



MUSICAL IN THE DARK

CALL FOR VOICE PERFORMERS

About the show

From the team that brought you the award-winning *Panto in the Dark* series comes a brand new exciting musical set in complete darkness written by Vikesh Godhwani, Marta Vella and Luke Saydon.

↓ **Gawgaw: A Panto in the Dark**
Photos by Darren Agius



About the creative team

Vikesh Godhwani

Writing and Direction

Vikesh Godhwani is a London-based, award-winning freelance theatre director, writer, producer & workshop facilitator & the co-artistic director of Chalk Line Theatre. Vikesh worked as an assistant producer for multi-award winning China Plate and his freelance producing credits include *Santi & Naz* (The Thelmas) and *She Sells Sea Shells* (Scandal & Gallows Theatre). His directing credits include *Panto in the Dark Series* (Teatru Malta, Spazju Kreattiv), *Fab Fantasy Fables with Chucky* (Ziguzajg) and *The Nobodies* (Vault Festival, UK tour, The Pleasance, London & Spazju Kreattiv, Malta). Vikesh has a Masters in Arts and Cultural Management from King's College London, is a Stage One bursary recipient, a Malta Arts Award recipient and, most recently, has been nominated for an OffFest Award and won a Standing Ovation Award in the UK for *The Nobodies*.

Marta Vella

Writing and Direction

Marta Vella trained at the Royal Academy of Dramatic Art in London. Her most recent project was Complicité's *Everything That Rises Must Dance*. Other credits include Akakiy in *The Overcoat* (Scandal and Gallows), The Queen of Hearts in *Alice's Adventures Underground* (Les Enfants Terribles), Woman in *Then The Square Grew Dark* (Bloomsbury Theatre), Mother Courage in *Mother Courage and Her*

Children, Helen of Troy in *The Women of Troy* and Rebekka West in *Rosmersholm* (RADA). She has also written and directed the critically acclaimed *Panto in the Dark* series with Teatru Malta for which won the prize for Best Innovation at the Malta Arts Awards. In 2019 she trained with Anne Bogart and the SITl Company in Suzuki and Viewpoints at Skidmore College, Saratoga Springs, New York. Marta is also the Festival Director of Žigužajg International Arts Festival for Children & Young People and an associate artist with Teatru Malta.

Luke Saydon

Music and Lyrics

Luke is an award-winning composer, musical director and theatre practitioner from Malta, now based in London, working with organisations including The Old Vic, V&A Museum, Museum of London and the British Library. Luke has been the musical director for Chickenshed Theatre Company in Kensington and Chelsea, Some Voices and Wyllyotts Theatre. His musical *HUSH* premiered at the Manoel Theatre as part of the Valletta European City of Culture in March 2018. The production went on to win three Maltese National Arts Awards: Best Production, Best Work for Young Audiences and Best Young Artist. His latest work *The Naughty Carriage on the Orphan Train* was part of BEAM at the Hackney Empire, the UK's leading showcase of new British musical theatre. Other composition credits include *Polly & Esther* (Žigužajg), *Dear Future Me* (Battersea Arts Centre),

The Indispensable Hero (Chelsea Theatre), *The Changing Room* (UK National Theatre Connections Festival), *Trumpets & Raspberries* (Chickenshed), *Tales from the Shed* (Old Vic), *V&A Pink Floyd Exhibition* (V&A Museum), *The Indispensable Hero* (The Lyric Theatre), *The Story of Stories* (The Lyric Theatre), *Ernest & The Pale Moon* (Malta Society of Arts) and *The Three Sunsets* (Manoel Theatre).

Matteo Depares

Sound Design

Matteo is a Maltese award-nominated music producer and composer with an international client base. He specialises in pop music and has significant experience working on theatrical productions, events and audio branding. Matteo honed his craft whilst reading for an MA in Songwriting and Production at the University of South Wales in Cardiff, UK and has been working within the field for the past 5 years.

In this time, he has worked on a number of big projects, including the opening ceremony of Valletta 2018 European Capital of Culture and the final of X Factor Malta. His work with artists in the Maltese industry has led to multiple chart placements and award nominations, including that of Best Producer at the 2019 LMAs. He has been part of the team that worked on material for local artists such as Amber, Maxine, Owen Leuellen and Gaia Cauchi and international artists such as imallryt and Uma Nite.

Matteo has also made a name for himself within

the field of composition, sound design and music production for theatre. His credits include *The Lord of the Flies* (TMYT/ToiToi), *Shirley the Sheep* (ToiToi), *2044* (Žigužajg), *Rapunzella* (Žigužajg) and *The Girl in the Machine* (Spazju Kreattiv).



Who are we looking for?

We are seeking talent of any age over 18 with strong acting and singing skills. We are committed to diverse, inclusive and authentic casting. We highly encourage performers who are visually impaired to apply. For every role, we will cast qualified performers, without regard to disability, race, age, color, national origin, religion, sexual orientation or gender identity.

Applicants must be actor/singers who:

- have a strong musical theatre background;
- are able to voice different characters and age ranges;
- take direction quickly;
- have a knack for accents;
- sing confidently in harmony; and
- are able to read music.

Participants will also be required to:

- devise scenes requiring foley;
- dress in comfortable clothing due to the physical nature of the work; and
- present a valid Covid-19 vaccination certificate.

Roles

Voice Actor #1

All genders, playing age 18–35

Soprano (C4 to G5). Required to sing for both character roles and as part of ensemble chorals.

Desired voice qualities: The main soprano role requires charm, naivety, enthusiasm and a sense of adventure about their voice. Tone must be clear, edgy and bright. The voice needs to convincingly bring to life a child character that is honest and not caricatured.

