



Auditions:

In Person - Monday & Tuesday, October 12 & 13 at 5:30pm

Pit & Balcony Theatre 805 N. Hamilton, Saginaw 48602

Or by Video Submission by 7pm on Monday, October 12

OVERVIEW

Thank you for your interest in auditioning for Pit & Balcony's production of *The Twelve Dates of Christmas* by Ginna Hoben!

Please complete the online audition form by following this link:

<https://forms.gle/LWBXBoyYtCGN9iET8>

This form is required to be completed prior to your audition whether you are auditioning in-person or by video submission. There will be *no paper forms* available.

The Twelve Dates of Christmas is a one-woman show with a trio of doo-wop singers that act as a Greek Chorus.

We are auditioning female-identifying actors of all races, ethnicities, and abilities.

SYNOPSIS

After seeing her fiancé kiss another woman at the televised Thanksgiving Day Parade, Mary's life falls apart -- just in time for the holidays. Over the next year, she stumbles back into the dating world, where "romance" ranges from weird and creepy to absurd and comical. It seems nothing can help Mary's growing cynicism, until the charm and innocence of a five-year-old boy unexpectedly brings a new outlook on life and love. This heartwarming one-woman play offers a hilarious and modern alternative to the old standards of the holiday season.

AUDITIONS

In order to comply with all regulations and guidelines regarding COVID-19, we are offering both live, in-person auditions and a video audition option. You need only do one.

You may choose whether you prefer a live audition or to record a video submission.

All live auditions must be scheduled in advance through the audition form. You will be contacted no less than 1 business day prior to your scheduled audition to confirm. If you prefer a live audition, you will be required to wear a mask or face covering upon entrance and exit of the theatre and to adhere to all social distancing guidelines. Please arrive on time and leave immediately following your audition so that we are able to adhere to limits on indoor gatherings.

Video submissions are due by 7pm on Monday, October 12th by upload to this Google Folder:

<https://drive.google.com/drive/folders/1NEmJw8KwxLMhuzrby7vvIbxFeR3PU0qd?usp=sharing>

Please do not view, move, edit, or otherwise alter the content of this folder except to upload your own audition video.

Further instructions and guidelines for video submissions can be found on the following pages.

What to prepare:

- MARY (any ethnicity, plays late 20's to late 30's)
 - Live Audition: choose **one** of the monologues included in the Audition Sides in this packet (please note, you might be asked to read another one at your audition so please look over them all)
 - Video Audition: choose **two** of the monologues included in the Audition Sides in this packet and record them both, one after the other. After your submission is viewed on October 12th, you may be contacted to revise and re-submit another video on October 13th based on the director's feedback.
- DOO WOP CHORUS (3 vocalists, any age/ethnicity)
 - Live **and** Video Audition: prepare/record yourself singing a 90 second clip of a Christmas song. No accompanist provided at live auditions. You may sing a capella or bring recorded accompaniment.

REHEARSALS

Rehearsals will be after 6pm on Mondays, Tuesdays, and Thursdays and after 1pm on Sundays. Rehearsals will begin on October 19th. Many rehearsals will be virtual. We will adhere to all regulations and guidelines regarding COVID-19 at all in-person rehearsals.

Safety measures will be in place including, but not limited to, required mask/face covering at all times, temperature checks, social distancing, limited and specific entrances and exits, and limiting the number of people allowed in the rehearsal space at once.

These may change based on current recommendations.

PRODUCTION & PERFORMANCES

This will be a virtual production which has a tentative recording date of November 30th, to be streamed on December 4-6. If regulations allow, we may also be able to perform to a very limited live audience on those dates.

QUESTIONS/CONCERNs

If you have any questions or concerns about the audition or rehearsal process please contact Amy at amy@pitandbalcony.com

VIDEO SUBMISSION INSTRUCTIONS

If you prefer to submit an audition video in lieu of a live audition, please follow the instructions below:

1- Please visit www.pitandbalconytheatre.com/get-involved/auditions.html to download the audition packet or contact Deb at office@pitandbalcony.com or 989.754.6587 to have one emailed to you.

2- FOR MARY: Choose 2 of the provided monologues to perform for your audition.

