

Clue

HIGH SCHOOL
EDITION



OPEN
CALL

GOT TALENT? AUDITION!

OPEN TO
TEENS
13-19

WHEN

WHERE

REGISTER ONLINE

[ARTSANDLEARNING.ORG](https://www.artsandlearning.org)

WORKSHOP:

JANUARY 11H, 6 PM

JANUARY 12TH, 6 PM

AUDITION:

JANUARY 14TH, 10 AM

151 KALMUS DR STE G3,
COSTA MESA, CA 92626

CLUE

HIGH SCHOOL

EDITION



AUDITION WORKSHOPS: JANUARY 11TH & 12TH, 6PM

AUDITIONS: JANUARY 14TH, 10 AM

REHEARSALS: JANUARY 16TH - MARCH 23RD

Mon/Thurs 6-8:30 pm

PERFORMANCES: MARCH 24TH 7PM, MARCH 25TH

2 & 7 PM,

MARCH 26TH 2 PM

ARTS & LEARNING
CONSERVATORY

SIGN UP ON OUR WEBSITE

WWW.ARTSANDLEARNING.ORG

(714) 728-7100

151 KALMUS DR STE G3, COSTA MESA, CA 92626

AUDITION DISCLAIMERS

Please read the entire packet thoroughly!

We're doing things differently, so we all must be on the same page.

- Exciting news! We are doing an OPEN CALL for our teen production of Clue.
- An open call means that anyone who wants to can have a chance to audition free of charge. After being auditioned you will be notified if you received a role in the play.
- Upon being cast, a participation fee of \$475 will be required on January 16th.
- There are no other fundraisers, ticket sales quotas, or costume fees.
- Additional expenses may include special character shoes (if required) and or other small items.
- Small cast (*doubled*).
- One family member for each actor cast is responsible for two volunteer shifts and all parent meetings. (see sign-up form and calendar later in the packet)
- Previous participation in a production does not guarantee a spot in the show however, this open audition is a clean slate for all.

Respect/Safety/Preparation Policy

- ALC is a respected organization, and your positive behavior reflects this in and outside of the theatre including interacting via social media, and online.
- We are respectful of each other during rehearsal as misconduct is not tolerated (no bullying, harassment, or rough play).
- We act in a manner that protects one another's safety, this includes care of props, personal items, and each other.
- We are a smoke, drug, alcohol-free zone
- Attendance at all rehearsals is expected and if you have commitments or conflicts alert us prior to the first rehearsal.
- Tech week and all performances are mandatory

Audition requirements:

- Come in comfortable clothing
- Be prepared with two contrasting monologues
- Students will read scenes on-site at the audition

**Parents and students
please sign here that you
agree to all policies and
rules listed above.**

Student Name

Parent Name

Clue Synopsis

Arts & Learning Conservatory presents a murder comedy and mystery play: Based on the iconic 1985 Paramount movie which was inspired by the classic Hasbro board game, Clue is a hilarious farce-meets-murder mystery. The tale begins at a remote mansion, where six mysterious guests assemble for an unusual dinner party where murder and blackmail are on the menu. When their host turns up dead, they all become suspects. Led by Wadsworth - the butler, Miss Scarlett, Professor Plum, Mrs. White, Mr. Green, Mrs. Peacock and Colonel Mustard race to find the killer as the body count stacks up. Clue is the comedy whodunit that will leave both cult-fans and newcomers in stitches as they try to figure out...WHO did it, WHERE, and with WHAT!



IMPORTANT CLUE PRODUCTION DATES:

Audition Workshops (\$25)

January 11th & 12th 6-8:00 PM

Auditions

January 14th 10 AM - 2 PM

Rehearsals (Calendar provided in packet)

January 16th - March 17th

Every Mon/Thurs 6-8:30 pm

Tech Week/Dress Rehearsals

March 20th- 23rd

Performances

Friday, March 24th 7pm

Saturday, March 25th 2 & 7pm

Sunday, March 26th 2pm

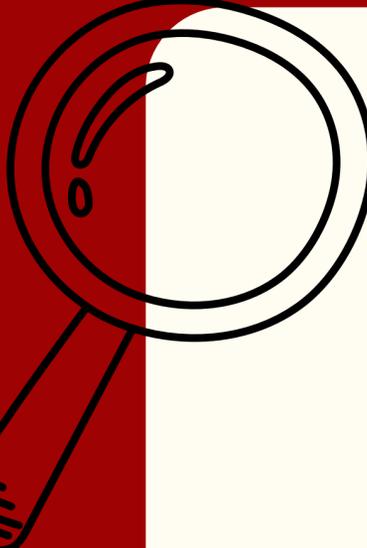
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**ARTS & LEARNING
CONSERVATORY**

Clue Cast List



WADSWORTH: a traditional British butler in every sense: uptight, formal and “by the book.” He is the driving force in the play.

YVETTE: a French maid.

MISS SCARLET: a dry, sardonic D.C. socialite, interested in secrets.

MRS. PEACOCK: the wealthy wife of a senator. A bit batty, neurotic, and quick to hysteria.

