

SHEPPARTON THEATRE ARTS GROUP'S PRODUCTION  
'CALENDAR GIRLS' 2017

## Audition Information Pack



# calendar girls

THIS PACK IS AVAILABLE ON AND CAN BE DOWNLOADED FROM THE STAG WEBSITE

LINKS TO AUDITION MATERIALS ARE AVAILABLE THROUGH THE STAG WEBSITE

[stagtheatre.com/events/calendar-girls/](http://stagtheatre.com/events/calendar-girls/)

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## About STAG

**Shepparton Theatre Arts Group** is a non-professional theatre company based in Shepparton, Victoria. In 1975 the Shepparton Dramatic Society and the Shepparton Light Music Company amalgamated creating the group, most commonly referred to as **STAG**.

Since that time **STAG** has produced over 42 musicals and 130 plays touching the lives of thousands of people from all over Victoria. The group has also presented theatre restaurants, street performances, concerts and revues. Over the last two years **STAG** has presented twelve shows, seven of these performed at the **Bakehouse Blackbox**, our very own theatre.

**STAG's** home is known as the **Bakehouse**. The site at 17 Wheeler Street was purchased in 1975 and was originally a bakery, hence the name. In recent years **STAG** has undergone extensive renovations to turn the old bakehouse into what is now known as **The Bakehouse Blackbox Theatre**. This gives the group more opportunities to produce and create works without the restrictions of time constraints and venue costs. Renovations are still ongoing with a mezzanine being built in the Bakehouse Shed to store costumes, which will open the way to create a functioning Green Room for the theatre.

Over the years our Company has been fortunate to have a wealth of talent and experience amongst its members, not only in the 'on stage' areas of song, dance and acting, but also in the unseen areas of stagecraft. Lighting design, set design, makeup and wardrobe are all areas where our company excels, bringing a professional feel to our performances.

The challenge for **STAG** is to continue to entertain our audiences with quality theatre productions while providing our members with a sense of achievement and fellowship.

Our mission statement: '**Creating A Connected Community Through Performing Arts**'

## Calendar Girls – Synopsis

When Annie's husband John dies of leukaemia, she and best friend Chris resolve to raise money for a new settee in the local hospital waiting room. They manage to persuade four fellow WI 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 posed nude for a calendar to raise money for the Leukaemia Research Fund, *Calendar Girls* opened at the Chichester Festival theatre and has since become the fastest selling play in British theatre history.

### **Production Team**

<b>Producer</b>	Nicky Pummeroy
<b>Director</b>	Bron Prater
<b>Assistant Director</b>	Cindy Abbey
<b>Set Design</b>	John Lancaster
<b>Stage Manager</b>	Trish Deakin
<b>Marketing and Promotions</b>	Nicky Pummeroy and Aaron David-Palmer
<b>Costumes</b>	TBC
<b>Makeup</b>	TBC
<b>Props</b>	Noella Kay
<b>Lighting</b>	TBC
<b>Sound</b>	TBC
<b>Front of House Co-ordinator</b>	TBC
<b>Set Building</b>	TBC

### **Who to Contact**

Production and Audition Enquiries	Nicky Pummeroy – 0408 361 893
STAG General and Membership enquiries	info@stagtheatre.com
STAG Email	info@stagtheatre.com
STAG Webpage	stagtheatre.com

Also check the STAG Facebook page

### **Show Dates and Venue**

**Westside Performing Arts Centre - Echuca Road Mooroopna**

- Friday 8<sup>th</sup> September at 7:30pm
- Saturday 9<sup>th</sup> September at 2pm
- Saturday 9<sup>th</sup> September at 7:30 pm

### **Production/Rehearsal Schedule**

You will be required at rehearsals on Tuesday and Thursday evenings from 7:00 pm to 9:00 pm initially, and Sundays as we come closer to the performance dates.

A more detailed rehearsal schedule will be presented after the first rehearsal on **Tuesday the 13<sup>th</sup> of June**

\*ALL cast members are required to help with Bump in and Bump Out!!

