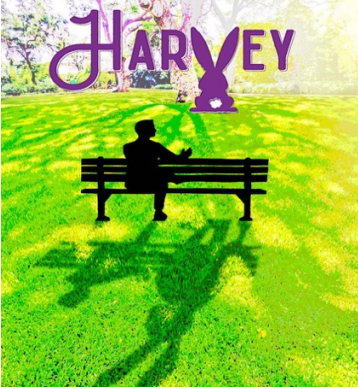


# CALL TO AUDITIONS



## **HARVEY**

*A Comedy in Three Acts*

Written by Mary Chase  
Directed by Alan Holmes

Fed up with her brother Elwood and his best friend's... eccentricities... socialite Veta attempts to have her brother committed to a mental institution. Trouble is, his best friend is a six-and-a-half-foot-tall, invisible rabbit. Chaos ensues in this comedy of errors, as everyone wants to know... who is Harvey?

### **Auditions will be held on:**

**Saturday, February 1<sup>st</sup> from 1:00 - 4:00pm**

**Tuesday, February 4<sup>th</sup> from 6:00 - 9:00pm**

**Thursday, February 6<sup>th</sup> from 6:00 - 9:00pm**

Location: Ladysmith Little Theatre  
4985 Christie Rd, Ladysmith, BC V9G 1J3

LLT Performances:

April 24<sup>th</sup> - May 11<sup>th</sup>

NOTE: Harvey will also be going to Festival, which means additional performances will take place. We will be competing for accolades with other theatre groups in our region here on Vancouver Island, and if selected, we will then go on to perform as part of Main Stage on the mainland. Additional performance dates TBD.

## **CHARACTERS:**

Elwood P. Dowd (Age 30 - 55)

Harvey's best friend. Elwood P. Dowd is the central character of the play, a charming eccentric whose best friend is Harvey, an invisible six-foot-tall rabbit. Elwood is well mannered, very friendly, and has "old-school gentleman charm". Elwood is Veta's older brother.

Veta Louise Simmons (Age 30 - 55)

Elwood's younger socialite sister. Veta has returned to the family home after the death of her mother and is intent on landing a suitable husband for her daughter Myrtle Mae. She is very concerned about fitting into society and maintaining her image and status.

Myrtle Mae Simmons (Age 18 - 30)

Veta's daughter/ Elwood's niece. Vain, self-centered and a little boy crazy, she- along with her mother- are on a mission to get her married, that is made impossible with Elwood and Harvey constantly popping in.

Maid - AKA Mrs. Johnson (Age 18 - 99)

Veta's maid. A very brief appearance.

Mrs. Ethel Chauvenet (Age 50 - 99)

Veta and Elwood's "Aunt". Mrs. Chauvenet is an old friend of the family. She is an elite member of the town's social circle that Veta desperately wants Myrtle to break into. A smaller role (Act 1 only) - may double as Betty Chumley.

Ruth Kelly RN (Age 20 - 35)

Ruth is a young nurse, attractive and capable, who has a love/hate relationship with Dr. Sanderson. She is kind and looks for the best in people but doesn't take guff and has an edge when necessary.

Lyle Sanderson MD (Age 20 - 35)

Dr. Lyle Sanderson is a young, attractive psychiatrist. He is highly qualified, but blinded by overconfidence, His talent is only surpassed by his vanity. He is as infatuated with Nurse Kelly as she is with him, though he struggles not to let on.

William B. Chumley MD (Age 50 - 90)

The medical director of the sanitarium and an esteemed psychiatrist, he is a difficult, exacting man who will go to any length to protect the reputation of his facility.

Betty Chumley (Age 50 - 80)

Dr. Chumley's kind and talkative wife. A smaller role (Act 2 only) - may double as Mrs. Chauvenet.

Wilson (Age 20 - 50)

Strongman, muscles, he's a devoted orderly for Mr. Chumley and is responsible for handling the patients who will not cooperate voluntarily.

Judge Omar Gaffney (age 40 – 80)

An old family friend of the Dowds and the family's lawyer/ protector of their estate. He is fiercely protective of the family and surprisingly understanding of Elwood's belief in Harvey.

E.J. Lofgren (Age 18 – 80)

A taxicab driver, whose monologue about sanitarium passengers is crucial to the climax of the play. This role has a single scene near the very end.

Harvey (?)

A giant, invisible rabbit. Elwood's imaginary friend. Or is he...?

The only character to appear in all scenes is Elwood.

