**MOON OVER BUFFALO AUDITION SIDES:**

1. **George/Charlotte pgs. 22-23**

From George: “Do you know what I like most about…” through Charlotte: “Kiss me now before the moment passes.”

**LOOKING FOR**: Strong relationship/love/connection between George & Charlotte. Over the top “acting” while they are rehearsing. Would like to see kiss on the HAND if both actors are comfortable with that. NO NEED for the kiss on the lips at the end of the selection (though this WILL be done in the show.)

1. **George/Charlotte pgs. 26-27**

From Charlotte: “George?” through George: “Well it’s too late now, isn’t it? You have hurt my feelings.”

**LOOKING FOR:** The emotional games that George/Charlotte play with each other after so many years of marriage. The tactics they use to get the info/action they want. The cracks in their relationship. The ways that they hurt each other, BECAUSE they know each other so well.

1. **Ethel/Roz pgs. 13-15**

From Ethel: “To sing, to laugh, to dream” through Ethel: “It’s wonderful having you back.”

**LOOKING FOR**: The relationship between Roz/Ethel. Roz’s love for her family BUT frustration with their not accepting her new life choices, and Ethel’s love for Roz, but also she can’t help meddling and judging. And absolutely looking for the comedy in both Ethel’s “selective deafness” and her tell-it-like-it-is-because-I’m-old-and-I-can way of speaking.

1. **Howard/Roz pgs. 16-18**

From Howard: “….sweetheart?” through Roz: “Howard, stay! Nothing’s going to happen in two minutes!”

**LOOKING FOR:** The relationship between Roz/Howard. There are ALREADY some signs of mismatch. He is in awe of her old life, she is trying to ESCAPE her old life. She’s very confident and assertive, he’s a ball of anxiety in need of constant affirmation. They DO care about each other, but it isn’t the passionate love that we’ll see later from Roz/Paul. It’s a little milque-toast. If the actors are comfortable, a kiss on the cheek would be fine, but please do not kiss on the lips for auditions (though this WILL be done in the show).

1. **Paul/Roz pgs. 61-64**

From Paul: “Why did you come back?” through Roz “Ummm, not so enthusiastic. Again.”

**LOOKING FOR:** The fiery passionate dislike/annoyance that quickly turns the corner into fiery passionate attraction. Looking for Roz’s dead pan comedic skills, and Paul’s “playing” Elyot as George would, into BOTH of them losing themselves in the moment. If the actors a comfortable, a “peck” on the cheek as indicated at the bottom of page 63 would be great. Please do not kiss on the lips at the end of the scene, BUT an embrace and or moment of face-to-face realization/connection is key! (Kiss on the lips WILL be done in the show.)

1. **Richard/Charlotte pgs. 35-37**

From Charlotte: “Richard, what are you doing here?” to Richard: “Charlotte…”

**LOOKING FOR:** Richard is the anti-George. Calm, rational, devoted to Charlotte and how he could make HER life better. Charlotte is frustrated with the ups & downs of her current marriage, and might be giving a completely different life some serious thought. They have a very easy, very sweet relationship & some definite chemistry, though it is more like a steady simmer than the boiling/freezing back & forth that Charlotte & George have.

1. **George/Eileen pgs. 42-43**

From Eileen: “Hi George” through George: “Holy Mother of God.”

**LOOKING FOR:** Eileen is on the EDGE, and yet has this power over George, keeping him on his toes and definitely between a rock & a hard place. She is sometimes played as not exceptionally bright, but I’d like to explore the idea that she is very clever and manipulates situations to her advantage whenever possible. Watching George have to deal with the MANY curve balls being thrown his way in this scene should be a little like watching a tight rope walking clown…who is also on fire.

**POSSIBLE ADDITIONAL CALLBACK SIDES**

1. **Paul/George/Charlotte/Eileen pgs. 44-47**

From Charlotte: “Hello George. Hello Paul.” Through Charlotte: “Three days! You couldn’t be celibate for three days?!”

**LOOKING FOR:** Moments of stillness/tension followed by explosion. Followed by stillness/tension flowed by BIGGER explosion! Note: no actors should ACTUALLY hit other actors during the reading. Miming the magazine would be fine.

1. **George monologue pgs 66-67**

From George “I could have had that part” through the end of the monologue. Probably.

**LOOKING FOR:** Someone who can command the stage, make us like him even though he’s actually kind of a narcissist and a philanderer. AND…someone who can play comedically drunk.

1. **Howard/Ethel/Charlotte pgs. 74-77**

From Howard: “..Hi. I’m back.?” Through “Nor do I….there is no such thing in the world as liquor.”

**LOOKING FOR**: Ethel/Charlotte relationship. And everyone’s ability to play out their character’s perception of the situation to its fullest comedic value…

1. **Ethel/Roz/Charlotte/Paul pgs. 86-87**

From Ethel: “well, I’m all ready” through ALL THREE: “Right”

**LOOKING FOR:** The frenetic energy of Roz/Charlotte/Paul contrasted with the comedic certitude of Ethel. The stage direction at the bottom of 86 “Slowly, Ethel turns with wounded dignity…walks head held high etc.” is one of my favorite of all time, so looking for an actress who can execute that moment and fellow actors who know how to give that moment the tension it needs.

1. **Roz pgs. 94-95**

From Roz: “Ellie, Ellie, dear, do come out.” Through the end of the monologue on 95.

**LOOKING FOR:** An actress who can brilliantly play every actor’s WORST POSSIBLE NIGHTMARE! Her attempts to keep the play moving forward, cover the moment, and then descent into desperation…comedy gold!

1. **George/Charlotte/Richard/Paul/Howard/Roz pgs. 108-111**

From Charlotte: “…you give me a pain, George.” through Howard: “Well…she wants to start a family right away!”

**LOOKING FOR**: How EVERYONE works together. This is the whole cast (except Ethel – sorry Ethel). Couple notes: Charlotte and George should look at the monologue before the side starts and be sure to carry that into these first lines. NO NEED for actually kissing in the reading, an embrace is fine thank you. I want to see the tension between Roz & Paul. Love the moment when Howard FINALLY is assertive (much to the surprise of everyone around him). And of course: we see that once again Eileen has landed on her feet with some clever manipulating of the situation.