



November 15th, 16th, & 17th  
-- 7 pm --

## RPAC CONTRACT AND AUDITION INFORMATION

Thank you for joining us to continue a great tradition of Music and Theater at Richland. Attached you will find information about the staff's expectations and audition sides for the audition. As well as gaining theatrical experience during this production, you will also learn to work as part of a team, develop your social awareness, leadership skills and produce a product we can all be proud of! **Please read this packet carefully!**

### Staff

Director	Mr. St. Clair	jstclair@richlandsd.com
Technical Crew/Production	Mr. Lucero	
Assistant Tech	Mrs. Lucero	
Costumer	Mrs. Arena	arenatmarie@outlook.com
Light Designer	Mr. Layton	
Box Office Director	Mrs. Graham	mgraham@richlandsd.com
Creative Director	Ms. Houck	khouck@richlandsd.com
Director of Operations/Sound	Mr. Easler	beasler@richlandsd.com

### Audition General Information

- Auditions are Wednesday, September 12 beginning at 3 PM. Please sign up for a 20 minute time slot at the tech office bulletin board. Seven students will share each block.

### Performances

- **Parents' Night - Wednesday, September 14 - 7 PM** - Each actor may invite four family members to watch the show
- **Shows - Thurs, Fri, Sat, Sept 15-17 - 7 PM.**
- **Strike should be attended by the cast Following Saturday's Show.**

## ABOUT THE SHOW

Based on the Paramount Pictures motion picture, based on the Hasbro board game Clue.

Adapted by Hunter Foster, Jonathan Lynn, Eric Price, Sandy Rustin

It's a dark and stormy night, and you've been invited to a very unusual dinner party. Each of the guests has an alias, the butler offers a variety of weapons, and the host is, well . . . dead. So whodunit? Join the iconic oddballs known as Scarlet, Plum, White, Green, Peacock, and Mustard as they race to find the murderer in Boddy Manor before the body count stacks up. Based on the cult classic film and the popular board game, *Clue* is a madcap comedy that will keep you guessing until the final twist.

## EXPECTATIONS

- If you are selected for the cast, you are expected to be at all rehearsals that you are called for. This is a demanding show that requires several hours of rehearsal time. **A lack of professionalism can and will cause an actor to lose his/her role.**
- We are asking you to let us know **ahead of time (at the time of audition) any and all dates which you cannot attend a rehearsal.** We will do our best to find a schedule that works for our cast. However, the staff needs to be aware of **ALL conflicts ahead of time. Missing rehearsals that are not marked on your sheet are unexcused and will result in a loss of role.**
- The only acceptable reason for missing a rehearsal is illness which requires a doctor's excuse or a family emergency. Any unexcused absence will result in loss of role. Any student missing **more** than three days of rehearsal, **even if excused**, will have to have their role in the show evaluated by the staff. The most likely result will be a loss of role at this point. **Please email Mr. St. Clair at [jstclair@richlandsd.com](mailto:jstclair@richlandsd.com)** if you are not able to attend rehearsal on any day.
- Wear appropriate rehearsal clothing. **No flip-flops on stage.** No clothing that would not be school appropriate.
- You should bring your script, 2 pencils, and a water bottle. You may want to have some snacks but **please, no eating in the theater!**
- Once you arrive at rehearsal you are not allowed to leave the rehearsal at any time until dismissal of a scheduled rehearsal or performance by one of the directors. There will be no leaving of the campus during rehearsal!
- All rehearsals are closed to everyone except for the cast and crew. **No parents should be in the theater to pick up students or to watch rehearsal.**
- Any rehearsals you miss should be documented in your information form below. Please refer to the attendance policy above.
- The rehearsal calendar and any show resources are always available at the [richlandpac.com](http://richlandpac.com) website under "Students."
- Please fill out the **Theatre Program Bio Form** and the **Contact Info Form** on the [richlandpac.com](http://richlandpac.com) website under "Students" as soon as possible.

## REHEARSAL EXPECTATIONS

- Rehearsals will be held on a daily basis beginning September 17th. Mr. St. Clair will make decisions on who is called each week.
- As you know, the school as a whole has implemented a stricter stance on cell phones. While you will be allowed to have a phone at rehearsal, you should not take pictures or video during rehearsal without permission and cell phones should never be on stage. Do not take them on stage with you at all!
- We will be using the "Band" app to communicate. You **MUST** join the group immediately if selected to the cast. You can do this by navigating to the student page of the web site ([www.richlandpac.com](http://www.richlandpac.com)) and clicking "Clue Band." If you have downloaded the app, it will then allow you to join the group.