FOR DOO-WOP CHORUS: Prepare & record yourself singing a 90-second clip of a Christmas song. May be a capella or with accompaniment.

3- Record your audition. Set the camera so that your face and body from at least the waist up are clearly visible. Perform as if you are in the theatre - project, enunciate, move intentionally. Please begin your audition by telling us your first and last name.

4- Feel free to erase and re-record. There is no need to feel like you have to send in your first take. Give us your best shot, but only upload ONE VIDEO. If you upload more than once, the video with the earliest timestamp will be the one considered for audition. If you are auditioning for multiple roles, you may record both auditions on the same video.

5- Upload videos to this Google Drive folder:

<https://drive.google.com/drive/folders/1NEmJw8KwxLMhuzrby7vvIbxFeR3PU0qd?usp=sharing>

Label your audition video with your first and last name.

6- Please respect the other auditionees. The folder is public but the videos and submissions in it are not intended for public consumption. Do not view, move, edit, or otherwise alter the content of this folder except to upload your own submission. Remember, Google tracks all activities in a shared folder.

7- Submissions will not be viewed until October 12. You may be contacted to make adjustments and re-record your audition and upload a new video by October 13th. You will be contacted via phone or email no later than October 16th regarding casting. You will be contacted by phone or email whether you are cast or not.

8- Have fun! We are so excited to be able to move into the upcoming season with you even though it looks and feels a little different. Thank you for sharing your time, talent, and effort with us and we look forward to seeing you around the theatre in any capacity this season!

Audition Side 1

MARY

It was the day before Thanksgiving, The Fiancé calls to say he doesn't feel well and he's not coming, which is unfathomable to me. Partly because this meal is too awesome to pass up. And partly because, "WHAT?! You can't back out of the first holiday dinner with your fiancée! And her family!" He says he thinks he ate some "bad chicken."

(Perplexed. A beat.)

I watched the Macy's Thanksgiving Day Parade. Alone. My sister, Exercise Sally, has taken the rest of the family out for their "Healthy Family Fitness Walk" before gorging themselves on the Thanksgiving Day meal. That's okay. I have my pretty engagement ring to keep me company. The promise of love-filled holidays to come! Forever, in fact! I will never have to spend another holiday alone. Valentine's Day will have a purpose. Someone to drink with on St. Patrick's Day. And never again do I have to go solo to Aunt Kathy's Christmas Eggnog party.

(Beat.)

Thousands of people go to the Macy's Thanksgiving Day parade. I don't, but I live in New York, so it means something different to me. I fly to Ohio to watch it on TV. So I can experience the mixture of Broadway Glitz and Crowd Anxiety long-distance. Thousands. Tens of thousands? Lots of fuckin' people. And they're all scrambling to be caught on camera, to wave to their loved ones in Alabama, Wyoming...Ohio!!! Everyone wants to be seen on TV!

(Beat.)

Unless you are my fiancé. And you are not, in fact, ill, as claimed. And you are instead smashing your lips onto another woman on NATIONAL FUCKIN TV! How can I begin to describe the experience to you? There stands my fiancé, a man I thought I knew better than anyone else in my life, wearing his bright green scarf that I CROCHETED FOR HIM, under mistletoe, making out with another woman! The over-cosmeticized, over-bleached, over-the-counter-dime-store-ho-bag: Melissa! Melissa works at his office and she's always had her eye on him. Oh, he ate some "bad chicken" all right...

Audition Side 2

MARY

(On the phone to her Mother)

No. No, I do not have a date! Who needs a date at a wedding? That's ridiculous. I'm the Maid of Honor. I have duties. The veil. The bouquet. The bustle...The corsages, boutonnieres, bathroom baskets, table cloths, overlays, chair-covers, centerpieces, name cards, napkin-rings, ring-pillow, programs, parting favors, disposable cameras, cake topper, cake knife, toasting glasses, flower petals, aisle runner, "Emergency Kit," something called "pew-bows" which I guess goes on church pews but sounds like I-don't-even-know-what, keep Uncle Skeety away from Aunt Tess, Aunt Tess away from cousin Jimmy, Jimmy away from anything edible, guard the guest book, give the maid-of-honor toast, greet the douchey DJ, the florist, photographer, videographer, caterer, cake-lady, get all the other *bitchmaids* to the salon, back to the church, into their dresses – but out of the liquor - and hold up that enormous dress while my princess sister Sally takes her royal bridal piss!

