



**AUDITION PACK**

**1st and 9th November 2021**

# Welcome to York Stage...

Welcome to the audition process for York Stage's production for **Gary Barlow and Tim Firth's CALENDAR GIRLS The Musical**. I am sure you can only imagine how excited we are to once again be back looking for the best talent from across the region for this production. We simply can't wait to meet you all and begin working with you over the next few weeks to pull together another sensational York Stage cast. At York Stage we strive for brilliance and aim to get the best cast we can, this doesn't mean you have to have tons of experience though. Our creative team are used to spotting raw talent and thrive on taking chances on new faces so come in, show us how brilliant you are and trust us to do the rest!

After the success of our pre-pandemic Grand Opera House shows, such as **Shrek** and **The Sound of Music**, we are really excited to get started on the York premiere of this sensational West End title. It truly is set to be a beautiful show with stunning shows and beautiful music from Gary Barlow and Tim Firth.

This show is really going to allow us to bring together a sensational cast made up of a selection of talents. There are roles for older and younger actors and singers. The cast will be made up of adult actors and up to six teenagers who have a playing of 15-16.

Joining me on the creative team for this show we have, as Musical Director **Jessica Douglas**. Jess has just returned from a stint in London where she was MD for a production of **Call Me Madam** starring Rosemary Ashe, and for which Jess has been nominated for an award for her Musical Direction. For York Stage, Jess has previously been Musical Director for shows such as **Priscilla**, **Spend Spend Spend**, **Flint Street Nativity**, and **Aladdin**.

All the information you may need to prepare for your audition is included in this pack. Please read the contents clearly and thoroughly, if you have any questions they should be answered in this pack but if not please do send us an email. We cannot guarantee that we will be able to answer all queries with expected numbers of applications set to be in the hundreds once again.

Good luck and remember to keep calm, we want the best and that means we only want you to be your best!

Nik Briggs - York Stage

# Audition Process..

## Initial Auditions 01/11/21

All performers will be invited to a specific time slot between 6pm and 9pm on the 1st November. This session will take place at Theatre @41 Monkgate, YO31 7PB.

### LADIES (PLAYING AGE 30+)

We ask that for the initial audition you look at both audition scenes and be familiar with those so you can swap roles in the audition room etc and then choose a song from the show you feel most suited to and perform this. You can listen to the London cast recording tracks on Spotify and Apple Music. Please note, just because you are auditioning for a certain part does not mean we will not consider you for other roles. Our panels are experienced in spotting talent and casting so do not need to see you sing every character's song in order to be able to consider you for that role. Just bring us the piece you feel shows you off best!

*A PDF copy of the audition scripts can be found at the end of this pack.*

### TEENAGERS (PLAYING AGE 15-16)

We will be casting the roles of Danny, Jenny and Tommo following the initial casting of the ladies they are related to, we will be in touch with specific instructions for those who are wanting to audition for these roles following the 9th November.

Whilst these characters have a playing age of 15-16 and we are happy to audition anyone with this playing age, we would also encourage those who are aged 16-20 who look young to consider these roles.

### MEN (PLAYING AGE 20+)

We will be casting the men of Knapely following the initial castings on the 1st and 9th November so we can ensure they compliment our Calendar Girls suitably. At this point will be in touch with those registered to audition with audition pieces.

## Recall Auditions 09/11/2021

Following the sessions on the 1st the panel may need to see some people again for certain parts at a recall audition. You will be invited to a recall audition where we will see songs and scenes to be specified for the roles you have been recalled. Please note

we may recall you for roles you didn't initially consider/apply for. If you are not invited for recall it does not mean you have been unsuccessful.

