

BY ARRANGEMENT WITH NUCLARBOR PRODUCTIONS IN ASSOCIATION WITH MGM ON STAGE
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AUDITION INFORMATION

REVOLUTION THEATRE PRODUCTIONS
PRESENTS

PRISCILLA

QUEEN OF THE DESERT
The Musical

WRITTEN BY

**STEPHAN ELLIOTT
& ALLAN SCOTT**

**BASED ON THE LATENT
IMAGE/SPECIFIC FILMS
MOTION PICTURE**

DISTRIBUTED BY

METRO-GOLDWYN-MAYER INC

MUSICAL ARRANGEMENTS AND ORCHESTRATIONS BY

STEPHEN 'SPUD' MURPHY

DEVELOPED FOR THE STAGE AND ORIGINAL DIRECTION BY

SIMON PHILLIPS

**ALBURY
ENTERTAINMENT
CENTRE**

**13 – 22
AUGUST
2020**

CO-DIRECTORS
EMMA MANCER &
GLENN MANCER

MUSICAL DIRECTOR
TONY SMITH

CHOREOGRAPHER
CAZZ KARDOL

VOCAL COACH
MADI ANN HOLNESS

SUPPORTER

QUEST
ALBURY ON SCREEN

SUPPORTER

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REVOLUTION THEATRE PRODUCTIONS IS
THE FUNDRAISING ARM OF ALBURY WODONGA
COMMUNITY CHEST INCORPORATED

REVOLUTION THEATRE



Revolution Theatre Productions is the trading name of Albury Wodonga Community Chest Inc. fundraising arm that produces contemporary theatre productions to generate funds for the charitable gift giving work undertaken by Albury Wodonga Community Chest. Revolution Theatre Productions was registered on 23 January 2018. The net funds raised through productions will be split 50% to the Albury Wodonga Community Chest and 50% to Revolution Theatre Productions for support of future productions.

Production Team

Co-Directors – Emma and Glenn Mancer

Choreographer – Cazz Kardol

Musical Director – Tony Smith

Vocal Director – Madi Holness

Production Manager - Annette Challis

Synopsis

Written by Stephan Elliott and Allan Scott and based on the 1994 popular movie of the same name, Priscilla Queen of the Desert follows the journey of two drag queens, Tick and Adam, and a transgender woman, Bernadette, as they travel across Australia in their bus, named Priscilla. Tick has been asked to perform at a hotel in Alice Springs by his estranged wife, Marion.

Taking Adam and Bernadette along with him, the trio drive from Sydney to the remote resort town in the middle of the desert. Tick tells his companions that the trip is a favour to his wife, from whom he is separated, but does not reveal that he also has an 8-year-old son he does not know, but who now wants to meet his father.

As they head west, Tick, Adam, and Bernadette learn to accept and support each other, whilst encountering a number of strange and colourful characters. After experiencing violent homophobic threats, Adam is forced to realise that not everyone is accepting of his flamboyant lifestyle, whilst Bernadette opens up to the possibility of love again following the death of her husband. Upon reaching Alice Springs, Tick finally meets his son, Benjamin, who accepts his father's homosexuality and drag queen persona.

The trio perform at the resort and realise that they have forged a bond that will last forever. Full of well-known pop songs and supported by three divas high above the stage, Priscilla Queen of the Desert is a flamboyant, funny, disco-fuelled musical that gets the audience up on their feet.

Performance Dates

Priscilla Queen of The Desert The Musical will stage 8 performances at the Albury Entertainment Centre:

Thursday, 13 August 2020 - 7:30 pm

Friday, 14 August 2020 - 7:30 pm

Saturday, 15 August 2020 - 2:00 pm and 7:30 pm

Thursday, 20 August 2020 - 7:30 pm

Friday, 21 August 2020 - 7:30 pm

Saturday, 22 August 2020 - 2:00 pm and 7:30 pm

Rehearsal Dates

Rehearsals will be held from 7:00-9:00 pm every Monday and Wednesday from 30 March 2020, as well as 4 Sunday rehearsals, at Trinity Anglican College - Thurgoona.

If you have more than 3 pre-determined unavailabilities it will affect the casting decision.

If an unavailability occurs for a tech week or show date, you cannot be cast in the production.



