

**OPEN AUDITIONS: Mana Little Theatre: Sunday 15<sup>th</sup> June 2025 from 2pm to 5pm Call backs will be Monday 16<sup>th</sup> June at 7pm.**

**THE PLAY: EASY MONEY By Roger Hall**

Directed by Teresa Sullivan

A comedy plot driven farce loosely based on Ben Johnson's Jacobean Tale The Alchemist, set in the current day. A laugh a minute tale of greed, described by Hall as having "no moral, no message – just entertainment"

**SYNOPSIS :**

An Australian couple is based in a swanky Auckland harbourside Airbnb, armed with a loose plan to shake down as many self-satisfied cashed-up w\*\*\*\*\*'s as possible in the hope of a quick payday and an early retirement.

After some low-level scams, and in the face of looming debts, Stephen has a bright idea: to sell shares in a new (and utterly fictitious) company that will rake it in over incoming toll charges on the Auckland Harbour Bridge. It's so audacious that you can see the dollar signs flickering in the eyes of his marks.

(Revised in 2022 to update and change ethnicity)

**ROLES : All are stage ages ONLY, all are positively encouraged to audition:**

**Stephen Sharp:** (Main role late 30's to mid 40's gender male identifying) Must show charm and charisma in their acting and ability to turn it on and off at a moment's notice! Must be likeable and convincing as a con artist. Comfortable with props and movement on stage. Please be prepared to show us your best Australian accent...

**Trudi Sharp:** (Main role early/mid 30's gender female identifying) Must show all of the above (see Stephen) and have the acting scope to show a more vulnerable side to the character as well as the con artist. Must be comfortable in portraying "confident sexy" on stage (although this will be guided by how comfortable the actor is with their seduction scenes. It is NOT a requirement to undress for this role) You must be able to move well on stage! Again, the ability to do an Australian accent would be an advantage.

**Sir Robert Kingswood:**(Key role age 60+ male identifying) Former Company Director. Mayoral Candidate. Resident of the Cutlass Apartments. Very Rich. A character that has a big stage presence and does what he likes. Arrogant and entitled. Bit creepy, flirty and slimy around Trudi. Should be comfortable in undressing on stage to boxer shorts (again if not comfortable we can discuss a work around)

**Trevor:**(Key role age 30+ gender male identifying) Building Manager of the Cutlass Apartments. Must show confidence. Really wants to be rich but has a long way to go! Likes to think that he knows and understands his rich owners needs. A bit of a “Know it all”, Nosey and interfering and constantly looking out for opportunities that could be to his advantage.

**Nigel De Lacey:**(Supporting role age 30+ male identifying) Real Estate Agent. A real wannabee and a bit lazy. Not exactly honest and is keen to be in on any deal that’s going! Bit of a mother complex. Good mates with Trevor and gets a lot of his property deals through him.

**Catherine :**(Supporting Role age 50+ female identifying) Recently widowed resident of the Cutlass apartments. Very Rich. Was used to her husband taking the lead but since his passing she is starting to find her feet and power. She is a bit naïve, gullible and easily led. In a loose relationship with Sir Robert.

**Bishop:** (Supporting role age 35+ I am open to any gender identification although it is normally played as male identifying) Corrupt but doesn’t see it that way and conveniently likes to think that God is showing him the way to increased wealth. Charismatic and shameless.

**Sylvia:** (Supporting role 55+ female identifying) Ageing widow. A Wiley character she has been around a bit and knows what she wants. She says it as it is but has a posh edge to her! She has to be very convincing as she is not all she seems to be and is playing a woman who is pretending to be naïve. (Roger Hall’s favourite character apparently in the play!)

**Peter:** (Supporting role age 65+ male identifying) Another new arrival at the Cutlass Apartments along with his young wife. Very Rich. Must be convincing as a character so as not to give the game away.

**Ivana:** (Supporting role late 20’s + female identifying) New to New Zealand. Russian/Eastern European and must look at least 20 years+ younger than Peter. It is assumed that she has married Peter for his money and security but she is fond of him and likes to flirt/tease him. Must know how to do a good Eastern European accent. Again must be played as a convincing character.

## **REHEARSALS AND PERFORMANCES:**

Held at Mana Little Theatre, I would prefer them to be on traditional theatre evenings Tuesday/Thursday/Sunday 7.00pm to 9.30pm. This will be a Nine Week rehearsal schedule starting week beginning 23<sup>rd</sup> June 2025. The Play will open on Wednesday 27<sup>th</sup> August 2025 and run until Saturday 6<sup>th</sup> September 2025. There is the potential to have

11 performances running Wed to Sunday (with a potential two on a Saturday) but this will be discussed with the cast. There will be a minimum of 9 performances. Please ensure that you only audition if you are available for all performance dates. Please also ensure that at the time of audition you make us aware of any dates you would be unable to attend rehearsals. Please be aware that all actors/crew must be available in the week beginning 18<sup>th</sup> August with the run up to the show for technical and dress. You may be required to attend additional rehearsals during that week so please be aware of this.

## **EXPECTATIONS:**

**A NOTE FROM THE DIRECTOR:** This is a big commitment and everyone will be expected to attend all rehearsals unless specified. For the main characters in particular you will need to ensure you have the time in your schedule to commit. Key/Supporting roles will not be required at every rehearsal and a clear schedule of when you will be required will be issued to ensure that no one's time is wasted during the rehearsal period. Please ensure that you arrive on time for rehearsals and are ready to run the pre-determined scenes. You need to ensure that you learn your lines in your own time. I am happy however for some rehearsals to become line runs if we have time. I would like books down as soon as possible (latest date books down 22<sup>nd</sup> July) due to the nature and required movement of the play.