**RECALL VENUE: John Cooper Studio, Theatre @41 Monkgate RECALL DATE: 9th November**

Please note we are looking to cast one company for this show, but the roles of Danny, Tommo and Jenny may be split if they are under 16 due to licensing requirements. As we expect lots of applicants for these places, we understand a lot of people will be left disappointed at not receiving a recall/ place in the show. Please understand due to the numbers we receive applying for auditions, we regularly have to turn away very talented individuals and whilst we understand the value in feedback for those who have not been offered places, it is not possible to provide feedback to everyone so we ask that you do not request it.

## Nudity on Stage

As I am sure you will all be aware, this show is based around the true story of Angela Baker, whose husband John died from non-Hodgkin's lymphoma at the age of 54 in 1998. During his illness, their friends began to raise money, initially with the aim of purchasing a sofa for the visitors' lounge in the hospital where John was treated by creating a nude calendar as part of their WI activities. But when their nude calendar became an overnight sensation they ended up raising more than £3million for cancer research.

Within the show there is an occasion where the 'Calendar Girls' have to pose nude on stage. This is never full frontal and is handled like a vaudevillian fan dance with various WI themed implements helping to hide from the audience what is actually behind. Whilst things are hidden we still have to create the high stakes that these courageous women did originally so we are asking those ladies playing Annie, Chris, Cora, Jessie, Celia and Ruth to be in a position where they work together to create a stunning piece where they arrange the props to ensure the nude actress behind is always concealed.

# Casting Breakdown...

## CAST OF CHARACTERS

### **CHRIS – 50s**

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 naughty schoolgirls.

Ideal car – who cares, long as it's a cabriolet. Ideal holiday – Algarve.

### **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, long as it's reliable. Ideal holiday – walking in English countryside.

*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 – late 30s, early 40s**

Cora went to college and soon came back pregnant and tail-between-legs. She has too much native resilience to be downtrodden. The joker in the pack, she never plays the fool. Her wit is deadpan. It raises laughter in others, but rarely in herself... Her relationship with her son is more akin to that between Chris and Annie.

Ideal car – who cares, long as the sound system is loud. Ideal holiday – New York.

### **JESSIE – 70s/80s**

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 Watt.

### **CELIA – 50s**

The fact that Celia is in the WI is the greatest justification of its existence. She always feels like she's drifted in from another world. Which she has. Ex air hostess and life-liver, there is a rebelliousness in Celia which sets her apart from the vapid materialism of her husband's golfing peer group and made her defect.

Ideal car – Porsche, which she has. Ideal holiday – Maldives, where she often goes.

**RUTH** – 40s/50s

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.

**MARIE** – late 40s, early 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 with the '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.

**JOHN** – 50s

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 it feels like someone somewhere turned a light off.

**ROD** – 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 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 20s, early 30s

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 nudity but sees only the photo.

**COLIN** – 70s/80s

Jessie's husband, and as rebellious and compliant as that would suggest.

**DENIS** – 50s

Celia's husband, working class lad done well, and now captain of golf club. Met her on a flight.

**MISS WILSON (TEA)**

**MISS WILSON (COFFEE)**

Two sisters who are part of the fabric of the village and the manual labour backbone of the WI but say nothing except their drinks offering. Until the end.

**BRENDA HULSE** – 60s

Speaker at WI. Can double as:

**LADY CRAVENSHIRE** – 60s

The local dignitary who gives the award at the Spring Fête.

**DANNY** – 16

Chris and Rod's son, the conscientious head boy

**JENNY** – 16

Who we find out is Marie's daughter and who has rebelled against her mother for years.

**TOMMO** – 16

Cora's son, Danny's best mate who is also his mum's best mate.

# Your commitments...

## Rehearsals

For those successful in being cast we will start rehearsals from January 2021.

Rehearsals will take place mostly at the John Cooper Studio @ 41 Monkgate, York on a **Sunday 12-4pm** and **Tuesday and Wednesday** evenings 7-9:30pm. For your convenience, we will issue a full rehearsal schedule at the first rehearsal as not everyone will be called to every rehearsal.