Tech Week Dates @ AEC

Saturday, 8 August 2020 Bump In
 Sunday, 9 August 2020 Tech
 Monday, 10 August 2020 Tech/Dress
 Tuesday, 11 August 2020 Dress
 Sunday, 23 August 2020 Bump Out



30-Mar-2020	Mon	7 pm-9 pm	Rehearsal
1-Apr-2020	Wed	7 pm-9 pm	Rehearsal
6-Apr-2020	Mon	7 pm-9 pm	Rehearsal
8-Apr-2020	Wed	7 pm-9 pm	Rehearsal
13-Apr-2020	Mon	EASTER MON	NO Rehearsal
15-Apr-2020	Wed	7 pm-9 pm	Rehearsal
20-Apr-2020	Mon	7 pm-9 pm	Rehearsal
22-Apr-2020	Wed	7 pm-9 pm	Rehearsal
26-Apr-2020	Sun	10-4pm	Rehearsal
27-Apr-2020	Mon	7 pm-9 pm	Rehearsal
29-Apr-2020	Wed	7 pm-9 pm	Rehearsal
4-May-2020	Mon	7 pm-9 pm	Rehearsal
6-May-2020	Wed	7 pm-9 pm	Rehearsal
11-May-2020	Mon	7 pm-9 pm	Rehearsal
13-May-2020	Wed	7 pm-9 pm	Rehearsal
18-May-2020	Mon	7 pm-9 pm	Rehearsal
20-May-2020	Wed	7 pm-9 pm	Rehearsal
25-May-2020	Mon	7 pm-9 pm	Rehearsal
27-May-2020	Wed	7 pm-9 pm	Rehearsal
31-May-2020	Sun	10 am-4 pm	Rehearsal
1-Jun-2020	Mon	7 pm-9 pm	Rehearsal
3-Jun-2020	Wed	7 pm-9 pm	Rehearsal
8-Jun-2020	Mon	QUEENS B'DAY	NO Rehearsal
10-Jun-2020	Wed	7 pm-9 pm	Rehearsal
15-Jun-2020	Mon	7 pm-9 pm	Rehearsal
17-Jun-2020	Wed	7 pm-9 pm	Rehearsal
21-Jun-2020	Sun	10 am-4 pm	Rehearsal
22-Jun-2020	Mon	7 pm-9 pm	Rehearsal
24-Jun-2020	Wed	7 pm-9 pm	Rehearsal
29-Jun-2020	Mon	7 pm-9 pm	Rehearsal
1-Jul-2020	Wed	7 pm-9 pm	Rehearsal
6-Jul-2020	Mon	7 pm-9 pm	Rehearsal
8-Jul-2020	Wed	7 pm-9 pm	Rehearsal
13-Jul-2020	Mon	7 pm-9 pm	Rehearsal
15-Jul-2020	Wed	7 pm-9 pm	Rehearsal
19-Jul-2020	Sun	10 am-4 pm	Rehearsal
20-Jul-2020	Mon	7 pm-9 pm	Rehearsal
22-Jul-2020	Wed	7 pm-9 pm	Rehearsal
27-Jul-2020	Mon	7 pm-9 pm	Rehearsal
29-Jul-2020	Wed	7 pm-9 pm	Rehearsal
3-Aug-2020	Mon	7 pm-9 pm	Rehearsal
5-Aug-2020	Wed	7 pm-9 pm	Rehearsal
8-Aug-2020	Sat	TBC	Bump in
9-Aug-2020	Sun	TBC	Tech
10-Aug-2020	Mon	TBC	Tech/Dress
11-Aug-2020	Tue	TBC	Dress
12-Aug-2020	Wed		NIGHT OFF
13-Aug-2020	Thu	5pm-11pm	Opening night
14-Aug-2020	Fri	5pm-11pm	Show
15-Aug-2020	Sat	12pm-5pm	Show
15-Aug-2020	Sat	5pm-11pm	Show
20-Aug-2020	Thu	5pm-11pm	Show
21-Aug-2020	Fri	5pm-11pm	Show
22-Aug-2020	Sat	12pm-5pm	Show
22-Aug-2020	Sat	5pm-11pm	Show
23-Aug-2020	Sun	TBC	Bump out

