Maurer Productions OnStage, Inc.

Presents Auditions for

A Little Murder Never Hurt Anybody

Auditions:  
Saturday, August 18th from 10:00 AM to 5:00 PM  
Sunday, August 19th from 12:00 PM to 5:00 PM

Show dates:  
November 2, 3, 4, 9, 10 & 11

Audition Appointment Options:
- Sign up online for an audition slot at www.mponstage.com/registration
- E-mail us at Audition@mponstage.com
- Call (609) 882-2292

NOTE: Walk-ins are welcome but will be seen on a time-available basis.

Audition Packet Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plot Synopsis</td>
<td>2</td>
</tr>
<tr>
<td>Basic Audition Info</td>
<td>3</td>
</tr>
<tr>
<td>Character Descriptions</td>
<td>3</td>
</tr>
<tr>
<td>Audition Guidelines and Tips</td>
<td>4</td>
</tr>
<tr>
<td>Audition Form</td>
<td>5</td>
</tr>
<tr>
<td>Calendar</td>
<td>6, 7</td>
</tr>
<tr>
<td>Audition Monologues</td>
<td>8-10</td>
</tr>
</tbody>
</table>
It’s New Year’s Eve at the Perry mansion, and Julia and Matthew Perry seem to have it all. But Matthew wants something more -- to be rid of his wife Julia so he can have some real fun! He resolves to murder Julia by the new year’s end, and tells her so. She vows to stay alive, and tells him so. And so the game begins -- a hilarious year-long match of wits and the witless. While Julia cleverly dodges Matthew’s devious murder attempts, the Perry friends and staff are dying off mysteriously. It seems Matthew is successful in murdering everyone but Julia.

As the bodies are falling, dim-witted daughter Bunny contemplates calling off her wedding to unwitting Donald since all the intended gift-bearing guests are dying. Enter Detective Plotnik -- a Sam Spade reincarnation who suspects everyone, but hasn’t a clue. That is, not until Donald stumbles upon Julia and gentlemanly butler Buttram in what Donald mistakenly perceives as a compromising situation. Donald jumps to the conclusion that Julia is the murderer -- trying to murder Matthew!

*A Little Murder Never Hurt Anybody* is an homage to the screwball comedies of the 1930’s and 40’s.
AUDITIONS: *A Little Murder Never Hurt Anybody.* By Ron Bernas

**Audition Dates:** Saturday, August 18th from 10:00 AM to 5:00 PM  
Sunday, August 19th from 12:00 PM to 5:00 PM

**Location:** Mercer County Community College West Windsor Campus

**Performance Dates:**  
Friday, November 2, 2012 - 8pm  
Saturday, November 3, 2012 - 8pm  
Sunday, November 4, 2012 - 2pm  
Friday, November 9, 2012 - 8pm  
Saturday, November 10, 2012 - 8pm  
Sunday, November 11, 2012 - 2pm

**Company:** Maurer Productions OnStage Inc.  
**Director:** Diana Gilman Maurer  
**Stage Manager:** Vicki Kaiser  
**Producers:** John M. Maurer, Diana Gilman Maurer, & Dan Maurer

**CHARACTERS (ALL ROLES ARE OPEN)**

MATTHEW PERRY – 40’s to 50’s, a man who from birth has had more dollars than sense. He is facing a minor mid-life crisis.

BUTTRAM - 40’s-50’s, the family butler for many years, though convinced he is above being a butler -- at least for this family. He is given to crying jags, and harbors a terrible secret.

JULIA PERRY – 40’s -50’s, Matthew’s wife. A classy, intelligent woman who loves her husband despite his many faults -- and is always a step ahead of him.

BUNNY PERRY – Early to mid 20’s, Matthew and Julia’s sweet, but dim-witted and deeply shallow daughter.

DONALD - Mid-20’s, Bunny’s fiancé. He is very earnest, and very much in love with Bunny, despite her lack of savvy.

