



Thank you for your interest in auditioning for *Calendar Girls*. This pack is intended to provide you with all the information and guidance you need in order to give your best in the auditions. This is a truly ensemble piece, which will be built collaboratively over rehearsals. Feel free to depart from any of the characterisation advice supplied below if you wish – the most important things are risk-taking, emotional truth and fun (for everyone, both performers and audience). Good luck!

Outline

Calendar Girls will be performed at the [Nomad Theatre, East Horsley KT24 6RT](#), from **17 – 20 March 2027**.

Auditions will take place at [St Catherine's Village Hall, Chestnut Avenue GU2 4HF](#), on **29 and 30 November**, and **2 December 2026**.

Rehearsals will also take place at St Catherine's, **every Sunday, Monday and Wednesday evening from 17 January – 10 March 2027**. Please assume you will be required at every rehearsal date until an updated full schedule confirms otherwise. If you cannot make a date, you must let the director know as early as possible in advance.

A publicity photoshoot will take place on **9 January 2027**.

Synopsis

In 1999, members of Rylstone WI posed nude for a calendar to raise funds for Leukaemia Research, as one of their number had recently been widowed by the disease. The calendar was a success beyond their wildest dreams, selling in the hundreds of thousands, and raising over £3 million. It attracted international attention.

This play is the fictionalised account of that story, based on the screenplay of the 2003 film by the same author. The setting is now the village of Knapeley, Yorkshire, mostly within the village hall. It is broadly the present day – enough that people still understand any reference to *Westlife*...

Production

This is a comedy about a tight-knit group of people who know each other very well (even if there is more for them to learn). It will be fast paced, with little or no delay between scenes and rapid intercutting of lines to resemble normal conversation as far as possible.

This is also a play about loss and recovery. All the characters have lost (or fear losing) something, even if they cannot necessarily articulate what that is. What the audience witnesses over the course of the performance is the joy of recovery.

Above all, this show is about the fun to be had by taking a risk.

Backstage and Technical Roles

All our productions rely on the hard work and dedication of a team of backstage and technical crew, with roles ranging from Production and Stage Management to Lighting Design, or Music, Costumes and Front of House. Without them, there would be no show, and no company.

If you are interested in any such role for this production (some of which are possible in addition to performing) then please contact the director via the online form.

Performing Roles

Accents

The play is set in Yorkshire (there are a few disparaging comments concerning Cheshire along the way). Some characters may lend themselves to a local accent, but this is absolutely not required. Yorkshire is a cosmopolitan place, so please audition in whatever accent(s) you wish.

Nudity

The premise of the show revolves around the principal cast being photographed for a nude calendar, with all sensitive areas artfully/artistically concealed by poses and props (such as jars of preserves, balls of yarn or the notorious “considerably bigger buns”). As such, those roles all involve full nudity. Such scenes will be staged in conversation with an Intimacy Director, as well as through ongoing dialogue with the cast and crew to ensure everybody’s comfort and dignity is respected throughout.

The sections of the play involving nudity can be found on p. 28 (Chris only), and pp. 36 – 44 (the calendar photography scene).

Roles requiring nudity are marked with an asterisk (*) in the list of characters.

There will be no nudity involved in any auditions, or in the January publicity photoshoot.

Character List

Please note there is flexibility in all characters’ ages. Certain roles, with the exception of the ‘Cal Gals’ and Marie, can be doubled if required.

There is also room for an optional chorus of other WI members. These are non-speaking parts for characters who attend the meetings and may be involved in the calendar if they wish. Such roles can be combined with technical and backstage roles.

Female Roles [Click here to view the script](#)

Chris (50s)* 'Miss October'	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. Chris is married to Rod. The calendar is her idea, and rapidly takes over. She poses with flowers from her plant business. Audition texts: p.33 "I think we've got a calendar!" to p.34 "I think I know a way we can get round Marie." p.46 "HOLD ON" to p.46 "I would run round Skipton market smeared in plum jam..." p.60 "AAARGH!" p.62 "You did a calendar, remember?"
Annie (50s)* 'Miss February'	Annie will join in mischief but is at heart more conformist and less confrontational than Chris. 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. She and Chris together are greater than the sum of their parts. Annie is married to John. His death precipitates all that follows. She poses from the village hall's serving hatch. Audition texts: p.20 "Vit-a-mins. And you mustn't get cold." to p.21 "I think you'll find it was me who said that, John Clarke." p.33 "I think we've got a calendar!" to p.34 "I think I know a way we can get round Marie." p.71 "Don't touch a button." to p.72 "And you're here!"
Cora (40s)* 'Miss July'	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 is the joker of the pack but never plays the fool. Her wit is deadpan: it raises laughter in others but rarely in herself. Cora is the designated accompanist for the WI meetings (this mainly consists of leading the singing of 'Jerusalem', and other songs during the show). The role suits a confident singer, and ideally someone who can play the piano – though this is not essential. She poses at the piano. Audition texts: p.12 "I warn you now, Little Dorrit." to p.13 "THAT'S why we need something with a little Victorian decorum." p.68 "Can we just stand by?!" to p.68 "An' believe me it's not for want of trying."

