

Age 18 to 108

THE TRAIL TO OREGON!



AUDITION PACK

Auditions

25 July - 1 August

Season

6 - 21 Nov



THE TRAIL TO OREGON!

ABOUT THE SHOW

The Trail to Oregon! is the most historically accurate period piece depicting late-19th century American pioneer life in the musical theatre canon, probably.

Following a terrible family heading out west to find a new life to replace the one they senselessly burned to the ground, we plummet down the trail to the paradise that is Oregon, through bandit kings, grotesque animal cruelty, and the kind of gastrointestinal distress whose intensity can only be portrayed through the medium of song and dance.

Inspired by and named for the very best classic edutainment video game that 1971 had to offer, this musical parody is driven by the audience; choosing the names of our characters, and the final fate of their lower bowels, no two performances of The Trail to Oregon! will ever be the same.

ABOUT THE AUTHORS

The Trail to Oregon! was originally produced in Chicago in 2014 by Starkid Productions, with a book by Jeff Blim, Nick Lang and Matt Lang and music by Jeff Blim.

In 2009, two hundred people crammed into a tiny black box theater at the University of Michigan to see a parody musical about wizards, and witches, and magical beasts. The show was made on a shoestring budget, free to attend, and ran for one weekend. One of the four performances was recorded and uploaded to YouTube as A Very Potter Musical (because that was easier than making DVDs for the cast and crew). And thus StarKid was born!

StarKid has been creating musical comedies and uploading them to YouTube ever since. Over the last 15 years, StarKid has produced 15 full length musicals (including parodies of Disney, Star Wars, Batman, and The Oregon Trail), gone on national concert tours, had #1 albums on the Billboard Charts, performed sketch shows with The Second City in Chicago, and performed at conventions, meeting fans all over the world.

Source: teamstarkid.com

THE TRAIL TO OREGON!

THE CREATIVE TEAM

Director - Tammy Sarah Linde *she/they*



Tammy Sarah Linde is a Meanjin based creative professional with over 10 years of experience in the performing and voice-over arts. Tammy uses she/they pronouns, holds a BCRA (Theatre) from USQ and has been a proud member of MEAA since 2013.

As Director: Sunnybank Theatre Group: *74 Redland Grove, I Love You, You're Perfect, Now Change*; Lockyer Regional Performing Arts: *Anne of Green Gables, Little Women the Musical, Honk! the Musical, Joseph and the Amazing Technicolor Dreamcoat*; Your Man Alex Smith: *Empty Chair the Musical*; Karen Lee Roberts: *Dating Disasters*; Savoyards Musical Theatre: *The 25th Annual Putnam County Spelling Bee*; Phoenix Ensemble: *Little Women the Musical, Company, Big Fish*; Left of Right Theatre Company: *Hedonism's Second Album*; Ipswich Musical Theatre Company: *Ladies in Black, Sunday in the Park with George*.

Tammy is one of the co-founders of the theatre brand Be Kind Do Art and an advocate for diversity, representation, and safe work practices in all spaces.

Associate Director - Luke O'Hagan *he/him*

Luke O'Hagan is a Meanjin-based artist with over three decades of experience as a performer, director, and creative collaborator across South East Queensland. Often working as an Associate Director alongside Tammy Sarah Linde, Luke has directed a diverse range of productions including *Joseph and the Amazing Technicolour Dreamcoat, Frozen Jr, Little Women, I Love You, You're Perfect, Now Change!, Company, HONK!, Hedonism's Second Album, The 25th Annual Putnam County Spelling Bee, Anne of Green Gables, and The Odd Couple (Female Version)*. His lead performing experience includes Lance in *&Juliet*, Marvin in *Falsettos*, Shrek in *Shrek the Musical*, Karl the Giant in *Big Fish*, Sir Bedevere in *Spamalot*, Jules in *Sunday in the Park with George*, Albert in *Bye Bye Birdie*, and Firmin in *Phantom of the Opera*.



Luke is one of the co-founders of theatre brand Be Kind Do Art, and is fundamentally committed to the joy of theatre, and to the rehearsal room being a safe, nurturing and fun place.