I always encourage a healthy fun environment that allows us to work well as a team to produce exceptional theatre! If you are unhappy/uncomfortable/concerned with anything during our process then please approach me directly so I can tackle any issues as they occur. If you notice anyone struggling please support them and also let me know confidentially so I can assist. The most important thing for me is that we work well together as a team with respect for each other and kindness.

The best theatre experiences are where the team is working well and everyone has a chance to shine in their role! Each one of us has a duty to help make that happen. The most successful show is where everyone is achieving in their role.

In return you can expect a Director who is highly passionate about theatre and performance and will do everything in their power to encourage you in the development of your role and in providing support through your process. I am open to trying new things in order to achieve the desired result we are both looking for. As a director I am most proud of directing "Phantom of the Opera" for Otaki Players and "Blind Eye" for Kapiti Playhouse.

## **What we expect of cast**

You will need to:

- ● become a member of Mana Little Theatre;
- ● help with crewing
- ● attend all rehearsals;
- ● help promote the Play; and
- ● keep yourself and others safe through your behavior and attitude.

### **What you can expect from Mana Little Theatre:**

We endeavor to:

- ● Keep you mentally and physically safe throughout rehearsals and the show run;
- ● Ensure you have the contact details of the production manager in case you have any concerns or queries your director can't answer;
- ● Keep you up to date with what's happening with the elements of your play,
- ● Give you a really fun and rewarding experience!

**PLEASE COMPLETE THE ATTACHED MLT AUDITION FORM AND RETURN IT VIA EMAIL TO :mltcommittee@gmail.com BY SATURDAY 14<sup>TH</sup> JUNE AT THE LATEST PLEASE. On that form please ensure that we have your full details and you have stated the roles that you wish to audition for. If you are unable to attend auditions on Sunday 15<sup>th</sup> June then we still want to hear from you so please complete the audition form as soon as possible so we can arrange an alternative time with you.**

### **AUDITION SIDES:**

Once you have selected the role(s) that you wish to audition for please ensure that you are familiar with the following. You are not expected to memorise these lines but please ensure you are familiar with them prior to your audition.

**THE FULL SCRIPT IS ATTACHED BELOW FOR AUDITION PURPOSES ONLY. PLEASE ENSURE THAT YOU DO NOT COPY OR SHARE THIS SCRIPT DUE TO COPYRIGHT ISSUES (You will be in breach of them if you do):**

**1. FOR STEPHEN SHARP:**

- Act ONE sc1 Page 6 from PAUSE TRUDI SUDDENLY LOOKS VERY TIRED to MID page 10 LANDLINE PHONE GOES.
- Act ONE sc5 Page 37 from NIGEL and TREVOR ENTER to Page 39 HE TURNS UP THE SOUND
- Act ONE sc2 Page 11 to Page 15 If I can help..... PAUSE
- Act ONE sc3 Page 19 to Page 23 HE PUTS HIS ARM ROUND HER TO COMFORT HER PAUSE

**2. FOR TRUDI:**

- Act ONE sc1 Page 6 from (PAUSE TRUDI SUDDENLY LOOKS VERY TIRED)..... to MID page 10 LANDLINE PHONE GOES.
- Act TWO sc6 Page 67 to Page 69 “Oh...if I truly must”(TRUDI)
- Act ONE sc4 Page 31 From IVANA we’d love a reading. Now. to Page 32 IVANA IS TOUCHED
- Act ONE sc6 Page 45 TRUDI OPENS THE DOOR to Page 48 TRUDI RELUCTANTLY KNEELS BESIDE HIM

**3. FOR SIR ROBERT:**

- Act ONE sc2 Page 11 to Page 15 If I can help..... PAUSE
- Act TWO sc6 Page 67 to Page 69 “Oh...if I truly must”(TRUDI)

**4. FOR TREVOR:**

- Act ONE sc1 Page 3 to Page 4 HE OPENS A CUPBOARD AND GETS OUT A BOTTLE OF GIN
- Act ONE sc5 Page 37 from NIGEL and TREVOR ENTER to Page 39 HE TURNS UP THE SOUND
- Act TWO sc5 Page 63 to Page 64 TREVOR AND NIGEL LEAP UP WITH JOY

**5. FOR NIGEL:**

- Act ONE sc5 Page 37 from NIGEL and TREVOR ENTER to Page 39 HE TURNS UP THE SOUND
- Act TWO sc5 Page 63 to Page 64 TREVOR AND NIGEL LEAP UP WITH JOY

**6. FOR CATHERINE:**

- Act ONE sc4 Page 26 CATHERINE ENTERS to Page 27 ...Now you can rarely get one for under a Million!

- Act ONE sc4 Page 27 CATHERINE ANSWERS THE DOOR to Page 29 ...It'll now be a green space (Catherine)

**7. FOR SYLVIA:**

- Act ONE sc3 Page 19 to Page 23 HE PUTS HIS ARM ROUND HER TO COMFORT HER PAUSE

**8. FOR BISHOP:**

- Act ONE sc6 Page 45 TRUDI OPENS THE DOOR to Page 48 TRUDI RELUCTANTLY KNEELS BESIDE HIM

**9. FOR PETER:**

- Act ONE sc4 Page 27 CATHERINE ANSWERS THE DOOR to Page 29 ...It'll now be a green space (Catherine)
- Act ONE sc4 Page 31 From IVANA we'd love a reading. Now. to Page 32 IVANA IS TOUCHED

**10. FOR IVANA:**

- Act ONE sc4 Page 27 CATHERINE ANSWERS THE DOOR to Page 29 ...It'll now be a green space (Catherine)
- Act ONE sc4 Page 31 From IVANA we'd love a reading. Now. to Page 32 IVANA IS TOUCHED