

Book, Music and Lyrics by
Mark Westby

74 Redland Grove



AUDITION PACK

AUDITIONS

Sunday 29 March

REHEARSALS

8 April - 1 July

PERFORMANCES

3 - 18 July

74 Redland Grove

3 - 18 July

The Creative Team

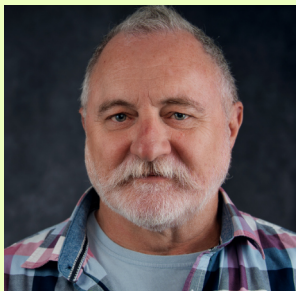
TAMMY SARAH LINDE - Co-Director



Tammy Sarah Linde (BCA, MHFA) is a multi-disciplinary artist working professionally on both stage and screen since 2013. Tammy's directing credits include **Company** (2024 Phoenix Ensemble), **HONK!** (2024 LRPA), **Hedonism's Second Album** (2023 Left of Right Theatre Co.), **The 25th Annual Putnam County Spelling Bee** (2023 Savoyards), **Edges** (2022 EE Prod./Empire Theatres Pty Ltd), **Little Women** (2022 LRPA), **Anne of Green Gables** (2021 LRPA), **Ladies in Black** (Qld Amateur Premiere) (2019 IMTC), **Big Fish** (Qld Premiere) (2018 Phoenix Ensemble), **When the Rain Stops Falling** (Assistant) (2017 THAT Production Co.) **Sunday in the Park with George** (Qld Premiere) (2016 IMTC) and **I Love You, You're Perfect, Now Change!** (2024 STG). Her production credits include **The**

Proposal & The Bear (Intimacy Coordinator) (2024 Virag Productions), **Carrie the Musical** (Intimacy Coordinator) (2024 Phoenix Ensemble), **HONK!** (Lighting Design) (2024 LRPA), **Footloose** (Intimacy Coordinator) (2024 Phoenix Ensemble), **Hedonism's Second Album** (Lighting Design) (2023 Left of Right Theatre Co.), **Little Women** (Lighting Design) (2022 LRPA), **Anne of Green Gables** (Lighting Design) (2021 LRPA), **When the Rain Stops Falling** (Stage Manager) (2016 THAT Production Co.). Tammy's performing credits include **The Proposal & The Bear** (as Name) (2024 Virag Productions), **Love Labour's Lost** (as Name) (2023 Footlights Theatrical), **Into the Woods** (as Granny, Cinderella's Mother, Giantess) (2020 Savoyards), **Cluedo – the Interactive Experience** (as Mrs White) (2017 Brisbane Immersive Ensemble), **Two Weeks With The Queen** (as Aunt Iris) (2016 THAT Production Co.) and many more as well as several on-camera appearances and prolific voice over work. Tammy is excited to bring this original, new musical to the STG stage as one of two productions at Sunnybank Theatre Group this year.

CHRIS O'LEARY - Co-Director



Chris has been working on both stage and screen since 2009.

Chris' directing credits include **Guys and Dolls** (2104), **The 39 Steps** (2017), **The Tally Hall Radio Plays** (2019), **Xanadu** (2021), **And Then There Were None** and **The Trip to Bountiful** (2023), and **The Boys in the Band** (2025).

Chris' production credits include Lighting and Sound Design for **12 Angry Men**, **Done to Death**, **Xanadu**, **The Full Monty**, **Calendar Girls**, **The 39 Steps**, **And Then There Were None**, **The Trip To Bountiful**, and **Jeckyl and Hyde**.

Chris also has numerous acting credits including **A Few Good Men** (Sam 2013), **The Sound Of Music** (Capt Von Trap 2013), **Deathtrap** (Sidney Bruhl 2014), **Dusty the original pop diva** (multiple roles 2015), **Barefoot in the Park** (Mr Velasco 2015), **Sleuth** (Andrew Wyckoff, 2016), **Done to Death** (Whitney Olive 2018) and has featured in several TV commercials for Coke, BCF, Instant Scratch-its and others.

Chris is excited to bring this original, new musical to the STG stage.