PLOTNIK - 30’s-50’s, a witless detective. He was born 20 years too late, and read too many Dashiell Hammett novels. (Yes, he can read, sort of.) He fancies himself a cynical gumshoe, but lacks the savvy to locate, let alone solve, a crime.
What You Need to Know for the Audition

1. You can now use our online audition sign-up site to schedule your audition. Go to www.mponstage.com/registration; choose A Little Murder Never Hurt Anybody and sign up for an available slot. If you can’t access the website or if you have any problems signing up, you can still call (609) 882-2292 or email at audition@mponstage.com to schedule an audition time. If all audition slots are full and you wish to audition for the show, please call and we will try to set up another time for you to audition.

2. All actors are required to audition with a monologue. It is recommended that you use one of the monologues provided in this packet (You may prepare more than one if you like). In addition, you may be asked to read additional monologues or to read scenes with other actors.

3. Sign up for a slot on the audition schedule and arrive at least 10 minutes before the start of your audition slot. The audition process may last 15-30 minutes or more if you are asked to read scenes with other actors. Appointments are requested and HIGHLY recommended; walk-ins will be seen on a time-available basis. Without an appointment, there may be a long wait to audition.

4. In order to sign up for an audition slot you must register on the Cast Me 1-2-3 system. You can now upload your resume and headshot, as well as any additional information you feel would be appropriate and helpful, into the MPOnStage Cast Me 1-2-3 system. This can save you the time and expense of downloading and filling out lengthy forms, having headshots printed, and copying resumes. The MP OnStage Cast-Me 1-2-3 site is located at www.mponstage.com/registration.

5. Bring to the Audition:
   a. Your conflicts, using the calendar pages that follow
   b. A completed Audition Form (next page of this packet)
   c. Your resume & headshot IF THEY ARE NOT ALREADY ON THE CAST ME 1-2-3 SYSTEM

6. While they are not required for auditions, appropriate 1940’s hair styles (men’s “short back and sides”) will be required of all male actors for all performances and publicity photos. (Publicity photos will be fairly early in the rehearsal process)

7. You should expect two to three rehearsals in the evenings during the week. Later in rehearsal process, weekends will be added. These rehearsals will be broken up by scenes. Call sheets will be made available to the cast to tell you which rehearsals you will need to attend. All cast members should plan to be available most evenings for the two weeks before the show opens.

8. The Read-through will be on Saturday, August 25, 2012 - 2pm to 5pm. The cast will get their scripts and rehearsal schedules, fill out some paperwork, and get measured for costumes.

9. All cast members are required to assist with load in and load out. Load-in occurs on the Sunday evening (October 28) before opening night, and load-out occurs after the Sunday afternoon performance on the second weekend of performances (November 11).
A Little Murder Never Hurt Anybody

By Ron Bernas

AUDITION FORM

NAME: ___________________________________________________________

Primary role(s) of interest: __________________________________________

- Are you willing to take another role if offered? Yes No

- Will you have any issues with getting a 1940’s hairstyle? Yes No

- If you have any other skills that would be useful in this production? Please describe them below:
  __________________________________________________________
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- Is there any other pertinent information you would like to share?
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**Include All Conflicts: Evenings, Weekends, and HOLIDAYS!**

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Include All Conflicts: Evenings, Weekends, and HOLIDAYS!
AUDITION MONOLOGUES:

These monologues are taken from or created from dialogue in the show. Please choose one based on the character you are trying out for.

JULIA: Oh, hello Buttram. The funeral? Oh, it was very nice, really very nice. It was in Bitsy’s will that she and the pool boy share their eternal rest together in the same casket; after all, they did die together. Being electrocuted is such a jolting way to go. Every Tuesday morning Bitsy and I would watch him scrub the pool in his little bathing suit – his tanned muscles glistening with sweat as he moved his hips to that soul music on his radio. Bitsy used to say, “He’s so hunky, I’d crawl through a mile of broken glass just to …” Oh, never mind. You get the idea. His long blond hair was what did it for her. It’s a good thing she couldn’t see him today, his hair was all kinked up in tiny curls. Oh I do need a rest. Funerals always leave me so lifeless. Matthew dear, please make me a drink. And please make sure it is not poisoned. I’m really not up to dodging murder attempts today.

