

FOUR SEASONS THEATRE COMPANY

Auditions for Irving Berlin's *White Christmas*

ACTING AUDITION MONOLOGUES

AUDITION INSTRUCTIONS

Please prepare the monologue provided for the character you are interested in being considered for.

For **Bob Wallace, Phil Davis, Betty Haynes, and Judy Haynes**, two contrasting monologues are provided - one comedic and one more serious. Actors auditioning for these roles may choose **either monologue** for their audition.

Actors are also welcome to perform **both contrasting monologues** if they would like to showcase additional range, but **performing both is completely optional and is not required** for consideration.

You do not need another reader for these selections. Each monologue is designed to be performed independently.

BOB WALLACE

OPTION A - COMEDY

Dry, controlled humor. Bob is the sensible half of Wallace & Davis and frequently finds himself cleaning up Phil's messes.

Let me explain something about Phil Davis. Phil doesn't make plans - he creates disasters and then somehow convinces everyone they were part of the plan all along. One minute we're discussing the show, the next I'm on a train to Vermont because he's decided my life is tragically lacking in romance. And the worst part is, every once in a while, the lunatic turns out to be right. Don't tell him I said that. I'll never hear the end of it.

OPTION B - SERIOUS

Grounded, sincere, and quietly emotional. Look for strength rather than sentimentality.

There are some people you don't forget. The General was there when things were bad - really bad - and somehow he made you believe everything was going to be all right. Now he's the one who needs somebody to show up for him. I don't want his gratitude, and I certainly don't want him feeling sorry for himself. I just want him to look around that room and realize that the people whose lives he changed haven't forgotten him.

PHIL DAVIS

OPTION A - COMEDY

Fast, charming, and utterly convinced that interfering in Bob's life is an act of friendship.

Bob, I am trying to save your life. You have spent years working, rehearsing, performing, traveling - and for what? So you can spend your evenings discussing tomorrow's rehearsal with me? You need romance, excitement, a beautiful woman across the dinner table! And frankly, I need you to find somebody because I am exhausted from being the most interesting person in your life.

OPTION B - SERIOUS

The charm drops away. This should reveal the fiercely loyal friend underneath Phil's joking exterior.

You know why I push you so hard? Because I've watched you spend years taking care of everybody except yourself. You worry about the show, you worry about me, and now you're worrying about the General. Somewhere along the way you decided that as long as everybody else is happy, that's enough for you. Well, it isn't enough for me. You're my best friend, Bob, and I'd like to see you find something worth keeping when the curtain comes down.

BETTY HAYNES

OPTION A - COMEDY

Smart, dry, and affectionate. Betty knows exactly what her younger sister is up to.

I know that look, Judy. That's the look you get when you've had an idea that you're absolutely certain is brilliant and I am absolutely certain is going to get us into trouble. Somehow your brilliant ideas always involve me meeting a man I didn't ask to meet, going somewhere I didn't plan to go, or telling a lie I didn't agree to tell. Then you smile at me as though that makes everything perfectly reasonable. It doesn't. And stop smiling - because I can already tell I'm going to do it.

OPTION B - SERIOUS

Composed and mature, but allow the hurt underneath to emerge.

I don't need someone swooping in to take care of me. Judy and I have been taking care of ourselves for a very long time, and I think we've done pretty well. What I do need is to know that when someone says something, he means it - even when I'm not standing there to hear it. Maybe that makes me cautious, but I'd rather be cautious than discover I've trusted someone who wasn't worthy of it. The trouble is, I really wanted you to be worthy of it.

JUDY HAYNES

OPTION A - COMEDY

Playful, impulsive, and completely committed to her own questionable logic.

Betty thinks everything has to be sensible. You meet someone, you take your time, you think it over, and eventually - if absolutely nothing could possibly go wrong - you allow yourself to be happy. Well, I think that's ridiculous! Sometimes you have to give life a little push. So maybe I helped things along a tiny bit, and maybe my plan wasn't completely honest...but look how well it was going before everyone started asking questions!

OPTION B - SERIOUS

Still Judy - warm and optimistic - but with the scheming stripped away.

