

The Audition AWTCO new adventure with a Melbourne Producer

## **AUDITION CALL: Join AWTCO's New Musical!**

### ***Showcase Your Talent!***

AWTCO is thrilled to invite you to audition for our exciting new musical, "The Audition," written by Derek Rowe and supported by a professional Melbourne-based producer. After a successful workshop at the iconic Regent Theatre in Melbourne, we're ready to bring this show to life in Albury—

### ***We're Looking For:***

- **2 Leading Female Roles:** If you love performing and can connect with audiences through your singing and acting, we'd love to see what you can bring to the stage!
- **3 Male Roles:** Bring your vocal talent and enthusiasm! We're seeking performers who can infuse our show with depth and energy.

### ***Audition Details:***

- **Dates:** Monday, November 25 & Tuesday, November 26, from 5:30 PM to 8:30 PM
- **Location:** AWTCO Theatre, 234 Olive St, Albury

### ***How to Apply:***

1. **Bring a headshot and your experience—whether you've been in AWTCO shows before or not, everyone is welcome!**
2. **Prepare one of the songs and the short monologue provided for the role you're interested in. Choose another song that showcases your voice and bring along your backing track. You'll need to learn 16 bars of the character song attached.**

### ***Don't Miss Out!***

**Join AWTCO's creative adventure! We can't wait to see your talent and passion shine on stage.**

### **Contact:**

**Aana Nicol, Director  
0448 720 400**

## Cast description

### TERESA

In her mid-30s, Teresa is at a pivotal moment in her pursuit of a leading role in Australian musical theatre. With her infectious positivity and charm, she's a beloved figure in the industry. A true triple threat, Teresa excels in acting, singing, and dancing, yet she finds herself perpetually in the background, often cast as an understudy to less deserving talents. As her dreams of stardom slip away, her trademark optimism is increasingly tested, leaving her to grapple with her frustration and longing for a chance to shine.

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### ELIZA TAYLOR

Now in her early 40s, Eliza is a formidable presence on New York's Broadway scene, having dazzled audiences for over a decade. Confident and assertive, she is fiercely protective of her role in the hit show "Forever," where she has become synonymous with the character she portrays. However, Eliza is acutely aware that her time to play youthful leads like Lucinda is limited, and she's navigating the emotional complexities of this realization—though not entirely successfully.

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### GARY

In his mid-40s, Gary is a local producer consumed by stress and the pressures of show business. A bundle of neuroses, he often finds himself questioning his career choices and the chaotic path that led him to this point. While owning the Aussie rights to Broadway's biggest hit is a significant accomplishment, the task of finding the perfect lead and managing anxious investors is overwhelming. Deep down, he knows Teresa deserves the spotlight, and the frustration of not being able to offer it to her weighs heavily on him.

Baritone with tenor notes up to G#/A. Character role comparative to Amos Hart in Chicago

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### BOBBIE

An iconic fixture in Australian musical theatre, Bobbie has been a constant presence in auditions, rehearsals, and pit orchestras since the 70s. With a wealth of experience, he knows everyone and has witnessed it all. His dry wit and sharp, often cynical observations make him a beloved character among his peers, even if he's not everyone's cup of tea. **Already Cast**

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### BARRY

Gary's father, Barry, is a ghostly presence in his 70s, having left the world of the living but not the world of theatre. A traditional producer from an earlier era, Barry was known for his tyrannical approach, prioritizing profit above all else. He often clashed with artists and creatives, driven by a relentless focus on the bottom line. While his insights and memories continue to resonate, his domineering spirit lingers, reminding Gary of the pressures and expectations that come with their legacy. **Smaller parts**

**Baritone character role comparative to Amos Hart in Chicago**

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## Please note:

This new show features backing tracks. Singers may request to perform in a different key by specifying their preferred key. This will help us find the best fit for the production and ensure each singer performs at their best. Please note that sheet music must remain in the original key, but the note intervals will stay the same, so this shouldn't be a problem.

## Teresa audition piece

Prepare the first 1.06min speak singing

**#SONG: Dream!**

DREAM, YOU SAY... HUH!