Register for auditions at <https://www.sunnybanktheatre.com.au/audition-register>

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LUKE O'HAGAN - Assistant Director



Luke O'Hagan has over twenty years of performing experience as a vocalist and performing artist. Luke's directing credits include **Company** (Assistant) (2024 Phoenix Ensemble), **HONK!** (2024 LRPA), **The 25th Annual Putnam County Spelling Bee** (Assistant) (2023 Savoyards), **Little Women** (2022 LRPA), **Anne of Green Gables** (2021 LRPA) and **The Odd Couple** (2015 LRPA). His production credits include **Company** (Sound & Set Design, A1) (2024 Phoenix Ensemble), **Carrie the Musical** (Sound Design) (2024 Phoenix Ensemble), **HONK!** (Sound Design & A1) (2024 LRPA), **Trail to Oregon** (A1) (2023 Left of Right Theatre Co.), **A Perfect World** (A1) (2023 Pip Theatre), **Little Women** (Sound Design & A1) (2022 LRPA), **Anne of Green Gables** (Sound Design & A1) (2021 LRPA). His performing credits include **Into the Woods** (2020 Savoyards), **Shrek** (as Shrek) (2018 Toowoomba Philharmonic Society), **Big Fish** (as Karl the Giant) (2018 Phoenix Ensemble), **Spamalot** (as Sir Bedevere) (2017 Pine Rivers Musical Assoc.), **Sunday in the Park with George** (as Jules) (2016 IMTC), **Phantom of the Opera** (as Richard Firmin) (2015 IMTC), **Bye Bye Birdie** (as Albert Peterson) (2014 LRPA).

JACKSON POOLE - Choreographer



A recent Meanjin/Brisbane native, Jackson began dancing from the age of six, specialising in Jazz, Tap and Musical Theatre. Since then, he has had over 10 years of dance training and experience from multiple studios across South-East Queensland.

Jackson's choreography credits include **Falsettos** (2025 Phoenix Ensemble), **Catch Me If You Can** (2024 Beenleigh Theatre Group), **Heathers: The Musical** (2023 Crescendo Theatre Co.), **The 25th Annual Putnam County Spelling Bee** (2023 Savoyards), **Urinetown: The Musical** (2022 Crescendo Theatre Co.), and **School of Rock** (2022 Toowoomba Choral Society). His performing credits include **Bare: A Pop Opera** (as Alan / Peter Cover) (2025 Phoenix Ensemble), **The Hand That Feeds** (as The Operator) (2025 Empire Theatres), **All Shook Up** (as Ensemble) (2025 Phoenix Ensemble), **The Boys in the Band** (as Emory) (2025 Sunnybank Theatre Group), **Les Misérables** (as Ensemble) (2023 Toowoomba Choral Society), **Urinetown: The Musical** (as Hot Blades Harry) (2023 Phoenix Ensemble), **We Will Rock You** (as Advanced Dancer) (2022 Empire Theatres), **Mamma Mia!** (as Ensemble / Dance Captain) (2020 Empire Theatres), **Chitty Chitty Bang Bang** (as Ensemble / Lost Child) (2013 QPAC), and many more.

Jackson is excited to return to Sunnybank Theatre Group and to help bring this original work to life.

We are accepting applications for these team roles, yet to be filled:

- Stage Manager and crew
- Wardrobe Manager
- Audio Assistant
- Puppet Wrangler

No experience is required for these roles and are an excellent opportunity for anyone who is interested in learning

Register for auditions at <https://www.sunnybanktheatre.com.au/audition-register>

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 **THE TRAIL TO OREGON** by Blim, Lang and Lang, 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 also committed to fostering new works. Some of our previous premieres are **The Tally Hall Radio Plays** and the **Red Riding Hood** panto trilogy, both written by members of STG.

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 Production Manager.

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 community.

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

Membership benefits include:

- Insurance Cover
Any person volunteering in any capacity at the venue must be a financial member of STG.
- Discount ticket prices
- Invitations to Special Events (Social, Workshops etc)
- A right to vote or nominate for the STG committee at the AGM.

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.

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About The Show

MARK WESTBY - Book, Music and Lyrics



Mark has spent more than three decades carving out a distinctive path across music, stage, and theatre. A familiar face at Sunnybank Theatre Group, his performance credits include: **Wait Until Dark** (2013), **A Few Good Men** (2013), **Dusty the original pop diva** (2015), **The Sound of Music** (2013), and **Guys and Dolls** (2014). Behind the scenes, he has also created stage designs for **Barefoot in the Park**, **Relatively Speaking**, and **Deathtrap**.

As a songwriter, Mark was recognised at the 1999 Red Gum Songwriting Competition, receiving Best Song; New Generation for **Feel Me Burn**, Best Regional Songwriter for **Southern Bank**, and Best Song Overall for **A Garden for Audrey**.

Mark has provided backing vocals in concert for Rita MacNeil and Armondo Hurley, shared the stage with Simon Gallaher, and performed a duet with Australia's own voice of 'Siri', Karen Jacobsen.

74 Redland Grove marks Mark's debut as a musical theatre writer and he has hit the ground running. Over the past two years, he has penned the full-length play **Peppermint Warrior**; three one-act plays (**Quintessence**; **Old Folks Home for Delinquents**; and **Fast Cars and Small Penises**); and is currently developing a new full-length work, **Witches of Glen Close**.

74 Redland Grove

The Coningsbys are a loud, loving, chaotic family who find magic in the most ordinary places. Set in 1970s Nottingham, **74 Redland Grove** grew from a lifetime of stories inside a real four-bedroom semi-detached house at the top of Redland Grove. Many of the emotional beats are drawn from Mark's own childhood, shaped through time, humour, and a songwriter's eye for detail.

In the last year of his mother's life, Mark recorded a series of conversations with her: tender, funny, and sometimes unflinchingly honest. Those memories now anchor the musical. Snatches of dialogue, turns of phrase, and long-buried stories have found their way into the script and lyrics, giving the work its distinctive voice.

What began as scattered anecdotes and song ideas evolved into a fully fledged stage world: siblings informed characters, memories informed scenes, and the everyday rituals of working-class family life; the washing, the arguing, the dreaming became the pulse of the show. Puppetry emerged organically as part of that world, capturing the heightened imagination of childhood while also holding space for the adult perspective looking back.

74 Redland Grove is not a documentary; it's a love letter. It reshapes truth the way memory does, stretching some moments, stitching others together, always with deep affection for the people and places that inspired it. At its heart, the musical asks how we survive what life throws at us and how family connection can become the backbone of healing.

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THIS PRODUCTION

We hope to engage a diverse range of the talented community to create an ensemble-style cast of 12 people. The script is written to accommodate multi-role casting and affords the opportunity to give feature moments to a variety of performers whilst maintaining that fun community experience we all love.

We believe that theatre is made stronger by powerful, diverse voices articulating his/her/their personal experiences and fostering an environment of safety, inclusion and respect. Performers and Volunteers are encouraged to apply for any role that interests him/her/them, regardless of ethnic or cultural background, sexual or gender identity and/or neuro/physical diverse ability.

The motto of this creative team is “Be Kind. Do Art” – we believe in fostering positive and safe spaces in the making of art we can be proud of. We celebrate diversity in all aspects: neuro, physical and identity. 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.

- **Performer age is not important.** Actors must be confident playing the character’s listed stage-age.
- **Puppetry** experience is not essential as training will be provided but have the stamina and dexterity to operate and carry a puppet for extended periods.
- Actors should be confident learning and performing a **Nottingham accent**; dialect coaching will be provided.

CHARACTERS

** (H) = human; (P) = puppet



NARRATOR (H)

Human, male presenting, playing age 54

The Narrator is the anchor character of the show. He is the adult Riffs, guiding the audience through his world as a child.



RIFFS (H)

Human, playing age 4

Riffs is the child at the centre of the show. Being the youngest of the children, he finds it difficult to communicate with those he doesn't have a close connection with, hence the world of puppets that he imagines.

Above all, Riffs is a child, so the gender of the performer is not important, but the ability to play a child is.



