

CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

INFO SHEET – *DIAL M FOR MURDER*, CBT, Fall '26

Dial M for Murder by Frederick Knott, adapted by Jeffrey Hatcher

Clarence Brown Theatre, Jul-Sept 2026

Directed by Melissa Maxwell

KEY PRODUCTION DATES

Rehearsals: July 28 – August 24

Tech: August 25 – September 1

Performances: September 2 – 20

ABOUT THE PLAY

This classic murder mystery that inspired Hitchcock's iconic film follows Tony Wendice, a former writer who concocts a plan to murder his wealthy wife, Margot. With the help of a sharp-witted detective, Margot fights to reveal the truth about her husband's deadly scheme gone awry. In this new adaptation, Jeffrey Hatcher layers clever dialogue and unexpected plot twists with a modern exploration of greed, power, and manipulation.



NOTE – Open-call auditions are ONLY for UNDERSTUDY roles in this production.

TO REQUEST AN AUDITION APPOINTMENT

- Follow all instructions on casting notice on CBT audition website
- Email cbt_auditions@utk.edu with any questions.

BREAKDOWNS & SCRIPT INFORMATION

- Continue reading this document to review the **Casting Breakdown** and a **Violence, Intimacy, & Special Activity Breakdown** for this production.
- The Casting Breakdown (**see below**) offers information about available roles; basic information about each character; and how the identities of actors and those of characters will interact in this world. The Violence, Intimacy, & Special Activity Breakdown (**see below**) includes a list of moments in the play that you may wish to be aware of when auditioning.
- **Though breakdowns offer important insights into the characters and content of the script, it is highly recommended that you read the play in its entirety before your first audition. Scripts are available to borrow in hard copy from the Theatre Department Office (McClung 206).**

DIALECT

- Several characters in this play speak in a British dialect. Please use one in your audition (for all roles except MAXINE) if it is something with which you are already comfortable/familiar.

The production will have a dialect coach to support dialect work.

FOR THE FIRST ROUND OF AUDITIONS

- **STUDENTS:** Interested auditioners should follow audition instructions for **EDWARD TULANE** (SEE INFO SHEET AT <https://clarencebrowntheatre.com/auditions-employment/>). We will tape these auditions for the DIAL M director.
- **COMMUNITY MEMBERS:** Please email cbt_auditions@utk.edu for virtual audition instructions (including available sides).

FOR CALLBACKS

- Callbacks will be virtual. You will receive an email with instructions to film a side (or sides) along with a deadline for submission.
- **STUDENTS ONLY:** When you receive a callback, it will include a ***withdrawal date***. This is a day by which we ask you to withdraw from consideration if you are no longer interested in being cast. **We will assume that actors who do *not* withdraw by this date will accept roles if offered.**
- Cast lists will be posted on CBT audition site within two weeks of the final callback. **All auditioners will receive email notification when lists are available to view.**

UNDERSTUDY CASTING/ASSIGNMENTS

- This production will utilize **external** understudies, who are not part of the on-stage performing cast.
- There will be special understudy rehearsals with expected at-home preparation. There will **not** be guaranteed performances for understudies. Understudies must be on-call for all performances.
- **Note that all principal roles are being cast with CBT company members, so only understudy roles are available in this open call.**

CASTING BREAKDOWN

All roles are open to actors of any ethnicity, gender identity/expression, and disability/ability

AVAILABLE UNDERSTUDY ROLES

U/S MARGOT WENDICE: She/Her. **English.** A wealthy, charming, and naive socialite, married to Tony Wendice. She has been pushed and prodded into most major decisions in her life and is deeply unfulfilled by where she has landed. She is hiding a past affair making her the intended victim of her husband's plan. **Priority casting for UTK students.**

U/S MAXINE HADLEY: She/Her. **American.** A crime novelist with an incredible mind for murder plots. She's a client of Tony's and former flame of Margot's. Although she longs to rekindle

her prior relationship with Margot, she attempts to abide by Margot's boundaries and confine herself to the role of a platonic friend. **Priority casting for UTK students.**

U/S TONY WENDICE: He/Him. **English.** The calculating and jealous husband of Margot Wendice. A failed novelist now reduced to toiling away as a publicity agent for a publishing company and is working with Maxine on her latest novel. Financially dependent on Margot, he plans to murder her to inherit her fortune. **Priority casting for UTK students.**

U/S LESGATE & INSPECTOR HUBBARD: *Lesgate* – 30s/40s. He/him. **English.** A shady and opportunistic scoundrel with a long history of criminal activity who has a past connection with Tony. Willing to do almost anything for money, he is easily blackmailed into carrying out Tony's plans. *Inspector Hubbard* – 40s/50s. He/him. **English.** A sharp and observant Scotland Yard detective. He takes his job seriously but can sometimes let his own biases cloud his judgement. **Seeking community member for this understudy track**

VIOLENCE, INTIMACY, & SPECIAL ACTIVITY

Moments of Intimacy will be choreographed collaboratively with the actors, Director and Intimacy Director to ensure that all actors feel confident and comfortable with the material. Moments of Stage Violence will be choreographed collaboratively with the actors, Fight Choreographer, Director, and Intimacy Director (if appropriate). Please take note of the planned moments of Theatrical Intimacy and Stage Violence for each character below. Consider the requirements of the roles carefully, and if you have any questions or concerns about the expectations or the process, please reach out to Artistic Director Kenneth Martin.

STAGED INTIMACY

Margot Wendice

- Lip to Lip contact with Maxine
- Potential physical contact with Maxine including: hand holding, embrace, hands and bodies touching to imply close physical relationship between characters
- Lip to cheek and lip to lip contact with Tony, as well as physical embrace and/or physical proximity

Maxine Hadley

- Lip to Lip contact with Margot
- Potential physical contact with Margot including: hand holding, embrace, hands and bodies touching to imply close physical relationship between characters

Tony Wendice

- Lip to cheek and lip to lip contact with Margot, as well as physical embrace and/or physical proximity

STAGED VIOLENCE

Characters involved in staged violence include: Lesgate & Margo Wendice. Lesgate simulates strangling Margo, Margo simulates stabbing Lesgate with a pair of scissors. This scene may also include a short scuffle for control of persons and items.

Thank you for reading this info sheet!

*If you still have questions, please visit CBT audition site
<https://clarencbrowntheatre.com/auditions-employment/>.
or email cbt_auditions@utk.edu.*