

Aspect's 2025 Production



# Relative Values

A three-act comedy by Noël Coward

*Director* — Candice Mitrousis

*Assistant Director* — Dean Mitrousis

*A satire of snobbery in all its guises, it deals with the clash of cultures between Hollywood stars and the English aristocracy, and with "the ancient and inaccurate assumption that, as we are equal in the eyes of God, we should be equal in the eyes of our fellow creatures."*

## **Auditioning for all roles**

Monday 30<sup>th</sup> September from 7pm

Thursday 3<sup>rd</sup> October from 7pm

Sunday 6<sup>th</sup> October from 3:30pm

## **To be held at**

Longbeach Anglican Church  
12-14 Thames Promenade, Chelsea

**Performances dates 17<sup>th</sup> – 25<sup>th</sup> January 2025**

To book an audition contact:

Candice Mitrousis

0424 333 222

[candice.mitrousis@outlook.com](mailto:candice.mitrousis@outlook.com)

## About ASPECT

ASPECT Inc is a community based theatre company providing opportunity for children, teenagers and adults to experience the thrill and enjoyment of amateur theatre. It was formed in 1998 with its beginnings originating in St Louis de Montfort Parish, Aspendale. A group of enthusiastic performers decided to put a musical show together and our initial production of *'Jesus Christ Superstar'* was born. Since then the company has performed:

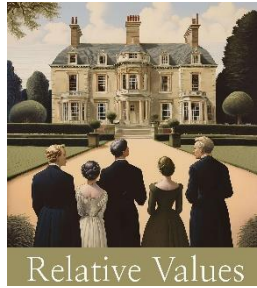
1999	<i>'St Louis in Cabaret'</i>
2000	<i>'The Mikado'</i>
2001	<i>'Guys &amp; Dolls'</i>
2002	<i>'Pirates of Penzance'</i>
2003	<i>'Godspell'</i>
2004	<i>'Sherwoodstock'</i>
2005	<i>'Bye Bye Birdie'</i>
2006	<i>'Sweet Charity'</i>
2007	<i>'South Pacific'</i> – Our 10 <sup>th</sup> Anniversary Show
2008	<i>'The Pyjama Game'</i>
2009	<i>'Oklahoma'</i>
2010	<i>'Cabaret'</i>
2011	<i>'Man of La Mancha'</i>
2012	<i>'Best Little Whorehouse in Texas'</i>
2013	<i>'Hairspray'</i>
2014	<i>'Blood Brothers'</i>
2015	<i>'The Wedding Singer'</i>
2016	<i>'Joseph and the Amazing Technicolour Dreamcoat'</i>
2017	<i>'Into the Woods'</i>
2018	<i>'Beauty and the Beast'</i>
2019	<i>'Oliver'</i>
2023	Stage Door

Relative Values will be the second stage play produced by the company, and we are excited to present this theatre experience.

### Membership:

If successful in gaining a place in this production, you will be required to pay \$65 in Production Fees (\$50 for concession and student card holders, \$50 for children). This fee covers membership, insurance, rehearsal materials and refreshments.

**Audition Form**  
ASPECT inc.



OFFICE USE ONLY  
AUDITION NO

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**Phone Number:** \_\_\_\_\_

**Email:** \_\_\_\_\_

**Age:** \_\_\_\_\_ **D.O.B.:** \_\_\_\_\_ **Height:** \_\_\_\_\_ cm **Hair Colour:** \_\_\_\_\_

**Character/s Auditioning For:** \_\_\_\_\_

**Will you accept another role?** Yes No (please circle one)

**Experience** (please attach your resume and headshot)

Theatrical Experiences (most recent listed first)		
Company	Show	Performance

Please advise any dates you are unavailable for during the rehearsal and show season:

\_\_\_\_\_

Are you currently rehearsing or planning to rehearse with any other production?

Yes/No, Where? \_\_\_\_\_

**Signed:** \_\_\_\_\_ **Date:** \_\_\_\_\_

## About the Show & Writer

---

Coward had been entertaining the troops and the home front during World War II, and since *Blithe Spirit* in 1941 he had not written any comedies (other than musicals).

It seemed, after the war, that his idiom of "gay insouciance" was out of fashion. *Relative Values* marked his return to comic playwriting.

It also came as Coward was just beginning a new career, for it opened just a few days after his personal triumph in his first "cabaret" show at the Café de Paris.

*Relative Values* was the first of several plays that achieved at least modest success, including *South Sea Bubble* (1951), *Quadrille* (1952) and *Nude with Violin* (1956), although they failed to match the popularity of his pre-war hits.