MRS. WHITE: a pale, morbid, and tragic woman. Mrs. White may or may not be the murderer of her five ex-husbands.

COLONEL MUSTARD: a puffy, pompous, dense, blowhard of a military man.

PROFESSOR PLUM: an arrogant academic, easily impressed by himself.

MR. GREEN: a timid yet officious rule follower. He’s awfully anxious.

ENSEMBLE WOMAN:

THE COOK: a gruff woman with a threatening presence. (Alive and Dead.)

SINGING TELEGRAM GIRL: a tap dancer with a heart of gold. (Alive and Dead.)

AUXILIARY SCARLET: the back of Miss Scarlet during a scene of theatrical trickery.

BACKUP COP: backup for the Chief in the very final Cop entrance.

ENSEMBLE MAN 1:

MR. BODDY: a slick, Frank Sinatra, film noir-esque type fella. (Alive and Dead.)

THE MOTORIST: a professional driver. (Alive and Dead.)

CHIEF OF POLICE: a cop who helps to save the day.

ENSEMBLE MAN 2:

THE UNEXPECTED COP: a regular Joe. (Alive and Dead.)

BACKUP COP: backup for the Chief.

AUXILIARY MUSTARD: the back of Colonel Mustard during a scene of theatrical trickery.

PLEASE NOTE: An additional body to play the DEAD MOTORIST in the Lounge during Scene 11 is required. Perhaps an understudy or ASM can fill in for this 60-second moment of comedic razzle-dazzle.



Monologues

WADSWORTH:

Ladies and gentlemen, my instructions are clear. It seems the six of you have one thing in common. You are all being blackmailed. For some considerable time all of you have been paying what you can afford—and, in some cases, more than you can afford—to someone who threatens to expose you. Until tonight, none of you knew who was blackmailing you. I hope I'm correct that the more deductive among you have reasoned in the last several moments that it was, of course, Mr. Boddy himself—and that the less discerning members of our cadre are experiencing that particular revelation right about...now. Six suspects. Six murders. Mr. Boddy in the Billiard Room. The Cook in the Kitchen. The Motorist in the Lounge. The Cop in the Library. Yvette in the Ballroom. And the Singing Telegram Girl in the Hall. Not to mention one "confidential" envelope of missing, damning evidence. Our evening's guests may be gifted at breaking the law, but they clearly need work on breaking a case. So, who is the killer you may ask? I'm sure you have your suspicions. But, we've no time to discuss that now. (Looks at his watch.) The police are nearly here.

MRS. PEACOCK:

"Behold," said the Lord, "I am bringing the flood of water upon the earth, to destroy all flesh." Thank you, Lord, for this meal we are about to receive and for the gracious host, whomever he is, that has invited us here tonight. Amen. Well, I guess I'll break the ice, I mean, I'm used to being a hostess; it's part of my husband's work, plus I always host the ladies' group from my church on Sundays. It's difficult when a group of new friends meet for the first time, so I'll start the ball rolling...I mean, I have no idea what we're doing here, but I'm very intrigued and oh, my, this soup's delicious isn't it? Oh, come on. How are we to get acquainted if we don't say anything about ourselves? No judgments here; we're all God's children. If I wasn't trying to keep the conversation going, then we would just be sitting here in an embarrassed silence. Well, what's all this about, Butler; this dinner party?

MRS. WHITE:

I don't want a scandal. We had a very humiliating public confrontation. He was deranged. He was a lunatic. He didn't actually seem to like me that much. He had threatened to kill me in public. He was a stupidly optimistic man. I'm afraid it came as a great shock to him when he died. He was found dead at home. His head had been cut off. But, it wasn't me. I'd been out all evening, at the movies. He wasn't a very good illusionist. But my third husband, I miss him the most. He was an electrician...well—until he was electrocuted. I didn't kill him! I mean...yes, I'll admit it—I recognized Yvette...she had a torrid love affair with my late husband. I hated her. I hated her SO MUCH. It...it...the...FLAMES. On the side of my face. Breathing. HEAVING...breaths...

Monologues

MR. BODDY:

You each pay me twice what you've been paying, and I'll tell the police it was a phony call and send them on their way. You refuse...and I put this briefcase—containing all the evidence needed to expose your wrongdoings—in the hands of the police and the press. I believe some of you would face a lifetime of jail, and others, a lifetime of shame. In this bag there are six gifts I've brought you from Washington. Things I thought you might find useful this evening. You all showed up here tonight because you believed the evidence against you was so terrible that you would do almost anything to keep it a secret. I'm putting that theory to the test. Mr. Wadsworth here is the only other person who knows your secrets; and it's costing me—and you—dearly to keep him quiet. You see, I wouldn't have to double your payments if I didn't have to pay Mr. Wadsworth for his silence.

MISS SCARLET:

Oh, who cares?! We're still in the dark anyway! We're no closer to solving our murder mysteries or unearthing the evidence against us. I found you lurking conspicuously in the Conservatory. The scarlet flowers opened the secret passage to the Lounge, but if I remember correctly, Scarlet flowers always have five petals. This one only had four! Meaning you had already plucked a petal to the passage to the Lounge, where you pummeled the Motorist to death with the Wrench. Then you shot the Singing Telegram Girl before she could finish her cramrolls! Wonder what kinda dirt she had on you. Bet she was an old patient of yours, or something right? Wait a minute! We can all rush him. He's got no more bullets left in that gun. There was one shot at Mr. Boddy in the Study, two for the cat, two at the Lounge door and one for the singing telegram. One plus two plus two plus one.

