



**For Colored Girls Who Have Considered
Sucide / when the rainbow is enuf**
Directed by: Danyelle Hillman

Auditions:

Thursday, January 8th @6pm-8pm

Monday, January 12th @ 6pm-8pm

Tuesday, January 13th @6pm-8pm

Call Backs (if needed): January 15th @6pm

**Pit & Balcony Community Theatre | 805 N. Hamilton St,
Saginaw, MI 48602**

Pit & Balcony Community Theatre is committed to providing a nurturing environment in which to share diverse experiences and ideas. In employment, volunteer recruitment, and casting we do not discriminate on the basis of race, ethnicity, religion, gender, age, disability, sexual orientation, or military status. We are committed to providing an inclusive and welcoming environment for all members of our community.

Welcome!

Thank you for taking the time to audition for this classic 1976 work by Ntozake Shange, *For Colored Girls Who Have Considered Suicide / when the rainbow is enuf*. This production is a series of poetic monologues that tells the stories of seven black women navigating through a marginalized world to find strength, healing and acceptance after experiencing pain of sexism, abuse, oppression and racism. *For Colored Girls* is not your typical play. It is the first to have coined the term chorepoem, which is the dramatic expression that combines poetry, dance music and song.

***Disclaimer**

This production contains intense language and mature content. Please consider this matter prior to auditions.

We are auditioning black women of all abilities, ages 18+. All levels of acting and dance are welcomed to audition.

Audition Expectations

Please complete the online audition form: <https://forms.gle/wpnx4AY5NcVZ8teB8>

Please wear comfortable clothes you can move in and are confident wearing.

On the day of your audition please prepare to present

- A monologue of your choice from the end of this packet (preferably memorized)
- A full-body photo (may be taken at auditions) for costuming purposes

Expectations of cast members

If cast in this production, please note the following expectations:

- You may be asked to provide some costume pieces including, but not limited to
 - Black base layer
 - Shoes
 - Undergarments, socks, pantyhose/tights
 - Hair pieces/accessories/styling tools & products
- Minimal stage makeup is required for all performers. (foundation, powder, eyeliner, mascara)
 - Foundation & powder is available as needed
 - All eye makeup/applicators must be provided by cast members
 - All special effects makeup will be provided by Pit & Balcony
- Attend all rehearsals to which you are called except for those conflicts noted on your audition form.
 - Additional conflicts (emergencies only) should be kept to a minimum.
- Attend all tech and dress rehearsals and all performances
- Participate in strike following the closing performance

Character Descriptions

Seeking an ensemble of seven Black women or of African descent to portray the seven Ladies in Brown, Yellow, Purple, Red, Green, Blue, and Orange. Each woman represents a different color of the rainbow, symbolizing the diversity and complexity of their experiences. Every character performs some level of movement/dance. All dance/movement & acting abilities are encouraged to audition.

- Lady in Red: A powerful, dominant voice sharing experiences of emotional and physical trauma, often speaking about love and loss.
- Lady in Yellow: Represents youthful exuberance, but also the painful reliance on external validation and the search for love.
- Lady in Green (Sechita): Offers a mystical, spiritual perspective, embodying strength, resilience, and the power of community.
- Lady in Blue: Expresses deep sorrow, isolation, and longing, often reflecting on loss and abandonment.
- Lady in Orange: Embodies creativity, passion, and the search for connection, sometimes feeling misunderstood.
- Lady in Brown: Explores themes of identity, heritage, and the complexities of being a Black woman in America, often tied to history.
- Lady in Purple: Focuses on mutual support, sisterhood, and the journey toward self-acceptance and empowerment.

Rehearsal Calendar

<u>January</u>						
<u>Sun</u>	<u>Mon</u>	<u>Tue</u>	<u>Wed</u>	<u>Thu</u>	<u>Fri</u>	<u>Sat</u>
				1	2	3
4	5	6	7	8 Auditions 1	9	10
11	12 Auditions 2	13 Auditions 3	14	15	16	17
18 Rehearsal 3-6pm	19	20	21 Rehearsal 6-9pm	22 Rehearsal 6-9pm	23 Rehearsal 6-9pm	24
25 Rehearsal 3-7:30pm	26	27	28 Rehearsal 6-9pm	29 Rehearsal 6-9pm	30 Rehearsal 6-9pm	31

<u>February</u>						
<u>Sun</u>	<u>Mon</u>	<u>Tue</u>	<u>Wed</u>	<u>Thu</u>	<u>Fri</u>	<u>Sat</u>
1 Rehearsal 3-7:30pm	2	3	4 Rehearsal 6-9pm	5 Rehearsal 6-9pm	6 Rehearsal 6-9pm	7 Tech Rehearsal 10a-6p
8	9	10 Tech Rehearsal 6-10pm	11 Tech Rehearsal 6-10pm	12 Tech Rehearsal 6-10pm	13 Tech Rehearsal 6-10pm	14
15 Dress Rehearsal 3pm call 4pm curtain	16 Dress Rehearsal 7:30pm call 8:30pm Curtain	17 Dress Rehearsal 7:30pm call 8:30pm Curtain	18 Dress Rehearsal 7:30pm call 8:30pm Curtain	19	20 Performance 8:30pm	21 Performance 8:30pm
22	23	24	25	26	27	28

SCHEDULE AND CONFLICTS: Conflicts will not necessarily eliminate you from being cast. However, excessive additional conflicts after being cast may result in a role being recast. Please do not audition if you are not available for all rehearsals during tech week and all performances.

COVID-19 POLICY

Pit & Balcony is committed to the health, safety, and privacy of all of its employees and volunteers. To this end we keep a close eye on all regulations and recommendations set forth by the Federal and State governments as well as local, state, and national health organizations.

