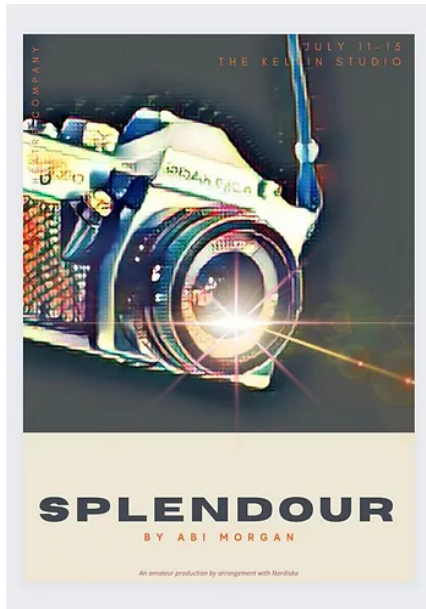


AUDITION and LAUNCH PACK

Splendour

By Abi Morgan



Audition and Launch Dates

Sunday 16 April, 1.30pm Kelvin Players Studio

Monday 17 April (Higson's Bar) or Thursday 20 April (Morris Room)

Performance Dates

11 - 15 July

Rehearsal Schedule

From Thursday 4 May, every Thursday 7.30pm (prompt start)

From Sunday 11 May, every Sunday

11am (prompt start)

From Tuesday 13 June, every Tuesday

7.30pm (prompt start)

People

- Director - Jacqs Graham
- Co-Director - Angela Markham
- Production Manager - Sue Stobbs
- Creative Technical Director - Chris Thomas

Information

- **Script** - A copy of the script is available on the Splendour area of the members' website. Page numbers in the audition pieces refer to that particular version of the script.
- **Audition Dates** - You are invited to attend one night only - either Monday or Thursday. Please use the sign-up sheet (paper copies available at the Launch) to indicate which night you are able to attend. This will help us plan, particularly for Monday night when space is limited (max 8 auditionees).
- **Auditions** - We will create a respectful and safe space to hold open auditions. Please chat to any one of us if you have a strong preference for a different process.
- **Audition Pieces** - We don't expect or want you to learn lines for the auditions.

Basically ...

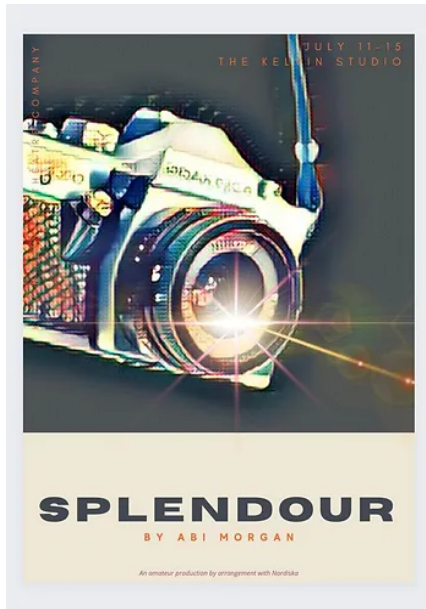
We want you to enjoy the audition and feel that you have given your very best. Please get in touch if you have any accessibility needs. Thanks!

Jacqs and Angela

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LAUNCH EVENT

- You are invited to our Launch and Lunch Event on Sunday 16 April, 1.30pm.
- A light lunch will be served in Higson's Bar and the Launch will take place in the Studio Theatre
- If anyone would like to bake a cake for the afternoon tea break, we'd be very grateful! Thanks.

On the Day

- We'll start with a brief introduction and a game, then share lunch and a social catch-up with friends old and new.
- Before we get to read the play, you'll have a chance to hear from Jacqs and Angela about why they love the play, their vision for the production and Jacqs will talk about the structure of the play (it's confusing at first!)
- Once we've read the play, we'll have a tea and cake break! (We're looking for baking volunteers please!)
- Chris will talk through his design vision for the production
- You can ask us any questions about the production and we'll go through the audition process with you.

Basically ...

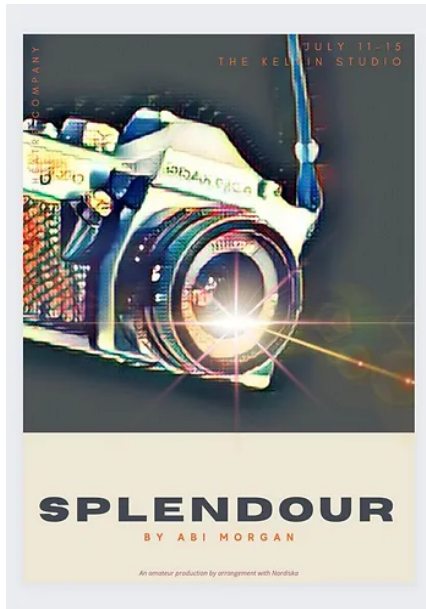
We hope you enjoy reading the play, hearing more about our vision and are interested to audition for us!