**All cast and crew must be financial members of STAG and adhere to STAG's Code of Conduct**

**Characters**

- Chris** 40 – 60 Chris is the life of the party. She will talk to people she doesn't know, fill any awkward silences and generate laughter. Chris is at home in a crowd because she loves holding court and being the centre of attention. Without Chris in her life, Annie would be better behaved, but she wouldn't have as much fun. When they are together they are like naughty schoolgirls.
- Annie** 40 – 60 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 make things right. 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.
- Cora** Around 40 Cora's past is the most eclectic. Her horizons broadened when she went to college. This caused a tectonic shift with her more parochial parents. She came back to them pregnant and tail-between-the-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 pianist.
- Jessie** 60 – 70 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.
- Celia** 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. She is particularly enamoured of Jessie, and despite the fact Jessie has very little time for most

Celia of this world, there is a rebelliousness in Celia to which Jessie responds. It is what sets Celia apart from the vapid materialism of her peer group and what makes her defect to the WI.

**Ruth** Around 40 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 one of 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. The Rabbit costume should be a cocktail of good intentions and not enough time.

**Marie** Around 50 Marie has gradually built the current "Marie" around herself over the years as a defence 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.

**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 out the lights.

**Rod** 50s You have to be a certain kind of guy to stick with Chris, and Rod loves being that guy. 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 the wives.

**Lawrence** Late 20s, 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** 60s – 70s, Lady Cravenshire really doesn't mean to be so patronizing, but the WI girls seem from another world, the world of her estate workers. Dress: when she makes an entrance, she must make an entrance. She wears largely white or cream to outplay the others, with a bigger hat than Marie. She is not a tweed wearer. She must glide in like a galleon.

**Elaine** 20s, Elaine really doesn't mean to be so patronizing, but Jessie seems from another world, the world of her gran. She wears clinical whites. You feel as if you could cut yourself on that dress.

**Liam** Late 20s – 30s, Liam would like to be directing other things than photo shoots 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 photo shoot is a job, and not the job he wanted.

**Brenda Hulse** 40 – 60 Brenda is a woman committed to tedious subjects. In the previous year she spoke to the group on "The History of the Tea Towel". This year it is "The Fascinating World of Broccoli". She soldiers on seriously while her audience dissolves sniggering. Brenda is a bore.

\*Age ranges for characters will be treated as a guide only and not strictly enforced

\*Audition materials for specific, named roles can be accessed through the STAG website and the links in the electronic version of this Information Pack

### **A Word About Nudity**

As you will know, this play involves nudity on the part of Chris, Annie, Cora, Jessie, Celia and Ruth. Please do not let this put you off. The nudity is very quick, not at all salacious and the audience will not see anything they shouldn't. Everything important is artfully concealed by props and all handled in the best possible taste.

### **The Calendar**

As a marketing tool to promote the play and for Authenticity (Life imitating Art) we have planned to produce a 2018 nude calendar of our own involving the successful auditionees. Proceeds from the sale of the calendar will go towards STAG and the Leukaemia Foundation. There will be several individual and several group shots involving a "Calendar Girl" participating in a hobby or craft as presented in the play, for example: gardening, cooking, knitting, playing a musical instrument or singing Christmas Carols.

The photo shoot will take place in a private location away from Shepparton on:

**Saturday the 6<sup>th</sup> of May**

**Successful auditionees will be required to participate in the photo shoot and calendar.**

## **Audition Details**

**Venue:**            **The Bakehouse Rehearsal Venue** - front building, 17 Wheeler Street, Shepparton.

### **Audition Instructions:**

- All auditionees must first register their arrival at the **Bakehouse Blackbox Theatre** (rear building) **15 minutes before audition time.**
- Bring your completed and signed audition form
- Your audition form must include a recent head and shoulders photograph of you
- Auditionees, will be asked to state their name, the part they are seeking and provide a short summary of their experience at the commencement of the audition
- Auditionees for individual roles will be required to know the dialogue relevant to the character
- Links to audition materials, are available through the STAG website and links in this document
- Auditions will be of ten minutes duration
- Bring water to keep hydrated.