## Summary

---

A comedy of manners in which an American movie actress is preparing to wed a British earl. Smack in the middle of a sedate dinner in the English mansion comes Miranda's former flame and current Hollywood sensation, Don. Miranda is furious at the intrusion and would send Don packing except that the wary and wise Countess, knowing that the actress is no match for her son, blithely invites Don to stay for the evening. She privately tells Don not to give up, for she knows that the engagement will be shattered shortly. And it is, when the outraged maid can no longer stand Miranda's pretence and discloses that she is her sister. The ties that bind are royal blue. The British line remains intact as Miranda goes home with Don.

## Cast list and Characters

---

5 Males, 5 Females

(In order of appearance)

CRESTWELL - the butler

ALICE - the housemaid

MRS DORA MOXTON (MOXIE) ~ Lady's maid to the Countess

FELICITY - Countess of Marshwood

LADY CYNTHIA HAYLING ~ friend to Lady Marshwood

THE HONOURABLE PETER INGLETON - Felicity's nephew

ADMIRAL SIR JOHN HAYLING ~ husband of Lady Hayling

NIGEL - Earl of Marshwood

MIRANDA FRAYLE ~ American movie actress

DON LUCAS ~ Hollywood sensation

## Character Breakdown

---

In order of appearance

Character	Description
CRESTWELL	Butler Male, Middle 50's
ALICE	Housemaid Female, Late teens to early 20's
MRS DORA MOXTON (MOXIE)	Lady's maid to the Countess Female, Late 30's to mid 40's
FELICITY	Countess of Marshwood Female, 50's "Well-preserved; been a beauty in her day".
LADY CYNTHIA HAYLING	Friend to Lady Marshwood Female, 50's
THE HONOURABLE PETER INGLETON	Felicity's nephew Male, 35-50 "Impeccably dressed"
ADMIRAL SIR JOHN HAYLING	Married to Lady Hayling Male, 60's "Typical Naval man"
NIGEL	Earl of Marshwood Male, 30's-40's "Good looking and has charm"
MIRANDA FRAYLE	American movie actress Female, Late 20's to early 30's "Appearance is impeccable"
DON LUCAS	Hollywood sensation Male, Late 30's "Extremely Handsome"

## Audition Requirements

---

A 10min Audition will be booked on one of the three sessions available.

Auditionees are asked to prepare a 1-minute monologue.

The monologue can be from film, television, theatre, or even a novel.

The monologue should be memorised and you may be asked to perform the prepared monologue with varying emotions and accents.

Additionally, you will be asked to cold-read from a scene of the selected role/s you are auditioning for.

# Expectations: Rehearsals and performances

---

## Commitment

It is expected that cast will be in attendance to all rehearsals as set in the schedule. All absences are to be known to the Production Manager and all prior known unavailability disclosed at auditions. It is the preference of ASPECT Inc. that cast only commit to one show per season to avoid rehearsal absences.

## Rehearsals:

Will commence Thursday 17<sup>th</sup> October with a Read-Through

Being that we are rehearsing over the November-December-January period, please note that there will be **no** rehearsals on

Monday 4<sup>th</sup> November (Day before Cup Day)

Thursday 26<sup>th</sup> December (Boxing Day)

Sunday 29<sup>th</sup> & Monday 30<sup>th</sup> December & Thursday 2<sup>nd</sup> Jan (Christmas/New Year Period)

## General Rehearsals

Monday Evenings, 7:00pm – 10pm

Thursday Evenings, 7:00pm – 10pm

Sunday Afternoons 3pm – 6pm

A DRAFT Show Calendar has been included in this pack.

A rehearsal schedule will be released minimum a week prior.

There is a possibility that some cast may not be required at some rehearsals, but please plan to attend and be available for ALL rehearsals.

## Import Dates

---

### Show Dates:

Friday 17<sup>th</sup> January, 7:30pm OPENING NIGHT

Saturday 18<sup>th</sup> January, 2pm Matinee & 7:30pm Evening Performance

Sunday 19<sup>th</sup> January, 4pm late matinee

Thursday 23<sup>rd</sup> January, 7:30pm

Friday 24<sup>th</sup> January, 7:30pm

Saturday 25<sup>th</sup> January, 2pm Matinee Closing Performance BUMP OUT

### Production/Tech Week

Sunday 12<sup>th</sup> January, Walk Through theatre (late afternoon/evening)

Monday 13<sup>th</sup> January, Tech run (No costumes)

Tuesday 14<sup>th</sup> January, Full Dress Rehearsal 7:30pm. Call time 6:00pm

Wednesday 15<sup>th</sup> January – Rest Night for all cast and crew

Thursday 16<sup>th</sup> January – Full Dress Rehearsal, 7:30pm. Call time 6:00pm

## Director's Blurb

---

My love and interest in Noel Coward's plays have come through the movie adaptation, and while scripts have slightly changed, and characters added/deleted. The funny, witty writing of Noel Coward prevails.

