



THEATRE COMPANY

Est. 1982



YOUNG@PART

AUDITION PACK

27 MARCH - 4 APRIL 2027

Christine Strachan Theatre, South Oakleigh College, Oakleigh South.

ABOUT ALL SHOOK UP YOUNG@PART .

Set in a small Midwestern town in the 1950s, *All Shook Up* follows Chad, a hip-swivelling, guitar-playing roustabout recently released from jail. After riding into town, Chad discovers that excitement is forbidden under Mayor Matilda's strict rules against loud music and indecent behaviour. Determined to bring the town to life, Chad soon turns everything upside down.

Natalie, a young mechanic dreaming of love and adventure, is immediately smitten with Chad when he arrives needing his motorbike repaired. Unbeknownst to her, her best friend Dennis has a secret crush on her. Chad encourages Natalie to follow her dreams, but she struggles to get his attention.

When Chad meets Sandra, a beautiful and glamorous newcomer, he falls instantly in love. Despite his attempts to win her over, Sandra remains uninterested. Meanwhile, Mayor Matilda attempts to maintain order as the townspeople begin embracing music, dancing and romance.

Matilda's son, Dean, falls for Lorraine, the younger sister of local café owner Sylvia. Their forbidden romance blossoms, but Matilda plans to send Dean back to military school. Faced with separation, the young couple considers running away together.

Desperate to win Chad's affection, Natalie disguises herself as a leather-jacketed roustabout named Ed. Chad is impressed by Ed's confidence and makes him his new sidekick, completely unaware of Ed's true identity. Heartbroken, Dennis watches Natalie pursue Chad while struggling with his own unrequited love.

As Ed delivers a Shakespearean sonnet to Sandra on Chad's behalf, Sandra finds herself unexpectedly attracted to the mysterious newcomer. Natalie's disguise begins to create a complicated love triangle, as Chad develops feelings for Ed without realising that his new sidekick is Natalie.

Meanwhile, Dean finally stands up to his mother and escapes with Lorraine. Furious at the growing rebellion, Matilda vows to drive Chad out of town. As the townspeople gather at the abandoned fairgrounds, secrets emerge, relationships become increasingly complicated, and everyone must decide whether to follow their hearts or obey the rules.

With Matilda determined to restore order and Dean and Lorraine preparing to leave town, Chad encourages the young lovers and the townspeople to stand up for love. In a final confrontation at the fairgrounds, identities are revealed, hearts are won, and the town discovers that love and a little rock 'n' roll can change everything.

ABOUT PLAYERS THEATRE COMPANY

Players Theatre Company is committed to the development of young people through producing quality musicals and showcasing them to the community.

We cultivate a positive and supportive environment to enhance personal development of our performers. Being a part of one of our shows builds confidence, self-esteem and resilience, as well as friendships that continue long after the final curtain has closed. Through commitment and team work, our casts, guided by our talented production team, produce exceptional shows that appeal to young and old.

A not-for-profit organisation run by dedicated volunteers, Players Theatre Company has been producing shows since our humble beginnings in 1982 and we look forward to producing many more shows in the years to come.

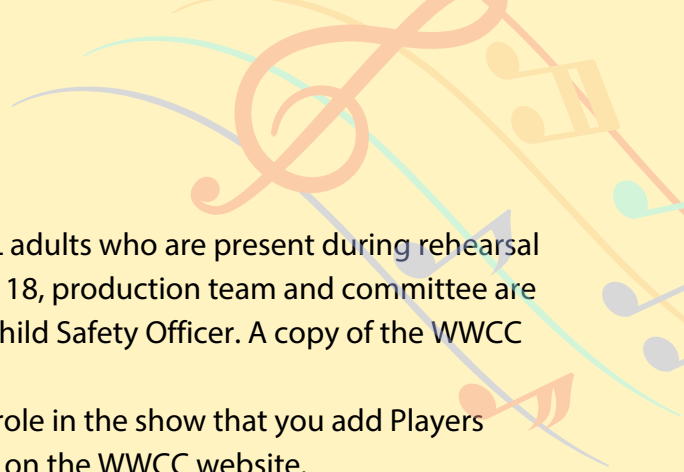
Players Theatre Company welcomes all backgrounds and identities.

