



Cygnet Theatre Company
Seeking AEA & Non-Union Performers
Casting Notice For:

Bat Boy: The Musical

Story and Book By Keythe Farley and Brian Flemming
Music and Lyrics By Laurence O'Keefe
Director: Sean Murray
Music Director: Patrick Marion
Choreographer: Katie Banville

PRODUCTION DATES:

Rehearsals Begin: 4/19/2027
Tech Begins: 5/11/2027
Previews: 5/26/2027 - 5/29/2027
Opening: 5/29/2027
Closing: 6/20/2027 (Possible extension thru to 7/3/2027)

EQUITY/ NON-EQUITY RATE:

Union performers are paid the ITC-Tier 6 \$642 weekly minimum.
Non-union performers are paid an hourly rate of \$18.00 for rehearsals through tech.
Performances are a 4-hour minimum call.

WHEN:

Auditions:
Saturday - October 24th 10:00am - 6:00pm (Lunch 1:30pm - 2:30pm)

Callbacks:
Sunday - October 25th 10:00pm-6:00pm (Exact Times TBD)
Monday - November 2nd (Time TBD)

***AEA MEMBERS and NON-EQUITY:** For an appointment please fill out this form using this link: <https://forms.gle/gLFvXxihgknCYfGX7>

*Please note that filling out the form does not guarantee you a slot to audition. Invitations to auditions will begin to go out **Friday - October 9th**. The last day to submit for an*



appointment is **Friday - October 16th**. If you are having issues with accessing the form, please email auditions@cygnettheatre.org.

WHERE:

Cygnet Theatre Rehearsal Room
2880 Roosevelt Rd, San Diego, CA 92106
Parking can be found in the surrounding lots.

PERSONNEL & VIEWING AUDITIONS:

Sean Murray, *Director / Artistic Director*
Katie Banville, *Choreographer / Associate Artistic Director*
Patrick Marion, *Music Director*
Craig Campbell, *Producing Director*
Allen Lucky Weaver, *Casting Director*

AUDITION PREPARATION:

Please prepare a short cut of a song from the show, no longer than one minute. Please bring a copy of your headshot, resume, and your book in case you're asked to sing something else.

VIDEO:

Upon the team's request, we prefer to see actors in person for auditions and callbacks. The team will only be accepting videos from actors at their discretion and upon request. Unsolicited videos will not be viewed.

BRIEF SUMMARY:

Based on a tabloid story, *Bat Boy: The Musical* is a comedy/horror show about a half-boy/half-bat creature who is discovered in a cave near Hope Falls, West Virginia. For lack of a better solution, the local sheriff brings Bat Boy to the home of the town veterinarian, Dr. Parker, where he is eventually accepted as a member of the family and taught to act like a "normal" boy by the veterinarian's wife, Meredith, and teenage daughter, Shelley. Bat Boy is happy with his new life, but when he naively tries to fit in with the narrow-minded people of Hope Falls, they turn on him, prodded by the machinations of Dr. Parker, who secretly despises Bat Boy. Shelley and Bat Boy, who have fallen in love, run away together from the ignorant townsfolk and have a blissful coupling in the woods, but their happiness is shattered when Meredith arrives and



reveals a shocking secret. Soon the entire town arrives to hear the horrifying story of Bat Boy's unholy origin.

CHARACTER BREAKDOWN:

Looking for actors who can play the show straight and still be funny. Not looking for over the top comedians but who can treat the ridiculous story as a very serious expose.

Bat Boy (Edgar): (male, 20s-30s, rock tenor B2-A4, falsetto to E5 to G#5) A feral, half-bat, half-boy creature discovered in a cave. Begins the show as animalistic—hissing, crawling, reacting instinctively on base instincts—but quickly learns to become articulate, polite, and eager to belong. Intelligent, sensitive, and desperate for acceptance. His journey from outcast to his desire to be a “civilized” young man is the emotional core of the show. Torn between his monstrous origins and terrifying animal instincts and his desire to be loved.

Dr. Thomas Parker: (male, 30s-50s, bari-tenor Ab2-A4) The town veterinarian. Charismatic on the surface but deeply tortured and controlling underneath. Takes Edgar in partly out of scientific curiosity, partly out of ego. His jealousy and secrets drive much of the show's conflict. A man who wants to appear respectable but is ruled by impulse. A Jekyll/Hyde energy.

Meredith Parker: (female, 30s-40s, mezzo soprano F3-F5) Thomas's wife. Warm, maternal, and compassionate—she immediately sees Edgar as a child in need. Her nurturing relationship with Edgar becomes one of the show's most touching threads despite her alienation from her husband. Has long time emotional wounds from her marriage and past choices.

Shelly Parker: (female, 20s, soprano / high belt G3-Ab5) The Parkers' teenage daughter. Initially frightened of Edgar, but quickly becomes his closest friend and eventually his love interest. Sweet, rebellious, and more open-minded than the adults around her. Her tragic relationship with Edgar is tender, awkward, and sincere.

Rick Taylor: (male, 20s-30s, tenor with rock / rap styles E3-B4) Mrs. Taylor's son and Shelley's boyfriend at the start. A swaggering, small-town tough guy. Jealous, impulsive, and not nearly as smart as he thinks he is. His confrontation with Edgar escalates the town's hostility. This role will double as other characters.



Mrs. Taylor: (30s-40s, Eb3-B4) A grieving mother who blames Edgar for the eventual death of her children and everything else wrong in the town. Loud, dramatic, and vengeful. Represents the town's fear and mob mentality. Will double as other characters.

Reverend Billy Hightower: (30s-40s, Eb3-B4) A fire-and-brimstone preacher. Loves a good sermon and a good spotlight. Welcomes Edgar into the community despite the town's fear and hesitation. A role with big energy and self-righteous flair. Will double as other characters.

Sheriff Reynold: The town's sheriff, a political lightweight who is easily swayed by the townspeople; requires strong vocals and comedic acting. Will double as other characters.

Pan: The Greek god of nature, a satyr. Will double as other characters.

Lorraine, Roy, and the Townsfolk Ensemble (all genders, 20s-40s, and vocal ranges)
A collection of gossipy, judgmental, and often hilariously over-the-top characters. They shift between roles—townspeople, forest creatures, party guests, etc. Provide much of the show's comedy.

Equity's contracts prohibit discrimination. Equity is committed to diversity and encourages all its employers to engage in a policy of equal employment opportunity designed to promote a positive model of inclusion.

Cygnet Theatre commits to being inclusive and seeks to cast a diverse group of actors within the needs of each production. Unless specifically noted in the character breakdown or if a role calls for a specific cultural need, we encourage performers of ALL ethnicities, races, gender identities, ages, and body types, as well as performers with disabilities, to audition.