It is encouraged that if you accept a place in the ***Calendar Girls: The Musical*** company you **DO NOT** audition or accept roles in productions that rehearse around the same time. Whilst we understand there will be occasions you may not be available for rehearsals it is **NOT** accepted by the creative team for rehearsals to be missed because of attendance at rehearsals for any other shows. Please let the team know at auditions if there are any other shows you are involved in so we can assess the viability of you taking part in both, again it must be stressed it will be expected rehearsals for ***Calendar Girls: The Musical*** will be given priority over other rehearsals.

## Performances

The Performances will take place at Grand Opera House York from Friday 22nd April 7:30pm, Saturday 23rd 2:30pm and 7:30pm, Sunday 24th 1:30pm and 6:30pm, Tuesday 26th 7:30pm, Wednesday 27th 7:30pm, Thursday 28th 7:30pm, Friday 29th 4pm and 8pm, Saturday 30th 2:30pm and 7:30pm.

***Please make sure you have noted the 4pm performance on Friday 29th April and the Saturday and Sunday matinees.***

The weeks of the show we will also require all cast and crew on:

Tuesday 19th and Wednesday 20th April from 5pm for Technical/Dress Rehearsals.  
Thursday 21st from 5pm call for Dress Rehearsals.

## Fees

There will be a one-off, non-refundable, show fee of £80 to take part in this production (*Payable in instalments if necessary*).

We do not charge additional subs, membership fees or any other levy's in addition to the show fee.

# Audition Piece 1

*(Over the flurry of the girls leaving, and the underscore, CHRIS and ANNIE walk outside, into moonlight, to the river bank, take shoes off and put their feet in to share the flagon. In the moonlight they could be 16.)*

**CHRIS**

Looks alright, y'r bloke. V' you had any comeback?

**ANNIE**

*(Immediately a slight chilling.)*  
Hospital haven't rung.

**CHRIS**

Oh well there y'go! Rule one of blood tests. If the hospital's not straight on the phone they're not worried. An' if they're not, we're not.

*(Beat)*

Are we?!

*(Underscore KILIMANJARO verse, spritely colla.)*

**ANNIE**

Midgey round this river.

**CHRIS**

Gonna do as I tell y'?

**ANNIE**

I always do what you tell me. That's how I ended up in the bloody W.I.

**CHRIS**

You do the exact opposite of what I tell y'. You always did. S'how I decided you were gonna be my best friend.

**ANNIE**

An' what a lucky day that was.

**CHRIS**

Teacher asks 'so tell us Chris where Mount Kilimanjaro is'. I say 'give us the answer or I'll beat you up at playtime'. You looked me in the eyes an' said -?

**ANNIE**

'It's in Wales'.

**CHRIS**

'It's in Wales, Miss'. I got detention for that!

**ANNIE**

You got detention because you'd already got a reputation.

# Audition Piece 2

Please familiarise yourself with Chris and Marie's lines only...

**CHRIS**

*(Beat.)*  
Sorry?

**MARIE**

Tell me Chris out of interest seriously.. is there part of you that actually believes people might want to spend January looking at you naked behind a malt loaf?

**CHRIS**

Ok look Marie, I know this calendar doesn't fit your image of the W.I./ but -

**MARIE**

But the truth is who cares?

**CHRIS**

- in many ways that's the point.

**MARIE**

Who cares what other people want as long as they get to see 'Chris Harper'!

**CHRIS**

What?

**MARIE**

'Former Miss Yorkshire'!

**CHRIS**

*(Beat, this hurts.)*  
I am doing this for John / Clarke-

**MARIE**

Oh at least be honest for once...

**CHRIS**

I am doing this -

**MARIE**

...you are doing this for Chris Harper!

**CHRIS**

And you are doing this because you want a conventional Jerusalem-singing WI / with-

**ANNIE**

Ok / look-

**MARIE**

We are!

**CHRIS**

-jam-making and willow-weaving and calendars of wet churches -

**ANNIE**

*(Pouring balm.)*  
Also John suggested it!