(Beat.)

I really need to go solo.

(She "hangs up" with MOM. To audience:)

I start by writing my toast for the reception; it's a speech I've been constructing since we were middle-schoolers. Sally is the easiest topic I know. I've loved this person since her first breathing day. I took her in as the subject of my Kindergarten's Show-and-Tell. No one in this world means more to me than my little sister. And I'll be damned if I let her see me as anything but overjoyed. I have a blast. The wedding goes great. My toast goes great. And most importantly, Sally has a great time. As the party comes to a close, I follow through on my offer to drive bunches of drunk people from the reception to their hotels, including...the two most eligible bachelors there. So, by the end of the night I have zero footwear, one bride's bouquet, and two phone numbers.

Audition Side 3

MARY

And here, my friends, we have a bit of breakage in familial ties. Because of Kathy's card, I stop talking to mom. Kathy hears about that, and stops talking to me. That pisses off Jimmy – who's always had my back – and he sides with me. But Uncle Jack, of course, sides with Aunt Kathy, and then because of that whole "garage-thing" twelve years ago, Uncle Flavel wants in on any fight with Uncle Jack so Flavel and Judy get all riled up against Jack and Kathy, and then Judy's step-sister, Trish, who is of no blood-relation to any of us, makes a remark to Jimmy at the little league game alluding to the decreasing talent of his players and the increasing breadth of his bottom since he took over as coach. So Jimmy stops talking altogether. "Ted the Perfect" is butt-kissing his new in-laws, so he sides with Mom, to Sally's endless satisfaction and Sally cuts me off like a pair of jean-shorts. My poor dad, stuck in the idle, refuses to talk about any of it to any of us, and things get very quiet very quickly. It's official: we're feuding. We go from the best family celebration we've ever had to a cold war in the hottest months of summer. It's humid and disgusting out and I don't feel like doing anything anyway. Certainly not dating.

Audition Side 4

MARY

The irony is that I am offered a job in *A Christmas Carol*. If you are an actor who can audibly string together the phrase “Happy Christmas” or “God bless you/him/us,” there is work for you in December. So, while I am trying to *thwart* the Christmas spirit, I get hired to *be* the Christmas spirit. Specifically, the Spirit of Christmas Past. In our production of *A Christmas Carol*, the Ghost of Christmas Past wears a huge, white, poofy, snowflake dress. I have a wand. I wear a large, painful, silver snowflake tree-topper on my head. It’s not long before the cast and crew nickname me “The Ghost of Christmas Pissed.” Rehearsals start at the beginning of November, and though I am loathe to admit it, I begin to suspect that it will be very good. The story is a classic, the Scrooge is great, the costumes are gorgeous, and...there someone in the cast with whom I have fallen in love. At first sight. He’s very cute. He’s very short. And while I have taken to calling him “Tater Tot,” he is known to most as... “Tiny Tim.” Love, people. Love at first sight. Because he’s a mere five years old, and because I’m done after Act I, they’ve sort of assigned him to me. I’m kind of the “Tiny Wrangler.” I make sure that he’s ready to go on, and we whisper his lines together before each of his scenes. Adorable!

(Beat.)

But apart from Tim, my holiday scorn cannot be softened, and the moment his nanny collects him from me at the stage door, I have the iPod on and I make myself invisible to the holiday season. Thanksgiving is approaching but I am too stubborn to return my parents’ phone calls. I volunteer to take a shift on Thanksgiving, but the coffee shop will be closed all day, damn them. As I am leaving work on the Wednesday night before, I realize that I’ve never not been home to Ohio on this day. I’ve never not shared this day with my family. I’ve never not had turkey. And as the emotions start to well up inside me...I push ‘em down, squash ‘em, and CRUSH THEM TO PIECES! I make a mental grocery list of Anti-Thanksgiving Day foods: Barbecue Fritos, a bag of frozen meatballs, and a two liter of Diet Dr. Pepper. I am armed. Ready. Invincible. Then, in the single block between my job and the grocery store, stands my ex-fiancé. I freeze.