Jessie (60s – 70s)* ‘Miss January’	Get on the right side of Jessie and she’ll be the teacher you remember fondly for life. Get on her wrong side and you’ll regret every waking hour. Jessie goes on roller coasters and will correct stallholders regarding their use of apostrophes. Jessie is Lawrence’s former teacher (though he doesn’t initially recognise her). She poses with knitting. Audition texts: p.17 “No, I’m sorry Ruth ...” to p.18 “<i>Where have all the flowers gone.</i>” p.31 “Well I think I can fairly quickly state my position” to p.32 “Good God, love, it wasn’t my husband.”
Celia (any)* ‘Miss September’	The fact that Celia is in the WI is the greatest justification for its existence. A woman more at home in a department store than a village hall, she may be younger than the other characters or not, but it always feels like she’s drifted in from a world apart. It is implied at several points in the script that Celia has notably large breasts – this is not a requirement. She poses with an assortment of cakes and buns. Audition texts: p.58 “I spend half my life with people who need upsetting” to p.59 “Cheers.”
Ruth (40s)* ‘Miss November’	Ruth’s journey is developing true self confidence and happiness in her own skin. Marie’s right-hand woman: eager to please, but not too wet. Everyone senses there is something better in Ruth than her life is letting out. Ruth is in a relationship with the (thankfully) unseen “our Eddie”. She poses with fruit and jars of preserves. Audition texts: p.27 “Well I have to say, I don’t mind doing this” to p.27 “Whisky.” p.65 “There’s my card” to p.66 “I did it!”
Marie (50s)	President of Knappeley WI, Marie has gradually built the current ‘Marie’ around herself over the years as a defence mechanism. The WI is a trophy to her, which justifies her whole existence. Marie is not one of the ‘Cal Gals’ (though perhaps part of her wants to be). She is, however, a large role with <i>plenty</i> to say. The role requires her to faint, so an actor with skill or experience at falling would be beneficial, but is not essential. Audition texts: p.52 “Absolutely not, Ruth.” to p.54 “Actually, Ruth, I think that would have gone in the net.” p.56 “Marie, maybe our calendar sums up the spirit of the WI...” to p.57 “TELL ME

Brenda Hulse (60s)	Brenda Hulse is on the illustrated tour circuit, with such titles as ‘The History of the Tea Towel’ and ‘The Fascinating World of Broccoli’. She appears in a single scene, to many of the WI’s relief. Please choose a passage from any of the other female audition pieces.
Lady Cravenshire (60s)	Lady Cravenshire is the well-meaning, if slightly patronising, lady of the manor. A smaller role, characterised by two <i>very</i> big entrances and even bigger hats. Audition text p.22 “Oh now this is certainly Victorian” to p.23 “And if it’s a special event...”
Elaine (20s)	Elaine is a beautician, dressed in sparkling, angular white uniform. The WI ladies may as well be from Mars as far as she’s concerned: they’re mostly old enough to be her mum, or even her gran. Appears in one, pivotal, scene. Audition text: p.65 “Right. HERE we are ladies!” to p.66 “Although I think with me it was likely more...”
Male Roles Click here to view the script	
John (50s)	John is a human sunflower. Not a saint, not a hero. Just the kind of man you’d want in your car in a journey across America. When he dies it feels like someone, somewhere turned a light off. John is married to Annie. In the course of the play he moves from seemingly healthy to treatment for, and eventually death from, blood cancer. The actor will need to be bald and/or shave their head. Audition texts: p.9 “Chris, where’s me final ingredient?” to p.11 “Oh God.” p.20 “Vit-a-mins. And you musn’t get cold” to p.21 “I think you’ll find it was me who said that, John Clarke.”
Rod (50s)	It takes a certain sort of person to be married to Chris, and Rod loves it. He gives as good as he gets, and has always made her laugh. This is a smaller role. Audition text: p.62 “LADIES AND GENTLEMEN!” to p.64 “Try and keep ‘em cool.”
Lawrence (late 20s)	Hesitant without being nerdy, Lawrence is a shy young man with enough wit to make a joke and enough nerve to turn up to the WI hall in the first place. Lawrence is the photographer for the calendar. He appears in two scenes, one of which is the photo shoot. Audition text: p.30 “IF – they decide to go ahead” to p.31 “And you’ll tell me ‘yes’ or... Y’know.”

Liam (late 20s)	Liam would like to be directing other things than washing powder adverts. There is a professional, if resigned, patience to his actions. This is a job – just not the job he wanted. Appears in one scene. Audition text: p.70 “Right let’s get this started.” to p.73 “I never have.” (with dialogue between Annie and Chris omitted.)
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How to Apply for an Audition

Script links are provided as read only, but you will not be able to download the script for copyright reasons.

Auditions will take place at [St Catherine’s Village Hall, Chestnut Avenue GU2 4HF](#), on **29** and **30 November**, and **2 December 2026**.

The only means of application is via online form by following this [link](#), or going to <https://www.guildburys.com/audition-application-calendar-girls/>

You can also use this form to contact the director with any questions. Please do not email the director directly.

The Auditions Process

You will be auditioning in front of the director, alongside a group of ‘readers in’. These readers are not auditioning for the show but may be part of the production team. They are there to assist you by reading in the additional dialogue in scenes.

This is an ensemble piece, which requires a great deal of trust and support, especially between the Calendar Girls themselves. You may be asked to audition alongside others in the same scene (but not for the same role). There may also be a need for recall auditions to test combinations of performers.

Please see the [What to Expect at an Audition](#) link on the Guildburys website for further details.

Membership

All members of the company for this production will be required to become full members of Guildburys Theatre Company. Membership fees are currently set at £25 p.a. Details of how to join and pay will be sent to any actors new to the company who are successful in their auditions. There are no show fees and scripts are provided.

Once again, thank you for your interest. I look forward to meeting you at an audition. Good luck!

Matthew Lacey
(Director)