

AUDITION BRIEF

THE SHOW

Everything in Hatchetfield seemed normal until people began singing... Then, they began dancing... And now, a musical pandemic is sweeping the entire city. It's up to Paul (an average guy who doesn't like musicals) and his friends to stop this musical apocalypse and fight for humanity's future.

INCLUSIVITY STATEMENT

This production recognises the diversity of the Australian performing community and we seek to foster a more realistic and more creative representation of Australia on our stages. We encourage applications from performers of varied experiences, perspectives and circumstances including performers from culturally and linguistically diverse backgrounds, performers with disabilities, and performers from all gender identities and body types.

IMPORTANT DATES

AUDITION DATES

11th December- Callbacks

18th December- Table Read

REHEARSAL DATES

7/01, 08/01, 14/01, 15/01, 21/01, 22/01, 28/01, 29/01, 04/02, 05/02, 11/02, 12/02, 18/02, 19/02, 25/02, 26/02, 11/03, 12/03, 18/03, 19/03, 25/03, 26/03, 30/03, 01/04	Thurs & Fri from 5-9pm
10/01, 24/01, 07/02, 14/02, 21/02,14/03	Sunday from 10am-5pm
21st March	SITZPROBE
05th , 06th , 07th April	Bump In / Dress Run

PERFORMANCE DATES

8th April	OPENING NIGHT
9th April	NIGHT SHOW
10th April	MATINEE & CLOSING NIGHT

AUDITION PREPARATION

INDIVIDUAL AUDITIONS

Video Auditions ONLY. Please submit via the link HERE
Please prepare two songs up to one minute each, with one featuring your comedic ability

Please select one of the scenes at the end of this document. Please note that the scene you select for your audition does not have to correlate with the role you are auditioning for.

CALLBACKS

All potential cast will be asked to attend callbacks.
Held at La Boite Theatre Studio on the 11th of December at 5:00pm.

Callbacks will consist of Chemistry Reads, A Dance Call, and Part singing.

You will be taught a 1-minute number on the day and audition in groups.
Wear appropriate dance shoes (i.e., sneakers or jazz shoes) and wear clothes you can move in.

You do not need to prepare anything for callbacks.

SUBMISSIONS & DEADLINES

Parts of the audition process may be filmed for casting purposes or potential use for marketing and promotional purposes.
The auditionee acknowledges that filming may take place and no payment shall be received.
Rehearsal resources will be provided at table read with the expectation that cast will be nearly off book by Feburary.
If you have any date related questions, please do not hesitate to get in touch.
Not all performers will be required at all rehearsals, and rehearsals will be scheduled as carefully as possible to make the best use of your time.
If you have any other commitments (personal or work) that may impact on your ability to attend the outlined rehearsals, you must provide details in your audition application. This will be taken into consideration during your audition and design of the rehearsal schedule. If you are successful, you are required to be available for the duration of the contract.

AUDITION APPLICATIONS CLOSE: 08th of December 11:59PM

COMPENSATION

This is a non-union production. All cast will be paid a flat rate of $200.

CHARACTER BREAKDOWN

PAUL MATTHEWS

Male presenting Vocal range: Tenor (B2-C#5)

Just a guy who doesn't like musicals. Born and raised in Hatchetfield, he is perfectly content with his mundane office job and his mediocre Beanie's coffee. But when a meteor crashes into Hatchetfield, triggering a zombie apocalypse that forces people to sing and dance, Paul will have no choice but to become the reluctant hero Hatchetfield needs.

EMMA PERKINS (PRECAST)

Female presenting Vocal range: Soprano (B5-D5)

A barista trying to work her way through community college. She has exactly two aspirations in life: to start a pot farm and to not die in Hatchetfield. She hates musical theatre just as much as Paul does.

BILL WOODWARD

Male presenting Vocal Range: Bass (Eb3-Eb4)

A kind-hearted, recently divorced man who just wants to connect with his teenage daughter, Alice.

TED SPANKOFFSKI

Male presenting Vocal range: Baritone (B2-A4)

A self-described sleazeball who wants to sleep with as many women as possible. He is currently having an affair with Charlotte.

Also plays: Homeless Man, Danny

CHARLOTTE SWEETLY

Female presenting Vocal type: Soprano (F3-C5)

An anxious woman desperate to repair her failing marriage with Sam…even as she cheats on him with Ted.

