

**Auditions Announcement for Rockville Little Theatre's
"VERONICA'S ROOM" by Ira Levin**

Audition Dates

Monday, July 15 from 7-10 p.m.

Wednesday, July 17 from 7-10 p.m.

There are potential callbacks on Thursday, July 18 from 7-10 p.m.

All our shows use Open Casting, with no roles pre-selected. RLT is committed to diversity, open to non-traditional casting, and actors of all ethnicities are encouraged to audition. All roles are unpaid. Sign up for an audition slot at <https://www.signupgenius.com/go/70A0C49A8A92BA2F49-50038844-auditions#/>. Walk-in appointments may be accommodated as time allows.

Audition Location

The Glenview Cottage is located on the Rockville Civic Center Campus, 603 Edmonston Drive, Rockville, MD 20851. Park in the large lot next to the Glenview Mansion. Follow the path past the mansion as it curves to the right to locate the Glenview Cottage.

Rehearsal Dates

July 22-September 19, 2024

Rehearsals are generally held Monday through Thursday evenings, with additional Saturday or Sunday afternoon rehearsals as needed.

Performance Dates

September 20 – 29, 2024 at the F. Scott Fitzgerald Theatre

Fridays & Saturdays at 8:00 pm and Sundays at 2:00 pm.

Six (6) shows total during a two-week run.

What to Prepare

This audition packet includes everything you need to prepare for your audition. Please **prepare both monologues** for the role for which you are auditioning. You must be at least 18 years old to audition. Auditions will also consist of cold readings from the script.

What to Bring

Those who audition must submit a "Veronica's Room" Audition Form and Conflict Calendar on the night of your audition. Forms can be downloaded from the RLT website: www.rltonline.org.

Please come with your Audition Form and Conflict Calendar already filled out.

Seeking the Following Roles

Female Identifying* -

Male Identifying** -

"The Woman"* - This character needs to have both charming host qualities, and also a strong, dangerous, darker, evil side. Irish and Boston dialects required. Stage age 50+

"The Man"** - This character is the loyal relative, willing to do whatever it takes to make peace in the family. Has a dark side. Irish and Boston dialects required. Stage Age 50+

"The Girl"* - The girl is free-wheeling, liberated and upbeat. She takes on the role of Veronica which spirals her into a world of terror. Stage Age mid to late 20s

"The Young Man"** - The Young Man is initially guarded and conflicted. Boyfriend to, The Girl. Stage Age 20's to early 30's

About the Play

It's 1973. Students Susan and Larry find themselves as guests enticed to the Brabissant mansion by its dissolute caretakers the lonely Mackeys. Struck by Susan's strong resemblance to Veronica Brabissant, long-dead daughter of the family for whom they work, the older couple gradually induce her to impersonate Veronica briefly to solace the only living Brabissant, her addled sister who believes Veronica alive. Once dressed in Veronica's clothes, Susan finds herself locked in the role and locked in Veronica's room. Or is she Veronica, in 1935, pretending to be an imaginary Susan?"

This production will be directed by David Dieudonne. For questions or more information, please contact co-producer Laura Andruski at 240-242-9735 or email vroom@rlt-online.org.

Rehearsal Information

Rehearsals are generally held Monday through Thursday evenings. Additional Sunday afternoon rehearsals are sometimes added as needed. Participating in an RLT show is a serious commitment and rehearsal attendance is very important. However, we understand that you are volunteering your time and we will do our best to accommodate your schedule. Please make sure to list all known conflicts on your audition form. You will only be called to rehearsal when you are needed.

Tech Week

September 15-19, 2024.

Tech week is the final week of the rehearsal process where all of the technical elements of the show are put in place. No actor may miss a rehearsal during tech week.

Remember!

Casting is subjective and completely based on someone else's opinion. Sometimes casting decisions are based on age, looks, height, or how you look next to other cast members. You will not get cast in every role you want and sometimes you won't get cast at all. If you are not cast in this show, you should still celebrate the fact that you gave it your best shot.

For questions or more information, please contact Laura W. Andruski at 240-242-9735 or email vroom@rlt-online.org.

Please prepare both monologues for the role for which you are auditioning. Memorizing your monologues is not required, but certainly recommended. The Woman and the Man initially appear as kind, elderly caretakers in their 60-70s, and speak with an Irish lilt. Later they present as much younger, in their 40-50s, and have Boston accents. The Girl and the Young Man do not speak with accents. Accents are challenging, and no one is expecting you to have a perfect accent at your first audition. However, you are strongly encouraged to give it your best shot!