### **Audition Notes:**

- Age ranges for characters will be treated as a guide only and not strictly enforced
- Audition materials for specific, named roles can be accessed through the links on the STAG website and the electronic version of this Information Pack
- We will do our best to ensure the audition process is an enjoyable experience

### **Dates and Timetable for Auditions:**

#### **Friday 28<sup>th</sup> April 7:00 pm to 9:00 pm**

Time slots:        7:00, 7:10, 7:20, 7:30, 7:40, 7:50, 8:00, 8:10, 8:20, 8:30, 8:40, 8:50

#### **Saturday 14<sup>th</sup> January 9:30 am to 1:00 pm**

Time slots:        9:30, 9:40, 9:50, 10:00, 10:10, 10:20, 10:30, 10:40, 10:50, 11:00, 11:10, 11:20, 11:30, 11:40,  
11:50, 12:00, 1:10, 1:20, 1:30, 1:40, 1:50

**...and a few important comments about the audition process**

**Commitment**

Before you audition, review the essential dates provided. You must be prepared to make arrangements to be available for these rehearsals. Except for emergencies, we cannot have last-minute absences from essential rehearsals or performances.

**Timeliness**

Please arrive early for your audition. Being on time for your audition is an indication of what we expect from you during rehearsals and performances.

**Following Directions**

Following directions is a very important skill in theatre. Carefully read and follow all the directions in this package, as well as directions provided at auditions by members of the production team. This is an indication of what we expect from you in rehearsals.

**Preparation**

There is a lot of material in this package! We know, because we made it! We are giving you the opportunity to prepare for your audition so that you can give us your strongest performance. We have provided plenty of resources here, so please take advantage of them. We want to assess what level of time and commitment you have put into this process.

**Positive Attitude**

Please treat each other and the production staff with respect. We are not interested in casting people who cannot get along with one another. Building a strong ensemble is essential to a good production and this can only happen with cast members who support each other.

**Audition Logistics**

Your audition begins at your designated time. What to expect:

- 1) You need to arrive 15 minutes before your designated time and quietly take your place and wait for us to call your name.
- 2) Please wait in the designated area which is the Blackbox Theatre. Do not wander around the buildings.
- 3) If you are in the waiting area, you are expected to maintain a polite volume so as to not distract anyone else preparing in the Blackbox.
- 4) Bring water.
- 5) Remember that we like you! We have to keep neutral expressions, but we really do want you to do well. Take a few deep breaths in through your nose and out through your mouth before you start performing and try to calm yourself down. Give us your best shot in the moment and remember to have fun!!

**...and if you are lucky enough to be chosen for a part in Calendar Girls**

**Rehearsal Commitment**

The production team and the STAG committee expect that everyone involved in this production will be available for all scheduled rehearsals from the date of their casting through until the performance in September. This is only fair to all other cast members. Everyone's time is valuable and it is vital that rehearsal time is not wasted by the absence of cast members. All known absences at the time of the auditions must be recorded on the audition form. Missing rehearsals without notice may result in cast members forfeiting their place in the production.

**Rehearsal Requirements - checklist:**

All cast must ensure they bring the following to each and every rehearsal between now and the first performance. Use this page as a checklist before leaving home:

- 1) **The Script** Rehearsals cannot run smoothly if we are constantly sharing scripts and music between cast members. All cast **MUST** bring their scripts with them to rehearsals.
- 2) **A Water Bottle** with your name on it. Important! ALL cast members must ensure they are properly hydrated.
- 3) **A Pencil** It is important you are able to make notes in your script during rehearsals to ensure you correctly remember blocking, choreography or script alteration. **NO PENS** are permitted for writing notes as the scripts will be on loan to you and all markings must be removed prior to the books return.