Relative Values is a fun and entertaining play about trying to be something we are not; trying to impress for acceptance – something all of us have most likely found ourselves doing once or twice in a lifetime.

My vision for this play is to be true to Noel Coward's original writing and bring the fun and humour of situation comedy to stage without turning it slap-stick.

- Candice Mitrousis

## About the Director

---



Candice has always had a love of stage and theatre from an early stage, appearing on stage at the age of four and seeing her first professional show at the age of eleven.

While involved in her high school productions, Candice's involvement with community theatre began in 2011 with Camelot (MLOC) and went on to be in a number of community shows, including Aspect's 2014 production of Blood Brothers where she met her now husband Dean as a fellow cast member.

Despite loving performing, Candice found she had other skills that could be put to use off stage, taking on the roles of Production Manager, Stage Manager & Committee Member (Aspect). Candice's directorial debut was in 2023 with Aspect's first play 'Stage Door', and she is excited to be back for play #2.

Outside of theatre Candice is an Ordained Priest with the Anglican Church where she works as a School Chaplain (and finds herself directing the Junior School's production of Finding Nemo Jr with 480 students). She is married to Dean who supports her in all things life and theatre, they have three Wheaten Terriers (August, Hazel & Darcy) and one cat (Bunty).

# Appendix

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Auditions	30 Auditions 7-10pm	1	2	3 Auditions 7-10pm	4	5	6 Auditions 3:30-5:30pm *CALLBACKS 6-8pm
Candice Away	7 October	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	12	13
Week 1a	14	15	16	17 7-10pm <b>READ- THROUGH</b>	18	19	20 Rehearsal 3-6pm
Week 1b Candice Away	21 Rehearsal 7-10pm	22	<b>23</b>	<b>24</b> NO REHEARSAL	<b>25</b>	26	27 Rehearsal 3-6pm
Week 2	28 Rehearsal 7-10pm	29	30	31 Rehearsal 7-10pm	1 November	2	3 Rehearsal 3-6pm
Week 3	4 NO REHEARSAL	<b>5 Cup Day</b>	6	7 Rehearsal 7-10pm	8	9	10 Rehearsal 3-6pm
Week 4	11 Rehearsal 7-10pm	12	13	14 Rehearsal 7-10pm	15	16	17 Rehearsal 3-6pm
Week 5	18 Rehearsal 7-10pm	19	20	21 Rehearsal 7-10pm	22	23	24 Rehearsal 3-6pm
Week 6	25 Rehearsal 7-10pm	26	27	28 Rehearsal 7-10pm	29	30	1 December Rehearsal 3-6pm
Week 7	2 Rehearsal 7-10pm	3	4	5 Rehearsal 7-10pm	6	7	8 Rehearsal 3-6pm
Week 8	9 Rehearsal 7-10pm	10	11	12 Rehearsal 7-10pm	13	14	15 Rehearsal 3-6pm
Week 9	16 Rehearsal 7-10pm	17	18	19 Rehearsal 7-10pm	20	21	22 Rehearsal 3-6pm
Week 10a	23 Rehearsal 7-10pm	<b>24 Christmas Eve</b>	<b>25 Christmas Day</b>	<b>26 Boxing Day NO REHEARSAL</b>	27	28	29 NO REHEARSAL
Week 10b	30 NO REHEARSAL	31	<b>1 January New Years Day</b>	2 NO REHEARSAL	3	4	5 Rehearsal 3-6pm
Week 11	6 Rehearsal 7-10pm	7	8	9 Rehearsal 7-10pm	10	11	<b>12 BUMP IN</b> Tech Walk through (late PM/evening)
Prod Week & Shows	<b>13 Tech Rehearsal (no costume)</b>	<b>14 Full Dress Rehearsal</b>	15 Rest Night	<b>16 Full Dress Rehearsal</b>	<b>17 7:30pm Opening show</b>	<b>18 2pm &amp; 7:30pm show</b>	<b>19 2pm Matinee</b>
Shows	20	21	22	<b>23 7:30pm show</b>	<b>24 7:30pm show</b>	<b>25 2pm Matinee Closing BUMP OUT After-party</b>	26