

The actors will also be featured in a documentary film, which will be capturing as much of the process in bringing this unique and challenging script to the stage as possible. The film will be focused on this particular production, but it will also be an exploration of the psychology and motivations of anyone who engages in regional theatre projects. "Why do we do what we do and what do we hope to achieve, both personally and as a community?"

NOTE: Anyone auditioning for The Duchess of Malfi must be prepared to sign a waiver giving the production team permission to film any of their time spent working on the production and acknowledging that all such footage will become the sole property of the production team. Plans for release of the final film are being negotiated, but it could become a festival film, or a Canadian TV broadcast depending on the final product.

***ALL AUDITIONS AND SOME INTERVIEW QUESTIONS WILL BE FILMED ***

Jordan Morris will be involved as both Production Designer and Producer. Jordan most recently directed and designed "The Last Days of Judas Iscariot" (Iglesias Productions) which was considered a particular standout of the London regions 2009 theatre season and it was his work in that production which attracted the attention of Mr. Hopkins. Jordan's oft-creative partner, producer John Iglesias, will produce the film component and support his efforts with the stage production.

ABOUT THE SCRIPT:

The Duchess of Malfi (Originally published as The Tragedy of the Dutchesse of Malfy) was written by English dramatist John Webster in 1612-13. It was originally performed at the Blackfriars Theatre, and then moved to The Globe to be enjoyed by a broader audience. The play is based loosely on true events that occurred between 1508 and 1513 recounted in William Painter's "The Palace of Pleasure" (1567). The Duchess was Giovanna d' Aragona who was married at age 12 and widowed at age 20. Her father, Arrigo d' Aragona, Marquis of Gerace was an illegitimate son of Ferdinand I of Naples. Her husbands were Alfonso Piccolomini, Duke of Amalfi, and (as in the play) Antonio Bologna.

The play begins a love story, with a Duchess who marries beneath her class against the wishes of her controlling brothers, and ends as a tragedy as the brothers exact their revenge, destroying themselves in the process.

The script has been adapted by Mr. Hopkins himself and reduced from five acts to three.

The play is sometimes criticized for the excessive violence and horror of its later scenes, but the complexity of its characters, poetic language and timeless themes continue to make it of interest to theatre companies and audiences to this day.

AUDITIONS: Please contact Jordan Morris for information. thesighthound@gmail.com

PRODUCTION DATES: February 16-26, 2011

Warning: This production may contain content or actions that may be offensive to some audiences, including violence, nudity and coarse language.

Further information available at <http://malfi.wetpaint.com/page/Round+2+Audition+Notice>



PICNIC by William Inge

SYNOPSIS: It is Labor Day weekend in neighbouring backyards where two middle aged widows, two maturing daughters, and a spinster schoolteacher find a young man whose animal vitality seriously upsets their lives creating unexpected events.

"Few writers have captured women in their social environments as well as William Inge and it's in that respect that PICNIC, which won the Pulitzer Prize in 1953, retains its power" - CurtainUP

DIRECTOR: Don Fleckser Tel: 519-432-7863 Email: unclledon@isp.ca

PRODUCER: Pat Bell Tel: 519-425-9920 (home) 519-852-3781 (cell)
Email: pdbell@sympatico.ca

AUDITIONS: Monday, January 31 7 pm - 9 pm
Tuesday, February 1 7 pm - 9 pm

PRODUCTION DATES: May 4 - 14, 2011

CAST REQUIREMENTS: Cast of 11 7 females 4 males:
2 teenage girls 1 young teenage
5 women 35 – 50 2 early 20's
1 40 - 50



THE SOLID GOLD CADILLAC by Howard Teichmann and George S. Kaufman.

SYNOPSIS: According to Chapman in the New York News, "begins with the annual stockholders' meeting and election of officers of a colossal manufacturing empire called General Products. Some new officers (old ones being moved up a notch) must be elected because the president of the corporation has taken a big government post in Washington and has been forced to sell his stock at a profit of three million dollars. The election is going smoothly and the meeting is about over when a timid old lady who owns 10 shares...asks if she can ask a question. She has read every page of the annual report and she wants to know why the chairman of the board is being paid \$170,000 a year, and how many hours he works to earn this money... She puts one mild query after another, and pretty soon the new officers hush her up by giving her a phony job at \$150 a week." She is to be a kind of liaison officer for the other minority stockholders. She takes her job seriously and writes chatty, friendly letters to the other minority stockholders—asking about their health, their children, and the weather, and makes solid friendships with the small stockholders. The officers of the corporation become a bit uneasy at this, and they're all set to fire her when she discovers that a small firm that General Products has just forced into bankruptcy is its own subsidiary firm! Using this as gentle means of prodding the directors, the little old lady keeps her own job. When the former president learns what a mess the current directors are making of his business, however, he resigns from his government job, and the big fight is on to regain control of his own business. Things look dark indeed, the wicked directors are about to triumph, and our nice old lady is fired, when the proxies of all the small stockholders start pouring in, and thanks to them the little old lady and former president foil the wicked Board of Directors

DIRECTOR: Bill Meaden

PRODUCER: Terry Todd

AUDITIONS: TBA

PRODUCTION DATES: June 8 – 18/11

CAST REQUIREMENTS: 11 men, 7 women

GENERAL:

Scripts are available for the 2010/2011 season to read in advance - and must be returned no later than the first audition date. Please contact the Palace Theatre Box Office at 519-432-1029 to make arrangements. A \$20.00 REFUNDABLE deposit is required.

For more information on any of the plays and/or auditions, please contact
info@londoncommunityplayers.com

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