



Character Descriptions

Grand Rapids Civic Theatre is seeking 5 actors and 3 understudies, ages 18+ for their production of *Dial M for Murder*. We welcome and encourage any performers to audition. While each role is written with a specific character gender, performers of any gender are invited to audition for any role, and the character's written gender and pronouns will be maintained in casting. Actors of all ethnicities will be considered for all roles. All characters in this production are aged 25 and older.

Understudies will only perform in the event that the primary actor is unable to appear and should not expect a guaranteed performance.

Please be aware that the roles of Tony, Lesgate, Maxine, and Margot include moments of staged intimacy and violence, and the characters of Tony, Maxine, Margot, and Lesgate will simulate smoking onstage.

The Production will utilize a dialect coach. Actors interested in roles with an accent can choose to do the accent or not at auditions.

Please see the important note about Stage Intimacy and Stage Violence at the end of this document.

ROLES

Margot A poised upper-class woman living in London. Intelligent, elegant, emotionally conflicted because of a former affair with Maxine. Speaks with a British accent.

Maxine Hadley An American crime-fiction writer and Margot's former lover. Sharp, witty, observant, and far more perceptive than Tony gives her credit for. Her instincts fuel the investigation and ultimately protect Margot.

Tony Wendice Margot's husband. Charming on the surface but calculating, jealous, and manipulative. Believes he is intellectually untouchable. Speaks with a British accent.

Lesgate An old acquaintance of Tony with a criminal past. Not as clever as he thinks he is, which Tony intends to exploit. Speaks with a British accent.

Inspector Hubbard A seasoned, calm, quietly razor-sharp detective. Appears unassuming but becomes a decisive figure. Speaks with a British accent.

A Note on Theatrical Intimacy/Stage Violence

Moments of Theatrical Intimacy are moments where the given circumstances of the story call for characters to engage in acts of simulated physical and/or sexual intimacy during the production. Stage Violence refers to moments where the given circumstances call for characters to engage in moments of simulated physical violence.

Moments of Intimacy will be choreographed collaboratively with the actors, Director, Intimacy Director and Choreographer to ensure that all actors feel confident and comfortable with the material. Moments of Stage Violence will be choreographed collaboratively with the actors, Fight Choreographer, Director, and Intimacy Director (if appropriate).

Please take note of the planned moments of Theatrical Intimacy and Stage Violence for each character below. Consider the requirements of the roles carefully, and if you have any questions or concerns about the expectations or the process, please reach out to Artistic Director Allyson Paris (allyson.paris@gmail.com). Theatrical Intimacy and Stage Violence will also be discussed at Callbacks on Monday, February 9th

STAGED INTIMACY

Margot Wendace

- Lip to Lip contact with Maxine
- Potential physical contact with Maxine including: hand holding, embrace, hands and bodies touching to imply close physical relationship between characters
- Lip to cheek and lip to lip contact with Tony, as well as physical embrace and/or physical proximity

Maxine Hadley

- Lip to Lip contact with Margot
- Potential physical contact with Margo including: hand holding, embrace, hands and bodies touching to imply close physical relationship between characters

Tony Wendice

- Lip to cheek and lip to lip contact with Margot, as well as physical embrace and/or physical proximity

STAGED VIOLENCE

Characters involved in staged violence include: Lesgate & Margo Wendice. Lesgate simulates strangling Margo, Margo simulates stabbing Lesgate with a pair of scissors. This scene may also include a short scuffle for control of persons and items.