MR. GREEN:

I hold in my hand an FBI file on the whole big Boddy family. Your butler, Wadsworth, had been feeding us information for months. I can see why you killed him. Your shot missed him in the Study, but he wisely played dead. Awfully good actor. Had us all convinced. But while we were all racing from the kitchen with the dead Cook, you found your sneaky butler trying to make his escape by the bathroom, and bludgeoned him to death with the Lead Pipe I'd dropped on the hallway floor while running to the kitchen. The Boddy family has been wanted for organized crime—blackmail and murder—for generations. But they've always eluded the law. Until now. Tonight, the Boddy "family business" has reached...a dead end. I tell ya, this was the most exciting night I've had in a long time. And now, you're all under arrest. Okay Chief, take 'em

CLUE (HIGH SCHOOL EDITION) AUDITION FORM

(Please print neatly!)

Name: _____

Grade: _____ **T- Shirt Size:** _____

Phone Number: (_____) _____ **Phone Type**

(circle one): HOME CELL

E-mail (please print neatly):

**E-mail addresses are needed for special announcements
and updates.**

**Are you interested in a particular role? If so, which
character(s)?**

Will you accept any role? ___ Yes ___ No

If no, please explain:

**Please list below any conflicts you have between the dates
of January 14th and**

**March 26th. Please be thorough in your list. I know
emergencies happen, but last minute conflicts are not
encouraged.**

PERMISSION FORM
(Please print neatly!)

Name: _____

Grade: _____

Students, please read and sign:

I have read this audition packet and if I am cast in CLUE (HIGH SCHOOL EDITION) and accept the part, I will consider the time commitment and my schedule, and will make a firm commitment decision by January 14th. I agree to follow through with the production and cooperate to the best of my ability.

Signature: _____

Date: _____

Parents, please read and sign:

I have read this audition packet and I give my student

_____ permission to audition for and to be involved in the Arts & Learning Conservatory production of CLUE.

I have carefully considered all time commitments and agree to the disclaimers mentioned prior and to support my student through the process.

Parent/Guardian Name: (print)

Signature: _____

Date: _____

Parent/Guardian Email: (print)

JANUARY 2023

SUN

MON

TUE

WED

THU

FRI

SAT

25	26	27	28	29	30	31
1	2	3	4	5	6	7
8	9	10	11 CLUE PRODUCTIO N BEGINS AUDITION WORKSHOP 6 PM	12 AUDITION WORKSHOP 6 PM	13	14 CLUE AUDITIONS
15	16 PARENT MEETING (ONE GUARDIAN MUST BE PRESENT) 6:30 PM CLUE REHEARSAL BEGINS 6-8:30 PM	17	18	19 CLUE REHEARSAL 6-8:30 PM	20	21
22	23 CLUE REHEARSAL 6-8:30 PM	24	25	26 CLUE REHEARSAL 6-8:30 PM	27	28
29	30 CLUE REHEARSAL 6-8:30 PM	31	1	2 CLUE REHEARSAL 6-8:30 PM	3	4

FEBRUARY 2023

SUN	MON	TUE	WED	THU	FRI	SAT
29	30	31	1	2 CLUE REHEARSAL 6-8:30 PM	3	4
5	6 CLUE REHEARSAL 6-8:30 PM	7	8	9 PARENT MEETING (ONE GUARDIAN MUST BE PRESENT) 6:30 PM CLUE REHEARSAL 6-8:30 PM	10	11
12	13 CLUE REHEARSAL 6-8:30 PM	14	15	16 CLUE REHEARSAL 6-8:30 PM	17	18
19	20 CLUE REHEARSAL 6-8:30 PM	21	22	23 CLUE REHEARSAL 6-8:30 PM	24	25
26	27 CLUE REHEARSAL 6-8:30 PM	28	1	2	3	4
5	6	7	8	9	10	11

MARCH 2023

SUN	MON	TUE	WED	THU	FRI	SAT
26	27	28	1	2 CLUE REHEARSAL 6-8:30 PM	3	4
5	6 CLUE REHEARSAL 6-8:30 PM	7	8	9 PARENT MEETING (ONE GUARDIAN MUST BE PRESENT) 6:30 PM CLUE REHEARSAL 6-8:30 PM	10	11
12	13 CLUE REHEARSAL 6-8:30 PM	14	15	16 CLUE REHEARSAL 6-8:30 PM	17	18
19 LOAD IN 2-8 PM	20 CLUE TECH WEEK	21 CLUE TECH WEEK	22 CLUE TECH WEEK	23 CLUE TECH WEEK	24 CLUE PERFORMANCE 7 PM	25 CLUE PERFORMANCES 2 & 7 PM
26 CLUE PERFORMANCE 2 PM	27	28	29	30	31	1
2	3	4	5	6	7	