

Welcome to *The 39 Steps*
Audition Requirements

The following pages list all the information you will need to prepare and audition for *The 39 Steps* including:

- Details of the audition – what, when, where; Director contact information; overview of what you need to prepare for the audition.
- Description of the roles and their requirements
- Includes a summary of our story and an overview of rehearsal and performance dates. **Be sure to let us know of your conflicts and inform the panel by marking this on your audition form.**
- Background information from the script.
- Audition monologues for HANNAY, ANNABELLE, and PROFESSOR. Prepare the “PROFESSOR Monologue” if auditioning for either CLOWN 1 or CLOWN 2.

WHAT: Auditions

WHEN: Sunday 19 March 2017

Slot 1 – 9am

Slot 2 – 11am

Slot 3 – 1pm

Slot 4 – 3pm

WHERE: The Guide Hall, Clianthus St, O’Connor, ACT

DIRECTOR: Jarrad West – 0402 379 943

PRODUCTION MANAGER: Marya Glyn-Daniel – 0447 265 329

PREPARE: Depending on your character of interest, please prepare one of the accompanying character monologues.

JUST A FEW THINGS TO CONSIDER:

- Auditions will consist of character monologues, cold readings and improvisations from the script. Dress comfortably for movement.
- Please allow at least an hour for your audition – people booked into the slot will be seen one at a time on a first in basis.
- After your monologue you may be asked to cold read with others or stay back for some improvisation – so make an impression with the monologue – work on it; get people to give you feedback beforehand, put your best foot forward.
- If you have booked an audition and you are unable to attend – call. *Seriously*. Call either the director or production manager to let them know you can’t attend. Not showing up after booking an audition is the height of unprofessionalism – and directors remember things.

- NOTE: All actors must be versatile with abilities in physical comedy, farce and an aptitude for dialects (working-class English, Scottish, cultured British and German). This is a fast paced, high-energy production, but a lot of fun to perform.

The Roles:

RICHARD HANNAY: (Age range early 30's to late 40's)

"About 40. Pencil moustache." "An attractive man, not too young and not too old...relatively ordinary... thinks of himself as commonplace...is drawn in against his best judgment into a mystery he vaguely understands..."

Dialects: A Canadian with precise diction, not necessarily an English accent. The role requires stamina, physical comedy skills and excellent comic timing.

ANNABELLA, MARGARET, PAMELA: (Age Range 25 to 40's)

All roles played by one woman: a *"beautiful...nervous...seductive"* German spy; a Scottish farmer's wife; and a *"beautiful"* British woman. The role requires versatility, stamina, excellent comic timing, and the romantic style of a Hitchcock leading lady.

Dialects: German, Scottish, cultured British

CLOWN 1 & CLOWN 2: (Age Range: 20 and up)

The 2 CLOWNS, in the English Music Hall tradition, play over 30 characters between them; changing characters frequently, sometimes within seconds, using costumes and props from the simple to more detailed.

The roles require versatility, stamina to perform fast paced verbal and physical comedy; excellent comic timing and extreme focus.

Dialects: A wide variety of English, German, Scottish, any accents that you want really.

BE ADVENTUROUS, FLEXIBLE, AND INVENTIVE!!

OUR STORY: *Bored Canadian Richard Hannay, on holiday in London, meets a mysterious woman who says she's a spy. When she is murdered in his flat and he is accused, Hannay sets out to uncover the meaning of the "39 Steps," a secret she spoke of with her dying breath. Hannay, unsure of whom he can trust, criss-crosses England and Scotland on a thrilling adventure involving "train chases, plane crashes, shadowy murders, beautiful spies, trilby wearing heavies, dastardly villains" and of course love, as he races against time to save England and the world.*

REHEARSALS:

- We will have a read through of the play on Wednesday 5th April.
- Rehearsals will begin the following week - Tuesday 11th and Wednesday 12th.
- Then there will be a break of 2 weeks.
- Rehearsals will then recommence on Tuesday 2nd May and Wednesday 3rd May then run Monday Tuesday nights (7pm – 10pm) and Saturday afternoons (12pm – 3pm) until the 9th June. There may be an additional Wednesday or Thursday night added towards the end of May beginning of June depending on our progress.
- ALL CAST WILL BE CALLED FOR ALL REHEARSALS AS THERE ARE ONLY 4 PEOPLE IN THE SHOW.

PRODUCTION WEEK:

–Sunday 11th June will be technical rehearsal day – please be prepared to commence rehearsal or at least be required from 9am.

–Dress rehearsals from 6:30-10:30pm on Monday through Friday; with audiences attending on the Wednesday (Charity night) and Thursday (Preview)

PERFORMANCES:

Thursday 15th June – Preview - 8pm
Friday 16th June – Opening – 8pm
Saturday 17th June – Performance – 8pm
Wednesday 21st June – Performance – 8pm
Thursday 22nd June – Performance – 8pm
Friday 23rd June – Performance – 8pm
Saturday 24th June – 2 Performances – 2pm + 8pm
Sunday 25th June – Performance – 2pm
Wednesday 28th June – Performance – 8pm
Thursday 29th June – Performance – 8pm
Friday 30th June – Performance – 8pm
Saturday 1st July – 2 Performance– 2pm + 8pm

BACKGROUND:

Excerpts from the author, Patrick Barlow...

