



**AUDITION PACK**

# About "All Shook Up"

Loosely based on Shakespeare's Twelfth Night, All Shook Up is built around some of the songs made famous by Elvis Presley. It takes place in 1955, somewhere in a square little town in a square little state...in the middle of a square decade, somewhere in America. Where one girl's dream and a surprise visit from a mysterious leather-jacketed, guitar-playing, motorcycle-riding stud help a small town to discover the magic of romance and the power of rock and roll.

This hip-swivelling, lip-curling musical fantasy will have you jumpin' out of your blue suede shoes with such classics as Heartbreak Hotel, Jailhouse Rock, Love Me Tender, Don't Be Cruel, Can't Help Falling in Love, and of course the title tune.

# About Phoenix Ensemble

Unassumingly nestled within Beenleigh Showgrounds, Phoenix Ensemble has been producing award-winning theatre since 1993. From intimate small-cast shows to more elaborate Broadway-style show stoppers 'The Tin Shed' has been a heart of the community for a quarter of a century and has no plans to stop any time soon!

Phoenix Ensemble presents a unique theatrical experience in the Pavilion Theatre or what has affectionately become known as "The Tin Shed". This intimate theatre accommodates 99 people in comfortable raked seating giving every patron an up intimate experience. Our shows both rehearse and perform at this theatre, which is located within the Beenleigh Showgrounds, James Street, Beenleigh. Phoenix Ensemble's aim is to produce an eclectic mix of shows from family favourites to shows that push the envelope of musical theatre.

Upon accepting a role with Phoenix Ensemble, you will be required to become a financial member on or before the first rehearsal. It is also a requirement that all members of Phoenix Ensemble hold or are willing and able to obtain a valid Blue Card. You will receive more information upon acceptance. You will be asked to provide very little else during your time with us as we prefer to let you enjoy your experience!



Phoenix Ensemble acknowledges the traditional custodians of the land on which we audition, rehearse and perform, the Yugambeh people. We pay our respects to the elders past, present and emerging for they hold the rich traditions of storytelling on this land.



BOOK YOUR AUDITION AT [PHOENIXENSEMBLE.COM.AU/AUDITION/](http://PHOENIXENSEMBLE.COM.AU/AUDITION/)

# MEET THE TEAM!



**RUBY THOMPSON** she/her  
**Director**

Ruby is a Brisbane/Meanjin based performer and creative, originally hailing from Wollongong, New South Wales. She moved to Queensland in 2020, to obtain her Diploma of Musical Theatre. She has since worked with multiple theatre companies across SEQ and has established herself as a triple-threat performer. Starting her creative journey with Assistant Directing and Set Design, working on shows such as 'Spamalot', 'Sweet Charity', 'The Little Mermaid', 'Cats' and even, 'All Shook Up'. In 2022, Ruby was the youngest, female finalist nominated for Best Set Design at the Gold Palm Theatre Awards for her work on Redcliffe Musical Theatre's 'Into the Woods'. 'All Shook Up' is Ruby's first full venture into Direction, and she is beyond thrilled to be working on one of her favourite shows, alongside this phenomenal creative team & wishes nothing but the best to all auditionees!

Rae Rose is a 24-year-old Brisbane/Meanjin based artist who completed their Bachelor of Musical Theatre at Queensland Conservatorium Griffith University in 2022. Rae was Assistant Music Director for Millennial Productions' 'Young Frankenstein' in 2024, under the direction of Kaitlin Evans, and they couldn't have asked for a more lovely and supportive group of people to start their music direction career with. 'All Shook Up' is Rae's debut as a Vocal Director, and they are ecstatic to be working on this show with the creative team and cast!



**RAE ROSE** they/she  
**Vocal Director**

Jaime is excited to return as choreographer for this production, her fifth show with Phoenix Ensemble. She began dancing at age 3, training in jazz, ballet, hip hop, contemporary and tap. Her passion for musical theatre ignited when she was cast as The Narrator in her Year 7 production of 'Joseph and the Amazing Technicolor Dreamcoat', and she has been hooked ever since. With a Certificate IV in Musical Theatre, Jaime enjoys performing as well as choreographing. Her previous choreography credits with Phoenix Ensemble include 'Urinetown', 'School of Rock', and 'Charlie and the Chocolate Factory'. Jaime performed on the Phoenix Stage in 'Anything Goes' in 2023 in the #1 role of Reno Sweeney. She has also choreographed for other productions across Brisbane/Meanjin such as 'Mary Poppins', 'Curtains', and 'Young Frankenstein'. Jaime is thrilled to bring her creativity and energy to this production and is grateful to work alongside such a talented team.