MARINA CONNINGSBY (H), YOUNG MC (P)

Human, female presenting, playing age 38

MC is the matriarc of the family. She is firm but fair with the children, however the daily struggles of 8 kids and an absent husband can be wearing. She has heart but doesn't always like to show it. She starts the show as a puppet but is transformed to a human actor after a display of true maternal love with Riffs



14 (P) / SONIA (H) / INSPECTOR (H)/ OFFICER FLIRT (P)

Human, female presenting, playing age young / puppet age 18

Vocal style: blues

14 is the second oldest sister. She provides a fair portion of the comedy of the show with her sarcastic wit. Comedic timing is important.

Sonia - maternity nurse at the birth of Riffs

Inspector - the police inspector in search of the missing Riffs at the Colwick Races

Officer Flirt - a police officer, flirt by name, flirt by nature. Often falls flat.



12 (P) / FIREMAN 2 (H) / SNOOKER PLAYER (H)

Human, male presenting, playing age open / puppet age 16

Vocal Style: proto punk

12 is the 3rd eldest sibling. He has been a troublesome child, often in trouble with the authorities, and has entered a rebellious punk phase. He doesn't want to be bothered with family, but is there when needed.

Fireman 2 - primarily a dance role with some part singing

Snooker Player - Jonathan's opponent during the Rachel Racks scene. Some dance.



11 (P) / FIREMAN 3 (H)

Human, male presenting, playing age open / puppet age 15

Vocal Style: country

11 is the 4th eldest sibling. He would rather stand back and watch it all happen than get involved. He and 7 are close because they like to play tricks on the others.

Fireman 3 - primarily a dance role with some part singing.



7 (H) / DR THORNTON (H)

Human, male presenting, playing age 11 / Dr Thornton any age

Vocal Style: rock

7 is the eldest of the younger four children. He wants to be part of the older crowd and often plays tricks on Riffs. He is confident and a prankster,. Actor will need to play a child of 11.

Dr Thornton - Marina's psychiatrist. Very doctorly in a Freudian sense.



6 (H) / NURSE PET (H) / OPERA SMACK (P)

Human, female presenting, playing age 10

Vocal Style: soul

6 is the only girl of the younger siblings. She is best described as a pollyanna - wanting to be a 'good girl'. She has a close relationship with Riffs.

Nurse Pet - maternity nurse at the birth of Riffs

Opera Smack - the hairbrush that is used as a punishment on the children.



5 (H) / SUDSY (P)

Human, male presenting, playing age 10
Vocal Style: folk

5 is the next sibling up from Riffs. He used to be the favoured youngest child but has been replaced. He has become Riffs nemesis, often trying to get Riffs into trouble and generally making his life difficult.

Sudsy - the washing machine that shares a song with Riffs before catching him in the mangle.



DRAG ASH LIL (P) / EDGAR (H) / FIREMAN 1 (H) / RACHEL RACKS (P) / OPERA SMACK (P) / 16 (P)

Human playing age 30 +

Vocal Styles: burlesque (Rachel Racks), opera (16), others spoken word

Drag Ash Lil is a well-meaning but ultimate busy-body neighbour. Always with hair in curlers and a cigarette hanging from her mouth doling out snippets of wisdom with a snarky tone.

Edgar - a paedophile that Riffs encounters on his journey home one day and the trigger for MC's change.

Fireman 1 - dancer

Rachel Racks - sings a burlesque number as Jonathan's 'mistress'. Sexy and sultry

16 - eldest sister, likes to think she knows all and is in charge when MC is not around.



JONATHAN (P) / TOM (P) / UNCLE PETE (H) / MESTER WILSON (P)

Human, male presenting, playing age 30 +

Vocal Styles: blues (Uncle Pete), ballad (others)

Jonathan - MC's husband who is playing snooker down at the club when he isn't home. A helicopter husband.

Tom - MC's affair, sexy and happy to serve

Uncle Pete - chief fireman - one song and dance number

Mester Wilson - neighbour who saves Riffs from the mangle and pushes MC to get some help.



MC OLD (P)

Female presenting, playing age 80 +

Vocal Styles: ballad

Playing MC as an elderly woman on her death bed and in the coffin at the funeral. Has a duet with her younger self.

CHECK YOUR SCHEDULE

Due to the volunteer nature of this production, your ability to gain income is our primary concern when it comes to scheduling. We also understand that Granny's 90th Birthday Party probably hasn't been planned at the time of applying to audition for this production. Life happens, schedules change. All we ask is that you consider the following dates which reflect the attendance requirements of this production that overlaps with your life outside this show.

