

A Man of No Importance
Character Audition Sides

Alfie

(Scene where Adele asks Alfie if he is her leading man in the scene)

Oh, no. Dear Lord, no. I'm no leading man, onstage or off. (Taking her aside, so others won't hear) I'm hoping Robbie, my partner in crime on the bus, our driver, I'm hoping he'll play...well, Jokanaan's not really a prince, but you are in love with him.

(Scene where Alfie is telling Baldy (resident stage manager) how he loves the beginning of each production the best because it is magical)

Ah, Baldy, as many times as I've done this, the first reading is still in some ways the most magic time of all in the theatre. Our first encounter with the playwright's words. Our tongues fumbling with the poetry of his heart. No preconceptions. True creativity reigns.

(Scene where Alfie is focusing the theater company for rehearsal and Adele's big scene)

This is for all of us. This, what we do here, our play, is not real life. And that is Wilde's great achievement. To take the crude clay of real life and to transmute it into art. So, though Salome is a belly dancer, she's as pure as quicksilver is pure. Do you see? Wilde had no life aside from art. Remember that. He lived in the realm of the aesthetic. He never descended into the sewer. Let's rehearse. Second Cappadocians, quickly, quickly! First Nazarene! Complete concentration now. No smoking or eating. Or gum chewing. This is a very difficult scene for Miss Rice. Silence!

Lily

(Scene where Lily and Alfie are at the table and Lily finds out that Alfie met a girl on the bus)

A girl! Oh, Alfie! Well, that is the power of the nine weeks of St. Jude for you! Excuse me while I faint! No, while I holler out the window: Mum, Dad, wherever you are up there, tell Gabriel to blow his mighty horn! My own dear sweet little brother's in love!

(Scene where Lily and Carney are sitting at the table and talking about Alfie and the "problem" he has been)

Oh, he was very strange from a child. A solitary boy, you know?...Always off by himself, doing something strange. Puppets he liked....He made them with his own little fingers....That room of his—it's always locked....Do you know what's in his room? Books. Hundreds of books under lock and key....Mind you, he told me that they're all about railway trains.

Robbie

(Scene where Alfie tries to convince Robbie to try acting)

There's a lot of things I've never tried that I never intend to and play acting is one of them...So you can stop trying to get me in tights and a wig and spouting poetry! Your audience would be in stitches but no one would be laughing harder than me. Alfie, didn't you never get a look at me skinny legs when we was changing?

(Scene where Alfie is telling Robbie that if he joins the play that he would be in scenes with Adele Rice, and maybe something could develop from that)

...Stop trying to fix me up with a bird neither of us knows the first thing about. Come to think of it, I don't know much more about you. We work together but who are you? What do you do at night? Where do you go? What fire burns in your loins, Mr. Byrne?

Adele

(The scene where Adele is the new passenger on the bus and she feels as if Alfie and the riders are making fun of her)

What are you all looking at? I didn't move to Dublin to be made fun of!...Go to hell, all of you, I'll walk...I expected more from city folk, but I guess human nature is what it is, big city or village: mean spirited and vile. A single girl is the butt for anyone's jokes.

(The scene where Adele is rehearsing the part of Salome and breaks down and sobs by the time she is finished)

I was a virgin, and thou didst take my virginity from me. I was chaste and thou didst fill my veins with fire...Ah! Ah! Wherefore didst thou not look at me? I If thou hadst looked at me thou hadst loved me...I was a princess and thou didst scorn me. And thou didst scorn me...I was a princess...(she starts to sob) and thou didst scorn me. I was a virgin and thou didst take...and thou didst take my virginity from me...(unable to continue, she flees the hall)

Carney

(The scene where Carney the butcher realizes that he is to be a star in the new play that Alfie and St. Imelda's Players are staging, and he expresses his love of the theater as he closes his shop and leads into the song "Going UP")

We're closed woman. Can't you see we're going up! (to Alfie) You have made me the happiest of men. I'm what they call a creature of the theatre. Keep me off the stage too long and I start to shrivel up. My soul needs the exercise...God Bless you, Alfie Byrne.

Carney (continued)

(The scene where Carney is telling Lily that the play *Salome* is filthy and dirty and must be shut down)

This is filth, unadulterated pornographic filth. Just listen to this. Are you ready? (He reads) "I was a virgin and thou didst take my virginity from me. I was chaste, and thou didst fill my veins with fire." ...This is a sixteen-year old girl speaking to John the Baptist who was the first Roman Catholic priest practically. And if that weren't bad enough, these words are spoken to a dead papier-mache head.

Ensemble Character Representations

Miss Crowe

(The scene where she is giving advice about how to play a character)

My dear, may I make a suggestion? When you're speaking to me, always be sure to face away from the audience. That's right, your back to them. It's called upstaging. Just little tricks of the actor's craft, my dear, You'll catch on.

Baldy

(The scene where the Players are on the bus with Alfie trying to figure out who is playing each part of the play *Salome*)

No one gives a rat's ass who's playing Herod when you are putting on *Salome*. If anyone on this bus is playing a sixteen year-old virgin, I want to be the first in line to buy a ticket for the comedy of the century.