I LIVE IN A FLAT

COS MY FRIENDS SAY

IT'S NOT NICE ENOUGH TO CALL AN APARTMENT

MY TV SET

WAS UNCLE GORDON'S

BEFORE MUM MOVED HIM

INTO AN ASSISTED LIVING

BUT HEY, AT LEAST IT WAS FREE

UNLIKE ME

DEEP IN DEBT

WITH A PET LABRADOODLE

WHO I LOVE

BUT WHO HAS HIP DISPLASURE

AND NOW NEEDS AN OPERATION

I MEAN HOW MANY TIMES

CAN YOU GO TO YOUR PARENTS AND SAY

I NEED ONE MORE LOAN

AS THEY GROAN IN THAT WAY

WHERE THEY DON'T THINK

THAT THEY'RE GROANING AT ALL

BEFORE THEY FIND A WAY TO MENTION MY SISTER

AND HOW WELL SHE'S DOING

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BUT MAYBE YOU'RE RIGHT  
MAYBE I SHOULD JUST DREAM  
LIKE THE YEAR 11 STAR OF  
MY HIGH SCHOOL PRODUCTION AGAIN  
NO, NO, I'LL JUST DREAM  
THAT I DON'T OWN A CAR THAT NEEDS  
A WHOLE ENGINE REBUILD AND THEN  
I'LL JUST TAP DANCE AWAY  
THE SHAME I FEEL EVERY DAY  
AS I LEAVE BILLS IN THE LETTERBOX  
THAT I CAN'T PAY  
BECAUSE DREAMING IS SO PRACTICAL  
STRATEGIC AND TACTICAL  
YAY!

**#SONG: Finally first 1min**

FINALLY FINALLY  
I FEEL SUDDENLY FREE  
TO DO WHATEVER THE JOB REQUIRES  
ABLE TO BE  
(Points to audience)  
WHATEVER THEY ASK OF ME IT SEEMS THAT HARD WORK ACTUALLY PAYS OFF!  
FINALLY THINGS SEEM TO BE COMIN TOGETHER  
FINALLY I'M SHOWIN EM WHAT I WAS CUT OUT TO DO  
I CAN SEE THAT THIS MIGHT WORK OUT GREAT FOR ME  
COS ONE SHOT JUST EQUALS  
ONE SPARK, ONE COLOUR, ONE LINE AT A TIME  
KEEP DOING YOUR THING  
KEEP YOUR HEAD WHERE YOUR HANDS ARE GIRL  
AND TAKE ON EVERYTHING  
EVERYTHING THEY THROW AT YA GIRL THIS IS WHERE ALL THE HARD WORK IS PAYING OFF

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FINALLY THINGS SEEM TO BE COMIN TOGETHER  
FINALLY I'M SHOWIN EM WHAT I WAS CUT OUT TO DO  
I CAN SEE THAT THIS MIGHT WORK OUT GREAT FOR ME  
COS ONE SHOT JUST EQUALS  
ONE SPARK, ONE COLOUR, ONE LINE AT A TIME

**Dance solo**

FIRST, I FELT BORN TO DO  
BUT NOW I FEEL SWORN TO DO THIS  
FINALLY THINGS ARE COMIN TOGETHER  
FINALLY I'M SHOWIN EM WHAT I WAS CUT OUT TO DO  
AND I CAN SEE THIS IS GONNA WORK OUT GREAT FOR ME  
COS ONE SHOT JUST EQUALS  
ONE SPARK, ONE COLOUR, ONE LINE A TIME  
MY SHOT JUST EQUALS ONE SPARK, ONE COLOUR, ONE LINE A TIME  
ONE SPARK, ONE COLOUR, ONE LINE A TIME

**One of the Chosen Ones 1.09**

SINCE I WAS SO MUCH YOUNGER  
I'VE ALWAYS HAD A HUNGER  
TO WANT TO SEE MY NAME IN LIGHTS  
ACTIN IN THE MIRROR  
SINGIN IN THE SHOWER  
SAVIN UP TO BUY THESE TIGHTS  
IN MY MIND I'D TOP THE BILL, GET THE OVATION...  
AND STEAL THE SHOW  
Barry re-enters and watches Teresa rehearse, very with her performance.  
I MEAN, WHO WANTS TO BE DELORIS  
SCHLEPPIN IN THE CHORUS  
SECOND LEFT, MIDDLE ROW  
I'M NO UNDERSTUDY  
CLEARLY, I'M SOMEBODY