BUNNY: Why Donald, we haven't even discussed a date yet. Oh silly, we can’t get married in June, that's only... (She counts on her fingers) six months away. There's too much to do to be ready in six months. There's a dress to be designed, and satin to be imported for it. Then it has to be hand beaded with freshwater pearls - I've always loved freshwater pearls, and they have to be fished for... (pause, scanning her brain, gives up) And there are gifts to register for, and showers to be thrown, and I'll need a new dress each time, and my nails to be done, and we can't set a date until we talk to the club. (pause) Oh, Daddy, thank you. We’ll get married in the entrance hall. I'll look so beautiful coming down the staircase in my gown. And we can put a tent up on the grounds for the orchestra and... Oh – I will be the most beautiful bride ever!
**MATTHEW:** I, Matthew Carter Perry the Fourth, do hereby swear that by next New Year's Day, I will have murdered my wife. Why not divorce you? Then you'd get half of everything, and I'd have to work, and I wouldn't have time to travel and play golf like I want to. Besides, have you thought of what a divorce would do to Bunny? She's a fragile child; a divorce could seriously harm her. It's much easier to say, "Mummy's with God in heaven," than it is to say~ "Mummy's with Paco in Tijuana." Don't be flip about this, Julia. I'm serious. We never spend any time together, what with you and your clubs and charities - and me and my club and my business. When we are together we just get on each other's nerves. It's time one of us did something about it. How will I kill you? Well, I haven't planned it out fully yet, but I will tell you that it is going to have to look like an accident. I thought I could hire someone to break in here on a night when I'm at the club and all the servants are off. He could break a few things, steal some jewels and strangle you in your sleep. However, I checked on that. Too many details, and you can't really trust them.

**DONALD:** You fool. Didn't you see she was trying to poison him? Didn't you? Huh? *(He prods PLOTNIK.)* You're not faking! You are drunk! Well isn't that just fine. I bring you here to protect Bunny's father, and you wind up drinking on the job. *(PLOTNIK falls over)* Now look at you. Up you go. *(He sits PLOTNIK up.)* Man, you're heavy, like dead weight. *(He sits next to PLOTNIK on the couch.)* You know, there aren't too many guests today. Bunny says her parents' friends don't come around here anymore. Can't say as I blame them. Anyone of them could be the next "accident." Gee, for all I know, I could be her next victim. Or you. But look at you! You already look dead. Come on, wake up, Plotnik. You've got work to do. Come on... *(PLOTNIK falls over:)* Plotnik? Plotnik? Oh my God. You *are* dead. She got you, too. What am I going to do? I've got to hide this from Bunny. She can't know her mother is Lucretia Borgia. What am I saying? Even Lucretia didn't have the body count Mrs. Perry has.
**BUTTRAM:** You see, once upon a time a young apprentice butler met a beautiful woman on the street. Attired as he was in tails, and because she saw him coming down the front walk of one of the city's grandest homes, she naturally thought he was somebody rich and important. Much to his shame he allowed her to believe that. Oh, those were golden days, giddy with the glow of young love. Before that young butler knew what had happened, they were married. But the day after the wedding the young lover came clean and told her that although he did live in that house, it was in the servants' quarters. Appalled at his lies, she left him. Mrs. Perry, that young man was me. Twenty-five years ago today I was wed. Twenty-five years ago tomorrow, my heart was forever broken. All because my Estelle loved money more than me!

**PLOTNICK:** Let me tell you a little story. Was this case once, see, back when I was a cub. A bird comes into my office. She says her old man's took a powder with some stripper taking all their dough with them. But this dame wants him back. I tells her I'll cast an eyeball over at the Bump and Grind where the stripper used to shake her willies. Well, before I can do that, the old goat floats up in the river with a frog-sticker in the old pumper. Well I haul in his old ball and chain - a right pretty blonde doe-eye. But she says she was playing sheet tag with her hubby's business partner - what's good for the goose, you know? So I follow up with the business partner who says they were, in fact, doing the horizontal bop at the time of the murder. He also says the hubby is doing to the books the same thing he's doing to the stripper. And when I find the stripper, she sings like a bird and says he left her the day before he was offed. But she was working when he was stuck. So I got three suspects and three alibis. But I cracked it wide open. The old guy was iced by some jazzed-up dopehead needing some gidas for a score.