
AUDITION INFORMATION

The Norwegians

Written by
C. Denby Swanson

Directed by
Deanna Duplechain

WELCOME

Thank you for your interest in auditioning for a Coaster Theatre Playhouse production. We've compiled this information packet for you to help you learn a little bit more about the play, the characters and to give you some idea of what to expect during auditions.

If you've auditioned for us before, welcome back!

If this is your first time auditioning at the Coaster Theatre, welcome, we are excited to have you here! We are a community theatre that takes "community" to heart. It is our volunteer actors that breathe life into the Coaster Theatre and we are excited that you have joined us. Whether you're a veteran performer who recently moved to the North Coast or new to the stage, we want to encourage everyone to audition at the Coaster Theatre.

WHAT YOU SHOULD KNOW ABOUT AUDITIONS

- * Coaster Theatre auditions are open to all – we try our best to discourage directors from pre-casting roles.
- * At some auditions you will cold read from sides from the show, some directors prefer you prepare sides from the show or a monologue or a song for a musical production. Be sure to read the director's notes on this production so you'll be ready.
- * Auditions vary from director to director. Each has their own unique audition process.
- * Copies of the script for each show of the season are available to check out from the Coaster Theatre if you want the chance to read the full script before auditions. A \$20 refundable deposit is required to check out a script. Please note, not all musical scripts are available in advance of auditions. You can check with the theatre regarding the availability of musical scripts.
- * We know that it can be disappointing not to get a part. If we have more people audition than roles available, directors have to weigh several factors when choosing a cast. We encourage you to come and audition often. Just because you weren't right for one role doesn't mean that you won't be perfect for another.
- * Keep your options open when auditioning. It is easy to say "there's no part for me" or "I'm too old, young, tall, short, etc. for this role" but you never know what the director has in mind and could be just what they are looking for in a role.
- * We also like to encourage performers to get involved on the production side of shows. Helping backstage, with props, in the booth or as a Stage Manager is a great way to get involved with the theatre.

THE PLAY

THE NORWEGIANS

Performance dates: May 16-June 7 (10 performances)

Show start time: Performances begin at 7:30pm.

A DARK COMEDY WITH SOME REALLY NICE HIT MEN

A strong, bitter comedy about women scorned in Minnesota and the really, really nice gangsters—Norwegian hit men—they hire to whack their ex-boyfriends. Olive is a transplant from Texas and Betty is a transplant from Kentucky, but neither of them was prepared for the Norwegian men they would fall in love with there: the practical, warm, thoughtful, destructive, evil, jilting kind. If you're a hit man in Minnesota, 83% of your clients want to take out their ex (oofda!). Betty has referred Olive to Gus and Tor, a partnership in the whacking business. What Tor doesn't know is that Gus has been sleeping with the clients. What Olive doesn't know is that Gus is Betty's own ex, and she has already put out a hit on him with a Swiss firm. Can Betty call off the job in time to let Gus do his? Should she?

THE DIRECTOR

DEANNA DUPLCHAIN (Director). Deanna is a proud Norwegian herself but not of the hit person variety. This is her third production at Coaster after directing *Gramercy Ghost* and *Death by Design*. Most recently she directed *Decked!* at The Ten Fifteen Theater and wrote *Haystack Rocks* for Coaster Theatre Kidz. Deanna is the founder of two theater Companies, Women's Workshop in NYC and Nevada Theatre Company in Las Vegas both of which she helmed for a decade each. She holds her MFA in directing from the University of Virginia.

AUDITION DETAILS

DATES: Tuesday, February 25 & Wednesday, February 26

TIME: 6:30 p.m.

LOCATION: Coaster Theatre Playhouse

- * Arrive prepared to fill out an audition form or download an audition form to fill out and bring with you and make sure to bring your schedules and conflicts. Everyone will read from pre-selected sides from the show.

In addition, please note the following:

- * All characters listed are open to actors of all racial backgrounds and types.
- * Age ranges are flexible for the characters.
- * The director is open to casting actors in non-traditional gender roles.

REHEARSAL SCHEDULE

Rehearsals will begin the week of March 24. Rehearsal schedule is dependent on the actor's conflict calendars. All actors must be able to commit to all performance dates and tech week rehearsals.

PERFORMANCE SCHEDULE

MAY:

Friday, 5/16 — Saturday, 5/17 — Friday, 5/23 — Saturday, 5/24 — Sunday, 5/25
Thursday, 5/29 — Friday, 5/30 — Saturday, 5/31

JUNE:

Friday, 6/6 — Saturday, 6/7

Thursday, Friday and Saturday performances begin at 7:30 p.m. with a call time of 6:30 p.m.

COASTER THEATRE PLAYHOUSE

Audition Information

The Norwegians

Audition Dates: February 25 & 26

CHARACTERS

Age range for all characters is 30 and above, other than that it is wide open. Actors should be willing to work diligently on dialect, instruction provided.