This version of The 39 Steps is based on John Buchan's ground-breaking novel, Alfred Hitchcock's iconic movie and the exquisite idea... of doing the whole thing with just 4 actors. Our hero RICHARD HANNAY, played by one man throughout. PAMELA, ANNABELLA, and MARGARET played by one woman. AND all other parts ... played by two men called CLOWN 1 and CLOWN 2..."

"...One of the thrilling things about writing this was the challenge of putting an entire movie on stage – complete with train chases, plane crashes, shadowy murders, beautiful spies, trilbied heavies, dastardly villains...not to mention some of the most iconic moments in the history of cinema. While it would be good to keep to the text on the page, I would certainly encourage adventurousness and flexibility in staging. Don't be bound by the instructions on the page. Just take what looks helpful or fun then invent the rest."

"There is much opportunity for comedy and farce here. But it's also a love story. A man and a woman who have never loved anyone, yet miraculously – through all the daredevil feats and daring-do – discover the beating of their own true hearts. That there is a reason to live and a reason to love. And above all a reason...to look after each other and look after the world."

Excerpts from John Buchan's granddaughter, Deborah Buchan, Lady Stewartby:

"...two themes (John Buchan) was anxious to convey in his novels were, firstly, that the veneer of civilization is very thin, easily exposing the horrors beneath, and, secondly, that evil comes in very attractive forms, making it all the harder to resist.

"...Despite the deft and funny way the action in this marvellous script by Patrick is portrayed on stage, those two themes are not lost. I think my grandfather would have been very proud."

HANNAY'S MONOLOGUE

*(Seated in an armchair is **RICHARD HANNAY**. About forty. Attractive. Pencil thin mustache. He addresses the audience)*

HANNAY: London, 1935. August. I'd been back three months in the old country and frankly wondering why. The weather made me liverish, no exercise to speak of and the talk of the ordinary Englishman made me sick. I'd had enough of restaurants and parties and race meetings. No pal to go about with – which probably explains things. Hoppy Binge lost in the Canadian Treasury, Tommy Deloraine married off to a blond heiress in Chicago, Chips Carruthers eaten by crocodiles in the Limpopo. Leaving me, Richard Hannay. Thirtyseven years old, sound in wind and limb. Back home. Which was no home at all if you want to know. Just a dull little rented flat in West One. Portland Place actually. And I was bored. No more than bored. Tired. Tired of the world and tired of – life, to be honest. So I called my broker. He wasn't in. Dropped into my club. Full of old colonial buffers. Had a scotch and soda, picked up the evening paper, put it back. Full of elections and wars and rumours of wars. And I thought – who the bloody hell cares frankly? What does it all matter? What happens to anyone? What happens to me? No-one would miss me. I wouldn't miss me. And then I thought wait a minute! Come on Hannay! Pull yourself together man! Find something to do, you bloody fool! Something mindless and trivial. Something utterly pointless. Something – I know! A West End show! That should do the trick!

ANNABELLA'S MONOLOGUE

(ANNABELLA SCHMIDT, "a beautiful mysterious woman" whom our hero RICHARD HANNAY takes home from the theater, tries to convince him of England's imminent danger)

ANNABELLA: Mr. Hannay...I am being pursued by a very brilliant secret agent of a certain foreign power who is on the point of obtaining highly confidential information VITAL to your air defence. I tracked two of his men to that Music Hall. Unfortunately, they recognized me – they are on the street this moment. Beneath your English lamp-post. Take a look why don't you? *But be careful!*

(HANNAY peers through the blinds, sees two men)

Now do you believe me?

(She takes him into her confidence)

Mr Hannay; I'm going to tell you something which is not very healthy. It will mean either life. Or death. But if I tell you, then you are – involved...You wish to be – involved? These men will stick at nothing. And I am the only person who can stop them. If they are not stopped, it is only a matter of days, perhaps hours before the top secret and highly confidential information is out of the country. And when they've got it out of the country God help us all! It is up to us, Mr. Hannay! I tell you these men act quickly! You don't know how clever their chief is. I know him very well. He has a dozen names! He can look like a hundred people! But one thing he cannot disguise. This part – *(lifts her little finger)*– of his little finger is missing. So if ever you should meet a man with no top joint there – be very careful my friend.

THE CLOWNS' MONOLOGUE

(The PROFESSOR, our villain, has just discovered that RICHARD HANNAY, our hero, knows the professor's true, diabolical identity; and now must protect his secret organization)

PROFESSOR: Mr. Hannay, you've forced me into a very difficult position. You see I live here as a respectable citizen. My very best friend is the Sheriff of the County. You must realize my whole existence could be jeopardized if it became known that I was not – how shall I say – not what I seem. You see there's my wife and daughter to think of. But what makes it doubly important that I simply can't let you go on is that I'm just about to convey some very vital information out of the country. So it seems there is only one option, Mr. Hannay.

(Removes a gun from his jacket pocket and points it at HANNAY)

Unless of course you decide to join us. You're just the kind of man we need. Sharp. Intelligent. Cold-blooded. Ruthless. When the war comes, these will be the exact qualities we need.

(We notice a German accent subtly emerging from the professor's cultured British tones)

We will give you love, Hannay. And in return? You will love us!! The master race. On our great unstoppable march. Commanded eternally by destiny itself!! Well old sport? What do you say?? Will you join us? Hannay??