

AVENUE Q INFORMATION PACK

Director: Ben Foulds
Musical Director: Andrew Timmins
Choreographers: Ami Radcliffe & Beth Davis

Avenue Q tells the timeless story of a recent college graduate trying to find his way in the world.

Set in New York City all the way out on Avenue Q (he couldn't afford anything better), we are introduced to fresh-faced Princeton as he struggles to find his purpose: meeting friends, finding love, losing love, and finding it again, along the way.

Inspired by the beloved children's show Sesame Street, Avenue Q creates a puppet-filled world that is a little more reflective of the difficult, adult realities that we face when we learn that real life isn't as simple as we dreamed it might be, but perhaps, suggests Avenue Q, life is all the more colourful and worthwhile for it.

Note: despite featuring puppets, Avenue Q features adult topics, offensive language, and an onstage portrayal of puppet sex. This is not a show for kids.

Avenue Q won 3 Tony Awards in 2004 – Best Musical, Best Score and Best Book.

SYNOPSIS

Setting: A fictional street located in an 'outer-outer borough' of New York City.

ACT I

Princeton, a recent college graduate, is anxious to discover his purpose in life; but first, he must find an affordable apartment and a job, with no work experience and an English degree. ('What Do You Do with a B.A. in English?') Beginning at Avenue A, he finally finds a cheap apartment on Avenue Q. His new neighbours are Kate Monster, a kindergarten teaching assistant; Rod, an anal-retentive Republican banker, and Nicky, his slacker roommate; Brian, an aspiring comedian recently laid off from his day job; Christmas Eve, Brian's Asian fiancée and a therapist with no clients; Trekkie Monster, a surly recluse who surfs the Internet all day in search of porn; and Gary Coleman, the building superintendent. Arguments ensue over whose life sucks the most. ('It Sucks to Be Me') Nicky, who is straight, suspects Rod is gay and assures Rod it is fine with him if he is; but Rod insists he is not. ('If You Were Gay')

Princeton finds a lucky penny and starts searching for his purpose in life ('Purpose'). Kate dreams of starting a 'Monstersori' school for young 'people of fur.' Princeton innocently asks Kate if she and Trekkie are related, since they are both monsters. Kate says that assumption is racist. Princeton, taken aback, counters that Kate's Monstersori School would discriminate against non-monsters. They and the neighbours agree that racism is an adult reality. ('Everyone's a Little Bit Racist')

Princeton receives money from his parents, and the Bad Idea Bears, two charming troublemakers, convince him to spend it on beer. Kate's boss, Mrs. Thistletwat, assigns Kate to teach the next morning's kindergarten class, her first solo teaching opportunity. She decides her lesson will be the Internet, and all its educational attributes, but Trekkie Monster explains another reality of adulthood: most adults (men, anyway) use it for pornography. ('The Internet is for Porn')

Princeton gives Kate a mixtape. His song selections are puzzling, making her wonder what message he is trying to send, but eventually she decides that he likes her ('Mixtape'). Sure enough, he invites her on a date to the Around the Clock Cafe. Brian, the cafe's MC, does his raunchy stand-up act ('I'm Not Wearing Underwear Today'), then introduces Lucy the Slut, a skanky chanteuse who wows the guys, especially Princeton, with a seductive cabaret number ('Special'). The Bad Idea Bears suggest that Kate and Princeton order some 'harmless' Long Island Iced Teas, and, once Kate is totally inebriated, that Princeton take her to bed.

Kate and Princeton have enthusiastic, high-decibel sex. Gary fields angry calls from other tenants but refuses to intercede. ('You Can Be as Loud as the Hell You Want When You're Makin' Love') Rod hears Nicky say, 'I love you, Rod,' in his sleep, and is jubilant, but eventually realizes it was he who was dreaming. Meanwhile, Kate and Princeton profess their mutual love, and Princeton gives Kate his lucky penny. ('Fantasies Come True')

The next morning, a hung-over Kate misses her teaching assignment. Mrs. Thistletwat berates her, and Kate angrily quits her job before she can be fired. Christmas Eve decides unilaterally that it is time she and Brian were married. At the wedding, Nicky speculates that

Rod is gay. Rod, furious, insists he has a girlfriend named Alberta in Vancouver, (‘My Girlfriend Who Lives in Canada’) and throws Nicky out of their apartment.