## AUDITION REQUIREMENTS

**Acting:** Audition sides are attached. Students should be prepared to act as each character. Do your best to become familiar with the background of each character you are personifying.

# ACTOR INFORMATION

Prior to auditions, complete this form and submit it to the audition committee. If selected for the cast, please complete the two student forms on the Student page of the web site immediately. These are the Contact Info form and Program Bio form.

NAME \_\_\_\_\_

GRADE \_\_\_\_\_

Please list below any *specific* dates or consistent days that you cannot be at a rehearsal between the audition and show dates:

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STUDENT NAME \_\_\_\_\_

STUDENT SIGNATURE \_\_\_\_\_

Please bring this with you to your audition and return to the RPAC staff.



# ACTING AUDITION

**Be prepared to be asked to read as any character!**

**Scene 3** (The Study.)

**GREEN.** Well, where is our host?

**PEACOCK.** He's not here! Nobody's here! What is happening?!

**WADSWORTH.** Please, Mrs. Peacock. Have a drink.

**PEACOCK.** My lips belong to the Lord!

**SCARLET.** Well, mine don't!

(She downs a drink.)

Mind if I smoke?

(**PLUM** lights **SCARLET**'s cigarette while **MUSTARD** finds an envelope on the desk.)

**MUSTARD.** (Reading:) "For Wadsworth. Open After Dinner." (Handing it to **WADSWORTH**;) It's for you.

(**WADSWORTH** opens and reads it while the **GUESTS** crowd around him. **GREEN** sneezes.)

**ALL.** Gesundheit.

**GREEN.** Sorry. There really must be a cat somewhere.

**WADSWORTH.** (Having finished the letter;) Right then. Are you comfortable?

**MUSTARD.** I make a good living.

**PLUM.** Oh, out with it, Wadsworth!

**WADSWORTH.** Ladies and gentlemen, my instructions are clear. It seems the six of you have one thing in common. You are all being blackmailed. For some considerable time all of you have been paying what you can afford—and, in some cases, more than you can afford—to someone who threatens to expose you.

**PEACOCK.** Oh, please! I've never heard anything so ridiculous. I mean, nobody could blackmail me. I go to church every Sunday!

**SCARLET.** Yeah lady, don't we all.

**WADSWORTH.** Anybody else wish to deny it?

(The **GUESTS** anxiously exchange glances in silence.)

**WADSWORTH.** Until tonight, none of you knew who was blackmailing you. I hope I'm correct that the more deductive among you have reasoned in the last several moments that it was, of course, Mr. Boddy

himself—and that the less discerning members of our cadre are experiencing that particular revelation right about .

**MUSTARD.** It was Mr. Boddy!

**WADSWORTH . ...NOW.**

(The **GUESTS** speak simultaneously.)

**MRS. PEACOCK.** I have half a mind to call the Congressman right now and —

**PLUM.** What are you? His henchman?

**GREEN.** All this stress is not good for my blood pressure! What do we do now?!

**MISS SCARLET.** Who is this Boddy fella, you shivering little —

**MUSTARD.** What is going on here?! I demand to know!!

**WHITE.** I've buried five husbands, you think I can't handle a little blackmail?!

**WADSWORTH.** ENOUGH!

(Then:) My task this evening is to expose your secrets to each other, rendering you all culpable in each others' indiscretions.

**WHITE.** Don't you think that you might spare us this humiliation?

**WADSWORTH .** I'm sorry but I can't. We'll start with you, Professor Plum.

**SCARLET.** Lucky you.

**PLUM.** (With a smarmy wink:) I love getting lucky.

(**SCARLET**, disgustedly rolls her eyes—"Ugh.")

**WADSWORTH.** You were once a professor of psychiatry, specializing in helping lunatics suffering from delusions of grandeur.

**PLUM.** Yes, but now I work for the U. S. Government.

**WADSWORTH.** So your work has not changed.

( Then:)

But you can't practice medicine anymore, can you? Your license has been lifted, correct?

**SCARLET.** Why? What did he do?

**WADSWORTH.** You know what male doctors aren't supposed to do with their lady patients?

**SCARLET.** Yeah?

**WADSWORTH.** Well, he did.

**PEACOCK.** How disgusting.

**WADSWORTH.** Are you making moral judgements, Mrs. Peacock? How, then, do you justify taking bribes in return for delivering Senator Peacock's votes to certain lobbyists?

**PEACOCK.** My husband is a paid consultant. There's nothing sinful about that!

**WADSWORTH .** Not if it's publicly declared, perhaps. But isn't it a sin if certain lobbyists are slipping payments to a sneaky Senator's wife under the stall door of a men's room? How would you describe that transaction?

