

## *Calendar Girls*

By Tim Firth

### **Director: Robert Hadaway**

A native of Atlanta, Georgia, Robert has been in Duluth for the past 3 years. For 10 years Robert was the founding artistic director of Big Top Theatre in Atlanta. Directing credits include community, professional and educational theatres. Last season Robert directed *You Can't Take It with You* on the mainstage and is very much looking forward to *Calendar Girls* in the underground space. Rob has been seen performing on Duluth Playhouse stages in *Mary Poppins*, *42<sup>nd</sup> street*, *Cat on a Hot Tin Roof*, *Rock of Ages*, *It Runs in the Family* and *Cabaret*.

### **Audition Information**

AUDITIONS: Saturday, September 16 from noon – 3:00 pm. If possible, please prepare one of the two monologues attached below and be familiar with the play. Memorization of the Monologue is preferred but not required. Callbacks will consist of readings from the script.

CALLBACKS: Sunday, September 17. Time TBA.

- Auditions will be held at the Playhouse Conservatory (230 West Superior St; entrance on 3<sup>rd</sup> Ave. West between Superior and Michigan St) *If you cannot make these auditions contact Robert Lee, rlee@duluthplayhouse.org, 218.733.7559 to arrange another time.*
- Read the Script. Available for checkout at Playhouse office (\$5 deposit, 3 days)
- Bring a picture and resume along with the audition form filled out (attached to the packet). Sample picture resumes are available on our website ([duluthplayhouse.org](http://duluthplayhouse.org) under 'auditions' tab).
- The Duluth Playhouse auditions are open to all actors and actresses, including those who may be auditioning for the first time and professional or Equity actors and actresses.

### **Rehearsal and Performance Information:**

**Rehearsals** begin December 4, 2017, typically Monday – Friday 6pm-10pm. Times during tech week vary. A read thru and meet and greet will take place on October 21, 2017.

**Performance Dates:** January 18-27, 2018. Performing Thursdays, Fridays and Saturdays at 7:30. Performances will be in the Underground.

# **Calendar Girls: Synopsis and Character Breakdown**

## **Synopsis**

When Annie's husband John dies of leukemia, she and her best friend Chris resolve to raise money for a new settee in the local hospital waiting room. They manage to persuade four fellow WI (Women's Institute) members to pose nude with them for an "alternative" calendar, with a little help from hospital porter and amateur photographer Lawrence. The news of the women's charitable venture spreads like wildfire, and hordes of press soon descend on the small village of Knapeley in the Yorkshire Dales. The calendar is a success, but Chris and Annie's friendship is put to the test under the strain of their new-found fame. Based on the true story of eleven WI members who, in an effort to raise money for the Leukemia Research Fund, posed nude for a calendar.

## **Character Breakdown:**

\*All ages listed here are fluid and flexible. Sorry for the pirated character descriptions, I thank Samuel French for those. Nudity requirements will follow each character description.

**CHRIS - 50s.** You want Chris at your party. She will talk to people she doesn't know, and things to say to all silences and generate laughter. Part of this is because Chris is at home in crowds, holding court, being the center of attention. Without Chris in her life, Annie would be better behaved, her life less fun. The two of them are like naughty schoolgirls. Ideal car — who cares? As long as it's a cabriolet. Ideal holiday — Algarve. (Partial nudity required)

**ANNIE - 50s.** Annie will join in mischief but is at heart more conformist and less confrontational than Chris. After Chris has put a waiter's back up in the restaurant, Annie will go in and pour calm. The mischievousness Chris elicits saves Annie from being a saint. She has enough edge to be interesting, and enough salt not to be too sweet. Ideal car — who cares, as long as it's reliable. Ideal holiday — walking in English countryside. (Partial Nudity required)

**CORA - around 40.** Cora's past is the most eclectic, her horizons broadened by having gone to college. This caused a tectonic shift with her more parochial parents. She came back to them pregnant and tail-between-legs, but Cora has too much native resilience to be downtrodden. She is the joker in the pack, but never plays the fool. Her wit is deadpan. It raises laughter in others, but rarely in herself. Her relationship with her daughter is more akin to that between Chris and Annie. Cora doesn't need to sing like a diva but must be able to sing well enough to start the show with Jerusalem and sing the snatches of other songs required. She plays piano in the show. Ideal car — who cares, as long as the sound system is loud. Ideal holiday — New York. (Partial nudity required)

**JESSIE - late 60s/70s.** Get on the right side of Jessie as a teacher and she'll be the teacher you remember for life. Get on the wrong side and you will regret every waking hour. A lover of life, Jessie doesn't bother with cosmetics — her elixir of life is bravery. Jessie goes on rollercoasters. Her husband has been with her a long time and is rarely surprised by her actions. Jessie bothers about grammar and will correct stallholders regarding their abuse of the apostrophe "s". . Ideal car — strange-looking European thing which is no longer manufactured. Ideal holiday — walking in Switzerland or Angkor Wat. (Partial nudity required)

**CELIA** - age anything 35-50. The fact that Celia is in the WI is the greatest justification of its existence. A woman more at home in a department store than a church hall, she may be slightly younger than Chris or the same age, but she always feels like she's drifted in from another world, which she has. She is particularly enamored of Jessie, and despite the fact Jessie has very little time for most of the Celias of this world, there is rebelliousness in Celia to which Jessie responds. It's what sets Celia apart from the vapid materialism of her country club peer group and made her defect. Ideal car — Porsche, which she has. Ideal holiday — Maldives, where she often goes. (Partial nudity required)

**RUTH** - 40s. Ruth's journey is from the false self-confidence of the emotionally abused to the genuine self confidence of the woman happy in her own skin. Ruth is eager to please but not a rag doll, and despite being Marie's right-hand woman she is desperate to be the cartilage in the spine of the WI and keep everyone happy. She has spine herself — if she was too wet, no-one would want her around. But they do, and they feel protective of her because they sense there is something better in Ruth than her life is letting out. They are proved right. Ideal car — at the start, whatever Eddie wants; at the end, whatever she wants. Ideal holiday — at the start wherever Eddie is, at the end wherever he isn't. The Rabbit Costume: Ruth made this last night. It should be a cocktail of good intention and not enough time. (Partial nudity required)

**MARIE** - 50s. Marie has gradually built the current 'Marie' around herself over the years as a defense mechanism. She went to her Oz, Cheshire, and found Oz didn't want her. She came back scorched. The WI is a trophy to her, which justifies her entire existence. There is a lingering part of Marie that would love to be on that calendar. Ideal car — something German and well-valeted. Ideal holiday — a quasi-academic tour of somewhere in Persia advertised in a Sunday Supplement which she could then interminably bang on about. (No Nudity)

**JOHN** - 50s. Annie's Husband, John is a human sunflower. Not a saint. Not a hero. Just the kind of man you'd want in your car when crossing America. When he dies from Cancer it feels like someone somewhere turned a light off. (No Nudity, but bald a plus)

**ROD** - Chris's husband, 50s. You have to be a certain kind of guy to stick with Chris and Rod loves it. He can give back what he gets, and has a deadpan humor which has always made Chris laugh. He drinks a lot but never so much as to have a problem. He would work every hour to make his shop a success. And John was his mate, even though the relationship was originally channeled through their wives. (No Nudity)

**LAWRENCE** - late 20s. Hesitant without being nerdy, the photographer, Lawrence is a shy young man with enough wit to make a joke and enough spirit to turn up at the WI hall in the first place. When he arranges the shots he is close to female nudity but sees only the photo. (No Nudity)

**LADY CRAVENSHIRE** - 60s. Lady Cravenshire really doesn't mean to be so patronizing. But the WI girls seem from another world. The world of her estate workers. When she makes an entrance, she must make an entrance. She must glide in like a galleon. (No Nudity)

**ELAINE** - 20s. Elaine really doesn't mean to be so patronizing. But Jessie seems from another world, the world of her gran. (No Nudity)

**LIAM** - late 20s. Liam would like to be directing other things than photoshoots for washing powders. He's not so unprofessional as to let it show, but we can sense a slight weariness at having to deal with these women. There's a resigned patience to his actions and each smile he makes we feel is professional. For Liam, this photoshoot is a job. And not the job he wanted. (No Nudity)

# Playhouse Audition Form

Please bring this completed form with you to the audition along with a **resume** & current **photo or headshot**. The photo/headshot can be in an upper corner of the resume or attached separately.

Name \_\_\_\_\_

Home Address (Including Zip) \_\_\_\_\_

Primary Phone # \_\_\_\_\_ Other Phone# \_\_\_\_\_

E-Mail: \_\_\_\_\_

Age \_\_\_\_\_ Height \_\_\_\_\_ Weight \_\_\_\_\_ Hair Color \_\_\_\_\_

Is there a particular role in the show you are most interested in? Yes \_\_\_\_\_ No \_\_\_\_\_

If yes, which one(s)? \_\_\_\_\_

Will you accept another part if not offered any listed above? Yes \_\_\_\_\_ No \_\_\_\_\_

If you do not get a part, would you be interested in working on tech crew or backstage? Yes \_\_\_\_\_ No \_\_\_\_\_

Do you sing, dance, play piano or have other special talents? If so, please explain level of skill: *(Please list any musical instruments that you play and skill level)*

Do you have **ANY** conflicts with the rehearsal/performance schedule? Yes \_\_\_\_\_ No \_\_\_\_\_

**Please list ALL conflicts below (be as specific as possible to dates, times). Additional conflicts after being cast may not be accepted.**

# Monologue:

**Please prepare one of the following. Memorize if you can, but it is not required.**

## **From Broadway Bound by Neil Simon:**

I knew about that woman a year ago. I got a phone call from a friend. I won't tell you who..."What's going on with you and Jack?" she ask me. "Are you two still together? Who's this woman he's having lunch with every day?" she ask me...I said, "Did you see them together?"...She said, "No, but I heard." I said, "Don't believe what you hear. Believe what you see!" and I hung up on her...A year I lived with that, hoping to God it wasn't true and if it was, praying it would go away.

-OR-

## **From Star Spangled Girl by Neil Simon:**

Mr. Cornell, I have tried to be neighborly, and I have tried to be friendly. I do not know what it is you are trying to be. The first night I was appreciative that you carried my trunk up the stairs. The fact that it slipped and fell five flights and smashed into pieces was not your fault. However things have gone too far. I cannot accept gifts from a man that I hardly know. Especially canned goods. I read your little note. I can guess the gist of it even though I don't speak Italian. And I can do very well without you leaving little chocolate Hershey bars in my mail box. They melted yesterday and now I have three gooey letters from home with nuts in them.