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THE CREATIVE TEAM

Musical Director - Rae Rose *they/them*



Rae Rose (they/them) is a Brisbane/Meanjin based creative who completed their Bachelor of Musical Theatre at Queensland Conservatorium Griffith University in 2022. In 2024, they assistant music directed Millennial Productions' "Young Frankenstein" under the direction of Kaitlin Evans, and in 2025 made their music direction debut with Phoenix Ensemble's "All Shook Up". Rae has since music directed "A Night With The Villains" and "Xanadu" at Mira Ball Productions, and, most recently, "Alice By Heart" at Phoenix Ensemble to which they have received numerous glowing reviews. Rae's recent performance credits include Actor 1 in "35MM: A Musical Exhibition" (Passion Productions & AllEntertainment, 2024), Swing in "Head Over Heels" (THAT Production Company, 2024), Charlotte in "Falsettos" (Phoenix Ensemble, 2025), Molag in "Firebringer" (IQ Productions, 2025), and Ivy Robinson "bare: a pop opera" (Phoenix Ensemble, 2025).

Choreographer - Anna Ryan *she/they*

A Meanjin/Brisbane-based performer and creative, Anna grew up in musical theatre with Fame Talent Agency, furthering her studies by completing an Advanced Diploma in Musical Theatre with ADPI in 2020.

Her performance credits include Judy Turner in A Chorus Line (Madison Avenue Productions, 2024), Stoner Chick and dance captain in Heathers (Cope Creative and de Jager Productions, 2024), Linelle in Boy From Oz (Beenleigh Theatre Group, 2025), Natalie/Ed in All Shook Up (Phoenix Ensemble, 2025), Mr D and Thalia in The Lightning Thief (Hanson Creative, 2025), and Angus/Caterpillar in Alice By Heart (Phoenix Ensemble, 2026).

Her creative credits include choreographing shows with Fame Talent Agency; Rent, Alice in Wonderland, Peter Pan Junior, and Jungle Book Junior, and directing and choreographing Mean Girls, The Grinch Who Stole Christmas, and The Polar Express. Anna has been teaching musical theatre classes across Brisbane since 2019, with Fame Theatre Agency, the Australian Acting Academy, JAM Performing Arts, and Redland Dance. Anna made her debut as a choreographer in the Brisbane community theatre scene in 2025 with Hanson Creative's The Lightning Thief, and as a long-time Starkid fan, is excited to dive into Sunnybank Theatre Group's The Trail To Oregon! as choreographer.



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AUDITION INFORMATION

Register for your audition by filling out the form at <https://www.sunnybanktheatre.com.au/audition-register>

Individual auditions will take place between **10am and 6pm on Saturday 25 July and 1 August.**

Dance calls are at **8am-9am on Saturday 25 July and 7pm-8pm on Saturday 1 August.**

If callbacks are required, they will be held from **7pm on Tuesday 4th August.**

We believe that theatre is made stronger by powerful, diverse voices articulating their personal experiences and fostering an environment of safety, inclusion and respect. Performers and volunteers are encouraged to apply for any role that interests them, regardless of ethnic or cultural background, sexual or gender identity, neurodiversity or physical ability. We are committed to providing support for differently abled performers and encourage all auditionees to reach out and advise the team of any specific support needs you require to be successful in your audition.

For your audition, you will be required to prepare:

- Excerpts from **two songs** in the style of the show, with at least one being from musical theatre. Please limit your excerpts to **less than a minute each**; a verse and chorus is ideal, or similar length. Please bring backing tracks for your songs, the audition team will provide equipment to play your tracks on the day.
- A **cold read** using material provided 72 hours prior to the commencement of your audition. Please note we **do not expect you to memorise** any material or deliver a word-accurate performance; we want to see how you work on your feet.
- A dance excerpt as taught by our choreographer Anna in this video: <https://bekinddo.art/trailchoreo>. You will be dancing this as part of a group call.

If you intend to audition for this show, please note that it contains **adult themes, strong language** including blasphemy, **simulated violence** and **simulated nudity**. Your consent to and knowledge of these contents will be a prerequisite for casting - specifics about these contents will be made available prior to your audition session.

If you require any additional information or assistance, please reach out to the creative team directly at trail@bekinddo.art

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SHOW SCHEDULE

Rehearsals

Rehearsals will start on *Sunday 9 August*. From there, our times are:

Sunday 2pm-8pm
Monday 7pm-10pm
Wednesday 7pm-10pm

All rehearsals will take place at **Sunnybank Theatre Group**.

Tech Week

Saturday 24 October
Saturday 31 October

All other tech week activities for cast will take place during our normal rehearsal times.

Performances

Final Dress Rehearsal - Monday 2 November
Preview - Wednesday 4 November
Evening Show - Friday 6 November
Two Show Day - Saturday 7 November
Two Show Day - Saturday 14 November
Matinee - Sunday 15 November
Evening Show - Friday 20 November
Two Show Day - Saturday 21 November
Bump Out - Sunday 22 November

All evening shows are a 6pm call for a 7:30 curtain.
All matinees are a 12:30pm call for a 2pm curtain.

