fill out an Audition Form ahead of time:**

[Audition Form \(Word Format\)](#)

[Audition Form \(PDF Format\)](#)

Forms can also be accessed by visiting [TheatreTallahassee.org/Auditions](https://TheatreTallahassee.org/Auditions)

### **Do I need to bring a headshot or resume?**

No. You may bring them if you have them, but they are not required.



## SIDE 1

**MOLLIE**  
**GILES**

*(MOLLIE enters from the arch L)*

**MOLLIE** *(cheerfully)* Doing all the work, you brute. *(She crosses to Giles)*

**GILES.** Oh, there you are-leave it all to me. Shall I stoke the Aga?

**MOLLIE.** Done.

**GILES.** *(kissing her)* Hullo, sweetheart. Your nose is cold.

**MOLLIE.** I've just come in. *(She crosses to the fire)*

**GILES.** Why? Where have you been? Surely you've not been out in this weather?

**MOLLIE.** I had to go down to the village for some stuff I'd forgotten. Did you get the chicken netting?

**GILES.** It wasn't the right kind. *(He sits on the left arm of the armchair C)* I went on to another dump but that wasn't any good either. Practically a whole day wasted. My God, I'm half frozen. Car was skidding like anything. The snow's coming down thick. What do you bet we're not snowed up tomorrow?

**MOLLIE.** Oh dear, I do hope not. *(She crosses to the radiator and feels it)* If only the pipes don't freeze.

**GILES** *(rising and moving up to Mollie)* We'll have to keep the central heating well stoked up. *(He feels the radiator)* H'm, not too good-I wish they'd send the coke along. We've not got any too much.

**MOLLIE** *(moving down to the sofa and sitting)* Oh! I do so want everything to go well at first. First impressions are so important.

**GILES** *(moving down to R of the sofa)* Is everything ready? Nobody's arrived yet, I suppose?

**MOLLIE.** No, thank goodness. I think everything's in order. Mrs Barlow's hooked it early. Afraid of the weather, I suppose.

**GILES.** What a nuisance these daily women are. That leaves everything on your shoulders.

**MOLLIE.** And yours! This is a partnership.

**GILES** *(crossing to the fire)* So long as you don't ask me to cook.

**MOLLIE** *(rising)* No, no, that's my department. Anyway, we've got lots of tins in case we are snowed up. *(Crossing to Giles)* Oh, Giles, do you think it's going to be all right?

**GILES.** Got cold feet, have you? Are you sorry now we didn't sell the place when your aunt left it to you, instead of having this mad idea of running it as a guest house?

**MOLLIE.** No, I'm not. I love it. And talking of a guest house. Just look at



that! *(She indicates the sign board in an accusing manner)*

**GILES** *(complacently)* Pretty good, what? *(He crosses to L of the sign board)*

**MOLLIE.** It's a disaster! Don't you see? You've left out the "S". Monkwell instead of Monkswell.

**GILES.** Good Lord, so I did. However did I come to do that? But it doesn't really matter, does it? Monkwell is just as good a name.

**MOLLIE.** You're in disgrace. *(She crosses to the desk)* Go and stoke up the central heating.

**GILES.** Across that icy yard! Ugh! Shall I bank it up for the night now?

**MOLLIE.** No, you don't do that until ten or eleven o'clock at night.

**GILES.** How appalling!

## SIDE 2

**CHRISTOPHER**  
**MOLLIE**

**MOLLIE.** (*off*) How do you do?

**CHRISTOPHER.** (*off*) Thanks so much.

(CHRISTOPHER WREN enters through the arch up R with a suitcase which he places R of the refectory table. He is a rather wild-looking neurotic young man. His hair is long and untidy and he wears a woven artistic tie. He has a confiding, almost childish manner.

(MOLLIE enters and moves up c)

**CHRISTOPHER.** Weather is simply awful. My taxi gave up at your gate. (*He crosses and places his hat on the sofa table*) Wouldn't attempt the drive. No sporting instinct. (*Moving up to Mollie*) Are you Mrs Ralston? How delightful! My name's Wren.

**MOLLIE.** How do you do, Mr Wren?

**CHRISTOPHER.** You know you're not at all as I'd pictured you. I've been thinking of you as a retired General's widow, Indian Army. I thought you'd be terrifically grim and Memsahibish, and that the whole place would be simply crammed with Benares brass. Instead, it's heavenly (*crossing below the sofa to L of the sofa table*)-quite heavenly. Lovely proportions. (*Pointing at the desk*) That's a fake! (*Pointing at the sofa table*) Ah, but this table's genuine. I'm simply going to love this place. (*He moves below the (armchair c)*) Have you got any wax flowers or birds of Paradise?

**MOLLIE.** I'm afraid not.

**CHRISTOPHER.** What a pity! Well, what about a sideboard? A purple plummy mahogany sideboard with great solid carved fruits on it?

