

## Production Details

**Season** 8-22 Feb 2025  
**Director** Fiona Mumford  
**Musical Director** Alex Angus  
**Choreography** Charlotte Carozo

## Performance Details

Sat 2 Feb 2024 7.30pm  
Sun 3 Feb 2024 2pm  
Fri 14 Feb 2024 7.30pm  
Sat 15 Feb 2024 7.30pm  
Sun 26 Feb 2024 2pm  
Fri 21 Feb 2024 7.30pm  
Sat 22 Feb 2024 7.30pm

Call time is typically 1-1.5hrs before curtain

## Key Info

Auditions: 19th of October 2024  
Call Backs: 20th of October 2024  
1st Read Through: 27th October 2024  
Rehearsals: Tuesday 7-10pm, Tuesday 7-10pm, Sunday 12-5pm  
\*subject to change  
Holiday Break: 20 Dec - 5 Jan  
Sitzprobe: 12th Jan 2025

Due to the explicit content in the show all auditionees must be 18+ at the time of the first read through

Auditions will be held in 15 minute blocks from 10am - 4pm

Video auditions welcome, please provide videos to  
TGWDLM@javeenbah.org.au

# Audition Info

The Guy Who Didn't Like Musicals is set in the small fictional town of Hatchetfield, United States of America, generic America accents will be required for the production. Auditionees should be prepared to attempt this accent on the day and factor this into their vocal selections

## VOCAL

All auditionees must prepare and memorise two songs from musical theatre. No songs from The Guy Who Didn't Like Musicals are permitted.

Songs should be in the style of the character(s) they are auditioning for, but may not be required to sing both.

Auditionees are encouraged to choose pieces that best display their vocal technique, performance abilities and range.

Auditionees must provide instrumental backing for their chosen piece. A blue tooth speaker will be available on the day.

## ACTING

Please prepare 1 monologue/scene that is related to the show or character you are auditioning for. This show doesn't take it's self seriously, your audition piece can reflect this.

## DANCE

On the day you may be asked to learn some quick Choreo. Please wear comfortable clothing you can move in and appropriate footwear. If you have any dance training or special skills please let us know on the audition form.

# Audition Info

Call back auditions may be held for lead and supporting roles on Tuesday 22nd October at 7pm.

Auditionees called back may be required to prepare a specific segment of one or more songs from the show.

Not receiving a call back does not imply that you will be cast.

We will endeavour to contact all auditionees by the evening of the 24th of October. You will be notified regardless of the outcome.

If you are successful, it is a condition of the theatre that you become a financial member. This is an annual fee of \$10 (your membership will be valid until Dec 2025). This MUST be paid prior to the first rehearsal.

If you are unavailable for any rehearsal dates please ensure you note this down. We understand that it may not be possible to attend every rehearsal however please be upfront and honest so we can adjust our schedule promptly.

# Synopsis

Paul can't stand musicals, it's his greatest hate. But one day, he faces his worst nightmare when he discovers that his town, Hatchetfield, has been overtaken by an alien force causing infectious singing and dancing. As the invasion unfolds, Paul, along with his co-workers, endeavour to navigate through the chaos and fight their way out of the town consumed by the musical epidemic.

CONTENT WARNING: Gun shots, Drug references, smoking, blood and gore

# Roles

All ages listed are suggested stage ages/gender and should not discourage auditionees. Additionally we would love to see auditionees bring their own interpretations to the table and be open to playing with the and perhaps atypical portrayals of the characters.

Auditionees should note that we are NOT looking for carbon copies of the original StarKid Production. All roles have an ensemble role as part of the casting, except for Paul Matthews

## PAUL MATTHEWS, Male, Range B2-Db5

On the surface, Paul appears as a very ordinary man who doesn't care much for anything except for a blooming romance with Emma Perkins and a distaste for musicals. Generally, Paul is a very unambitious and is very content in his life as a normal office worker. Paul is a very blunt person to the point of appearing rude sometimes, though underneath he genuinely cares and is very loyal to his friends, but is also very clear in his boundaries and is unwilling to do something he doesn't want to.

Paul does not sing until the very end of the show

\*Intimate touch with Emma Perkins

## Emma Perkins/Ensemble, Female Presenting, Range G3-G5

This role requires tight three-part harmony singing and is otherwise mainly ensemble

On the surface, Emma appears to have a very laissez-faire, almost apathetic view of the world, which is matched with her sardonic sense of humour. However, deep down she has a more passionate view of life. She often speaks her mind but also does what she can to help others. Emma has major commitment issues, particularly in her relationships. Much like Paul, she has a somewhat distaste for musicals.

\*Intimate touch with Paul Matthews

## Man 1, Male Presenting, Range Bb2 - F5

This role has multiple solos throughout and a very fast spoken word passage in one song

Man 1 Plays: Mr Ken Davidson, Sam Sweetly, General John MacNamara & Ensemble

Ken Davidson is the head of the tech department at CCRP and is Paul's Boss. Sam Sweetly is a cop and has no loyalty to anyone but himself and only cares for others when he gets something in return. General John MacNamara is a kind hearted and noble man, however his love for his country is outweighed his belief in the universal truth of love and human heart.

This role is the most vocally intense in the show

\*Intimate touch with Charlotte Sweetly & Zoey Chambers

## Woman 1, Female Presenting, Range G3-G5

This role has a solo and requires tight three-part harmony.

Women 1 plays: Charlotte Sweetly, Nora & Ensemble

CHARLOTTE has a quiet and sweet nature, through she can appear quite emotional and dazed at times. Despite the numerous affairs her and her husband, Sam Sweetly have, they want to make the marriage work. NORA is the boss at the cafe of Beanies and introduces the 'Tip for a song' policy. She becomes irritated when Emma protests the policy.

\*Intimate touch with Ted Pankoffski and Sam Sweetly

## Bill Woodward, Male Presenting, Range B2-Ab4

This role has no solos and is ensemble only singing

Bill is a kind and well mannered man who deeply loves his daughter. He is also prone to anxiety, especially concerning his daughter, which can cause him to lash out. Despite working in the tech department at CCRP, Bill is bad at using computers, often sending documents to be printed at the wrong printer. He is the father of Alice Woodward, though she currently lives in Cluvesdale, only visiting her dad for one week a month.

## Woman 2, Female Presenting, Range Gb3-G5

This role has multiple solos and requires tight three-part harmony singing

GREENPEACE GIRL first attempts to get people to donate to greenpeace, however everyone ignores her. In the presence of her friends ALICE attempts to be the bad kid however she is actually a goody-two-shoes. Alice actively enjoys theatre, particularly musicals. ZOEY CHAMBERS is a self-absorbed person, she cares for no one but herself and never does anything that won't further her own self interest. She dreams of being on Broadway and is willing to risk it all to get there.

\*Intimate touch with Sam Sweetly

## Professor Hidgens, Any Gender, Range A2-Ab4

Professor Hidgens is a eccentric and self-serving person, they care very little for others and is driven by what can benefit them. Hidgens has written the new musical *Workin' Boys* and is willing to kill to get what they want.

## Ted Spankoffski, Male Presenting, Range A2-A4

This role is mainly ensemble.

Ted is defined by his persona as a horny bastard. He is entirely driven by his own sexual desires and it is his main characteristic. Ted views himself as a beacon of sexual charisma and this causes him to be overconfident.

\*Intimate touch with Charlotte Sweetly