The creative team of Trail to Oregon understands that work and other commitments sometimes need to come first.

Please let us know all potential clashes as part of your audition form.

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CHARACTERS

Father (Tenor)

Father is an optimist in catastrophic denial; he burned down the farm and sent his family down the Trail straddling, like a Colossus, the gap between a deep love for his people and the kind of lack of competence usually seen in infants or very small animals. Father drives the story, interacts with the audience, and leads several of the show's most memorable numbers; an instinct for comedic timing is essential, but a willingness to show vulnerability lives at the heart of this character. If you can be ridiculous and sincere in equal measure, this is your role.

Mother (Mezzo)

Mother is the only competent human on the wagon; surrounded by a stunning cacophony of morons and the very cruel. She is sharp and funny with grief underpinning her motivation, and she holds the monopoly on dignity in the entire show. She is, above all else, a mother; she can in equal measures be warm and caring and also deliver discipline in the most brutal sense. Actors should bring an approach combining the role of the comedic foil with a mother's warmth.

Daughter (Mezzo)

Daughter is a teenager: naive and knowing at the same time, stuck at the age where someone can be kidnapped by the villain and not be entirely sure how to feel about it. The role requires both physical and classic musical comedy, but needs a performer who can be funny without nudging the audience; the ability to make an audience laugh, and then bring the emotion to make them stop laughing very quickly.

Son (Soprano)

Son is seven. He is a horrible, nasty little gremlin; an exercise in energy and physical comedy. Son has some of the funniest material in the show, the occasional moment of true sincerity, but more than anything else a true commitment to the kind of chaos that being only seven can generate. Actors who can make the large choice, go larger, and show stamina without becoming monotonous will find a home here.

Grandpa (Baritone)

Grandpa's reputation in the world of lobsters precedes him. He is the definition of 'lore-heavy'; an eccentric, unapologetic absurdity, he needs to be able to play his spiraling, escalating series of gags completely straight with real character-actor gravitas. This is a role for a clown.

McDoon and everyone else (Baritone)

McDoon is the villain of the piece. Cold, ruthless, stunningly effective; these are only some of the words that McDoon would like people to use to describe him. He takes himself immensely seriously without any of the self-awareness that could lead to success. This role also carries a lot of the 'ensemble' responsibility in the show: we're looking for comedic chops underpinned by a varied and transformative theatrical presence.

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ABOUT SUNNYBANK THEATRE GROUP

Sunnybank Theatre Group (inc) is one of Brisbane's most affordable non-professional theatre companies. Since 1965, we have presented a variety of dramas, thrillers, comedies, pantomimes, and musicals. Sunnybank Theatre Group is governed by an elected team of volunteers, supported by many others managing our operations and assisting us to maintain our reputation for professionalism and friendliness in the Brisbane community theatre scene.

This year's productions include *The Savannah Sipping Society* by Jones, Hope and Wooten; *Murder on the Nile* by Agatha Christie; *The Pink Panther Strikes Again* by William Gleason, and *74 RRedland Grove* by Mark Westby, with previous musicals including *I Love You, You're Perfect, Now Change!*, *Legally Blonde*, *Xanadu*, *The Wedding Singer*, and *Avenue Q*.

Sunnybank Theatre Group is committed to keeping all its members and volunteers safe and will follow all restrictions, mandates and guidelines set by Queensland Health. Please follow any directions from our audition staff and production team. All auditionees and those team members involved in the audition process are advised not to attend auditions if they are notably unwell. All auditionees and team members are reminded of the social distancing and hygiene requirements when attending activities associated with this production.

If you are unable to attend and still wish to be considered for the production, please contact the creative team at trail@bekinddo.art.

There is no fee to audition for this production, however as part of your acceptance of a casting or production role in this project you will be required to obtain a financial membership of Sunnybank Theatre Group.

Membership Fees: \$30 for one (1) year or \$75 for three (3) years.

Membership benefits include:

- Insurance Cover
- Discount ticket prices
- Invitations to Special Events (Social, Workshops etc)
- A right to vote or nominate for the STG committee at the AGM.

Any person volunteering in any capacity at the venue must be a financial member of STG.

More details can be found via <https://www.sunnybanktheatre.com.au/membership>.

If you are experiencing financial distress, please reach out to discuss options with the Production Manager.