NOTE: There is a possibility that smaller roles may be doubled up (i.e. one actor, playing multiple characters). Ages are highly relative, there's plenty of room for flexibility. Some actors will also be part of a "phantom chorus", an ensemble of unseen players.

## **AUDITION PREP: A short monologue**

Attached are monologues from the script you can prepare for if desired, however you can bring any monologue you wish that showcases your skills and that you believe may apply to a character you'd like to play.

Sections of the script will also be available to cold read, possibly with other people auditioning.

Most important, come with a good attitude and have fun! Auditions can be scary, but we want you to succeed.

Who knows? Maybe there'll even be an invisible rabbit behind your shoulder helping you along...

### **MONOLOGUES:**

**ELWOOD:** Harvey and I sit in bars and play the jukebox. Soon the faces of the other people turn toward mine and smile. They're saying, "We don't know your name, mister, but you're a lovely fellow." Harvey and I warm ourselves in all these golden moments. We have entered as strangers... and soon we have friends. They talk to us. They tell about the terrible things they have done. The big wonderful things they will do. Their hopes, their regrets, their loves, their hates. All large, because nobody ever brings anything small into a bar. And then I introduce them to Harvey. And he is bigger and grander than anything they can offer me. When they leave, they leave impressed. These same people seldom come back because they've told what they need to tell, and they've seen a little bit of a miracle. They no longer have a need to go back to a bar again.

**ELWOOD:** Aunt Ethel, I want you to meet Harvey. As you can see, he's a Pooka. (To **HARVEY**) Harvey, you've often heard me speak of Mrs. Chauvenet. We always called her Aunt Ethel. She's one of my oldest and dearest friends. (Listens.) Yes—yes—that's right—she's the one. (**ETHEL** looks around wildly.) Harvey said he would have known you anywhere. Now come along, Harvey. We must say hello to the rest of the guest. (Bows to **Ethel**.) I beg your pardon, Aunt Ethel. (Puts his hands on her arm.) You are standing in his way. (To **HARVEY**) Come along, Harvey. (He watches Harvey cross to the door.) Huh-uh (He straightens Harvey's tie and takes a speck of dirt off his suit coat.) You look fine. Now go right on in. (Elwood turns back to **Ethel**.) Aunt Ethel, I can see you're disturbed about Harvey. Please don't be. He stares like that at everyone. It's his way. But he liked you. I could tell. He liked you very much.

**VETA:** Yes, Doctor... he's... this isn't easy for me, Doctor. I noticed it right away when Mother died, and Myrtle Mae and I came back home to live with Elwood. I could see that he... that he... Doctor, everything I say to you is confidential, isn't it? Doctor, I want Elwood committed out here permanently because I can't stand another day of that Harvey. Myrtle and I have to set a place at the table for Harvey. We have to move over on the sofa and make a place for Harvey. We have to answer the telephone when Elwood calls and asks to speak to Harvey. Then, at the party this afternoon—(overcome, she pauses for a moment.) We didn't know about Harvey until we came back here. Doctor, don't you think it would have been a little kinder of Mother to have written and told me about Harvey? Harvey is a rabbit, a big white

rabbit, six feet high—or is it six feet and a half? Heaven knows that I ought to know. He's been around the house long enough. My brother's closest friend is this big white rabbit. He and Elwood go every place together. Elwood buys theatre tickets, railroad tickets for both of them. As I told Myrtle May—if your uncle is so lonesome he had to bring something home—why couldn't he bring home something human? He has me, doesn't he? He has Myrtle Mae. (Leans forward.) Doctor, I'm going to tell you something I've never told anybody in the world before. (Takes a deep breath.) Every once in a while, I see that big white rabbit myself. Now isn't that terrible? I've never even told Myrtle Mae. And what's more, he's every bit as big as Elwood says he is. But don't tell anybody I told you so.

LOFGREN: Listen, lady, I've been drivin' this route 15 years. I've brought 'em out here to get their injections, and then drove 'em back after they got it. It changes 'em. On the way out here, they sit back and enjoy the ride. They talk to me. Sometimes we stop and watch the sunsets and look at birds flying. Sometimes we stop and watch the birds when there ain't no birds and look at the sunsets when it's rainin'. We have a swell time, and I always get a big tip. But afterwards... huh uh! They crab, crab, crab. They yell at me to watch the lights, watch the brakes, watch the intersection. They scream at me to hurry. They got no faith in me or my cab, yet it's the same cab, same driver, same road. It's no fun... and no tips. Lady, after this he'll be a perfectly normal human being... and you know what bastards they are. I'll be out in my cab.