

# The World Approaches

Written by Luca Edwards

Performing 24 September - 3 October in The MUST Space

Co-directed by Sam Pringle & Luca Edwards



“The stage is staged, the stage is set, The World Approaches.”

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We are super excited to welcome you to the auditioning and crew gathering process for *The World Approaches*! Here at MUST we are all about creating a fun, welcoming environment that cultivates a sense of play and joy! We hope to make the entire experience as smooth, comfortable and enjoyable as possible, and we look forward to seeing you shine!

- Luca & Sam! (Directors)

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## Show Synopsis

Confronted by the world’s most hopeless human, four animals are forced to make a choice: take pity, or leave him for dead. *The World Approaches* is a play exploring the disastrous impacts of societies on the natural world through a quick-witted mixture of comedy and tragedy, framed in poignant poetry.

[Copy of the script](#)

## Production Information

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Monash students of all genders, ethnicities, experience, abilities, ages, and appearances are strongly encouraged to audition and express interest in crew roles.

This show is highly satirical, and a sense of play is encouraged when engaging with it, both from a crew and a cast perspective.

The show will be cast by the end of Semester 1, however it will not begin rehearsals until July.

### First Rehearsal, Read-through and Meet & Greet

Thursday 16 July, 6pm - 10pm

**Please keep this free. All cast and crew are required to attend.**

### Rehearsal Structure and Availability

Rehearsals are scheduled three times a week between Thursday July 16 and Production Week, beginning Thursday 16th July.

#### Planned rehearsal times are:

- Monday Nights 6pm - 10pm
- Thursday Nights 6pm - 10pm
- Saturday Days 11am - 5pm

Not all actors will be required at every rehearsal, but you must be available for these rehearsals. We will schedule specific call times early and plan ahead so you will know in advance if you are required or not.

### The Nature of Rehearsals

Rehearsals will consist of theatre activities and games, character work, and blocking and scene work. Actors may not be required for every rehearsal, but are required to keep rehearsal times free,

It is to be noted that it is **not possible** for anyone to act in both this show and also either *Prickly Love*, *Sensational* or *The Heart Beats in Counts of Eight*. **You are welcome to audition for all semester 2 shows, but would only be able to accept a role from one.** You will need to decide when you are offered a role.

You will be able to participate in the *48-hour Musical Generator* if cast, as we will work around that one weekend.

### Production Week/Performance Dates

Production Week (Tech Rehearsals and Dress Rehearsals) will run the week beginning Monday September 21 with cast required evenings during this time.

### Key dates are as follows:

Monday 21 September: Tech rehearsal - afternoon/evening

Wednesday 23 September: Dress rehearsal - afternoon/evening

(Please note this is during midsem break, so classes will not be running.)

### Performances:

- Friday 25 September: 7.30pm (call time 5pm)
- Saturday 26 September: 7.30pm (call time 5:30pm)
- Sunday 27 September: 2.30pm (call time 12:30pm)
- Monday 28 September: 7.30pm (call time 5:30pm)
- Tuesday 29 September: 7.30pm (call time 5:30pm)
- Thursday 1 October: 7.30pm (call time 5:30pm)
- Saturday 3 October: 2.30pm (call time 12:30pm), Followed by hang out and then Evening Bump Out with *Prickly Love* team. **All Cast & Crew required**

Cast members and tech operators (lighting & sound assistants) **must** have full availability for performances.

**Please consider your availability carefully**, and don't audition if you are unavailable for any of the performances, or a significant number of rehearsals. Rehearsals will not take place during standard class times.

## Audition Information - Auditions have concluded

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Callbacks will be held on June 2nd from 10am to 2pm. Actors must be available for callbacks.

**To sign up for an audition, and write your name on an available slot here, and fill out the audition form here.**

Audition times:

- ~~Wed 6 May: 12pm - 1pm~~
- ~~Fri 8 May: 10am - 11am, 11am - 12pm, 2pm - 3pm~~
- ~~Mon 11 May: 10am - 11am, 11am - 12pm~~
- ~~Tue 12 May: 12pm - 1pm, 1pm - 2pm, 3pm - 4pm, 4pm - 5pm~~
- ~~Fri 15 May: 10am - 11am, 11am - 12pm, 1pm - 2pm, 2pm - 3pm~~
- ~~Tue 19 May: 12pm - 1pm, 1pm - 2pm, 3pm - 4pm, 4pm - 5pm~~
- ~~Tue 26 May: 12pm - 1pm, 1pm - 2pm, 3pm - 4pm, 4pm - 5pm~~
- ~~Fri 29 May: 10am - 11am, 11am - 12pm, 1pm - 2pm, 2pm - 3pm~~

Auditions will be 1 hour in length, and will consist of introductions, theatre games, and monologue and duologue readings (cold reading with some prep time). Actors will not be required to memorise or prepare anything, although familiarity with the script is advised. If you have any questions, please contact co-director Luca Edwards at: [ledw0012@student.monash.edu](mailto:ledw0012@student.monash.edu)

## Access Requirements

Should you have any access requirements you would like the production team to be aware of, please ensure you mention these in your Audition Form.