THE PRODUCTION TEAM

DIRECTOR	Victoria Horsburgh
VOCAL DIRECTOR	Rebecca Kent
CHOREOGRAPHER	Lisa-Maree Thomason
ASSISTANT CHOREOGRAPHER	Alyx Chalkley
PRODUCTION MANAGERS	Hannah Ryan & Yaz Sesta
SET DESIGNER	Garry Barcham
COSTUME DESIGNER	Amelia Davies
LIGHTING DESIGNER	Yaz Sesta
SOUND DESIGNER	Lachlan Campbell
STAGE MANAGER	Casey Dewar

THE COMMITTEE

PRESIDENT	Simon Horsburgh	GENERAL	Shannon McGuigan
VICE PRESIDENT	Hannah Ryan	REPRESENTATIVES	Jacinta Parkinson
SECRETARY	Victoria Horsburgh		Kaleb Parkinson
TREASURER	Garry Barcham		Evelyn Ryan
			Yaz Sesta



WORKING WITH CHILDREN CHECK POLICY

In accordance with Players Theatre Company policy, ALL adults who are present during rehearsal times including parents, volunteers, cast members aged 18, production team and committee are required to present a valid WWCC or equivalent to the Child Safety Officer. A copy of the WWCC will be made and kept in our files.

- We ask that if your child is successful in obtaining a role in the show that you add Players Theatre Company to your WWCC – this can be done on the WWCC website.

COMMITMENT TO THE SHOW

Cast members will need to attend all scheduled rehearsals.

**** Repeat absences may result in your role being recast. ****

Auditionees will need to let us know on the audition form if they are already involved in an activity that will prevent them from attending any of the scheduled rehearsals, or are planning to audition for another show.

FEES AND REQUIREMENTS

There will be a \$260 membership and show fee which will include a Players membership, script, show polo and show recording. This will need to be paid - by the meet and greet on Sunday 29th November unless other arrangements have been made with the production managers.

Fees will be discounted to \$250 if paying by cash or bank transfer.

- Families will be required to participate in fundraising activities, including a Trivia Night, the GWS Raffle and Bunnings BBQ's.
- Cast will be required to provide their own make up, underwear, stockings and shoes for the performances. Cast may also be required to provide some of their own clothing. Families will be notified of specific requirements closer to the event.

COMMUNICATION

All communication between committee, production team, cast and crew will be through the Players App. If successful in being cast, parents and eligible cast members will be required to download the App and monitor notifications and announcements throughout rehearsals and productions.

SHOW ASSISTANCE

As a not-for-profit, volunteer run, community theatre company, we require at least one family member to help our front of house team for at least one performance with ushering, selling raffle tickets/merchandise and/or working at the bar.



PLEASE NOTE: ALL cast must be aged 9 – 18 from 3rd November 2026 – 4th April 2027

REHEARSALS

Cast are required to attend all scheduled rehearsals. Scheduled rehearsals are compulsory.

FIRST REHEARSAL / MEET & GREET / INFO SESSION

Both cast and parents/guardians required

Sunday 29th November 9.45am - 1pm

WEEKLY REHEARSAL TIMES

Tuesdays 7.15pm – 9pm

Thursdays 7.15pm – 9pm

Sundays 9.45am – 1pm

WEEKEND INTENSIVE REHEARSALS

TBC

PLEASE NOTE:

- The last rehearsal for 2026 will be on Thursday 17th December.
- There will be a holiday break for rehearsals during the Christmas / New Year's holidays.
- The first rehearsal after the break will be Sunday 17th January 2027.
- There will not be a rehearsal over the Australia Day weekend (Sunday 24th January).

REHEARSAL VENUE

Fleigner Hall, 31 Highland Ave, Oakleigh East

OTHER COMPULSORY DATES

TRIVIA NIGHT

Date TBC

Time: 7pm – 10.30pm

Rehearsal for cast performance 6pm

VENUE

TBC

BUNNINGS BBQ (FUNDRAISING)

Dates TBC

VENUE

The Links: 1041 Centre Rd, Oakleigh South VIC 3167

PRODUCTION AND PERFORMANCE DATES

Compulsory for all cast members.