Show Commitment

- Performance Dues [TBA] will be required - this fee includes insurance of \$5.00 and the cost of a show t-shirt and/or hoodie.
- All cast members will be required to be available for and to assist with Bump-In and Bump-Out.
- RTP strives for the highest standard possible in our productions and this requires a substantial commitment from those involved not just to attend rehearsals but to also spend the necessary time away from rehearsals revising music, lines, and choreography. By accepting a place in this production, cast members are committing to RTP's Code of Conduct and will attend all rehearsals as well as publicity appearances, photo shoots or media calls as required.
- Whilst the vast majority of costumes will be supplied to the company, all cast members will be required to supply some costume and shoe items like character shoes, tights etc.
- All adults involved in the show including but not limited to cast, production team, stage crew, and dressers must have a Working with Children Check that will need to be provided to the Production Manager either at the first rehearsal or before entering the theatre depending on what team you are on.
- **Please do not commit to this show if you are unable to accept and fulfil these conditions.**

Audition Process

Everyone intending to participate in Priscilla, MUST attend an individual VOCAL audition which can be booked online **and a group DANCE audition.**

All auditions are by appointment only.

All auditions will be conducted in a closed panel format consisting of the Co-Directors, Vocal Coach, Musical Director, Choreographer and **an** RTP Representative.



Vocal & Acting Auditions

Thursday, 19 March 2020

Friday, 20 March 2020

Sunday, 22 March 2020

Vocal & Scene Requirements

- Prepare a pop, contemporary or jukebox musical theatre song of your choice (not from the show).
- Due to time constraints please be aware that we may not hear all of your prepared song, so make sure you choose the part that best shows off your vocal abilities.
- You may be required to do a range check in addition to your song.
- There will be acting audition sides to prepare if you are going to be auditioning for Tick, Bernadette or Adam. These are located at the end of this pack. We will have copies in the room and you will be able to read from them if need be. Being off script would be impressive as well. While we ask you to prepare the side, you may not get an opportunity to read due to time constraints on the day, or if we feel that we have seen what we need to see out of your singing audition.
- All featured ensemble and minor roles will be cold reads given out on the day by the co-directors and workshopped for the panel.

What to Bring to your Vocal Audition

- Please arrive 10 minutes before your audition timeslot.
- Ensure that you have warmed up prior to your audition as you will not have time to do so once in the room.
- Please bring an audition registration form (downloadable from the RTP website <https://www.revolutiontheatreproductions.org/> or on the RTP facebook page) and a non-returnable portrait photograph (clear photocopy is acceptable) to this audition. A limited number of blank forms will be available on the audition day at the registration desk.
- We will also accept a performance CV if you wish to provide.
- Please provide a backing track on a blue-tooth compatible device. Please do not use a track that has lead vocals.
- Hot Tip: It's in your own best interest to have the song committed to memory to be able to really perform it. We really want to see the full performance and you can only do this if your face is not buried in your music. Being well prepared always impresses the panel!

Dance & Movement Audition

Male Dance Audition - Saturday, 21 March 2020 - 12:30 pm arrival for a 1:00 pm start, finishing at 3.00 pm

MALES - approximately 2 hours

1. General dance routine.
2. Walk in heels - runway parade (sashay Ru Paul style).
3. Lip sync battle - opportunity to show us what you can do.

Music - I Will Survive - looking for personality, audacity, signature moves, fierceness, quality lip syncing and a whole lot of face.

Female Dance Audition – Saturday, 21 March 2020 - 10:30 am arrival for an 11:00 am start, finishing at 12:30 pm

FEMALES - approximately 1.5 hours

1. General dance routine.
2. Diva arm choreography.

All auditionees will need to attend the Saturday dance call to be considered for the show. All auditionees must dance to complete their audition.

What to Wear & Bring To Your Dance Audition

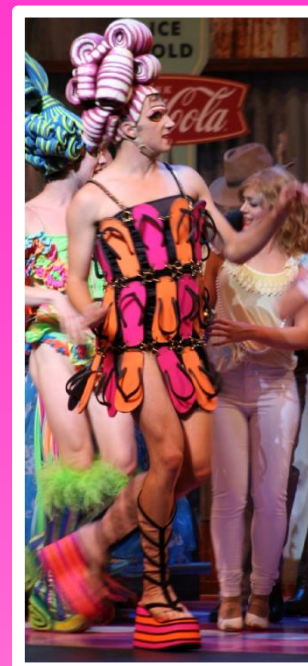
- Dance clothes, no sloppy tracksuits, jeans or thongs.
- Males please come to dance dressed as males, we don't want to see drag attire at the dance audition. We may want to see a bare torso so be prepared to take your shirt off.
- No bare feet - Jazz shoes or lightweight sneakers for the general dance audition.
- Males, if you have heels bring them and be prepared to show us how you move in them. Females to bring chorus heels - they may or may not be necessary.
- Hair must be pulled back, off the face, male and female alike.