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THE WHOLE WORLD'S GOT TO KNOW  
SO, IT'S A CASE OF WHEN, NOT IF, AND IT COULD BE TODAY!  
I MEAN, IT JUST TAKES A WHILE FOR THE WORLD TO CATCH ON  
THAT I'M ONE OF THE CHOSEN ONES  
BUT THE WAIT IS GONNA BE WORTH IT!  
TONYS BY THE SCORE  
A STAR ON MY DOOR  
ANOTHER BUNCH OF FLOWERS FROM CARY GRANT  
HUH, TELL HIM THAT I'M BUSY!  
I JUST GOTTA KEEP MY CHIN UP  
AND SAY I'M MORE THAN JUST A PIN UP MODEL WITH A SEXY POUT  
THERE'S GONNA BE A TAKER  
FOR THIS MONEY-MAKER  
I JUST GOTTA LET THE TIGER OUT!  
I JUST GOTTA SAY NO ONE OR NOTHIN'S GONNA GET ME DOWN  
HEY, IT JUST TAKES A WHILE FOR THE WORLD TO CATCH ON  
THAT YOU'RE ONE OF THE CHOSEN ONES  
"HEY, WHERE'S MY MARTINI???"  
" I CAN'T WALK DOWN THE STREET WITHOUT DRAWIN A CROWD  
EVERYONE SAYIN MY NAME OUT LOUD  
HEY, THERE'S ONE OF THE CHOSEN ONES!

### **Monologue for Teresa**

BOBBIE

So, (Claps hands loudly) to that end, who is Lucinda?

TERESA Well, at the start she's dirt poor, living with these awful, alcoholic parents, and...

ELIZA The story I can read in Wikipedia. Come on... who is Lucinda? Like, what's one word that describes her.

TERESA Invisible?

ELIZA Unpack that.

TERESA Well, she's from a time when... look, one night, I had nothing better to do, so I looked up any famous woman I could think of from Victorian times up to, I don't know, the 50's.

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ELIZA Why?

TERESA

To see what their childhood was like. And do you know what I found? So many of them - Marie Curie, Amelia Airheart, Hepburn – either one... They came from money, education, family. I'm not saying they didn't struggle. Shit, Helen Keller? Deaf and blind? I can't imagine it. But what I can imagine is having two supportive, well-off parents, like she had. Because, I had them too. Same as you. I mean, look at your Dad. Sorrento's pricey!!

ELIZA (Laughs at this) OK, but what's your point?

TERESA My point is... how many female geniuses, were out there all those years, who I can't look up on Wikipedia, because...

ELIZA You think Lucinda's a genius?

TERESA Of course. That's the real point of the show, isn't it? It's not just about dreams, high fashion and stunning costumes, or even... Teresa grabs Bobbie's script from the piano, turning to the front.  
TERESA (CONT) "...a girl with a vision adversity will never let her grasp". I mean, that's just every Disney Princess, right? *Teresa starts to really sell her next thought, ending on a climax, the last word of which creates a pregnant, meaningful silence!*

TERESA (CONT) No, Lucinda is more than that. Forever is really about women like her. Women who come from nothing, who we've never heard of, who could've changed the world, but who society refused to see.

ELIZA But by the end of the show, she is seen. AUDITTERESA (Landing the point she's been making) And that why she's a genius. Eliza accepts the silence that follows Teresa's point. She suddenly has a new idea. She upturns her palm, and then points to it with her other hand, letting the moment hang in the air until

## Eliza audition piece

Use this as your monologue and song,

**#SONG: 2 hours 37 minutes a night**

At this point, an up-tempo drum rhythm begins. *An incredibly attractive, enigmatic woman bursts on stage. She is on the phone. From Teresa's dumbstruck reaction, and this woman's New York accent, we know she is someone powerful and important.*

ELIZA Ugh! Remind Jimmy I bought the rights to his show, which makes it my show, which I love, and when I finish doing Forever, we're gonna work on it, it'll open, be a smash and we'll both win Tonys, OK?