**JAIIME O'DONOGHUE** she/her  
**Choreographer**

# IMPORTANT DATES



<b>General Auditions</b>	28th, 29th + 30th March	Individual Auditions (28th, 29th and 30th) Dance Call (30th March 9am-12pm)
<b>Callbacks</b>	6th April	By invitation only (9am-12pm)
<b>Casting Notification</b>	8th April	Outcomes of General & Callback auditions will be sent by this date.
<b>Rehearsals</b>	Early Rehearsals  Full Rehearsals commence 4th May	Vocal Rehearsal - 20th April 9am-1pm Choreo Rehearsal - 27th April 9am-1pm  12 Week Rehearsal Period Monday + Wednesday 7pm-10pm Sunday 1pm-6pm
<b>Tech/Final Rehearsals*</b>	Commence 13th July	Monday, Wednesday Sunday - time are subject to change. Sitzprobe/Sing Through - Sunday 13th July
<b>Performances*</b>	Commence 1st August Concludes 23rd August	4 week performance period. Friday & Saturday evenings Saturday Matinees (16th & 23rd August, with possible extension to include 2nd & 9th of August if required). No Sunday performances.

**\*These dates are compulsory attendance.**

The Creative Team will work diligently to create a schedule that finds a balance between learning and rehearsing the content of the show within the timeline and working with your personal commitments outside of the show's demands.

In light of this, please review the complete list of dates relevant to the entire season (rehearsals and performances) and provide a list of all potential and confirmed conflicts. This includes any potential or confirmed involvement in other productions overlapping with the season of this production.

We understand that unforeseen circumstances may arise during the season, however the earlier we are aware of conflicts, the easier it is for our team to attempt to accommodate them.

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# ROLE DESCRIPTIONS

WE ARE AN AMATEUR COMPANY. NO ROLES ARE PAID. THIS IS NOT A YOUTH PRODUCTION. MINIMUM AGE IS 18 YEARS AT TIME OF AUDITIONS

PHOENIX ENSEMBLE AND THE CREATIVE TEAM OF 'ALL SHOOK UP' ARE COMMITTED TO PRODUCING THEATRE THAT REFLECTS THE DIVERSITY OF THE LOCAL AND GLOBAL COMMUNITY, WHILE HANDLING THE THEMES OF ADVERSITY AND RACE WITH THE UTMOST RESPECT, CARE AND DUE DILIGENCE. TO THIS END, WE STRONGLY ENCOURAGE APPLICATIONS FROM PERFORMERS OF VARIED EXPERIENCES, PERSPECTIVES AND CIRCUMSTANCES INCLUDING PERFORMERS FROM ALL CULTURAL, ETHNIC, AND LINGUISTIC BACKGROUNDS, SEXUAL AND GENDER IDENTITIES OR EXPRESSION, RELIGIOUS AND POLITICAL VIEWS, DISABILITY, AND NEURODIVERSITY.



## Natalie Haller

**Female Presenting, Stage Age: 20s. Any ethnicity. (F#3 – F5)**

A mechanic. More comfortable in greasy overalls than a dress. Dreams of life beyond her small town. Spends half of the show disguised as “Ed”, to get closer to Chad.

## Chad

**Male Presenting, Stage Age: 20s-30s. Any ethnicity. (F#2 – A4)**

A great-lookin’, motorcycling, guitar-playing, leather-jacketed roustabout. Charismatic and on the move.

## Sylvia\*

**Female Presenting, Stage Age: 30s-50s. Any ethnicity. (F3 – F5)**

The no-nonsense owner of “Sylvia’s Honky Tonk”. Strong sense of comedic timing.

## Lorraine\*

**Female Presenting, Stage Age: 16-18. Any Ethnicity. (C4 – Eb5)**

Sylvia’s daughter, pretty, smart, and a total romantic.

## Jim Haller

**Male Presenting, Stage Age: 30s-50s. Any Ethnicity. (A#3 – E4)**

Natalie’s widowed father; middle-aged and messy, he still longs for his wife.

## Dennis

**Male Presenting, Stage Age: 20s. Any ethnicity. (A2 – Bb4)**

Natalie’s awkward best friend and secret admirer.

## Miss Sandra

**Female Presenting, Stage Age: 20s-40s. Any ethnicity. (E3 – F5)**

The beautiful, intelligent caretaker of the town museum. Unapologetically knows what she wants.

## Mayor Matilda Hyde\*\*

**Female Presenting, Stage Age: 30s-50s. Any ethnicity. (Bb3 – C6)**

The town’s judgemental and rigid mayor. Enjoys being in control and telling others how to live. A strong sense of comedic timing.

## Dean Hyde

**Male Presenting, Stage Age: 16-18. Any ethnicity. (D3 – Bb4)**

Matilda’s son. He has grown up at a military boarding school. Sheltered and awkward, love brings out a new side of him.

## Sheriff Earl

**Character identifies as male. Stage Age 30’s-50’s. Any ethnicity.**

The law in town. A man of not many words. Matilda’s right-hand man.

## Ensemble

**All genders. All ethnicities. All vocal types. Ages 18+**

Seeking 6-8, strong singers/dancers to make up the townspeople in the small midwestern community where the story takes place. Many featured roles and dance opportunities.

**Note: All principal roles engage in forms of staged intimacy including kissing and embracing. We will be working with a certified Intimacy Co-ordinator throughout the rehearsal process to ensure the comfort and safety of our cast members. Please notify the production team in your audition if this is not something you are comfortable with. This will not affect your casting outcome.**

*\*Please note: The roles of Sylvia and Lorraine were created for and originally played by African American\* actors in the 2005 Broadway Production. Whilst we highly encourage BIPOC performers to apply, all performers of all ethnicities will be considered for this role due to the alternate option script being used (in accordance with our licensing agreement).*

*\*\*Please note: In the original script, Mayor Matilda Hyde uses outdated and derogatory language in reference to the characters originated by African American actors. For our production, we will be using the alternate script with dialogue substitutions, written by Joe DiPietro (in accordance with our licensing agreement).*

# SCHEDULING

All auditions will be by appointment only; auditionees MUST register for an individual 15-minute private session and the group dance call.

We're running a 'book your own audition' system for this show, so you can book your own time slot for your audition. Please visit [www.phoenixensemble.com.au](http://www.phoenixensemble.com.au) and click the AUDITION tab at the top, or scroll to the bottom page of this audition pack.

If you have any issues please email: [auditions@phoenixensemble.com.au](mailto:auditions@phoenixensemble.com.au) and we will gladly help you through the process.

## INDIVIDUAL AUDITIONS

Venue: Phoenix Ensemble

- Friday 28th March 6:00pm - 9:30pm
- Saturday 29th March 9:00am-12:45pm / 2:00-6:00pm

## DANCE CALL {MANDATORY FOR ALL AUDITIONEES}

Venue: Crete Street Theatre

- Sunday 30th March 9am-12pm

## CALLBACKS

Venue: Phoenix Ensemble

- Sunday 6th April 9am-12pm

Callback sessions will be held in small groups lasting up to 90 minutes at a time. We ask that all auditionees keep this full day available and we will advise which sessions you are required to attend by 5pm Tuesday 1st April. *Please Note: Not all roles will be called back.*

## REHEARSALS

Rehearsals will be held on Monday and Wednesday evenings 7pm-10pm, and Sundays from 1pm-6pm at Phoenix Ensemble, commencing 4th May.

There will be additional rehearsals on Sunday 20th and 27th April prior to our first read through rehearsal. These will consist of large ensemble vocal and dance rehearsals. We ask all auditionees to please keep both dates available.

Rehearsal schedule updates will be released on a week-by-week basis during the rehearsal season.

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# AUDITION REQUIREMENTS

## VOCAL AUDITION REQUIREMENTS

Please prepare 2 audition songs, both approx. 45 second to 1 minute; one 1950s/60s pop/rock song and one Musical Theatre song that best showcases your voice and demonstrates a connection to the character. Remember to sing the story – you're acting while singing.

Please **do not** pick a song from the show, however we encourage auditionees to look through Elvis' discography for inspiration.

No piano accompaniment will be provided. Please bring a backing track on a device with bluetooth connectivity or on an AUX cord compatible device. If your phone does not have an audio jack, do not forget your adapter/dongle.

## DANCE AUDITION REQUIREMENTS

A short dance combination video will be available to view and learn from **Friday, the 7th of March** at [phoenixensemble.com.au/audition/](http://phoenixensemble.com.au/audition/). The dance call will be held on Sunday 30th March from 9am-12pm at Crete Street Theatre and is mandatory for all those wishing to audition for All Shook Up. It will consist of a General dance call, with the audition video choreography, followed by an Advanced call with additional, technical based choreography. Those individuals who are wanting to audition for the roles of Lorraine and Ensemble are required to stay for the Advanced call.

Bring/wear appropriate dance shoes (i.e. sneakers or jazz shoes) and wear clothes you can move in. Please avoid wearing thongs, open-toed shoes or jeans.

Note: Most female presenting roles will be required to dance in heels, so it is highly encouraged for those auditionees to bring heels (if you have them.)

## ACTING AUDITION REQUIREMENTS

There are scenes provided for the acting component of your individual audition. These will also be available at [phoenixensemble.com.au/audition/](http://phoenixensemble.com.au/audition/) from **Friday, the 7th of March**. The team will have copies of these scenes available to use on arrival and in the audition room. A reader will be available on the day for duologue scenes.

Please prepare any excerpt that you resonate strongly with - there are no right or wrong choices, we want to see your personality shine. You are not required to memorise scenes. Feel free to read from a prompt copy

Please present all scenes in a **General American** accent to the best of your ability.

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