## Crew Roles

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### Team so far

**Co-Directors:** Sam Pringle and Luca Edwards

**Dramaturg:** Madeleine Willshire

**Stage Manager:** Lillian Spencer

**Assistant Stage Manager:** Amelie Askew

**Set Designer** (for both *The World Approaches* & *Prickly Love* as the space will be shared): Penny McNeill

**Assistant Set Designer:** Kyra Hatzikosmidis

**Technical Lighting Manager** (for both *The World Approaches* & *Prickly Love* as the space will be shared): Caitlin Begg

**Sound Designer:** Lani Zimora

**Assistant Sound Designer:** Rebecca Koehne

**Costume Designer:** Sophia Verdnik

**Assistant Costume Designer:** Sophie Hoynes-Robson

**Make-up and Hair Designers:** Abigail Wood and Wynter Dallas

Alongside auditioning, *The World Approaches* also has a number of crew roles left to fill. Please see the following list and email Yvonne Virsik (MUST Artistic Director) to express interest: [yvonne.virsik@monash.edu](mailto:yvonne.virsik@monash.edu) AND [Luca Edwards](#)

Prospective lead Lighting and Sound Designers must have experience.

Please look at this [Crew role description document](#) before expressing interest in a role.

- Production Manager
- Assistant Production Manager
- Company Manager
- Assistant Company Manager
- Marketing Manager
- Marketing Assistants
- Front of House and Bar (must have a Responsible Service of Alcohol certificate (RSA))

Note there will be many more roles available on other upcoming MUST shows and events. Please consider these roles and your availability carefully as *Prickly Love*, *Sensational* and *The Heart Beats in Counts of Eight* will also be recruiting for crew for semester 2. **You may not be able to have multiple crew roles across several shows.** However, you are able to participate in the 48 Hour Musical Theatre Generator if you are involved in another semester 2 show.

## Character Information

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### Content Notes

Themes of destruction and environmental exploitation, deforestation and climate change are explored in this piece. There is also coarse language throughout the script, scenes of animal death and violence, and mentions of suicidality.

### Actor Profile

*The World Approaches* is looking for actors who are interested in a sense of play, and who are willing to work individually, within a duo, and within an ensemble.

The rehearsal process will feature elements of clowning and animal work, although the animal work will be minimal; Actors will not be *physically* playing animals, rather informing character movement choices based on animal inspiration.

We aspire to make this experience as comfortable and enjoyable as possible for all involved!

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### Characters:

#### Aidan

Perhaps the world's most hopeless human, Aidan is completely lost in the Sumatran rainforest, and is reliant on the help of Gibbon, Cochoa, Viper and Orangutan in order to survive. Plagued by issues with his relationships to work and his father, Aidan must find a way to co-exist within the rainforest, and ultimately escape it. The actor playing Aidan will be required at most rehearsals.  
*Gender: Male-Presenting (open to all performers comfortable with this presentation)*

#### Parrot

A parrot who accidentally wanders on stage at the beginning of the show, Parrot is painfully aware of the audience and the fact that a show is occurring. They become a spectator to *The World Approaches*, providing witty commentary, primarily in the form of three monologues that are distributed throughout the show. Actors are advised that Parrot will largely work solo on this production, meaning that there will be many one on one rehearsals, and the rehearsal process will be more flexible for the actor playing Parrot.

*Gender presentation will not be considered in the casting of this role.*

## The Poets

Representatives of humanity in the script, they become possessed by their poems. They are highly verbose and satirical, providing commentary on larger themes via poetry that is woven throughout the show. It is to be noted that they often portray unpleasant characters or themes, albeit satirically, and actors are also advised that much as with Parrot, the two poets will largely be working separately from the rest of the cast, which will allow for a more flexible rehearsal process. *Gender presentation will not be considered in the casting of this role.*

## Gibbon

An overly optimistic and trusting Agile Gibbon, who believes in the goodness of every being and who advocates for keeping Aidan alive. Gibbon is a high energy, enthusiastic character who needs to be strong within group dynamics, and will be required at most rehearsals. *Gender presentation will not be considered in the casting of this role.*

## Cochoa (pronounced coh-cho-ah)

An overly defensive & sassy Sumatran Cochoa, Cochoa is, like Orangutan, Viper and Gibbon, scarred by past experiences involving humans. For that reason, Cochoa is slow to trust Aidan, and to trust in general, but has a warm and friendly personality once they open up. Will be required at most rehearsals. *Gender presentation won't be considered in the casting of this role.*

## Viper

A pessimistic, aggressive and somewhat scarred Sumatran Pit Viper, Viper spends most of the play trying to convince the animals that Aidan needs to be killed. In the meantime, Viper finds their untrusting nature being challenged by the harmless Aidan. Viper will be required at most rehearsals. *Gender presentation will not be considered in the casting of this role.*

## Orangutan

A Tapanuli Orangutan, Orangutan is the unspoken leader and supporter of the animals. They feel a responsibility for Viper, Gibbon & Cochoa, and naturally seek to care for Aidan, empathising with his plight as a hopelessly lost being in an expansive rainforest. Orangutan is kind, gentle and caring, but is ultimately willing to prioritise the health of the animals and the rainforest over anything. *Gender presentation will not be considered in the casting of this role.*

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We are excited to meet and chat with you! - Luca Edwards and Sam Pringle