At the time of compiling this packet, Pit & Balcony does not require masking or vaccination in order to take part in its productions and safety protocols may differ from person to person based on their vaccination status. Vaccination status may or may not impact castability. All volunteers and employees are encouraged to receive the COVID-19 vaccine and all booster shots as soon as they are able. All policies and protocols are subject to change without warning based on recommendations set forth by governing bodies and health agencies.

Monologues

Please choose *one* of the following monologues to present at auditions. It is preferred that you memorize your chosen piece, but it is not required. You will be allowed to have the script in your hand during the audition.

As you rehearse your chosen piece, keep in mind the speaker's character description above.

MONOLOGUE #1

lady in yellow

i got drunk and cdnt figure out
whose hand waz on my thigh/ but it didn't matter
cuz these cousins martin eddie sammy jerome & bobby
waz my sweethearts alternately since the seventh grade
& everybody knew i always started cryin if somebody actually
tried to take advantage of me
at jacqui's
ulinda mason was stickin her mouth all out
while we tumbled out the buick
eddie jones waz her lickin stick
but i knew how to dance
it got soo hot
vincent ramos puked all in the punch
& harly jumped all in tico's face
cuz he was leavin for the navy in the mornin
hadda kick ass so we'd all remember how bad he waz
seems like sheila & marguerite was fraid

to get their hair turnin back

so they laid up against the wall

lookin almost sexy

didn't wanna sweat

but me & my fellas we waz dancin

since 1963 i'd won all kinda contests

wid the cousins at the POLICE ATHLETIC LEAGUE DANCES

all mercer county knew

any kin to martin yates cd turn somersaults

fore smokey robinson cd get a woman excited

MONOLOGUE #2

lady in red

without any assistance or guidance from you

i have loved you assiduously for 8 months 2 wks & a day

i have been stood up four times

i've left 7 packages on yr doorstep

forty poems 2 plants & 3 handmade notecards i left

town so i cd send to you have beenno help to me

on my job

you call at 3:00 in the mornin on weekdays

so i cd drive 27 1/2 miles cross the bay before i go to work

charmin charmin

but you are of no assistance

i want you to know

this waz an experiment

to see how selfish i cd be

if i wd really carry on to snare a possible lover

if i waz capable of debasin my self for the love of another

if i cd stand not being wanted

when i wanted to be wanted

& i cannot

so

with no further assistance & no guidance from you

i am endin this affair

this note is attached to a plant

i've been waterin since the day i met you

you may water it

yr damn self

MONOLOGUE #3

lady in blue

tubes tables white washed windows

grime from age wiped over once

legs spread

anxious

eyes crawling up on me

eyes rollin in my thighs

metal horses gnawin my womb

dead mice fall from my mouth

i really didnt mean to

i really didnt think i cd

just one day off...

get offa me alla this blood

bones shattered like soft ice-cream cones

i cdnt have people

lookin at me

pregnant

i cdnt have my friends see this

dyin danglin tween my legs

& i didnt say a thing

not a sign

or a fast scream

to get those eyes offa me

get them steel rods outta me

this hurts

this hurts me

& nobody came

cuz nobody knew

once i waz pregnant & shamed of myself.

MONOLOGUE #4

lady in green

honest to god/ somebody almost run off wit alla my stuff/
& i didn't bring anythin but the kick & sway of it
the perfect ass for my man & non of it is theirs
this is mine/ ntozake 'her own things'/ that's my name/
no give me my stuff/ i see ya hidin my laugh/ & how i
sit wif my legs open sometimes/ to give my crotch
some sunlight/ & there goes my love my toes my chewed
up finger nails/ niggah/ wif the curls in ur hair/
mr. louisiana hot link/ i want my stuff back/
my rhythms & my voice/ open my mouth & let me talk ya
outta/ throwin my shit in the sewar/ this is some delicate
leg & whimsical kiss/ i gotta have to give to my choice/
without you runnin off wit all my shit/
now you cant have me less i give me away/ & i waz
doin all that/ til ya run off on a good thing/
who is this you left me wit/ some simple bitch
widda bad attitude/ i wants my things/
i want my arm wit the hot iron scar/ & my leg wit the
flea bite/ i want my calloused feet & quik language back
in my mouth/ fried plantains/pineapple pear juice/
sun-ra & joseph & jules/ i want my own things/ ow i lived them/
& give me my memories/ how i waz when i was there/
you can't have them or do nothin wit them/
stealin my shit from me/ dont make it yrs/ makes it stolen/

somebody almost run off wit alla my stuff/ & i was standin
there/ lookin at myself/ the whole time
& it waznt a spirit took my stuff/ waz a man whose
ego walked round the Rodan's shadow/ wza a man faster
n my innocence/ waz a lover/ i made too much
room for/ almost run off wit alla my stuff/
& i didnt know i'd give it up so quik/ & the one running wit it/
dont know he got it/ & i'm shoutin this is mine/ & he dont
know he got it/ my stuff is the anonymous ripped off treasure
of the year/ did you know somebody almost got away with me/
me in a plastic bag under their arum/ me
danglin on a string of personal carelessness/ i'm spattered wit
mud & city rain/ & no i didnt get a chance to take a douche/
he man this is not your preogative/ i gotta have me in my
pocket/ to get round like a good woman shd/ & make the poem
in the pot or the chicken in the dance/ what i got to do/
i gotta have my stuff to do it to/
why dont ya find yr own things/ & leave this package
of me for my destiny/ what ya got to get from me/
i'll give it to ya/ yeh/ i'll give it to ya/
round 5:00 in the winter/when the sky is blue-red/
& Dew City is getting pressed/ if it's really my stuff;
ya gotta give it to me/ if ya really want it/ i'm
the only one/ can handle it