To Book Your Vocal & Dance Audition

- All auditions should be booked via our online booking system: <https://www.trybooking.com/BIHZC> Bookings will open from 9:00 am on Monday, 17 February 2020.
- For questions about auditions please contact us via email: revolution.theatre productions@gmail.com

Call Backs

Are yet to be determined but if we do require them they will be on the evening of **Wednesday, 25 March 2020**.



Audition & Call Back Location

- Located at Trinity Anglican College - Elizabeth Mitchell Drive, Thurgoona.
- Entry into the school is via the staff carpark on the left hand road as you enter the school. Please follow this road all the way to the back of the college.
- Signs will be placed to direct you to the correct room for registration.

We hope to have all roles cast, one week post auditions. All successful auditionees will be called and all those unsuccessful will be notified by email.

Children Under 18 & Parental/Guardian Obligations

Due to the adult themes in the production, parents/guardians of auditionees under the age of 18 will be asked to give written consent expressing their permission to be involved in the show before their child is able to audition.

For the role of BENJI

Please email an expression of interest to revolution.theatre productions@gmail.com and you will be sent instructions on how to submit a video audition. We will not be casting in person for this role. Do not book a slot if you intend to audition for the child role of Benji.

Do your best, don't hold back, make us laugh, be an individual!!!!

Character Breakdown

Anthony ‘Tick’ Belrose <i>Male - Baritone</i> <i>Age: Early to Mid 30’s</i> Vocal range top: E4 Vocal range bottom: A2	<p>Anthony “Tick” Belrose is a performer and drag queen. His stage name is Mitzi Mitosis. He is married but estranged from his wife, Marion, following his revelation that he is homosexual. He still cares deeply for his wife and she supports his lifestyle, although they live far apart. He has a son, Benjamin, but he does not know him. Tick is both nervous and excited when Marion tells him that Benjamin wants to get to know his father.</p> <p>Tick is good friends with Bernadette, a former drag queen and transgender woman, and cares for Adam, a young drag queen, even though Adam frequently annoys him with his outlandish behaviour. Tick is the voice of reason and frequently acts as an intermediary between Bernadette and Adam. He is loyal to his wife and his friends, and finally finds fulfilment through reconciling with his son.</p>
Bernadette Bassenger <i>Male - Baritone</i> <i>Age: 40 to 55</i> Vocal range top: E4 Vocal range bottom: A2	<p>Bernadette is a former drag queen and now a transgender woman. She has recently lost her (much younger) husband and agrees to go on a road trip with her friend, Tick, and young drag queen, Adam, to get away from it all. Still glamorous and striking, Bernadette used to be very beautiful.</p> <p>She is kind, loving, and loyal to her friends. She and Adam frequently butt heads owing to his outlandish behaviour in the Australian outback. However, she is quick to come to Adam’s rescue when he finds himself the target of a homophobic attack. Bernadette is tough and can look after herself. She finds a romantic connection with Bob, a local mechanic, and invites him to come along with them to Alice Springs. Bernadette must be skilful at lip syncing.</p>
Adam Whitely <i>Male - Tenor</i> <i>Age: Early 20’s</i> Vocal range top: A#4 Vocal range bottom: C3	<p>Adam is a young drag queen, going by the name of Felicia Jollygoodfellow. He agrees to travel across Australia to perform in a hotel in Alice Springs with Tick, a fellow drag queen, and Bernadette, a transgender woman, for a bit of excitement. He has not been out of Sydney much and is naive to the realities of being a camp, gay man in the Australian outback.</p> <p>Adam flaunts his sexuality and is outlandish in his behaviour. He becomes the target of a homophobic attack in a small, remote town after he provokes the residents by dressing up in drag and flirting with the men. He is rescued by Bernadette just in time. Adam delights in antagonising others and provoking arguments. He is arrogant and selfish but, ultimately, comes to care deeply for Tick and Bernadette. Adam must be skilled at lip syncing.</p>
The Divas <i>Female – Sop, Mezzo Sop & Alto</i> <i>Age: Not Specific</i> Vocal range top: C5 Vocal range bottom: F3	<p>The three divas are the musical backbone of the show. For most of it, they are high above the stage. They are fabulously dressed and over the top in their actions. The divas sing in tight harmonies and alternate solo singing.</p> <p>The Divas must be comfortable singing from an elevated position above the stage. While they appear in many different places on/above and in front of the stage, making sure that our performers are quite comfortable performing at height is essential.</p> <p>We potentially have the ability to sing operatically for a number in the show. If this is a skill you hold, please list it on your audition form – Not essential.</p>
Bob <i>Male - Bass</i> <i>Age: 45-60</i> Vocal range top: A3 Vocal range bottom: B2	<p>Bob is a mechanic in a small town in the Australian outback. He is unhappily married to Cynthia, a Filipino woman, and does not love her. He saw Bernadette, a former drag queen and transgender woman, in a show when she was younger and was struck by her beauty.</p> <p>When he meets Bernadette again, the pair find a romantic connection and he agrees to travel with them to Alice Springs. Bernadette excites him and brings colour and affection to his dreary day-to-day life.</p>