OLIVE

GUS

BETTY

TOR

SIDE-1

GUS.

Oh, Olive.

TOR. We aren't going to poison you, Olive. Gus won't poison you.

GUS. No.

TOR. You're a client. We like our clients.

GUS. Sometimes we like them very much.

OLIVE. So you won't kill your clients

But you'll kill your clients' exes?

GUS. Olive, most of our clients are very nice people.

TOR. Most of our clients, yes, except the ones who are a bottomless hole of need.

GUS. You just didn't like her.

TOR. I'm not saying that specifically about one person.

GUS. You didn't like her.

TOR. I didn't even use her name.

OLIVE. I'm not

A nice person.

TOR. Everybody wants someone dead at least once in their life. This is just your time.

OLIVE. I'm hiring you to kill my ex.

GUS. Because you wouldn't do it yourself, now, would you? Pull the trigger yourself?

OLIVE. I might. I mean, I told him That I would might kill him.

TOR. But instead you called us.

OLIVE. I did.

TOR. You have boundaries.

OLIVE. I do.

TOR. Boundaries are nice things to have.

OLIVE. I don't want to be mean.

GUS. You're not.

TOR. And neither are we.

GUS. "The very, very nice gangsters."

TOR. Gus is our Vice President for Marketing. He keeps metrics.

GUS. I came up with that slogan.

OLIVE. You should put it on your business cards. *(Pause.)*

TOR. We did.

OLIVE. You did?

Because the one that I —

That my friend gave me

Was just, Gus' name

On it.

TOR. Well, Gus has several different business card designs.

SIDE-1

GUS. I am the Vice President for Marketing. I have to have my own nice cards.

TOR. Olive, can I just explain something to you a little bit? Just a little bit. Norwegians aren't showy, okay. No. We're very — Re-restrained. (*Restraint. Restraint.*) See? We're restrained. As a people. Norwegians evolved — this is your basic sociological evolution, not your biology — to conserve the energy we might spend on emotions and use it for heat instead. Norway is very cold. It's cold. Have you been? No? Minnesota has nothing on the homeland. I mean, I love Minnesota. It's a very nice place. But my little reptile brain goes right back to Norway. Every single time. It is an almost primal instinct. If Norwegians were primal. And reptiles. Which of course we're not.

OLIVE. You're restrained.

GUS. We're not restrained. Not all of us, not entirely.

TOR. And, Olive, what you need to remember is that Gus is not 100% Norwegian. He has a little bit of something else in him, don't you, Gus? A little bit of something else. It explains a lot. The needy clients, the slightly questionable ethics, all the different business cards, all that drama, all that variety. True Norwegians don't need either of those things. Certainly not variety. We are a true people, a committed people. A loyal people. Frankly, we are just more content. But Gus. Well. It explains a lot.

GUS. Just tell us about your friend.

SIDE-2

OLIVE. He is poison.
He poisoned me.
He's like a snake.
I want to cut him in half.
Do you think a hit man would cut him in half for me?
I really want
I'm feeling very dramatic about my
About my vow.
Do you think he might actually call?
BETTY. With a new haircut, you force yourself to be a different
person.
OLIVE. Is that what you're trying to do with yours? *(Pause.)*
BETTY. Yes. It is what I'm trying to do with mine.
OLIVE. What I meant was —
BETTY. And do you know why?
OLIVE. I really like your hair.
Don't be mad.
BETTY. Olive, killing someone is extreme.
OLIVE. Okay.
Okay. But
He said — listen —
He said, "I want to dance at your wedding, whether it's to me or
to somebody else."
BETTY. He —
OLIVE. He said that to me
In the restaurant.
The fancy
Italian place.
He said that to my face. *(Pause.)*
OLIVE. I don't really know what it means.
BETTY. Me, neither.
OLIVE. He said it, like
Like —
BETTY. It's a little ... staged.
OLIVE. I *know*.
It's appalling.
Like he practiced.
BETTY. But I mean, it's also kind of poetic.
OLIVE. Poetic? *Poetic?*
BETTY. At first glance.
OLIVE. Like, what, like
Like he'd been thinking about it
Or or something?
Like he planned how to break my heart?

SIDE-2

BETTY. Like he had been figuring out what to say to cause you the least harm.

OLIVE. You mean maybe

Maybe he was trying to be an ok guy? *(Pause.)*

No. He's a dick.

BETTY. Yeah.

OLIVE. He should be killed.

BETTY. Yeah.

OLIVE. You think so too?

BETTY. I'm killing my ex and his breakup shit was a lot less weird.

OLIVE. Oh, you're just saying that to make me feel better.

BETTY. No. *(Pause.)*

OLIVE. What?

BETTY. What. I'm having my ex killed.

OLIVE. *What? (Pause.)*

BETTY. I actually like my haircut. But it's not enough.

OLIVE. You're actually going to —

BETTY. He needs to be dead. So I made a call.