**MOLLIE.** Yes, we have—in the dining-room. (*She glances at the door down R*)

**CHRISTOPHER.** (*following her glance*) In here? (*He moves down R and opens the door*) I must see it.

(CHRISTOPHER exits into the dining-room and MOLLIE follows him.

GILES enters through the archway up R. He looks round and examines the suitcase. Hearing voices from the dining room, GILES exits up R)

**MOLLIE** (*off*) Do come and warm yourself.

(MOLLIE enters from the dining-room, followed by CHRISTOPHER. MOLLIE moves c)

**CHRISTOPHER** (*as he enters*) Absolutely perfect. Real bedrock respectability. But why do away with a centre mahogany table? (*Looking off R*) Little tables just spoil the effect.

## SIDE 3

MAJOR METCALF  
MRS BOYLE

**MRS BOYLE.** I consider it most dishonest not to have told me they were only just starting this place.

**MAJOR METCALF.** Well, everything's got to have a beginning, you know. Excellent breakfast this morning. Good coffee. Scrambled eggs, home-made marmalade. And all nicely served, too. Little woman does it all herself.

**MRS BOYLE.** Amateurs—there should be a proper staff.

**MAJOR METCALF.** Excellent lunch, too.

**MRS BOYLE.** Cornbeef.

**MAJOR METCALF.** But very well disguised cornbeef. Red wine in it. Mrs Ralston promised to make a pie for us tonight.

**MRS BOYLE** (*rising and crossing to the radiator*) These radiators are not really hot. I shall speak about it.

**MAJOR METCALF.** Very comfortable beds, too. At least mine was. I hope yours was, too.

**MRS BOYLE.** It was quite adequate. (*She returns to the large armchair R and sits*) I don't quite see why the best bedroom should have been given to that very peculiar young man.

**MAJOR METCALF.** Got here ahead of us. First come, first served.

**MRS BOYLE.** From the advertisement I got quite a different impression of what this place would be like. A comfortable writing-room, and a much larger place altogether—with bridge and other amenities.

**MAJOR METCALF.** Regular old tabbies' delight.

**MRS BOYLE.** I beg your pardon.

**MAJOR METCALF** Er—I mean, yes, I quite see what you mean.

(*CHRISTOPHER enters L, from the stairs, unnoticed.*)

**MRS BOYLE.** No, indeed, I shan't stay here long.

**CHRISTOPHER** (*laughing*) No. No, I don't suppose you will.

(*CHRISTOPHER exits into the library up L*)

**MRS BOYLE.** Really that is a very peculiar young man. Unbalanced mentally, I shouldn't wonder.

**MAJOR METCALF.** Think he's escaped from a lunatic asylum.

**MRS BOYLE.** I shouldn't be at all surprised.

## SIDE 4

**MRS BOYLE**  
**MISS CASEWELL**

**MRS BOYLE.** Really! What an incredible young woman. Doesn't she know anything about housework? Carrying a carpet sweeper through the front hall. Aren't there any back stairs?

**MISS CASEWELL** (*taking a cigarette from a packet in her handbag*) Oh yes—nice back stairs. (*She crosses to the fire*) Very convenient if there was a fire. (*She lights the cigarette*)

**MRS BOYLE** Then why not use them? Anyway, all the housework should have been done in the morning before lunch.

**MISS CASEWELL.** I gather our hostess had to cook the lunch.

**MRS BOYLE.** All very haphazard and amateurish. There should be a proper staff.

**MISS CASEWELL.** Not very easy to get nowadays, is it?

**MRS BOYLE.** No, indeed, the lower classes seem to have no idea of their responsibilities.

**MISS CASEWELL.** Poor old lower classes. Got the bit between their teeth, haven't they?

**MRS BOYLE** (*frostily*) I gather you are a Socialist.

**MISS CASEWELL.** Oh, I wouldn't say that. I'm not a Red — just pale pink. (*She moves to the sofa and sits on the right arm*) But I don't take much interest in politics—I live abroad.

**MRS BOYLE.** I suppose conditions are much easier abroad.

**MISS CASEWELL.** I don't have to cook and clean-as I gather most people have to do in this country.

**MRS BOYLE.** This country has gone sadly downhill. Not what it used to be. I sold my house last year. Everything was too difficult.

**MISS CASEWELL.** Hotels and guest houses are easier.

**MRS BOYLE.** They certainly solve some of one's problems. Are you over in England for long?

**MISS CASEWELL.** Depends. I've got some business to see to. When it's done-I shall go back.

**MRS BOYLE.** To France?

**MISS CASEWELL.** No.

**MRS BOYLE.** Italy?

**MISS CASEWELL.** No. (*She grins*)

(*MRS BOYLE looks at her inquiringly but MISS CASEWELL does not respond. MRS BOYLE starts writing. MISS CASEWELL grins as she looks at her, crosses*

*to the radio, turns it on, at first softly, then increases the volume)*

**MRS BOYLE** (*annoyed, as she is writing*) Would you mind not having that on quite so loud! I always find the radio rather distracting when one is trying to write letters.