PRODUCTION WEEK

Bump in: Sunday 21st March 9am – 5pm

Sitz Probe / Theatre Induction: Sunday 21st March 9am – 3pm

Tech Rehearsal: Monday 22nd March 6pm – 9pm

Dress Rehearsal: Tuesday 23rd March 5.30pm – 9.30pm

Dress Rehearsal: Thursday 25th March 5.30pm – 9.30pm

Dress Rehearsal: Friday 26th March 5.30pm – 10pm

Refresher Rehearsal: Wednesday 31st March 6pm – 9pm

Bump out: Sunday 4th April 4pm onwards

Presentations: Sunday 4th April 6pm – 7.15pm

PERFORMANCES

(6 performances to be held at Christine Strachan Theatre, South Oakleigh College)

Saturday 27th March 2pm and 7.30pm (2 show day)

Thursday 1st April 7.30pm

Friday 2nd April 7.30pm

Saturday 3rd April 2pm

Sunday 4th April 2pm



AUDITION DAYS AND TIMES

Please note - Every auditionee will need to sign up for a 40 minute vocal/acting session. During this time, a committee member will go through the paperwork with the auditionee and a parent/guardian to confirm all the details.

Auditionees who are 18 are not required to bring a parent/guardian, but are more than welcome to.

Once the paperwork is complete, auditionees will be asked to wait until it is their turn. You may be required to stay for the whole 40 minutes.

All auditionees are required to select a dance audition session to attend on Sunday 8th November.

SINGING/ACTING AUDITIONS

Tuesday 3rd November 11:30am – 5:30pm

Thursday 5th November 7pm – 8.45pm

Sunday 8th November 12.15pm - 2pm

DANCE AUDITIONS

Sunday 8th November

Session 1: 9am - 9.50am

Session 2: 10am - 10.50am

Session 3: 11am - 11.50am (experienced dancers)

CALLBACKS

Thursday 12th November 7pm - 10pm (exact time will be advised if a callback is required)

PLEASE NOTE: receiving or not receiving a callback does not reflect on whether you have been cast in the show.

VENUES

Singing/Acting auditions will be held at Fleigner Hall, 31 Highland Ave, Oakleigh East.

Dance auditions will be held at the Christine Strachan Theatre,
South Oakleigh College, Bakers Rd, Oakleigh South

All auditionees are required to attend one Singing/Acting audition and one Dance audition.

AUDITION PREPARATION

For your audition, you will need to prepare the following:

SINGING

Please prepare an excerpt from a music theatre song (not from *All Shook Up*) that suits the character that you are auditioning for. We encourage auditionees to choose a song inspired by classic rock 'n' roll, rockabilly, early pop, or a Broadway musical or Disney movie with a similar upbeat, energetic feel. Select a song that not only showcases your vocal abilities but also allows you to demonstrate strong acting, personality, and storytelling.

Excerpts should be between 1 ½ - 2 minutes (approximately 1 verse and a chorus).

Hint - Choose the section of the song that best displays your vocal abilities and emotions of the character that you are auditioning for. Please do not audition with a pop song.

- We are looking for a range of vocal types in this production.
- You may be asked to do a simple range test.

Before your audition, you will need to upload your backing track and complete the form on the Audition website.

ACTING

Please choose and familiarise yourself with the dialogue for the character you are most interested in auditioning for. If the character you would like to audition for is not listed, or you are auditioning for ensemble, you can choose any dialogue for your audition.

You are welcome to perform more than one script as a different character to show your range.

- *All auditionees should have rehearsed their dialogue. If you would like to be considered for a lead role, you should have rehearsed and memorized your dialogue, which will allow us to see how you use your vocal and facial expressions, as well as body language and physical movement to create a character.*

You are welcome to bring in a copy of the script to refer to.

A member of the audition panel will read the line of dialogue marked 'panel'.

DANCE

All auditionees are required to book a dance audition on the morning of Sunday 8th November between 9am - 12pm.