OLIVE. You actually —

You called a, like a — *(Betty takes a drink.)*

Like a hit man? *(Betty drinks.)*

And has he —

Hit

Anything?

Yet? *(Betty drinks.)*

Betty? *(Bang. Betty's glass is empty.)*

BETTY. It's in progress.

OLIVE. In progress.

You mean, like —

BETTY. When he's dead I'll get a text.

OLIVE. So you have a um

A phone number?

BETTY. I've got a fucking business card.

OLIVE. There are business cards for

For — that kind of —

I didn't know, I wasn't sure

How to reach the Italians.

Are there Italians in Minnesota?

I don't know where they'd be here.

BETTY. Wisconsin.

OLIVE. What?

BETTY. They're in Wisconsin. I have to pee. Watch my shit.

SIDE-3

BETTY. The Norwegians.

They are insidious. Dangerous. Clever. Strong.

They are weather proofed, as children, to not mind extreme cold or large flying bugs. Or Canada. They don't mind being close to Canada. They are insulated, somehow. Well trained for outdoor survival. Even babies.

They kayak. Babies! Yes. They ski. It is like they are all little baby Navy SEALS.

They learn to drive on frozen rivers, they learn how to slam on the brakes and spin wildly into the snow. Not babies. But teenagers. And on purpose, not like the rest of us, as an act of rebellion, or inadvertently because we don't know how to brake, but sanctioned, organized, they are trained to do it the right way. All their driver education classes take place outside in the winter on frozen rivers. All of them. On purpose. Training little Norwegian Jason Bourne.

They are well fed, despite the limited window for agriculture, but they rarely get fat. In fact, they appear wholesome. And charming. And handsome. And perfect. And pure. But they're not. Don't be fooled.

They prioritize social services, like elder care — they even call it *elder care* — and drug rehab for teenagers and independent living programs for the mentally ill — and they give to the arts with an unshakeable ferocity, even in difficult economic times, even in deficit years, as if they actually believe in those things, in the worth of those things, in the benefits of community. I asked one, I asked why, why these donations, why all this money going to artists and addicts and museums and public gardens? And he said, Because otherwise it would be like living in Omaha, only further north. I swear, it's what he said directly to me.

SIDE-4

GUS. “It” being your heartbreak? Us taking somebody out for being mean to you, this is not predicted by a fortune cookie. It’s not dependent on your ridiculous chart that you spend hard-earned dollars on each month. It’s a choice you make, to engage our services. He hurt you, that was his choice. You have hired us to hurt him back. That is yours. And we’re sitting here waiting on him to show up, because we are professionals, because you have hired us to kill him. You have decided on at least that. You can also choose to be happy. You can choose not to kill someone. We’re particularly good at it, especially me, and I actually really like the work, but it’s a choice you’re making to engage our services, you’re paying us to take someone out. And you may not feel any big difference afterwards, unless you just want to. Unless you want to be happy, whether or not your heart has been broken. A ball of gas two hundred million miles away from us has nothing really to do with what happens next.

COASTER THEATRE PLAYHOUSE

AUDITION FORM

THE NORWEGIANS

Performance Dates: May 16-June 17, 2025 (10 shows)

Name _____

Mailing Address _____

Email _____

Best Phone Contact _____

Age Range _____ Height _____ Hair Color _____ Vocal Range _____
For musicals only

Which role(s) do you prefer? _____

Will you consider any other role(s)? Yes No
Yes or no answer ONLY

All, are you willing to alter or color your hair? Yes No

Are you willing to wear a wig? Yes No

Are you willing to alter your facial hair? Yes No

Are you willing to play a role of a different gender? Yes No

List a few roles recently played and the theatre or attach a resume:

If not cast are you interested in helping with technical aspects of the show (Lighting, Stage Crew, Stage Management)? _____

Attached is a calendar that includes the performance schedule. Please mark any conflicts including regular meetings, work, school, intended travel, etc. that will take place after 5pm Monday - Friday or anytime on Saturday and Sundays.



COASTER THEATRE PLAYHOUSE
108 N Hemlock Street
Cannon Beach OR 97110

Phone: 503-436-0609
Email: info@coastertheatre.com
Web: coastertheatre.com

FEBRUARY 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21 Valentine's Day	22
23 President's Day	24	25 Auditions	26	27	28	

MARCH 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

APRIL 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
		Elvis Auditions				
20	21	22	23	24	25	26
Easter	28	29	30			

MAY 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
Tech Week				Show 7:30pm	Show 7:30pm	Show 7:30pm
18	19	20	21	22	23	24
					Show 7:30pm	Show 7:30pm
25	26	27	28	29	30	31
Show 7:30pm				Show 7:30pm	Show 7:30pm	Show 7:30pm
Memorial Day						

JUNE 2025

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6 Show 7:30pm	7 Show 7:30pm
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

ADDITIONAL NOTES: