

<b>CAST AUDITION INFORMATION</b>	<b>2</b>
<b>BAND AUDITION INFORMATION</b>	<b>6</b>
<b>CREW SIGN UP INFORMATION</b>	<b>7</b>

*Queen Alice* is an original musical adaptation of *Through the Looking Glass* by Lewis Carroll. This show adapts the classic story into a queer coming-of-age story exploring queer history, activism, culture, and identity. Drawing heavily on the psychedelic drag theatre of San Francisco in the 1960s, this show incorporates elements of historical LGBTQ+ culture ranging from the cabaret of 1930s Weimar Germany, to the activism and gender-bending rockers of the 70s, to the ballroom scene of the 80s and 90s, this show celebrates and uplifts the queer community. The music of *Queen Alice*, in keeping with its San Franciscan influences, is heavily based on the psychedelic rock and pop of the 1960s.

Alice is young, transgender, and still figuring out their identity. Harassed by their roommate, they step through the looking glass and into the middle of a flowery pride parade. There they meet the Red Queen, who offers Alice the chance to become a queen as well. As Alice moves through the looking-glass land, they meet queer people from across the decades and learn to stand against bigotry. Ultimately, this is a coming-of-age story in which Alice steps through a looking glass and out of the closet, claiming their true identity as a queen.

This is a collaborative show that relies on a strong ensemble as well as a strong lead. The comedy of the work will rely heavily on cast chemistry and audience interaction, and every performer will need to be able to play loudly and believably queer. We aim to stage *Queen Alice* as close to a drag show as possible, with lots of direct audience connection, and loose, rowdy staging.

*Queen Alice* is a loose adaptation, set in a variety of historical times and locations. While it follows the structure of *Through the Looking Glass*, it is a campy and drag-inspired departure from the source material.

*Queen Alice* will be performed in San Jose, on August 24th and 25th, with rehearsals beginning in early June.

***PLEASE NOTE THAT STARHOUSE ATC IS A FULLY NOT-FOR-PROFIT THEATRE, AND  
THUS ALL WORK IS ON A VOLUNTEER BASIS***

## **CAST AUDITION INFORMATION**

AGES 18-30, ALL GENDERS.

**You want to act with us, eh? Here's what we need from you:**

- Fill out [this audition form](#).
  - Then send a video audition that includes:
    - A slate (I.E. stating out loud the same name used in the audition form and the materials you are auditioning with)
    - Any theatrical monologue under 2 minutes **that you feel exemplifies the skills that make you right for this show.**
    - An accompanied song in a psychedelic pop, rock, or adjacent style (feel free to use a backing track, if need be).
    - Optionally include another video/videos of **any dialects or accents you feel able to perform** or any other performing arts skills (dance, gymnastics, instrumental performance, juggling, fire breathing, what-have-you) you may have.
- to [starhouseatc@gmail.com](mailto:starhouseatc@gmail.com) (feel free to send it as one video file, or multiple, or link to a google drive/youtube/etc) **by midnight, PST, May 24th.**

*CASTING NOTE: with the exception of Alice, most roles will overlap a bit. All roles will be called upon to explore some improvisation, collective devising and audience interaction. All actors will be called upon to sing. All roles call for dancing and stage combat, but we can make accommodations for accessibility. Due to the show's drag influence, some humor leans towards the slightly raunchy, but nothing much beyond a mild PG-13. Almost all characters will be called upon to present as very queer, so actor comfort and confidence in this area will be a must. As a historically-based show, most roles will require devoted dialect work. The singing style that will be used in this show is not the typical musical theatre sound—owing to the score's genre inspirations, both solos and ensemble singing will be firmly in the rock and psychedelic pop traditions stylistically.*

*Actors of color are encouraged to audition so we can share queer history with authentic voices.*

### **Roles:**

- Alice
  - A curious transgender young adult who hasn't figured themselves out yet.
  - Explicitly transfeminine—textually transitioning into a “queen,” they present in an androgynous-to-masculine way at the beginning and a heightened feminine way by the end.
  - Some solos, no range requirements.
  - Physicality includes dancing, stage combat
  - Alice does, in varying levels of literal and allegorical, experience transmisogyny, transphobia, and homophobia as they work out who they are.
- Flowers
  - Participants in an early gay pride parade

- A variety of genders, all filtered through wild, gender-bending psychedelic vintage drag.
- Group singing, possibly some solos for some flowers.
- Physicality includes dancing, stage combat.
- The Red Queen
  - An eccentric royal who portrays a drag caricature of a bigoted politician
  - Highly feminine, but with some exaggerated masculinity mixed in.
  - No solos, but some group singing.
  - Physicality includes dancing, stage combat, running.
  - As a caricature of a bigoted politician, the Red Queen must be unsupportive and transphobic towards Alice (although nothing too explicit).
- The White Queen
  - An eccentric rock star royal who portrays a drag caricature of an ineffective liberal politician
  - Glamorous androgyny, but more in the Freddie Mercury vein than the Bowie vein.
  - Big vocal solo, requiring very strong stage presence and a comfort working in glam rock, progressive rock, and similar genres.
  - Physicality includes dancing, stage combat.
- The Dodo
  - A mindless conservative
  - Any gender
  - Group singing, possibility for solos
  - Physicality includes dancing, stage combat.
- The Sheep
  - A mindless conservative
  - Any gender
  - Group singing, possibility for solos
  - Physicality includes dancing, stage combat.
- The Gnat
  - A meek representation of Alice's younger, closeted self
  - Closeted and repressed transfem and/or femme gay, thus presents masculinely.
  - Group singing, possibility for solos
  - Physicality includes dancing, stage combat.
- The Fawn
  - A Christian child whose bigotry is born of ignorance and isolationism
  - Must be portrayed as a cis girl
  - Group singing, possibility for solos
  - Physicality includes dancing, stage combat.
- Tweedle Dee
  - A gay Christian man and activist for queer rights
  - Proudly gay man with the gender presentation thereof
  - Solo, group singing
  - Physicality includes dancing, stage combat.
- Tweedle Dum

- A gay Christian man and activist for queer rights
- Proudly gay man with the gender presentation thereof
- Solo, group singing
- Physicality includes dancing, stage combat.
- Humpty Dumpty
  - A gay 50s Londoner and egg who hatches into a chick
  - Must be able to play gay man and transfem
  - Solo, group singing
  - Physicality includes dancing, stage combat, falling off a wall
  - Extensive dialogue in polari
- The Lion
  - Mother of a ballroom house
  - Drag queen or king, of any gender
  - Group singing, possibility for solos
  - Physicality includes extensive dancing, stage combat
- The Unicorn
  - Mother of a ballroom house
  - Drag queen or king, of any gender
  - Group singing, possibility for solos
  - Physicality includes extensive dancing, stage combat
- The White King
  - Drag king representation of Elvis
  - May be played by any gender, but will present exaggeratedly/comedically masculine
  - Group singing, possibility for solos
  - Physicality includes dancing, stage combat, probably the least physical role.
- Hatta
  - 1930s Weimar emcee, ½ of Cheshire with Haigha
  - Scandalously androgynous, heavily made up in period-appropriate European cabaret style
  - Group singing, possibility for solos
  - Physicality includes extensive dancing, stage combat
- Haigha
  - 1980s ballroom emcee, ½ of Cheshire with Hatta
  - Drag emcee, heavily made up and costumed in period-appropriate New York drag style.
  - Group singing, possibility for solos
  - Physicality includes extensive dancing, stage combat.
- The Red Knight
  - One of the Red Queen's bigot minions
  - Portrayed as a cis man
  - Group singing, possibility for solos
  - Physicality includes dancing, extensive stage combat
  - Is bigoted towards Alice and the White Knight

- The White Knight
  - A transmasc Union soldier based on the historical Albert Cashier
  - Transmasculine, binary and gender conforming
  - Group singing, possibility for solos
  - Physicality includes dancing, extensive stage combat
- The Guard
  - A bigoted frog
  - Portrayed as a binary gender
  - Group singing, possibility for solos
  - Physicality includes dancing, stage combat

## **BAND AUDITION INFORMATION**

### ALL AGES

*Queen Alice's* score is based largely on the sounds of the counterculture movement of the 1960s in San Francisco, with influences such as Jefferson Airplane, Strawberry Alarm Clock, Love, and Big Brother and the Holding Company.

The show will require, at minimum, a five piece rock band ensemble—I.E. drums, bass, rhythm guitar, lead guitar, and keyboards. However, other instruments may not be turned away, should they meet the other requirements. Performers will be asked to provide their own instruments, and are expected to be comfortable and competent in the aforementioned genres. Sheet music will be limited, most songs will be learned by ear and chord charts, so by-ear playing will be a must. Arrangements to be worked out collectively, “band-style,” before and during production.

Musicians will be needed at most, if not all rehearsals (in addition to musician-only rehearsals to be scheduled by availability), and will be required to attend all of tech week and the shows. Musicians will be on stage throughout the performance, and so will have to be costumed appropriately for the setting, and to perform expressively.

### **Wanna be in the band? Here's what we need from you:**

- Fill out [this audition form](#).
- Then send a video (no longer than 10 minutes) that includes the same name you used on the form, and shows us any aspects of your instrumental abilities you think may be relevant—feel free to include as many or as few songs or demonstrations as you like—to [starhouseatc@gmail.com](mailto:starhouseatc@gmail.com) (feel free to send it as one video file, or multiple, or link to a google drive/youtube/etc) **by midnight, PST, May 24th.**

## **CREW SIGN UP INFORMATION**

### ALL AGES

A show of this scale will require a crew, so if you are interested in being involved, but you have a teensy touch of stage fright, you can sign up to work behind the scenes!

#### **We are looking for:**

- Ushers
  - Audience management, concession management
  - Active the last day of tech week and during the shows including set-up and cleanup.
- Stage hands
  - Move set during show
  - Active tech week and during the shows including set-up and cleanup.
- Assistant stage management
  - Assist stage manager in keeping track of blocking, cues, stage diagrams, managing the actors backstage, filming reference materials at rehearsal.
  - Active for all rehearsals (but attendance could be somewhat flexible), tech week, and performance.
- Fabrication
  - Helping the prop master find and create props.
  - Active throughout production process.
- Construction
  - Helping construct the sets.
  - Active throughout production process.
- Scenic painters
  - Helping paint the sets
  - Active throughout production process.
- Production management
  - Helping coordinate moving parts, interfacing with third parties in any legal or financial matters, paperwork.
  - Active throughout production process and possibly beyond.

If you are interested in signing up, please send a theatrical resume (including *any* relevant experience and any personal details you may wish to share), along with your name, potential conflicts, and the production role you are interested in to [starhouseatc@gmail.com](mailto:starhouseatc@gmail.com).