(To Gary) And Gary, how far is it again to Sorrento from here? (To Bobbie and Tereza) My Dad lives there. Haven't seen him in ages! It's kind of why we're opening here before the UK Gary tries to answer "An hour and a half", but Eliza just keeps talking to the person on the phone.

ELIZA (CONT) No Rebecca, I can still do that from here too. Just send me the details... OK, gotta go. (To Tereza) I mean the audition won't run itself, right? Teresa is immediately alarmed at this ELIZA (CONT) OK, so you'll text me back with the thing. And the other thing?... Great. OK Bye. *Eliza, goes suddenly still, takes a super-deep cleansing breath and slowly exhales before suddenly snapping into song.*

WHAT A CRAZY MORNIN

I CAUGHT THIS UBER DRIVEN BY A GUY

WHO I'M SURE WAS HIGH

AND I WAS UP AT 5

WENT FOR A JOG, THEN DID A PODCAST FOR

DREW BARRYMORE

I mean, IT NEVER REALLY ENDS

I'M ALWAYS LIKE A BALL OF STRESS

BUT THEN I GET TO SAY GOD BLESS

COS FOR 2 HOURS 37 MINUTES A NIGHT

I SWITCH MY LIFE OFF

AND EVERYTHING SEEMS ALRIGHT



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FOR 2 HOURS 37 MINUTES A SHOW

I BECOME LUCINDA

AND I JUST LET GO

*To Teresa* ELIZA You understand what that means right? 11 solo numbers, not counting all the other shit she has to sing. And when I say numbers, I'm talkin marathons. I'm talkin notes so high only dogs can hear em! 8 shows a week, rain, hail, shine or armafreakin-geddon!

THERE'S NO LOOKIN PAST

THIS SHOW'LL TEAR YOUR ARSE

A BRAND-NEW HOLE

IF YOU DON'T TAKE CONTROL

THEN THERE'S THE DIALOGUE

247 LINES

YOU SAY "THE" 500 TIMES!

AND FOR 2 HOURS 37 MINUTES A NIGHT

YOU GOTTA DIG DEEP AND SEE WHAT'S REALLY INSIDE

FOR 2 HOURS 37 MINUTES A SHOW

YOU GOTTA LET GO

EVERY CLASS THAT YOU TOOK

EVERY TRICK IN YOUR BOOK

EVERY CRANNY AND NOOK

THEY GET TO SEE IT ALL THERE

FOR 2 HOURS 37 MINUTES A NIGHT

NOT COUNTING INTERVAL

You know 'Forever' was specifically written for me, right? See, the audience who come to this theatre won't give a shit about that. No, they'll be paying to see a girl on stage makin them feel like the show was specifically written for her. That's what today's about Teresa. To see if you can make an audience forget about this show's history by writing some of your own.

2 HOURS 37 MINUTES A NIGHT

2 HOURS, 37 MINUTES.

*Teresa is still agog.*

*Bobbie and Gary seem unsure as to what to do. Bobbie does his you-can-do-it face.*

ELIZA Hi. I'm Eliza.

TERESA H... I... uh...

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BARRY (To Gary) Well, this is going well!

ELIZA (To Teresa) Uh, the star, (To Gary) and co-owner, (Back to Teresa) of the Broadway production picks the star of this one! Great idea, right?

TERESA Uh... ye.. uh..

ELIZA Teresa, relax. If you're as good as these guys say, it shouldn't matter who I am. Only who you are. Correct?

TERESA Uh... yeah, um

BARRY (To Gary, pointing at Teresa) I once hit a deer that looked like that with my car!

GARY (To Barry) Dad! (To Eliza) Really admired Teresa's work!

BARRY Past tense!!!

GARY (To Teresa) Did you catch that Eliza's Dad lives here too? (To Eliza) Sorrento's maybe 90 minutes from here by the way. (To Teresa) So, you know, relax, cos it's not as if she came all the way from New York just to audition you, or Julie or... (Catches Eliza looking at him) yeah.

ELIZA OK... so, I need to dump my stuff. (To Teresa) When I get back... (Gestures at her) be readier than this. *Eliza hurries off.*

BOBBIE Surprise!

TERESA That's Eliza Taylor! I'm auditioning for... God!!!

BOBBIE She's just a person Tezza....

BARRY Bullshit!

TERESA She has Tonys!!! I won best newcomer in 2004 Victorian Community Theatre Awards!!! *Barry makes a "See?" face to Gary.*

TERESA (CONT) I mean, what did Julie do when she found out?

GARY Well... turns out they kind of knew each other.

TERESA Ugh!!

BOBBIE Started reminiscing about some afterparty in Manhattan.

BARRY Kanye was there. *Teresa sits down next to Bobbie, turning on her phone.*

TERESA (To self) What am I even doing here? *Eliza returns, all business. Teresa springs back up to attention!*

ELIZA OK, so... Teresa. Speaking yet

TERESA Absolutely. Meet to great... I mean, great to meet you!

ELIZA Likewise. And, I did a little homework on you.

BARRY This'll be good! *Gary reacts to Barry, but remains quiet.*

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ELIZA My advice? I really don't care what happened. How many "It was down to me and her but they went with her" type situations. (Points to Gary) This guy says that's all behind you. That you're ready. You have one day to show me he knows what he's talkin about. One day to show me you can step up to the next level again. See, I only care about today. What you're capable of today. Today is everything.

*SONG: Now Or Never first 1.07min*

*I WAS GREEN*

*JUST TURNIN 18*

*I MEAN "HAY-IN-HAIR" GREEN AND KEEN*

*SO, I PARTIED LIKE TOMORROW COULD GO SCREW ITSELF*

*BUT THE WORK WOULDN'T DO ITSELF*

*"GET SERIOUS*

*START PUTTING IN THE HOURS"*

*NO SEX, NO BOOZE, NO DRUGS, NO PIZZA*

*FRUIT! I SPENT A WHOLE YEAR EATING FRUIT!*

*AND I STILL CAN'T LOOK AT CANTALoupES TODAY*

*BUT SOON ENOUGH THE HARD WORK STARTED TO PAY*

*THEN I GOT MY START*

*BOOKED MY VERY FIRST PART*

*2 THOUSAND 1 I GOT A JOB IN THE CHORUS OF CAMELOT*

*THEY LIKED ME SO MUCH THEY GAVE ME*

*A SMALL TALKING PART AFTER ONLY 3 WEEKS*

*AND THEN I WAS FRENCHIE IN GREASE*

*AND AFTER THAT IT WAS*

*UH HUM... LES MIS FOR 3 FRICKIN YEARS ELIZA*

*Hang on, hang, I'm gettin off track. I wanted to tell you about that producer. Hmmm, that produuuucerrr...*

*HE INTRODUCED ME TO NIRVANA*

*I'M TALKIN BOUT THE*

*36 BAND AND THE PLACE*

*HE HAD GEORGE CLOONEY EYES*

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SEAN PENN HAIR AND A BRAD PITT FACE

HE WASN'T NO SLOUCH ON HIS CHESTERFIELD COUCH

OR THE E TRAIN

QUICK TALKIN, SLOW KISSIN

I DON'T MIND REMINISCIN BOUT THIS AGAIN

*Reminisces, then catches herself*

HMMMMMM, ANYWAY

ONE NIGHT HE SAID

"WE'RE GOIN TO A PARTY"

AND I SAID "WHOSE?"

HE SAID LIZA MINELLI'S

I SAID "WAIT, WHAT?"

*ELIZA I mean, can you imagine? Like, meeting your all-time favourite number one idol, just like that? And in what you've got on!!! (Smiles smugly as she gestures to herself) Oh right. Course you can! Anyway*

WE GET TO LIZA MINELLI'S HOUSE

AND I'M SHITTIN BRICKS

COS THERE SHE IS STANDIN AT THE FRONT DOOR

WAITING FOR US

THEN SHE SAYS

"HI I'M LIZA, I HEAR YOU'RE A SINGER SO...

WHAT ARE YOU GONNA SING FOR US TONIGHT?"