Princeton confesses a fear of commitment. When Kate catches Christmas Eve's wedding bouquet, he panics and asks if they can just be friends. Kate says that she has plenty of friends and angrily leaves. (‘There's a Fine, Fine Line’)

ACT II

A despondent Princeton has been holed up in his apartment after breaking up with Kate but is coaxed out by the neighbours. (‘There is Life Outside Your Apartment’) Lucy is looking for a place to crash and seduces the rebounding Princeton. Kate is angry, but Christmas Eve explains that her anger means she loves Princeton. (‘The More You Ruv Someone’) Kate writes a note to Princeton suggesting that they rendezvous at the Empire State Building, and leaves it with Lucy, who destroys it.

A homeless Nicky laments his fate to Gary, who confesses that he is deriving pleasure from Nicky's misfortune (‘Schadenfreude’).

On the Empire State Building's viewing platform, Kate, thinking that Princeton has stood her up, throws his lucky penny away. A hundred stories below, Lucy, walking by on Fifth Avenue, is knocked unconscious by the penny.

Kate and Princeton unsuccessfully attempt to work out their problems over Lucy's comatose body.

Rod is too proud to accept Nicky's repeated apologies, despite clearly missing him, and tearfully consults with Christmas Eve. Princeton, Kate, and Nicky dream of returning to happier times (‘I Wish I Could Go Back to College’).

Princeton gives a still homeless, panhandling Nicky a quarter, and marvels at how fantastic he feels.

Since thinking only about himself has gotten him nowhere, he decides to raise money to build Kate's Monstersori School. He solicits everyone, even breaking the fourth wall to shake down the audience, (‘The Money Song’) with disappointing results; but Trekkie Monster, recalling his own traumatic school experience, donates ten million dollars, explaining to the astonished cast, ‘In volatile market, only stable investment is porn!’ (‘School for Monsters/The Money Song (Reprise)’)

Kate joyfully opens her new school. Brian lands a consulting job, and Christmas Eve finally has a paying client (Rod), so the newlyweds move to a better neighbourhood. Rod finally comes out to no one's surprise, and takes Nicky back in. Nicky finds Rod a boyfriend, Ricky, a muscle-bound hunk who looks and sounds exactly like Nicky. The Bad Idea Bears discover Scientology. Lucy, recovered from her head injury, becomes a born-again Christian and takes a vow of chastity. Kate and Princeton agree to give their relationship another go (‘There's a Fine, Fine Line (Reprise)’).

A new college graduate asks about the vacancy in the building, (‘What Do You Do with a BA in English (Reprise)’) and Princeton has an epiphany: maybe his purpose is to pass on everything he has learned about real life in a Broadway musical. Everybody, especially the new guy, immediately ridicules him.

The cast reminds Princeton that in the real world many people never find their purpose; but life goes on, and everything, both good and bad, is 'only for now.' ('For Now')

CHARACTERS

Avenue Q is home to a mixture of puppets and human characters. There are two types of puppets used in the production:

Rod puppets

Single Rod: Princeton, Kate Monster
Double Rod: Rod, Lucy, The Bad Idea Bears
Rod puppets consist of a head and a torso with two arms, at least one of which is movable for gestures. "Single rod" puppets have one movable arm controlled by one rod, with the other arm "posed" in a permanent gesture or attached to the puppet's torso; both arms are movable on "double rod" puppets, each controlled by a separate rod. The puppeteer controls the puppet's head and mouth with his or her dominant hand and holds one or both rods in the other hand.

Live-hands puppets

Nicky, Trekkie Monster, Mrs. T
Live-hands puppets require two puppeteers, each of whom contributes one hand and arm dressed in a long sleeve and glove matching the puppet's costume, which become the arms and hands of the puppet. The speaking puppeteer controls the puppet's left hand, head, and mouth, while the second, silent operator controls the right hand. Sides are sometimes reversed if the speaking puppeteer is left-handed.