Betty's always been the one who takes care of me. She worries first, asks questions second, and somewhere way down the list she remembers to think about what she wants. But I've seen the way she looks at him, even if she won't admit it. For once, I want her to stop protecting herself long enough to let something wonderful happen. Maybe I push too hard sometimes, but it's only because I know how much happiness she deserves.

GENERAL HENRY WAVERLY

Commanding and dignified, with tremendous warmth and vulnerability underneath.

There was a time when I gave an order and thousands of men listened. You knew where you stood, you knew what was expected of you, and you knew the men beside you would be there when morning came. Civilian life is different. People insist on protecting you from bad news as though getting older has somehow made you fragile. Well, I may not command an army anymore, but I'm still capable of facing the truth. All I ask is the dignity of being allowed to face it.

MARTHA WATSON

Big personality, nosy, lovable, theatrical, and completely unapologetic about all of it.

I do not eavesdrop. I simply have excellent hearing and an unfortunate habit of being nearby when interesting things happen. And thank heaven I am, because if everyone around here were left to manage their own affairs, this place would fall apart before breakfast! Somebody has to know who's arriving, who's leaving, who's in love, and who's pretending not to be. I don't interfere - I provide information. What people choose to do with that information is entirely their own business...after I give them a little advice.

SUSAN WAVERLY

Smart, straightforward, mature for her age, but still unmistakably a kid.

Everybody keeps telling me not to worry about Grandpa, which is how I know I'm supposed to worry about Grandpa. Adults think kids don't notice things, but we do. We notice when people whisper, and when they stop talking when we walk into a room, and when Grandpa smiles even though something is bothering him. I just wish everybody would tell the truth instead of trying to protect everybody else. Grandpa says being brave means facing things, so maybe they should let him be brave.

RALPH SHELDRAKE

Fast-talking television executive; confident, opportunistic, and always thinking about the angle.

Listen, this isn't just a nice story - it's television! You've got two famous entertainers, a retired general, an inn that's about to go under, and Christmas in Vermont. People will eat it up. We put the whole thing on the air, make it a surprise, bring in an audience, maybe a few cameras - everybody wins. You get to help your old commanding officer, I get a television event, and America gets something sentimental to cry over between commercials.

RITA

Confident, glamorous, flirtatious, and very aware of her effect on men.

Phil Davis, don't give me that innocent look. I've seen that look before, usually about five minutes before you disappear with some new girl and forget I exist. You tell every woman she's beautiful, every dancer she's talented, and somehow you make each one believe she's the exception. Well, I'm not falling for it anymore. At least not tonight. Tomorrow, we'll see.

RHODA

Bold, playful, flirtatious, and more than capable of keeping up with Phil.

You know what your problem is, Phil? You think you're irresistible. You walk into a room with that smile and expect every girl to forget whatever she was doing and follow you. Well, some of us have standards. Very low standards, admittedly, but standards nonetheless. So if you want my attention, you're going to have to work a little harder for it.

MIKE

The stage manager - harried, practical, and perpetually surrounded by theatrical chaos.

No, no, no! The dancers enter after the music starts, the scenery moves before the dancers enter, and nobody touches that curtain until I give the word! I have twenty people asking me twenty different questions and somehow every single one of them is an emergency. If one more person tells me to relax, I am going to demonstrate exactly how relaxed I am by leaving all of you here to run this show yourselves. Now - places, everybody! And for the love of Broadway, somebody find Phil Davis!

EZEKIEL FOSTER

Dry, laconic New Englander. The comedy should come from understatement rather than pushing for laughs.

Folks come up here expecting Vermont to look a certain way at Christmas. Snow on the trees, snow on the roof, snow everywhere you look. Trouble is, nobody bothered to tell the weather. Been warm enough lately I nearly took my coat off. Nearly. Wouldn't want to do anything rash.

TESSIE

Efficient, observant, capable, and accustomed to keeping the Wallace & Davis operation moving.

Mr. Wallace, there are three telephone calls waiting, two reporters downstairs, and Mr. Davis has disappeared again. He said he would be back in ten minutes, which means we should expect him sometime tomorrow. I've rearranged your afternoon, canceled the photographer, and told everyone you are absolutely unavailable. So naturally, there is now a woman outside who says you are expecting her. Shall I lie to her, too, or would you like to handle this one yourself?