Marion <i>Female – Spoken Role</i> <i>Age: Mid 30's</i>	<p>Marion is the estranged wife of Tick, an experienced drag queen. She runs the entertainment in a hotel in Alice Springs and lives there with her 8-year-old son, Benji. She has accepted Tick's homosexuality and calls him to ask him to fill an entertainment slot at the hotel with his drag act.</p> <p>She also wants to tell him that Benji wants to meet and get to know his father. Marion is patient and understanding, but not afraid to be firm with Tick. The actress playing Marion also forms part of the ensemble.</p>
Cynthia <i>Female – Spoken @ Pitch</i> <i>Age: 20 – 40</i> Ethnically appropriate casting	<p>Cynthia is married to Bob, a local mechanic in a small town in the Australian outback. She is Filipino and not from Australia. Cynthia is bored with her life and frustrated with her marriage to Bob, whom she does not love.</p> <p>She takes any opportunity for excitement and delights in flirting and teasing the local men in the bar. Her party trick is to pop ping pong balls out from between her legs. Cynthia has one song 'Pop Musik' but it is spoken at pitch, rather than sung.</p>
Miss Understanding <i>Male – Spoken</i> <i>Ages: 30's</i>	<p>Miss Understanding is a drag queen at the same club as Tick, a kind, experienced drag queen. He is friends with Tick and listens to Tick's dilemma over whether to return to his family and get to know his son. Miss Understanding is kind and a good listener. Miss Understanding must be skilled at lip synching as his one song is not sung, but lip synched. The actor playing Miss Understanding also forms part of the ensemble.</p>
Young Bernadette <i>Male</i> <i>Age: 20's</i>	<p>A featured role for an ensemble member. Young Bernadette is a strong dancer and features in one of the shows throwback numbers, where he lip syncs to 'A Fine Romance'.</p>
Jimmy <i>Male</i> <i>Age: 20 to 40</i> Ethnically appropriate casting	<p>A featured role for an ensemble member. Jimmy is the Aboriginal man who encounters the 3 leads on their way to Alice Springs. He likes to dress up and do aboriginal dance for tourists. He plays a key part in 'I Will Survive'.</p>
Shirley <i>Female</i> <i>Age: Not Specific</i> Vocal range top: G4 Vocal range bottom: G3	<p>Shirley is a waitress in a remote town in the Australian outback. She is tough and hardened after years of working in the middle of nowhere. Shirley has an ironic sense of humour, and she is not fazed by the arrival of drag queens, Tick and Adam, and Bernadette, a transgender woman. She is very masculine in her behaviour and her dress. Shirley has one song with the lead trio 'I Love the Nightlife'.</p>
Frank <i>Male – Spoken</i> <i>Age: 20-40</i>	<p>Frank is a miner in Coober Pedy, a small town in the Australian outback. He is strong and tough, and takes exception to strangers coming into the town. He is very homophobic and becomes angry and violent when Adam comes into the local bar looking for men and dressed in drag. The actor playing Frank also forms part of the ensemble.</p>
Benji <i>Male – Childrens voice, unbroken</i> <i>Age: 10-12</i>	<p>Benjamin (Benji) is Tick and Marion's 8-year-old son. Tick is an experienced drag queen in Sydney and Marion runs the entertainment in a hotel in Alice Springs. His parents have separated amicably and he lives with his mother. He has not had a relationship with his father, but now wants to meet and get to know him.</p> <p>Benji is accepting of Tick's sexuality and lifestyle, and he is excited to finally meet him. Benji is used to being around the entertainment in the resort hotel and enjoys watching Tick get ready for his act.</p> <p><u>VIDEO AUDITION ONLY</u></p>
Ensemble	<p>We are looking for both featured ensemble and dance ensemble. All kinds of movers, actors and singers can be used in the ensemble throughout the entire production. We are looking for a total of 30-40 Ensemble members. All body types, ethnicities and gender identities welcome!</p>

Bernadette Read

BERNADETTE: Why? Why? Why him?