*ELIZA And in that moment my whole life flashed before my eyes and I thought...*

IT'S NOW OR NEVER

IT'S NOW OR NEVER

*Eliza finds some inner strength at this critical moment*

IT'S NOW OR NEVER

AND THERE'S NO NEVER NOW

IT'S NOW OR NEVER

SO JUST DO CLEVER NOW!

SO, I SANG MARIA CAREY

AND GEE I WAS SCARY

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*BUT I MEAN SCARY-GOOD*

*YOU COULD HEAR MY LOW NOTES, MID NOTES, TOP NOTE*

*RIGHT THROUGHOUT MISS MINELLI'S NEIGHBORHOOD*

*EVEN SONDHEIM SAID HE GOT WOOD*

*Eliza turns her attention to Teresa. Barry pops up to watch. Teresa, sing it with me*

*IT'S NOW OR NEVER*

*AND THERE'S NO NEVER NOW*

*Teresa joins in, tentatively at first.*

*ELIZA/TERESA*

*IT'S NOW OR NEVER SO JUST DO CLEVER NO*

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## *Gary audition piece*

*#SONG: Perfect for the part*

*GARY YOU'RE PERFECT FOR THE PART  
I'VE FELT IT FROM THE START  
BUT THAT'S NOT THE ONLY THING THAT COUNTS  
ALTHOUGH IT SHOULD BE  
BUT IF YOU JUST GIVE THIS ALL YOU'VE GOT  
YOU'LL GIVE YOURSELF A SHOT  
THOUGH WITH YOU IT CAN'T BE SET IN STONE  
ALTHOUGH I WISH IT COULD BE  
BACK WHEN GOT PIGEON-HOLED  
AND TOLD YOU'RE ONLY USEFUL IN A SMALL WAY  
AS SOON AS YOU SAID OK  
THAT'S JUST HOW THINGS WERE  
BUT I KNOW, YOU'VE GOT THE SMARTS AND SKILL (Points to head)  
BUT GIVEN HOW THEY NOW SEE YOU  
THEY'LL NEVER CHANGE UNTIL  
YOU REALLY STAND OUT  
SO BE BRAVE AND STICK YOUR NECK OUT  
COS WITH YOU WE USED TO SEE THAT  
AND TODAY YOU'VE TO BE THAT  
TERESA  
I MEAN I'LL ALWAYS ADORE YOU  
AND I'M PRAYIN FOR YOU  
BUT COME ON TERESA  
LEAVE IT ALL ON THE FLOOR*

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Monologue

GARY enters.

GARY (CONT) Teresa!

TERESA Hey Gary!

GARY Big day, eh? Look, I just wanted to say...

Gary's phone rings again.

GARY (CONT) Ugh!!! (To Teresa) That's not what I.... (Checks caller, sighs) Hang on. (Answers phone) Yes James. (Whispers to Teresa) Investor.

TERESA All good.

GARY What?... No, I did explain it. Last week at the...

Gary mouths 'sorry' at Teresa.

GARY (CONT) Well, either way, it's pretty simple.

Gary looks at Teresa through

this next passage of

dialogue, as if he knows he's

sharing information she

already knows. Over the

course of the call, Gary's

self-esteem noticeably

lowers!

GARY (CONT)

As you know, we've auditioned for the lead

a couple of times and it's come down to

Julie Fowler and Teresa... No, Julie did

hers yesterday... Well, that's the thing

mate. I don't know how she went... Why?

(Cups phone, whispers to Teresa) I told

him all this last week. (Back on phone

with James) One of the New York owners has

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decided to run the final audition

themselves. Happens all the time!

Apparently... No, closed shop. To the

director, the MD, even me.

Gary gestures to Teresa he's nearly done. Teresa smiles, puts her script on top of the nearby piano, and starts to stretch, prepare for her audition. She puts weight on her left knee and winces just a bit. Gary notices this.

GARY (CONT)

(Cups phone, to Teresa) You OK?

TERESA 100%!

Gary is distracted by the caller again.

GARY Nuh, I can't say who's running it, but

trust me, they're more than qualified to...

Sure, when I know, you'll know. Cheers

mate.

Gary hangs up and exhales.

GARY Sorry about that. How are you?