Also plays: Nora, Deb, General MacNamara

HENRY HIDGENS

Male presenting Vocal range: Tenor (B2-G4)

An eccentric, reclusive biology professor who (somehow) theorized this exact scenario 30 years ago. While he's been preparing for the apocalypse, he's also been writing his very own musical…

SAM SWEETLY

Male presenting Vocal range: Tenor (C3-Eb5)
Charlotte's scummy cop husband who is cheating on her with Zoey.
Also plays: Mr Davidson, Man in a hurry

ALICE WOODWARD

Female presenting Vocal range: Soprano (F3-G5)
Bill's teenage daughter. She is very committed to her relationship with her girlfriend, Deb, but is struggling to come into her own following her parents' divorce.
Also plays: Melissa, Zoey, Greenpeace Worker

CHARLOTTE: (She answers it...) CCRP Technical. This is Charlotte. How can I help you today? (beat) Oh, hi Sam! How are things down at the precinct? (beat) Oh. I'm sorry to hear that. My day's been... uh... uh huh. (beat) How late? (beat) But, sweetheart, it's cuddle-night. (beat) What do you mean 'so what?' The counselor said we should do it at least once a month! (beat) Yes, but honey, we skipped last month. (beat) Well, you don't think I'm tired too? (beat) Maybe tomorrow night then, huh? (beat) No, you're right... We should stick to the schedule. Next month it is. Alright, well, take care, Sam. Be careful. And Sam, I love... Sam? (She hangs up, sits in silence for a bit, then smiles at Paul) That was Sam. He's doing just fine. Counseling's working out real swell. (Lost in a daze, she reaches into her purse, pulls out a pack of cigarettes and is about to light up...)

PAUL: Hey, Mr. Davidson. I think I know why you called me in here. My weekly reports were not turned in yesterday. Not because they're not done. They are done. There's a problem with the printer network. You see, you try to print something out here, it gets sent over there. I bet my report is sitting in someone else's printer tray right now. If you give me til the end of the day, I can find it. (Mr. Davidson is unmoved; he still hasn't even looked at Paul; Paul gulps, worrying his boss isn't buying his story) Not do it. I wouldn't just not do my statistical analysis. That would really gum things up here in the office, and that's the last thing I want... (At those last words Mr. Davidson suddenly stirs; he turns to Paul, smiling maniacally, and begins to sing...)

PROFESSOR HIDGENS: Alright, everybody calm down! (motioning to Sam's unconscious body) Providence has brought him to me. Quickly, cuff him to the chair! (The professor drags out a chair; they secure Sam to the chair using his police handcuffs) Make sure he's secure. There's no telling what would happen if he were awake and loose. I've been preparing for this day for decades. Now, all the answers are in right in front of me, if only I have the wits to decipher them. (Hidgens inspects Sam's head wound; he removes a glob of blue goo from the injury; he shows the substance to Emma) Tell me, Emma. What on Earth does this look like to you? EMMA: I don't know. Some kind of... blue... shit? PROFESSOR HIDGENS: My thoughts exactly. What the fuck is this shit?!? I'll tell you what on Earth it looks like... Nothing. You all remember the meteor that crashed last night? I dare say it carried a deadly cargo: A contagious pathogen... of cosmic origin.

MACNAMARA: Those are my orders, yes. Two in the head, one in the heart. But there's one thing you had better hurry up and know about me, Paul. I love my country, I do... But the experiences I've accrued throughout my tenure with this organization have given me a deeper understanding of the cosmos and our place in it. I follow a higher law than any institution could decree, and that is the universal truth of love and the strength of the human heart. So I'm gonna bend the rules a little bit for you, Paul. I have an evac chopper touching down in Oakley Park at twenty-three-hundred hours. That is eleven-o-clock in the pm. (he holds out his arm, showing Paul his watch) Synchronize your timepiece with mine. (Paul takes out his phone and fumbles with it) Is that an iPhone? (He takes Paul's phone and smashes it on the ground) Wear a watch! Time is a precious thread in the fabric of the universe. It deserves its own tool of measurement. (He takes off his watch and gives it to Paul) You survive til then, you got a seat on that chopper.