TICK: Why not? He's a bloody good performer.

BERNADETTE: Good?! Where's the art? The allure! The illusion! What happened to the lip-sync!

TICK: He's making a point, Bern. They prefer to sing their own songs nowadays.

BERNADETTE: I know. I've seen Australian Idol.

TICK: Don't be like that. Besides, get a look at him. Body by "Baywatch."

BERNADETTE: Mouth by "Crime Watch." Surely, we can find somebody else. Anybody else.

TICK: You used to believe in talent.

BERNADETTE: I used to believe in Santa Claus. Love at first sight. Fairies.

ADAM: Nice surgery. How many silicones died for that set of headlights?

BERNADETTE: Adam, dear, did you know it was a violation of the sodomy laws to walk around with your head stuck up your own arse?

ADAM: You bring the lunch and tea

TICK/ADAM: I'll take the ecstasy!

BERNADETTE: (To ADAM.) Ladies, we are unplugging our curling wands and going bush, Felicia. Why would you possibly want to leave behind all this glamour for a hike into the middle of nowhere?

ADAM: Do you really want to know?

BERNADETTE: Desperately.

ADAM: Ever since I was a little boy, I've had a dream. A dream that I finally have a chance to realize.

BERNADETTE: And that is?

ADAM: To boldly go where no drag queen has gone before. Travel to the centre of Australia, climb to the top of Ayres Rock in full showgirl tits and feathers and sing a dazzling medley of Kylie classics.

BERNADETTE: That's great. Just what this country needs: a cock in a frock on a rock.

Tick Read

TICK: Hello.

MARION: Ding dong, Avon calling!

TICK: Marion! It's so good to hear your voice. There's nothing wrong is there? I hope you don't need money darls cos –

MARION: Don't get your tits in a tangle. Did you like the photos?

TICK: I loved the photos. He's looking so grown up.

MARION: He sure is, Tick, and guess what? – He's started asking about you.

TICK: Oh... what have you told him?

MARION: That his dad works in showbiz in Sydney.

TICK: Show business! More like target practice. You should see it here.

MARION: Good idea. How's next weekend?

TICK: Are you kidding?

MARION: He needs to meet his father, Tick.

TICK: Marion, I'm not a father – I'm a drag queen on the verge of a nervous breakdown...

MARION: How about this then? I need a show and it sounds like you need a change of scenery. Why don't you come out here?

TICK: Oh, Marion, I'd love to see him really; I just...I just don't think I'm ready yet....

MARION: You've had six years, husband. Rehearsal's over...

TICK: think about him every day....

MARION: Thoughts are cheap Tick – get your act together and head for the Alice. It's time to meet your son.

Adam Read

ADAM: Well that's what I call a showstopper. What's happened?

TICK: Something exploded.

ADAM: Not Bernadette's tits again?

TICK: Make yourself useful. Go 'round the back and start pushing.

ADAM: Story of my life.

BERNADETTE: Toto, something tells me we're back in Kansas.

TICK: Who's got the tool kit?

ADAM: Where the hell are, we?

BERNADETTE: Up shit creek without a girdle. And dangerously low on nail polish.

TICK: This is a disaster. I should never have taken that short cut.

ADAM: Surely Wifey will send out a search party when we fail to arrive.

TICK: But that's six days away. Six days. We'll be nothing but skin and silicone.

TICK: What are you doing?

ADAM: If I'm going to die out here, I want a more colourful epitaph than Piss off Faggots. Grab a brush, girls, we are going to give ourselves a little facelift.

TICK: Where did that come from?

ADAM: I brought it to paint the backdrop in Alice.

TICK: Pink?

ADAM: What's wrong? Too butch?

TICK: No, it's nice. In a hideous sort of way.

ADAM: Come on.

This Audition Information Pack has been adapted with permission from
Willoughby Theatre Company