Jacqs and Angela

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AUDITION PANEL

- Director - Jacqs Graham
- Co-Director - Angela Markham
- Production Manager - Sue Stobbs

Audition Pieces

→ **P69 "Evening ... a glass of vodka."**

In groups of 4, you'll work through these first 10 lines of the play to incorporate a physical sequence; to see you working in a collaborative way, sharing ideas.

→ **P85 Kathryn "Her children?" ... P87 Kathryn "Fuck"**

This is to explore some of the staging ideas around misunderstanding, miscommunication, lies and truths, tension, drama etc..

→ **Individual Monologues -**

Kathryn P130 "I am sitting in the lobby ... stands looking out."

Micheleine P120 "I have never noticed ... He has left us."

Genevieve P124 "I arrive at this house ... I know you killed my husband." (ignore Micheleine line)

Gilma P121 "At that moment ... Anything better than this."

Finally ...

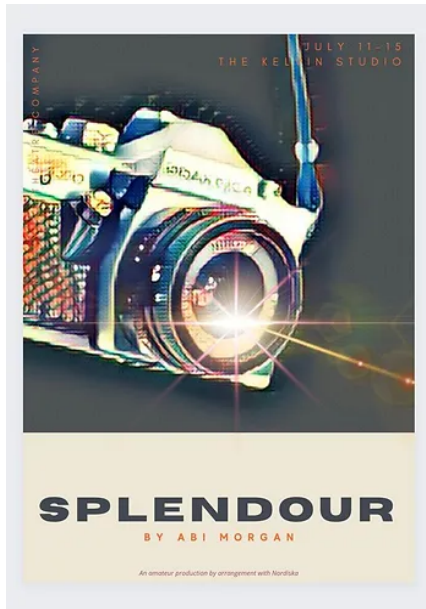
Good Luck!

Jacqs, Angela and Sue

AUDITION and LAUNCH PACK

Splendour

By Abi Morgan



CHARACTERS

Hope you've enjoyed reading this dazzling play, even if it is slightly confusing to start with!

The 4 women characters are fantastic roles - mouth-wateringly exciting to play. If you are cast, we will spend a lot of time exploring their motivation, history, traits and behaviours. For now, you might find the following brief character notes helpful.

We've also added extra information to the website area including our ideas and thoughts about the world of the play.

MICHELEINE

The wife of Oolio (54-55)

Outrageous lying whilst retaining composure
Trivial and light whilst concealing unpleasant truths
The illusion of the perfect hostess
Watchful and perceptive
We want to see a composed woman breaking down - her reality is being shattered
Designer lifestyle, appropriate for a president's wife
Her breakdown, "low, wailing, engulfing outpouring"
Her realisation that she is a betrayed woman
Her cruelty towards Genevieve
The lies she tells herself to protect herself from the truth
She believes people admire her
She values objects / things / good taste
She is proud
She's a smoker
Self-composure / she has, until now, had an understanding of her role, her place and has fulfilled those expectations

GILMA

The interpreter (mid-20s to early 30s)

She's direct
She's acting a part
Untrustworthy
Not who she says she is
She's 'on the make'
She appears to be clever and shrewd
Observant
She understands more than she lets on
Sly
She's lying
She's a thief
She's a survivor
Willing to smoke on stage
She's young - trying to build her life

KATHRYN

The photographer (older than Gilma, younger than Micheleine and Genevieve, c30s-40s)

She seems bitter, trapped in her work
Competitive and feeling hard done by
Younger photographers snapping at her heels
She has a successful profile in her world, but may not feel successful
She's jaded by what she's seen; numbed to atrocity
(see poem, War Photographer by Carol Ann Duffy)
She's irritated, impatient, hiding anxiety
She's almost a stereotype of a hard-nosed journalist

She 'looks down' on these 3 women
She displays 'masculine' qualities - is this a veneer she's adopted as part of a survival strategy?

She's a 'professional'

What is going on with her 'fetish' for buying white linen?

Look at what she sees in her job on a daily/regular basis - how does she protect herself from the external madness and her own inner turmoil?

GENEVIEVE

The informer (mid-50s)

She's 'lost' her family; husband dead, sons estranged

Not assertive

In Micheleine's 'wake' / power

Is M's oldest friend, but doesn't like her
Willing to sacrifice her family relationships to maintain the relationship with Micheleine and Oolio

What exactly has she sacrificed and why?
Has she sacrificed her own happiness and inner peace because she can't say 'no'; is she in a coercive controlling relationship with Micheleine?

She believes they (Micheleine & Oolio) arranged her husband's murder

What does she gain out of the relationship?

She's not living a life of luxury

The playwright labels her 'the informer' - what has she done?

She doesn't appear to like herself, "fawning over" M and O

She's another fake character, what she says and how she behaves are contrary

She's also maintaining a veneer - of loyalty and ignorance and care