TERESA (A little nervous) More curious than ever now!

GARY And your knee is good?

Teresa bristles a little.

TERESA Look I... Once I'm warmed up, it's golden.

GARY Sure. Sorry to ask, but you did just make

that face, and with all the dancing in

this show...

TERESA Gary, trust me...

GARY No, no, I do, I do. Um, anyway, the, ah,

person who's auditioning you is running

late.

TERESA And that person is...?



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## Barry's audition piece

Song nobody cried pick up at .52sec

BARRY

SON, I'm just guessing, but

IF YOU DIE IN A THEATRE

LIKE I DID

OF A PULMINARY EMBOLISM

AND THE PLACE

WAS YOUR WHOLE LIFE

THEN I GUESS SOMETIMES THE GODS MIGHT CONNIVE

TO LET YA STAY THERE

FOR LIKE, EVER

AND NEVER LEAVE

I MEAN I'M GUESSING, SO IT COULD JUST BE ALL BULLSHIT

BUT IT SOUNDS COOL SHIT,

AND TRUST ME I'M LOOKING INTO IT

SO DON'T LEAVE ME BOY

IN THE TOO HARD BASKET

JUST EMBRACE THE FACT

I DIED AND THEN CAME BACK

POTENTIAL TOURIST ATTRAC-TION!

A THEATRE GHOST!

THEY SAY THE PRINCESS ALREADY HAS ONE

A PHANTOM

OF MORE THAN JUST THE OPERA

SO WHY HATE MY EXISTANCE?

WHEN I CAN BE OF ASSISTANCE

LET ME BE THE DAD

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THAT YOU'VE NEVER HAD

NOW THAT I'VE MET MY MAKER

POST-UNDERTAKER

COS, HEY I'M NO FAKER

I'M A FLESH AND BLOOD THEATRE GHOST

Well, not flesh and blood, but you know what I mean.

I'M A THEATRE GHOST

**Ghost dance!** Barry does a ghost dance, Gary can hardly look!

SO DON'T BE PISSED OFF SON

YOU'RE THE ONLY ONE

WHO EVER MATTERED MORE TO ME

THAN... WELL, ME

AND I NEED YA TO SEE

YOU GOTTA HELP ME KNOW THE REASON

FOR MY EXTENDED SEASON

COS, COME ON, THERE'S A REASON WHY

I DIDN'T JUST UP AND DIE

WHY I'M A THEATRE GHOST

BOO!

GARY So, hang on, you want me to help you work out why you're a ghost, and...

BARRY Move on to the eternal after-party, yeah!

GARY Tempting! But how? I'm pretty sure that TAFE don't do a Certificate 4 in ghostbusting!!!

BARRY But it's got to be you. You're the only one who can see and hear me!

GARY (Gets a text and reads it) Ugh! Julie Fowler's agent. Again!

BARRY And that's another thing! I didn't leave you my business, my theatre...

GARY ...and all the debt that came with it!!!

BARRY ...to see you not cast her in the lead!

GARY It's not that simple!!!

BARRY Yes it is! Bums on seats dickhead! Julie Fowler is a star. Teresa what's-her-name is a...! GARY That's not what you said 6 years ago when you gave her the lead in 'Beginnings!

BARRY And then had to re-cast her when she did her bloody ACL in dress rehearsal!

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GARY Back then you said she had more talent in her little finger than...

BARRY She did, yes! But, it's like when Kouta did his knee in 92. He was never the same player after that!

GARY MUSIC THEATRE IS NOT FOOTBALL!!!

BARRY Shane Crawford did Joseph.

GARY DAD!!! This show, more than any, is about who's got the talent, not just the profile. It was written for Eliza Taylor for God's sake.

BARRY Yes – the world's most high profile Broadway star!

GARY And also the most skilled and technically gifted. Like Teresa!

BARRY Are you saying Julie's not?

GARY Look, Julie's fine, but, especially lately, Teresa's just...

BARRY (Cutting him off) You do realise, the owners have only taken control because they got a whiff you still have her in the running!

GARY They assured me Teresa'll get a fair hearing.

BARRY Fair hearing? Son, this is show business not friggin VCAT!