Man (Irish accent, age 60-70s): Susan, dear, if you'd look over here.....this is where she made the pins and bracelets we told y' about. All her tools, her silver wire, bits of colored glass.....here's a pin she made just a day or two before. Just look at that work, will y'? She made bracelets, earrin's, all kinds of things. Ah well, she had a lot of time to fill, y' know, stuck in the room here seven whole years. I had to keep the trees by the window cut back, like as if she still needed the light to paint by! She used to wave to me when I was workin' this side of the house, as cheerful as if- as if she'd never even *heard* of TB, as if it was someone's *initials* or somethin'! Cissie was *always* the - peculiar one of the three.

Man (Boston accent, age 40-50s): You stay there. You don't move from that bed till I say so. Or else I get the belt. Is that what you want? The belt? Oh, you really take the cake! And it had to be tonight, didn't it! Do you *know* what kind of trouble I've had all day? Do you *care*? No, *that* wouldn't interest you; *yourself* is all *you* care about. God knows you've proved *that* conclusively. Now cut it out. You quiet down and get to bed. And in the morning you better be talking like yourself.

Girl: I guess I have a common face. There was a girl back home who looked like me. She was a year ahead of me, in school, I mean, and kids were always stopping me and asking me about assignments I never heard of! And the same thing used to happen to her. We weren't friends, though. She was kind of a creep. *Gorgeous*, but kind of a creep. Look, I- I know you *mean* well, and you think we'd be doing her a favor.....but- I've studied some psychology. I'm a *sociology major*. It's not good to- play along with somebody's delusions. Could Larry and I talk together please? Just for a minute or two?

Girl: I'm not Veronica. I'm Susan Kerner. I'm a junior at B.U. And *you're not* Veronica's father either. If she was twenty in 1935, he must have been- forty, at least. So now he'd be- Oh God, thirty-five from seventy-three.....he'd be almost eighty now. Maybe more. You weren't even that old *before*! What do you want from me? Do you want me to- pretend I'm Veronica and stay here? Did you- *kill Larry*?! Did you? Oh, *God*, he'd be *up*, knocking at the door! I am not Veronica...this is not my *dress*....that is not my *puzzle*! *This is- not- my -ROOM!*

Young Man: All right, the parents are dead, right? Mr and Mrs Brabissant? And Veronica's dead, and Conrad is dead...Only Cissie is alive, and she's dying. Maybe she knows something, where some money is hidden or some papers, or something, and she'll *tell Veronica*, but she won't tell the kindly old family servants, bless their darlin' shamrock hearts! It's possible, isn't it? Or maybe they want her to sign something. We were just going to look at a picture; they weren't saying anything then about you putting on an act. I.....*guess* they're on the level. They could twist her arm and *make* her tell, if there was something she was keeping from them.

Young Man: I am too *TIRED* to get her out! That whole first part has gotten too goddamned elaborate! "Here's where she made her pins an' bracelets. Here's her wire, here's her colored glass." How come you don't give a goddamn *PIN making demonstration* while you're at it! What do you want me to do? Come in and say, "Hello, Veronica, I'm Dr. Simpson, look at this needle I'm going to stick in your arm"? Is *that* what you want? Just say the word; it's fine with *me!* I don't need all this- this *Walpole Drama Society!* All I need- *darlin'*- is what's there on the bed, and I'd like to get to it *early* enough so that I can *stay awake* when I've *got* it!

Woman (Irish accent, age 60-70s): Here's the puzzle she was workin' on, *exactly as she left it.* I "Hunters in the Black Forest" is the name of it. Eight hundred pieces. An' no picture on the box for assistance! She did two or three of these a month, and just before Christmas, Mr. Brabissant would take all the ones she'd done the year before- they were kept in that chest on the landin'; did y' notice the oak chest there? He would give them- give all of them puzzles costin' ten and twelve dollars each- to the Walpole firemen, to give to the children. She didn't like to do one she'd done before. A new one was like a new world to move into, she used to say.....they did indulge her in that. There was no hope at all in those days. Not for bad cases like hers. They knew it, and she knew it, too, from when she was fifteen years old.

Woman (Boston accent, age 40-50s): Oh don't you wish you were.....! Don't you wish you were someone, anyone, years from now, going to school, free as a bluebird! With a boyfriend Larry to take you to restaurants! And a family somewhere that loves you; instead of this one, your own, that wishes you were dead! You think that's reality? That restaurant story? You're really not doing this to torment us? I'm not going to let you escape that easily. I'm going to give you the real reality. You're never going to switch things around in your mind, not while I'm alive!