Puppet Characters

Character	Description	Vocal Range	Audition Song
Princeton	A fresh-faced college graduate in love with Kate Monster, looking for his purpose in life.	Bb2 - G4 (Baritone)	**Song 1:** *'What do you do with a BA in English?'* (Bars 9-39, p118-119) **Song 2:** *'Purpose'* (Full Song, p133-139) **Scene 1:** Act 1, Sc 4 (p19-21) **Scene 2:** Act 1, Sc 12 (p66-68)
Kate Monster	A lovelorn kindergarten assistant, in love with Princeton, looking to open a school for monsters.	F#3 - F5 (Alto)	**Song 1:** *'A Mix Tape' (*Bars 1-67, p156-158 (Including Dialogue (p38)) **Scene 1:** Act 1, Sc12 (p66-68 into **Song 2:** *'There's a fine fine line'* (Bars 1-56, p184-186) **Scene 2:** Act 2, Sc7 (p89-90)
Nicky	An Ernie-parody good hearted slacker who lives with Rod	B2 - B4 (Baritone)	**Scene 1**: Act 1, Sc2 (p12) into **Song 1:** *'If You Were Gay' (Bars 32 onwards, p130-131)* **Scene 2:** Act 2, Sc10 (p95) into **Song 2:** *'The Money Song' (*Bars 1-31, p217-218*)*

Rod	A Bert-parody investment banker with a secret.	A2 - G4 (Baritone)	**Scene 1:** Act 1, Sc10 (p54) into **Song 1:** *'Fantasies Come True'* (Bars 1-38, p173-174) **Scene 2:** Act 1, Sc12 (p63) into **Song 2:** *'My Girlfriend Who Lives In Canada'* (Bars 1-77, p179-181)
The Bad Idea Bears	A duo of adorable but sinister teddy bear-like characters who are out to get people to do irresponsible deeds. The boy is blue and the girl is yellow.	Bad Idea Bear 1: Bb3 – G4 (Tenor) Bad Idea Bear 2: Bb3 – C5 (Mezzo-soprano)	**Song 1:** *'The Avenue Q Theme (Tune Only)'* (Bars 9 onwards, p116-117) **Scene 1:** Act 1, Sc4a (p27-29) **Scene 2:** Act 2, Sc1 (p70-71) May audition as a pair if pre-agreed with production team
Trekkie Monster	A Cookie Monster-parody, addicted to internet porn instead of cookies	Bb2 - Eb4 (Baritone)	**Song 1:** *'The Internet is for porn'* (Full Song (p150-153) including dialogue (p31-34) **Scene 1:** Act 2, Sc10 (p100-101) into **Song 2:** *'School For Monsters / The Money Song (Reprise)'* (Bars 194-209, p224)
Lucy	A vixenish slutty night club singer	F3 - F5 (Alto)	**Song 1:** *'Special'* (Full Song (p161-162) including dialogue (p44) **Scene 1:** Act 1, Sc 8 (p47-48) **Scene 2:** Act 2, Sc 6 (p87-88)
Mrs T.	Kate's elderly boss and kindergarten teacher.	Ensemble Singing	**Scene 1:** Act 1, Sc 4a (p30) **Scene 2:** Act 1, Sc 11 (p58-59)
Newcomer	A fresh-faced college graduate at the end of the show.	Bb2 – G4 (Baritone)	To be cast from other character auditions
Ricky	A gay Ernie-parody, who looks exactly like Nicky, only more muscular.	Ensemble Singing	To be cast from other character auditions
Nicky, Trekkie, and Ricky's extra arms	These three puppet characters require two puppeteers, each of whom contributes one hand and arm dressed in a long sleeve and glove matching the puppet's costume.	Ensemble Singing	To be cast from other character auditions

Human Characters

Character	Description	Vocal Range	Audition Song
Brian	An out-of-work comedian, engaged to Christmas Eve	B2 - F#4 (Baritone)	**Scene 1:** Act 1, Sc 1 (p2) into **Song 1:** '*It Sucks To Be Me'* (Bars 47-71, p119-120) **Song 2:** *'I'm Not Wearing Underwear Today'* (Full Song (p160) including dialogue before and after (p42) **Scene 2:** Act 2, Sc 1 (p71-72) into **Song 3:** *'There Is Life Outside Your Apartment'* (Bars 1-17, p191)
Christmas Eve	A Japanese therapist, engaged to Brian	B3 - F#5 (Mezzo-Soprano)	**Scene 1:** Act 1, Sc 1 (p6) into **Song 1:** *'It Sucks To Be Me'* (Bars 166-196, p124-125) **Scene 2:** Act 2, Sc 1 (p77) into **Song 2:** *'The More You Ruv Someone'* (Full Song, p203-205) **Scene 3:** Act 1, Sc 6 (p36-37)
Gary Coleman	Television's Gary Coleman, now a washed-up former child star. The building super	D3 - Bb5 (Alto)	**Song 1:** *'You Can Be As Loud As The Hell You Want'* (Bars 12-52 (p164-167) including dialogue (p51)) **Scene 1:** Act 2, Sc 5 (p83-84) into **Song 2:** *'Schadenfreude'* (Bars 3-41, p207-208)
Ensemble	The Ensemble for Avenue Q will feature in multiple scenes throughout the show, and will include singing, movement, acting, and puppetry opportunities.	Ensemble Singing	No Audition Required, however a completed audition form will still be required. If you wish to be considered for dancing and movement focused ensemble roles, please ensure you attend the movement workshop sessions on 19th & 26th November.

LAUNCH NIGHT, AUDITION PREP & AUDITIONS

For this production, we are adopting a hybrid workshopping and audition approach to casting.

Please note that our Audition Prep Nights are not just practice sessions, they double as active workshopping nights. The production team will be continuously observing throughout these evenings, as performance, work ethic, and attitude during prep nights may directly influence final casting decisions.

We will evaluate auditionees using a holistic approach:

- **Attending Prep Nights:** If you attend prep nights and workshops, show great enthusiasm, support your fellow actors, take direction well, and demonstrate a strong work ethic, this will be taken into account. If you happen to have an off moment during your formal audition, the team is far more likely to offer you a second chance or rely on the quality of work you demonstrated during the workshops.
- **Attitude & Professionalism:** Conversely, if an auditionee displays a difficult attitude or is hard to work with during prep nights, an exceptional individual audition will not erase those interactions. You will be evaluated on your overall conduct and teamwork throughout the entire process.
- **Non-Attendance:** Attendance at prep nights is encouraged but not compulsory. If you choose not to attend any prep nights, your casting decision will be judged solely on your performance during your assigned audition time slot (good or bad).

We want to give everyone the best possible opportunity to shine, so bring your best energy, openness, and collaborative spirit to every session!

Thursday 05/11/2026	Launch Night: An Introduction to Avenue Q, including a Q&A, Group Singing & Movement	Stonnall Village Hall, Main Street, Stonnall, WS9 9DY	7.30pm – 10pm
Thursday 12/11/2026	Vocal Workshop	Stonnall Village Hall, Main Street, Stonnall, WS9 9DY	7.30pm – 10pm
Thursday 19/11/2026	Puppetry & Movement Workshop 1	Stonnall Village Hall, Main Street, Stonnall, WS9 9DY	7.30pm – 10pm
Thursday 26/11/2026	Puppetry & Movement Workshop 2	Stonnall Village Hall, Main Street, Stonnall, WS9 9DY	7.30pm – 10pm
Thursday 10/12/2026	Pre-Audition Q&A Drop In Session	Stonnall Village Hall, Main Street, Stonnall, WS9 9DY	7.30pm – 10pm
Sunday 13/12/2026	Audition Day	Stonnall Village Hall, Main Street, Stonnall, WS9 9DY	12pm – TBC

Workshop Clothing / What to Bring: Wear comfortable/appropriate clothing, suitable shoes, and be warmed up before attending movement workshops. If you are able to bring your own puppet to the puppet workshops please do so.

AUDITION REQUIREMENTS

General Eligibility & Expectations

Minimum Age: School year 12+ at the time of auditions.

Ensemble Participation: You do not need to audition to be in the ensemble for this show; however, if you would like to be considered to take on more dancing and movement ensemble roles, please ensure you attend the movement workshops on 19th & 26th November.

