

BLACK SANTA

A NEW CHRISTMAS ADVENTURE MUSICAL
BY JASON KISARE



AUDITION PACKET

SYNOPSIS

Twas the night before Christmas, when everything went whack.

For Jingle the Elf discovered Santa Claus is...Black?!

The news sends the elves into a fray. And this so-called Santa flees in THE sleigh.

The elves conclude the man they saw must be a fake,

that he did something bad to real Santa, and that Christmas is at stake!

With T-2 hours to Christmas, and Santa nowhere to be found,

Elves Jingle and Tinsel journey to hunt this "Black Santa" down,

to save the real Santa and bring him back to town!

CHARACTERS (PLAYED BY 8-9 BLACK ACTORS):

Seeking Alto/Tenor/Baritone/Bass voices, any and all genders

MAIN ELVES (2):

JINGLE AND TINSEL
(actors controlling puppets)



SANTAS* (5):

BLACKFACE SANTA

NEGRO SANTA

CIVIL RIGHTS SANTA

Blackface Santa will be a puppet (that looks something like this) and the actor controlling him will speak in rhyme instead of a stereotypical dialect. My goal with this character's portrayal is exploring a creative way to gesture towards and address minstrelsy without directly recreating it.



BLACK POWER SANTA

MODERN BLACK SANTA



ENSEMBLE (1-2):

*the 5 Santas will also double as ensemble

Ensemble will play a collection of fun characters throughout the show including elves, a ghost, news reporter, TV show director, children, Ebenezer Snoot (parody of Scrooge), and more!

WHY THIS SHOW? WHY NOW?

I read a case study called “Searching for Black Santa: The Contested History of an American Holiday Tradition” (E. James West) and was fascinated by my unfamiliarity with this topic and the breadth of its depth. It examines the birth of Black Santa and tracks his progression from “blackface Santa” to “Negro Santa” to “Civil Rights Santa” to “Black Power Santa,” and finally to “modern Black Santa.” Through personified portrayals of these different iterations, I will investigate our never-ending search for acceptance and freedom in white spaces. After discovering that this subject has never been addressed in any form of media, I knew I needed to bring it to the forefront. I believe this story can and should exist in the world of musical theater, because to my knowledge, there has never been a musical that addresses this aspect of Black history or uses a seemingly silly protagonist like Santa Claus to touch on these timely racial issues. I’m excited at the prospect of using musical theater to challenge and fundamentally change the way people perceive Santa Claus going forward.

CONTENT WARNINGS:

The show is still in development, but it will touch on various instances and degrees of racism Black people have experienced throughout African-American history. This includes minstrelsy, racial violence, and the use of the N word. If cast, it is likely that your character will sing/speak about these topics, and you will be hearing other people speak about them.

Glance over this [CASE STUDY](#) for more info on the potential historic scope of this piece.

SCRIPT SAMPLE:

<https://tinyurl.com/h7ek23t>

TONE:

Think *Elf* meets *Avenue Q* meets *Assassins*. This will be a satirical, one-act, ensemble driven show!

AUDITIONS

YOU CAN EITHER SCHEDULE AN IN PERSON AUDITION OR SEND A SELF-TAPE (DUE NOV 3) TO
MAXWELL.BROWN@YALE.EDU AND JASON.KISARE@YALE.EDU

TIMELINE:

SUNDAY, **NOVEMBER 3** (IN PERSON AUDITIONS + SELF TAPES DUE AT 11:59 PM)

12 PM - 3 PM (INDIVIDUAL AUDITIONS) *IN BROADWAY REHEARSAL LOFTS (BRL), ROOM 204*

CALLBACK NOTIFICATIONS BY NOV 5

FRIDAY, **NOVEMBER 8** (CALLBACKS)

3:30 PM - 5:30 PM *IN WLH 207*

SUNDAY, **NOVEMBER 10** (CASTING DAY!)

WHAT TO PREPARE:

(WHETHER IN PERSON OR SELF-TAPE)

1. **1-2 MIN OF A CONTEMPORARY MUSICAL THEATER/POP/R&B SONG OF YOUR CHOICE THAT SHOWS OFF RANGE. TO BE SUNG A CAPPELLA.**

2. **PICK AND PREPARE ONE OF THE ATTACHED MONOLOGUES.**

(DOESN'T NEED TO BE MEMORIZED)

(LOCATED IN THIS FOLDER: [HTTPS://TINYURL.COM/3XVNK3U3](https://tinyurl.com/3xvnk3u3))

AUDITION FORM:

Please fill it out before your audition (and if you're doing a self-tape)!

<https://forms.gle/v4pSY21rFARxvKZP7>

PERFORMANCE DATES:

APRIL 3, 2023 - 8PM

APRIL 4, 2023 - 8 PM

APRIL 5, 2023 - 2 PM

APRIL 5, 2023 - 8PM

TIME COMMITMENT EXPECTATIONS:

In order to successfully put this original work on its feet, the cast would need to be willing to make this show a priority next semester, so we can have the necessary time to get it in the best shape possible!

REHEARSALS:

This Fall: Low commitment. The show is still in development so we will slowly start going through the current songs. The plan is to do a read/sing through of the material written thus far before Winter Break!

Next Semester: Expect a few rehearsals each week (music/blocking), including a 3 hr ish block on weekends.

TECH WEEK: The week leading up to the show, expect rehearsal 6-11 pm everyday.

QUESTIONS?

If you have questions about anything or are interested in getting involved on the creative side, email our producers Ben Jimenez (benjamin.jimenez@yale.edu) and Amara Neal (amara.neal@yale.edu)!

CREATIVE TEAM



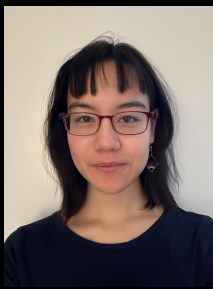
Maxwell Brown
Director



Jason Kisare
Composer/
Musical Director



Ben Jimenez & Amara Neal
Producer



Kara Amar & Corinne Evans
Lighting team



Davianna Inirio
Stage Manager



Annabelle Hee
Props Designer



Michael Willen
Sound Designer



Tyler Schroder
Sound Engineer



Leana Hoang
Costume Designer



Perri Hawkins
Set Designer



Dwight Bellisimo
Projections Designer



Ira Ovalekar & Andy Tan
Assistant Stage Managers