**MISS CASEWELL.** Do you?

**MRS BOYLE.** If you don't particularly want to listen just now...

**MISS CASEWELL.** It's my favourite music. There's a writing table in there. (*She nods towards the library door up L*)

**MRS BOYLE.** I know. But it's much warmer here.

**MISS CASEWELL.** Much warmer, I agree. (*She dances to the music*)

## SIDE 5

PARAVICINI  
MOLLIE

**PARAVICINI.** My charming hostess looks upset. What is it, dear lady?  
*(He leers at her)*

**MOLLIE.** Everything's rather difficult this morning. Because of the snow.

**PARAVICINI.** Yes. Snow makes things difficult, does it not? *(He rises)*  
Or else it makes them easy. *(He moves up to the refectory table and sits)*  
Yes—very easy.

**MOLLIE.** I don't know what you mean.

**PARAVICINI.** No, there is quite a lot you do not know. I think, for one thing, that you do not know very much about running a guest house.

**MOLLIE** *(moving to L of the sofa table and stubbing out her cigarette)* I dare say we don't. But we mean to make a go of it.

**PARAVICINI.** Bravo-bravo! *(He claps his hands and rises)*

**MOLLIE.** I'm not such a very bad cook...

**PARAVICINI** *(leering)*. You are without doubt an enchanting cook. *(He moves behind the sofa table and takes Mollie's hand)* *(MOLLIE draws it away and moves below the sofa down c)* May I give you a little word of warning, Mrs Ralston? *(Moving below the sofa)* You and your husband must not be too trusting, you know. Have you references with these guests of yours?

**MOLLIE.** Is that usual? *(She turns to PARAVICINI)* I always thought people just—just came?

**PARAVICINI.** It is advisable to know a little about the people who sleep under your roof. Take, for example, myself I turn up saying that my car is overturned in a snowdrift. What do you know of me? Nothing at all! I may be a thief, a robber, *(he moves slowly towards MOLLIE)* a fugitive from justice—a madman—even a murderer.

**MOLLIE.** *(Backing away)*. Oh!

**PARAVICINI.** You see! And perhaps you know just as little of your other guests.

## SIDE 6

TROTTER  
MOLLIE  
GILES

**TROTTER.** Now, Mrs Ralston, try and think—think ...

**MOLLIE** (*at breaking point*) I can't think. My head's numbed.

**TROTTER.** Mrs Boyle had only just been killed when you got to her. You came from the kitchen. Are you sure you didn't see or hear anybody as you came along the hallway?

**MOLLIE.** No—no, I don't think so. Just the radio blaring out in here. I couldn't think who'd turned it on so loud. I wouldn't hear anything else with that, would I?

**TROTTER.** That was clearly the murderer's idea—or (*meaningly*) murderess.

**MOLLIE.** How could I hear anything else?

**TROTTER.** You might have done. If the murderer had left the Hall that way (*he points L*) he might have heard you coming from the kitchen. He might have slipped up the back stairs—or into the dining-room ...

**MOLLIE.** I think—I'm not sure—I heard a door creak—and shut—just as I came out of the kitchen.

**TROTTER.** Which door?

**MOLLIE.** I don't know.

**TROTTER.** Think, Mrs Ralston—try and think. Upstairs? Downstairs? Close at hand? Right? Left?

**MOLLIE** (*tearful*) I don't know, I tell you. I'm not even sure I heard anything. (*She moves down to the armchair c and sits*)

**GILES** (*rising and moving to L of the refectory table; angrily*) Can't you stop bullying her? Can't you see she's all in?

**TROTTER** (*sharply*) We're investigating a murder, Mr Ralston. Up to now, nobody has taken this thing seriously. Mrs Boyle didn't. She held out on me with information. You all held out on me. Well, Mrs Boyle is dead. Unless we get to the bottom of this—and quickly, mind—there may be another death.

**GILES.** Another? Nonsense. Why?

**TROTTER** (*gravely*) Because there were three little blind mice.

**GILES.** A death for each of them? But there would have to be some connection—I mean another connection—with the Longridge Farm business.

**TROTTER.** Yes, there would have to be that.



## CREDITS

### **The Mousetrap**

Written by Agatha Christie

“The Mousetrap” is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc. [www.concordtheatricals.com](http://www.concordtheatricals.com)

Director: Matthew Watson  
Stage Manager: Elizabeth Cochran

## THE THEATRE

Theatre Tallahassee  
1861 Thomasville Road  
Tallahassee, Florida 32303

Box Office: 850-224-8474  
Admin: 850-224-4597

**Theatre Tallahassee.org**  
**Facebook.com/TheatreTallahassee**  
**Twitter.com/TheatreTLH**