Preparation & Materials

Audition Materials: Prepare the audition material from the show. Audition material is available on the Tudor Musical Comedy Society Website at www.tudormcs.uk/avqmaterials.

On the Day & Arrival

Arrival Time: Arrive 10 minutes before your audition time.

Building Arrival: When arriving at the audition venue, please enter the building quietly, and check-in with the Tudor team.

Audition Form: Please bring a completed audition form with you as you will not be able to audition without one. These will be sent out via email to anyone who has expressed an interest in auditioning and will also be available at audition prep nights to take away with you. If you do not bring a form with you, extra forms will be available at the audition venue, but please allow extra time to fill this in before your audition slot.

All planned absences must be added to the audition form prior to auditions. Transparency regarding availability for rehearsals is crucial to ensure the production schedule runs smoothly. Clashes MAY influence the casting.

In the Audition Room

Dialogue Reading: Don't worry about reading both sides of a scene, as our team will happily read in the supporting dialogue with you!

Backing Tracks: Auditionees for principle singing roles will perform songs accompanied by pre-recorded backing tracks which the audition panel will play.

Panel Support & Atmosphere: Above all, the audition panel wants you to enjoy the process! Please don't put too much pressure on yourself! This is a fun hobby, and we are here to support you and help you succeed.

Post-Audition & Callbacks

Callbacks & Results: If any auditionees are required to attend a call back, this will take place on Thursday 17th December, prior to the first rehearsal. If this is required, auditionees in question will be contacted no later than Monday 14th December 2026. If you do not get a call back, it does **NOT** mean you are not in the show! It simply means we don't need to see you again.

AUDITION PANEL

Director: Ben Foulds
Musical Director: Andrew Timmins
Choreographers: Ami Radcliffe & Beth Davis
Head Trustee: Charlie Ward

Book an Audition: To book an audition, simply add your name to the relevant list at the launch night, or any of the planned audition prep and workshop dates listed above, or contact the society directly if you cannot make these dates.

Audition times will be sent to auditionees via email prior to this date.

PRODUCTION INFORMATION

REHEARSALS

Following auditions, there will only be one rehearsal before the Christmas break. This will take place on Thursday 17th December and will include a meet and greet with the principal cast followed by a full read through. This will be compulsory for all principal characters. In the event where a part has not been cast, there will be call backs prior to this rehearsal, though the parts auditioned for, may not be cast prior to this.

Rehearsals will take place as detailed below, and will recommence on Thursday 7th January 2027:

Every Thursday
7pm – 10pm
Stonnall Village Hall, Main Street, Stonnall, WS9 9DY

Every Sunday up to and including 16/05.
10am – 1pm
The Cooper Room, Main Street, Shenstone, WS14 0LZ

Rehearsals on Sundays during the last four weeks prior to show week will be slightly different as follows, and these will be compulsory for all principal characters and puppeteers.

Sundays 23/05, 30/05, 06/06, 13/06
12pm – 4pm
Stonnall Village Hall, Main Street, Stonnall, WS9 9DY

- A rehearsal schedule will be in place, and will be regularly updated, but may be subject to change.
- The full cast will not necessarily be required for every rehearsal and will be called to rehearsals as required.
- All absences for non-emergency reasons must be submitted prior to the release of the rehearsal schedule. Mandatory attendance is required for all Tech/Dress rehearsals and Show Week.

VENUE & PRODUCTION DATES

Avenue Q will be held at The Sutton Coldfield Town Hall, Upper Clifton Road, Sutton Coldfield, B73 6DA.

All cast must be available for ALL of the following dates.

Performances are as follows:

Tuesday 22nd June 2027 – 7.30pm
Wednesday 23rd June 2027 – 7.30pm
Thursday 24th June 2027 – 7.30pm
Friday 25th June 2027 – 7.30pm
Saturday 26th June 2027 – 7.30pm

Other Key Dates:

Get In: Sunday 20th June 2027 – 9am
Band Call: Sunday 20th June 2027 – 10am
Tech Rehearsal: Sunday 20th June 2027 – 5pm
Dress Rehearsal: Monday 21st June 2027 – 7.30pm
Get Out: Saturday 26th June 2027 (immediately after final performance)

COSTUMES

- Puppet characters do not have costumes, instead having various versions of the same puppet, so instead of changing costume, you change the puppet.
- Puppeteers are always dressed entirely in black throughout the show, however their faces will be visible to the audience.
- Due to Avenue Q being set in the modern era, Tudor MCS will provide obscure, and more elaborate costumes, however the cast will be required to provide a lot of their own costumes for this show as these will be items already in your wardrobe. If you are missing any required items, and you require support with sourcing any personal costume items, please do discuss this with the production team before making any purchases.

Website Contact Form: www.tudormcs.uk/contact-us / Facebook & Instagram: @TudorMCS
Email: tudormcs.trustees@gmail.com

A FEW WORDS FROM THE AUTHORS

(Taken Directly From The Avenue Q Script)

Having watched countless performances of Avenue Q, we know that the magic of puppetry is most striking in the subtle moments: a slight tilt of Kate's head when she realizes Princeton is breaking up with her; or Rod slowly looking up at Nicky's knowing stare during the "If You Were Gay" vamp; or Trekkie melting soulfully during "School For Monsters."

In those moments, subtlety speaks more than any puppet-grandstanding ever could.

Likewise, we feel that Avenue Q s humor largely depends on a less-is-more approach. Of course the musical has its outrageous moments, but as authors we encourage everyone who produces the show to keep the world rooted in reality. While most of the characters are puppets, it's for this very reason that they need a strong and human foundation.

Kate Monster is, at her heart, really really a cool person. She's not weak and she's definitely not a generic ingénue who gets all swoony and dizzy when it comes to matters of the heart. She's romantic and sensitive, certainly, but also practical, tart and well able to defend herself. We've always preferred her as a strong character. She's not one to moon pathetically.

Intentionally going for "cute" never wears well on Kate — or any of the other characters. Except, of course, for the Bad Idea Bears.

The Bears always work better when they're cute cute cute and positive. Diabetes-inducingly sweet. Occasionally in a production we've seen them develop a malevolent streak, and the laughs stop coming. There's no funniness when an evil character gives a depressed person a noose. But there's a major comic-discord-leading-to-laughter if someone sugary-sweet does the same thing. Keep them positive!

We always imagined Brian as the grounding force in the show. He, above everyone else, is like someone you'd meet on the street. This doesn't mean he's without conflict or ambition. But because he's an aspiring comedian doesn't mean he's Mr. Wacky Vaudeville, either. He's a great listener. He's realistic. If he's a spaz, then the show loses its moorings. Calling a character "ordinary" is never helpful for any actor — but Brian does live in a relaxed, easy-come easy-go world. This makes him a wonderful foil for his wife.

Speaking of his wife:

Christmas Eve is a character filled with traps, and we, the authors, beg of you: lay off of the Japanese stereotypes. She is funny largely because she's strong and direct, and never because she's a ching-chong dragon lady mugging away. There are only a few places that her accent is pointed up for a laugh, but that's it, and we've made them clear. Otherwise we strongly suggest: keep her grounded and keep her honest even when she's being "direct" in that way she has. She earned two Masters degrees, and that's no joke. She's super smart. If you go for the easy stereotypes the audience won't find her funny after about eight minutes. And by the time you reach the Rod therapy scene in Act Two, a scene that is deeply felt, the audience will wonder why he'd ever come to trust her. She has TONS of laughs without relying on creaky stereotypes. Trust.

Rod is a closeted Republican, but that can speak for itself. We never intended for him to be a pathetic person. We've encountered Rods who are played as mewling weakling pansies, and in such portrayals all of the humor vanishes from him. He's funny because

he's human, he's highly-functioning, he has a great job and does well in nearly every aspect of his life. He's deeply romantic, of course, and tortured too, but this does not make him a freak. If anything, his closetedness has made him rather emotionally restrained, which will make his wildly emotional moments resonate that much more. They will be explosive and funny because they have a reality to ground them.

Rod carries a huge amount of the heart of the show. The actor playing him can have a ball even with the responsibility of keeping him true.

We could examine all of the characters, but we'd keep hitting the same point: the show is based on a solid and grounded foundation. If that reality exists, then you can suddenly burst out into "The Internet is For Porn" or "My Girlfriend, Who Lives in Canada" or the penny drop — all of the outrageous, explosive moments — and they will sing because they have somewhere real to come from. If the production is antic wackiness from beginning to end, there's no sense of proportion and you'll lose the heart of it besides.

Give it humanity, give it heart, and we promise the audience will sail with you from the "Avenue Q Theme" to the final "For Now." And that doesn't imply "ponderous or slow," either — the show can still move briskly and, for the most part, we think it should.

Even after all these years, we love the audience's dawning and palpable realization that they're swept up in the emotional lives of a bunch of creatures made of fur and foam. It's a testament to audiences and it makes us gooily emotional at the wonder of theater. We hope that in your production your audiences will discover that moment, because it's always astonishing. And having said all that: have a f&king blast!*

— Jeff Whitty, Robert Lopez, and Jeff Marx

ABOUT TUDOR MUSICAL COMEDY SOCIETY

Tudor MCS are an amateur dramatics society who pride ourselves on being an inclusive, family society.

We enjoy being able to offer performance opportunities to both young and old. We aim to provide an enjoyable experience for all, whilst producing shows of the highest possible standard for our audiences.

All are welcome in TMCS.
Through thick and thin; at heart we are family that support one another and hope to do so for many, many years to come!

Tudor MCS Board of Trustees

Head Trustee - Charlie Ward
Society Chairman - Charlotte Raybould
Society Treasurer – Mike Willis
Membership Representative Trustee – Lisa Howard
Independent Trustee – Faye Easto

Tudor MCS Publicity Team

Promotions – Beth Davis
Marketing – Alex Nash

If you have any questions, or would like to register your interest, contact the society directly at:

Website Contact Form: www.tudormcs.uk/contact-us

Facebook / Instagram: @TudorMCS

Email: tudormcs.trustees@gmail.com

Useful Links:

Audition Materials

https://www.tudormcs.uk/avqmaterials

If You Were Gay- A lesson from RICK LYON (from Avenue Q)

https://youtube.com/watch?v=wCwFu-IwmQE&is=1zDXO_Dr2DX1qFhV

Behind the scenes: Puppetry in 'Avenue Q' at Milwaukee's Skylight Theatre with John Tartaglia

https://youtube.com/watch?v=hk-zL1eog3I&is=BVKNkOXaYZY8wdGM

Maggie Lakis, Rob McClure, Rick Lyon - "Avenue Q Medley" (Robert Lopez & Jeff Marx) (It's a Fine Fine Line, If You Were Gay, I Wish I Could Go Back To College)

https://youtube.com/watch?v=IhetUr71NBQ&is=zNEESorNvONPJNUD

If You Were Gay (London 2026 Revival Cast)

https://youtube.com/watch?v=HR09eMHcGnE&feature=shared

Avenue Q | West End LIVE 2026

https://youtube.com/watch?v=E2pZ8543upw&is=A7oEqgBqUMuKgMto

I met the AVENUE Q puppets! | interview with Emily Benjamin, Charlie McCullagh, and Noah Harrison

https://youtube.com/watch?v=DDjsWNKXd04&is=jQA2LToTfQPHNqy_

Avenue Q Uncut: Backstage On The West End!

https://youtube.com/watch?v=aFJfmWHJvcQ&is=IHDDIqzJQVsQprYt

Avenue Q: Full Show (Multiple Versions)

https://www.youtube.com/playlist?list=PLX6lklm3Sw4cjlHDg00CUDud4OjwL74Bu

The West End cast of Avenue Q perform 'For Now' live! | Semi-Finals | BGT 2026

https://www.youtube.com/watch?v=0uJ8B4BHsIU

AVENUE Q Returns to the West End!

https://www.youtube.com/watch?v=icNADxL6Cb8

Avenue Q perform on the ITV stage in Covent Garden | Olivier Awards 2014 with Mastercard

https://www.youtube.com/watch?v=vd0p-W0ahNs