GARY SHUT UP!!!

BARRY BUMS ON...!!!

GARY UGH!!!

BARRY WHAT'S HAPPENED TO YOU? YOU CRIED AT MY FUNERAL!!!

GARY I SAW THE BLOODY BILL!!!!

**Song Bums on Seats start in at 1.24sec**

**Someone will be there to sing the Gary parts**

GARY Well, great! I'll just go tell Eliza! "Hey, sorry to interrupt, but my dead ghost father has something he wants to share!"

**BARRY** (Sighs) Yeah, you're right! And besides...

GARY Besides what?

**BARRY** Son, you know what...

SEATS

IT'S ALWAYS ALL ABOUT THE SEATS

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And how many are we talkin?

GARY (Sighs) 1 THOUSAND 5 HUNDRED AND 3

**BARRY** Good! And what about em?

GARY

BUMS

THOSE SEATS NEED BUMS

**BARRY** That's my boy, go on!

GARY COS WITHOUT EM WE'RE WORKING FOR FREE!

**BARRY** And what's next?

GARY CASH

**BARRY/GARY** EACH BUM MEANS CASH

BUT TO GET A BUM TO PART WITH SOME IS TOUGH

GARY Tight-arses!

**BARRY** Huh, good one!

**BARRY/GARY** SO, BUZZ

EACH SHOW NEEDS BUZZ

GARY BUT BOY THAT SHIT COSTS MONEY

**BARRY/GARY** AND YOU JUST CAN'T BUY ENOUGH

SHOWS CLOSE FAST

WITHOUT A BUM IN EVERY SEAT

SO, FOR ME IT'S SELL SELL SELL FROM DUSK TILL DAWN

**BARRY**

BUMS ON SEATS!

COS, WE WANT ALL THE BUMS TO COME, YOU KNOW,

EVEN ONES WHO'D RATHER JUST STAY HOME,

GARY

WATCHING STAN OR NETFLIX

**BARRY/GARY**

OR PORN!

Barry adds **BARRY** SCANDANAVIAN PORN!

Barry and Gary start a scatting section.

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**BARRY/GARY**

WE NEED BUMS ON SEATS BU BU BUM, BU BU BUM/BU BU BU DUH DUH, ETC BUMS ON SEATS,  
WOAH!

Dance/Vocal break

BU BU DUH DUH DUH, BUMS ON SEATS, ETC

**GARY/BARRY**

SHOWS CLOSE FAST

WITHOUT A BUM IN EVERY SEAT

AND WE COMPETE WITH FUCKING EVERYTHING FOR THEM

**BARRY**

BUMS ON SEATS!

GARY

THE INTERNET

**BARRY**

AND THE AFL

**BARRY/GARY**

THE INTERNATIONAL COMEDY FESTIVAL

GARY

AND THE BALLET'S DOING NUTCRACKER

**BARRY/GARY**

AGAIN!

GARY

AND WHILE I TOTALLY BELIEVE THAT VOICE AND WHAT IT SAYS

DESPITE HOW I KNOW TERESA'S DOIN

WE ALSO KNOW SHE'S NO SHOE-IN

COS ELIZA'S NOT A FOOL

SHE KNOWS SHE CAN'T CHANGE THE GOLDEN RULE

Which is?

**BARRY**

YOU PUT A STAR ON STAGE AND THE PEOPLE WILL PAY

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GARY

IT'S WHAT YOU TELL ME EVERY FUCKING DAY! COS WHILE TERESA IS GREAT

**BARRY**

NOBODY KNOWS HER

GARY

BUT!!!

ELIZA COULD BE SHIFTED

IF TEZZA JUST SHOWS HER

THE STAR INSIDE THAT WE KNOW IS THERE

**BARRY**

THE TRIPLE THREAT DYING TO COME UP FOR AIR

GARY

I MEAN YOU CAST HER ONCE

**BARRY**

AND HISTORY REPEATS!

**BARRY/GARY**

SO MAYBE SHE CAN PUT

**BARRY**

ARSES ON FURNITURE BOTH BUMS ON SEATS WE'RE TALKIN 'BOUT BUMS ON SEATS GETTIN ARSES  
ON SEATS!