- **A link to the video of the audition choreography available after your completing audition booking. While the routine will be taught in the audition, we encourage you to at least watch/familiarise yourself with the routine in advance.**
- Not everyone needs to be a trained dancer, but we are looking for a cast of strong performers, who can demonstrate stage presence, focus and the ability to follow instructions.
- For those more experienced dancers, we may ask to see some technical skills (turns, jumps, kicks) and any special skills such as acrobatics or tap. Please ensure you note your experience on your audition form. There will be featured dancer opportunities within the show, and we encourage those with dance experience to audition.
- Please wear shoes and clothing that you can move comfortably and safely in. If you have them, bring your jazz shoes, or flat shoes you can move in such as sneakers.

AUDITION PREPARATION CONT'D

TIPS:



Sometimes the creative team will see potential in you that you don't recognise yourself; try to stay open to all casting possibilities!



We are looking for performers that are eager storytellers. When rehearsing your dialogue, think about the words you are performing and what they mean. We are looking for good comic timing, big energy and fun characters!



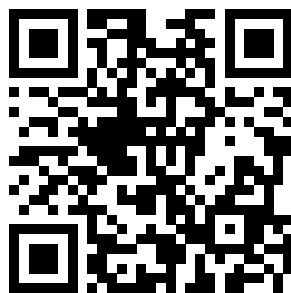
All of us on the panel have auditioned for many musicals and we know how daunting they can be! Just remember we all want you to have a positive experience and will support you through your audition.

*A photo will be taken of each auditionee prior to their audition.

****Parents/guardians of auditionees aged 17 or under are required to accompany their child to their auditions. Auditionees aged 18 are welcome to bring a parent.**
Parents will not be admitted to the audition room.

To book your audition, please visit auditions.playerstheatre.com.au

or scan here



If you have any questions, please email shows@playerstheatre.com.au

CHOOKAS!

CHARACTER DESCRIPTIONS

Chad

Confident • Charismatic • Rock Star

A guitar-playing, motorcycle-riding roustabout who blows into town and changes everyone he meets. Charming, rebellious, and full of confidence, Chad brings music, excitement, and romance wherever he goes.

Character Gender: Male

Vocal Range: E3 - D5

Audition song suggestions:

- "Great Balls of Fire" – Million Dollar Quartet
- "Greased Lightnin'" – Grease
- "Run Freedom Run" – Urinetown
- "You Can't Stop the Beat" (male cut) – Hairspray

Natalie Haller / Ed

Determined • Funny • Big Heart

A smart and talented teenage mechanic who feels more comfortable fixing engines than wearing dresses. Natalie dreams of something bigger than small-town life and finds herself swept up in unexpected romance and adventure.

Character Gender: Female

Vocal Range: A3-D5

Audition song suggestions:

"Good Morning Baltimore" – Hairspray
"Live Out Loud" – A Little Princess
"Pulled" – The Addams Family
"Beyond My Wildest Dreams" – The Little Mermaid

Dennis

Sweet • Awkward • Optimistic

A sweet but awkward young man who dreams of becoming a dentist. Dennis is sincere, lovable, and willing to do almost anything for the people he cares about.

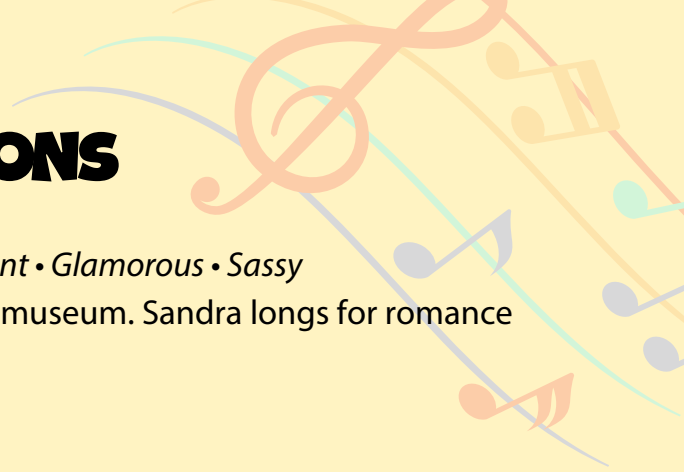
Character Gender: Male

Vocal Range: Ab3 - Bb4

Audition song suggestion:

- "Corner of the Sky" – