

Audition Notice – *Calendar Girls* – The Oshawa Little Theatre

Producer: Amy Lawrence

Directors: Annette Stokes-Harris and Michael Serres

Stage Manager: Jerry Chadwick

Auditions:

Monday, June 19th 6:00 - 9:00 pm

Tuesday, June 20th 6:00 - 9:00 pm

All auditions will be held at The Oshawa Little Theatre (62 Russett Ave. in Oshawa)

Call-backs:

Wednesday, June 21st from 6:00 - 9:00 pm.

No preparation is required, and scripts will be given for a cold read.

To book your audition time, please email producer.calendargirls.olt@gmail.com.

Auditions will be booked in 10-minute intervals. Please indicate your desired date and time. We will try our best to accommodate you. **Please ensure you bring your completed audition form to your audition (please see other attachment)**

Performance Dates: September 28, 29, 30; October 5, 6, 7, 8, 12, 13, 14 2023

All rehearsals and performances will be at the Oshawa Little Theatre. Cast must be available for all performance dates. Everyone casted must be a member in good standing with the Oshawa Little Theatre.

Rehearsals:

Sundays from 6 to 9pm

Mondays from 7 to 10pm

Wednesdays from 7 to 10pm July
through September.

First read through: Wednesday, July 5th at 7pm.

AUTHOR'S NOTE

A WORD ON NUDITY

As in the best traditions of vaudevillian fan dances, the art of the play's nudity lies in what is withheld. The choreography of this sequence is best described as "fabulous concealment". Should we see anything we oughtn't, the whole scene will deflate like a soufflé on which the oven door has been opened too quickly. Also beware - the music cues in the scene are vital as they maintain the build of euphoria in the room, especially over the set-up of the piano pose. - Tim Firth

DIRECTORS' NOTE

Everyone will be aware of the Calendar shoot that is the best-known aspect of the Calendar Girls' story. It is essential that the audience see nothing that we do not wish them to see in this scene. It will

be carefully choreographed and will require a great team effort from all those involved to ensure that each person's modesty is protected by her fellow actors.

Roles (please note, the ages are character guidelines):

CHRIS - fifties

You want Chris at your party. She will talk to people she doesn't know, find things to say to fill silences and generate laughter. Part of this is because Chris is at home in crowds, holding court, being the centre of attention. Without Chris in her life, Annie would be better behaved, her life less fun. The two of them are like ill-behaved schoolgirls.

ANNIE - fifties

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. Together these two are greater than the sum of their parts. They would be lesser humans had they not met each other. Each is spiritual mustard to the other's meat.

CORA - around forty

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. The piano keyboard can be marked up to enable her to play basic chords should she not be a player.

JESSIE - late sixties/seventies

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".

CELIA - thirty-five to fifty

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 enamoured of Jessie, and despite the fact Jessie has little time for most Celias of this world, there is a rebelliousness in Celia to which Jessie responds. It's what sets Celia apart from the vapid materialism of her peer group and made her defect.

RUTH - forties

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.

MARIE - fifties

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.

JOHN - Annie's husband, fifties

John is a human sunflower. Not a saint. Not a hero. Just the kind of man you would want in your car when crossing America. When he dies it feels like someone somewhere turned a light off.

ROD - Chris's husband, fifties

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 humour 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 channelled through their wives.

LAWRENCE - late twenties

Hesitant without being nerdy, 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.

LADY CRAVENSHIRE - sixties

Lady Cravenshire really doesn't mean to be so patronising. But the WI girls seem from another world. The world of her estate workers.

ELAINE - twenties

Elaine really doesn't mean to be so patronising. But Jessie seems from another world. The world of her gran.

LIAM - late twenties

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.

Non-paying; Non-equity

Subject to any public health requirements or OLT Board requirements

The Oshawa Little Theatre is committed to diverse, and inclusive casting. We welcome applications from all performers, without regard to age, sex, ethnicity, disability, race, colour, national origin, sexual orientation, gender identity, or any other basis.



Calendar Girls – Audition Form

September 28, 29, 30; October 5, 6, 7, 8, 12, 13, 14 2023

PLEASE PRINT AND BRING TO YOUR AUDITION

AUDITION DATE/TIME: _____

NAME: _____ AGE RANGE: _____

ADDRESS: _____

CITY/TOWN: _____ POSTAL CODE: _____

EMAIL: _____

PHONE: _____

ARE YOU CURRENTLY A MEMBER IN GOOD STANDING OF OSHAWA LITTLE THEATRE: YES ___ NO ___

DO YOU WISH TO BE PLACED ON THE OLT EMAIL LIST FOR FUTURE AUDITION NOTICES AND INFORMATION?
YES ___ NO ___

ARE YOU A MEMBER OF ANY OTHER COMMUNITY THEATRE GROUPS? IF SO, PLEASE INDICATE WHICH ONE(S):

ARE YOU A MEMBER OF ACTOR'S EQUITY OR ANY OTHER THEATRICAL BASED UNION? YES ___ NO ___

NOTE: OLT DOES NOT NEGOTIATE ANY CONTRACTS WITH ACTORS' UNIONS AND NO CAST MEMBERS ARE PAID.

PLEASE INDICATE THE ROLES* YOU WISH TO BE CONSIDERED FOR IN ORDER OF PREFERENCE:

ARE YOU WILLING TO BE CONSIDERED FOR ANOTHER ROLE*? YES ___ NO ___

*IF AUDITIONING FOR THE PART OF CORA, YOU WILL BE REQUIRED TO PLAY THE PIANO AND SING.

IF YOU ARE NOT CAST AS A PERFORMER WOULD YOU BE WILLING TO WORK AS PART OF THE PRODUCTION CREW?
YES ___ NO ___ IF YES, WHAT AREA? _____

PLEASE LIST SPECIFIC DATES THAT YOU ARE UNABLE TO ATTEND REHEARSAL (PLEASE REFER TO THE AUDITION NOTICE FOR REHEARSAL DATES)

PLEASE LIST ANY UNIQUE TALENT/ABILITY THAT YOU THINK IS INTERESTING OR ARE PROUD OF: (ETC. JUGGLING, ACROBATICS, PLAYING AN INSTRUMENT, ETC.)

PLEASE INDICATE IN WHICH OF THE FOLLOWING OFF-STAGE PRODUCTION AREAS YOU HAVE AN INTEREST OR EXISTING EXPERTISE:

SET CONSTRUCTION ___ PROPS ___ COSTUMES ___ FRONT OF HOUSE DISPLAYS ___ LIGHTING ___ PAINTING ___
PUBLICITY ___ OTHER _____

ARE YOU CURRENTLY INVOLVED IN, OR DO YOU PLAN TO BECOME INVOLVED IN, ANY OTHER PRODUCTION[S] BEFORE THE CLOSE OF THE SHOW? IF SO, PLEASE SPECIFY THE SHOW DATES AND THE NATURE OF THE INVOLVEMENT:

ARE THERE ANY OTHER SHOWS FOR WHICH YOU HAVE AUDITIONED RECENTLY, BUT FOR WHICH YOU HAVE NOT HEARD WHETHER YOU ARE BEING CAST, OR ARE THERE ANY OTHER SHOWS FOR WHICH YOU INTEND TO AUDITION WITHIN THE NEXT FEW WEEKS?

ARE THERE ANY ALLERGIES OR MEDICAL CONDITIONS THAT THE PRODUCTION TEAM SHOULD BE AWARE OF?

IF YOU HAVE A RESUME AND PHOTO THEN PLEASE ATTACH TO THIS FORM; IF NOT, THEN PLEASE COMPLETE THE LAST PAGE.

I UNDERSTAND THAT IF I AM CAST AND CHOOSE TO BE INVOLVED IN THE PRODUCTION THAT I MUST BE A MEMBER OF OSHAWA LITTLE THEATRE AND THAT I AM AVAILABLE FOR ALL PERFORMANCES (INCLUDING TECH WEEK REHEARSALS)

SIGNATURE

PARENT'S SIGNATURE (IF AUDITIONEE IS UNDER 16)

TO BE COMPLETED WHEN NO RESUME IS AVAILABLE:

PERFORMANCE EXPERIENCE – FROM MOST RECENT

YEAR	THEATRE/ORGANIZATION/SCHOOL	ROLE

PLEASE LIST ANY ACTING/VOCAL/DANCE TRAINING YOU HAVE HAD:

ANYTHING ELSE YOU WOULD LIKE TO TELL US?