**SCARLET.** I'd say it stinks.

**PEACOCK.** When were you in that men's room?

**PLUM.** So it's true!

**PEACOCK.** No, it's a vicious lie!

**WADSWORTH .** But you've been paying blackmail for over a year now to keep that story out of the papers.

**WHITE.** (To **PEACOCK:**) Well, I'm willing to believe you. I too am being blackmailed for something I didn't do.

**GREEN.** Me too.

**MUSTARD.** And me.

**SCARLET.** Not me.

**WADSWORTH .** You're not being blackmailed?

**SCARLET.** Oh, I'm being blackmailed, all right. But I did what I'm being blackmailed for.

**PLUM.** What did you do?

**SCARLET.** I run a specialized service which provide gentlemen with ... the company of a young lady.

**PEACOCK.** (Outraged:) An escort service?! In Washington?!

**PLUM.** (Very interested:) You got a business card? (**SCARLET** pulls a card from her cleavage and hands it to **PLUM.**)

**GREEN.** (Carrying on without pause:) Is that how you knew Colonel Mustard works in Washington? Is he one of your clients?

**MUSTARD.**(Incredulous:) Certainly not!

**GREEN.** I was asking Miss Scarlet.

**MUSTARD.** (To **SCARLET:**) Well, you tell him it's not true!

**SCARLET.** It's not true.

**PLUM.** Is that true?

**SCARLET.** No, it's not true.

**GREEN.** Ha-hah! So it is true!

**WADSWORTH.** A double negative!

**MUSTARD.** Double "negative"? You mean you have—photographs?

**WADSWORTH.** That sounds like a confession to me. In fact, the double negative has led to proof positive. I'm afraid you gave yourself away.

**MUSTARD.** Are you trying to make me look stupid in front of the other guests?

**WADSWORTH.** You don't need any help from me, sir.

**MUSTARD.** That's right! (MUSTARD realizes what he just said.)

**WADSWORTH.** (Carrying on:) Colonel, you hold a sensitive security post in the Pentagon. Those "negatives" would must certainly compromise your position.

**PLUM.** (With a wink:) And what position was it exactly that you were caught in, Colonel?

**MUSTARD.** This is an outrage!

**WADSWORTH.** (Now to **WHITE**;) Mrs. White, you've been paying our friend the blackmailer ever since your husband died under, shall we say, mysterious circumstances.

**WHITE.** I didn't kill him.

**MUSTARD.** Then why are you paying the blackmailer?

**WHITE.** I don't want a scandal. We had a very humiliating public confrontation. He was deranged. He was a lunatic. He didn't actually seem to like me that much. He had threatened to kill me in public.

**SCARLET.** Why would he want to kill you in public?

**WADSWORTH.** I think she meant that he had threatened, in public, to kill her.

**SCARLET.** And was that his final word on the matter?

**WHITE.** Being killed is pretty final, wouldn't you say?

**WADSWORTH.** And yet he was the one who died. Not you, Mrs. White, not you.

**PLUM.** What did the poor chap do for a living?

**WHITE.** He was a scientist. Nuclear physics.

**SCARLET.** What was he like?

**WHITE.** He was a stupidly optimistic man. I'm afraid it came as a great shock to him when he died. He was found dead at home. He was unclothed. His head had been cut off. So had his . . . you know.

(She gestures in the direction of her groin. The **MEN**, horrified, cross their legs in unison.)

**WHITE.** But, it wasn't me. I'd been out all evening, at the movies.

**SCARLET.** What was showing?

**WHITE.** "The Naked Alibi."

**SCARLET.** A likely story.

**PEACOCK.** Do you miss him? **WHITE.**

It's a matter of life after death. Now that he's dead I have a life.

**WADSWORTH.** But he was your second husband. Your first also disappeared.

**WHITE.** That was his job—he was an illusionist.

**WADSWORTH .** But he never reappeared.

**WHITE.** He wasn't a very good illusionist.

**WADSWORTH.** (Now to **GREEN:**) And lastly, Mr. Green. Who is a homosexual.

**MUSTARD.** Not me.

**WADSWORTH .** Beg your pardon?

**MUSTARD.** You asked—"Who is a homosexual?"—and I said— "Not me."

**MRS. PEACOCK.** And I'm saying you're an idiot.

**MR. GREEN.** Wadsworth here is right. I am a homosexual. I feel no personal shame or guilt about this, but I must keep it a secret or I will lose my job on security grounds (even though that's ridiculous because homosexuality is not a choice, but a genetic predisposition). (A slight pause.) Thank you. (He sits. Sneezes.)

**ALL.**

Gesundheit!