Voice Actor #2

All genders, playing age 18–70

High Alto/Mezzo Soprano (G3 to F#5). Required to sing for both character roles and as part of ensemble chorals.

Desired voice qualities: The main alto/mezzo role requires maturity, humour and a nostalgic quality about their voice. The voice needs to convincingly bring to life an old age character. Tone of voice could be textured, raspy, quirky, coarse, yet still comforting.

Voice Actor #3

All genders, playing age 18–70

Tenor (C3 to A4). Required to sing for both character roles and as part of ensemble chorals.

Desired voice qualities: The main tenor role requires a mysterious, mythical and a calming quality. Tone of voice is ideally legitimate, formal and very lyrical.

Voice Actor #4

All genders, playing age 18–70

Baritone (A2 to F#4). Required to sing for both character roles and as part of ensemble chorals.

Desired voice qualities: The main baritone role requires maturity, emotion and passion. Tone of voice is ideally legit, caring and romantic.

Rehearsal information

Reading: One day in mid-December

Rehearsal days from: Monday, 3rd till Sunday, 23rd January (two days off a week)

Actors will be required on a full time basis (all day, 10am–6pm)

Location: Esplora Science Centre, Malta

Dates: January 2022 (rehearsals) and August 2022 (premiere)

Remuneration: €1,500 (inc. VAT)

Submission requirements

How do you audition?

Please prepare a self tape with a short introduction about yourself and include:

- a musical theatre song no longer than one minute to an accompaniment/backing;*
- a text performed in an RP accent;*
- a text performed in an accent of your choice.**
- Optional: Include any other interesting things your voice can do (animal sounds, sfx, beatboxing, etc.).

Texts can be found at the end of this document.

Additional information

If you would like to be considered for a particular voice role as explained above, do state this in your video and choose a song that best brings out the desired qualities mentioned above.

*Choose a song that best showcases your singing and acting through song abilities. It is not advisable to audition with songs from jukebox or heavy rock musicals.

**The texts will be sent to you after your application is submitted. Your interpretation should be contrasting in nature to show us your range.

Please send one video including all of the above. This should not be longer than three minutes.

Deadline to apply

If you are interested, please send the above, along with your CV and headshot, by email on contact@teatrumalta.org.mt by **not later than Friday, 3rd December 2021, 6pm.**

Results: Applicants will be notified of their outcome by Friday, 10 December 2021.

International applicants

In case an international applicant is cast, Teatru Malta will cover costs of the following:

- Flights;
- Accommodation;
- Per Diems.

Further details will be shared with the prospective cast members accordingly.





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AUDITION TEXTS

Thank you for your interest in auditioning for *Musical in the Dark*. Please choose two texts from the excerpts below to record for your audition. One of the texts should be delivered in RP and the other in an accent of your choice. Your interpretation should be contrasting in nature to show us your range. We encourage you to use different voices for each excerpt.

Text 1

Dear friends and family, we are lucky to be gathered here today. Like a wolf in a sheep's clothing, evil sometimes takes the form of the familiar. A man we all trusted and elected to be our Mayor has betrayed and deceived us all. He made us believe that we had to be scared of someone just because they don't look like us. He fed us lies and convinced us to be scared of a monster that doesn't exist. Turns out the real monster was him. But good always triumphs over evil. Love trumps hate.

Text 2

"I remember him. Lecturing at the university"

"Yeah - labs filled to the brim with eager students listening to his captivating voice"

"I love him! He's soooo amazing"

Eugh. Makes me sick to my stomach. I'd just be left alone playing with my flask because no one would turn up to my lectures. He was bright and charming. Everyone liked him, he didn't even need to try. And then days short of his 35th birthday rumours start swirling that he was onto something. Something that would change the world.

Text 3

Once upon a time, there was a woman and her 15 year old daughter who lived in a small house by the sea. The house was falling apart; it needed a lot of work but money was sparse since the father died, and luck seemed to be reserved for the rich in their village. With rent prices getting higher and higher, it was getting harder and harder for this single mother to make ends meet. With rent due that day, not nearly enough money to pay for it and Christmas just around the corner, this family was about to end up on the streets for the holidays.

Text 4

It's 11.30pm. Is it too early to go outside? Maybe I should wait another 15 minutes. Maybe this is going to be nothing. I'll go to the phone booth and I'll just wait and nothing will happen. Or what if mum shows up at the phone booth and we both come back home and that's it. It will all be over.

It's 11.45. I sneakily go down the stairs. AH! I hear a noise upstairs. I freeze for a moment. It's nothing. I slowly open the front door. I go up to the phone booth and stand right beside it. I open my bag and take out the scarf I got for my birthday. It's cold. And then I wait.

Ring, riiiiing! Oh my—someone's calling!

Text 5

Why do they want us to forget? Because they want us to be ignorant. They want us to be ignorant so they can control us. They want us to be ignorant for us to forget what it's like to feel. To feel pain. To feel anger. To feel joy. Real joy. Not the kind that's imposed by them. We won't let them erase our story. They have no right. Everything that has happened to us in our lives. The good and the bad. Everything that has happened in the world. That is a part of us. Take that away and we are only shells. Empty shells!

Text 6

I feel like parents in literally every generation before ours just needed to make sure their kid was fed sometimes. Whilst being a parent in 2018 means you need to make sure that your children's academic, emotional, psychological, mental, spiritual, physical, nutritional and social needs are met while being careful not to overstimulate, under stimulate, improperly medicate or neglect them in a screen-free, processed foods-free, GMO-free, negative energy-free, plastic-free, body positive, socially conscious, egalitarian but also authoritative, nurturing but fostering of independence, gentle but not overly permissive, multi-lingual home ideally with an outdoor space and also... don't forget the coconut oil.