All rehearsals will be held at Sunnybank Theatre:

- Mondays & Wednesdays 7:00pm – 9:30pm
- Sundays 12:00pm – 6:00pm
- You will not be required to attend all sessions every week.
 - However we ask that you keep these times free to the best of your ability to ensure you are available for changes to scheduling as it may arise due to unplanned absences.

ESSENTIAL DATES

Whilst you will not be called for every rehearsal, here are crucial dates that you will be required for:

- **Meet & Greet/First Rehearsal:** Wednesday 29th March
- **Photoshoot:** Sunday 19th April (time & location tbc)
- **Technical Rehearsals:**
 - Sunday 21st June (Audio Balance)
 - Monday 22nd June (Act 1 Cue to Cue)
 - Wednesday 24th June (Act 2 Cue to Cue)
 - Sunday 28th June (Dress Rehearsal HMU & Costume/Production Stills)
 - Monday 29th June (Dress Rehearsal if needed)
 - Wednesday 1st July (Preview for STG committee)
- **Performances:**
 - Friday 3rd July 7:30pm (Opening Night)
 - Saturday 4th July 2:00pm & 7:30pm
 - **Hold: Wednesday 8th July** (*time to be advised*)
 - Saturday 11th July 2:00pm & 7:30pm
 - Sunday 12th July 2:00pm (instead of the Friday evening)
 - **Hold: Wednesday 15th July** (*time to be advised*)
 - Friday 17th July 7:30pm
 - Saturday 18th July 2:30pm & 7:30pm (Closing Night)
- **Bump Out:** Sunday 19th July (starting at 10am)

REGISTER FOR YOUR AUDITION

Please register using the online form at <https://www.sunnybanktheatre.com.au/audition-register>

WHEN AND WHERE

Sunnybank Theatre Group Inc, 14 Mains Road, Sunnybank QLD 4109

- Sunday 29 March 10:00am – 6:00pm
- Callbacks Monday 30 March if required

ROLES

You will be assigned to a suitable role at the discretion of the creative team.

- If you have a preference, please indicate this at your in-person audition.
- Specialist accents are not required for this production.
- A full list of available scenes and songs performed in the show can be found on the next page.

PREPARE FOR YOUR AUDITION

You will perform all elements (acting, singing, dancing) in any order you choose for your individual 15min audition.

ACTING COMPONENT

- o Select a character from one of the scenes provided and prepare a performance.
 - § It does not need to be memorised or read perfectly.
- o **On the Day:** A reader will be provided, you will perform your version and then a second with direction.
 - § We are looking at the best fit for your acting skills to the material in the show.

SINGING COMPONENT

- o Prepare two (2) short contrasting songs in the vocal styles for your character/s that are approximately 1 minute in length.
 - § Contrasting - eg fast vs slow; funny vs dramatic; classical vs modern etc.
 - § 1 minute - eg Verse & Chorus, approx. 36 bars, 30-70sec etc.
- o Please bring a backing track via phone, usb or youtube link.
 - § We will have the technology to plug into speakers.
- o **On the Day:** A short vocal range assessment (checking your approx. highest and lowest notes)
 - § We are looking at the best fit of your vocal type to material in the show.

DANCING/MOVEMENT COMPONENT

- o Watch and learn to the best of your ability the choreography sequence provided.
 - § It does not need to be perfect.
- o **On the Day:** you will have a short refresher with Jackson and will perform the sequence twice.
 - § We are looking at your best movement ability to plan suitable choreography for the show.

VIDEO AUDITIONS

Register as normal on the link below and choose the last session on Sunday.

Record all three elements as if you were attending the audition. You'll receive instructions on how to submit your video with your email confirmation.

NOTIFICATION OF OUTCOME

A callback to assess vocal blends for duets sung in the show may be required to assist us in making the tough decisions on selecting only 12 performers for this project. This will be held on **Monday 30 March from 6pm**.

All auditionees will be notified of the outcome of their audition via email by 5pm Sunday 5 April.

Register for auditions at <https://www.sunnybanktheatre.com.au/audition-register>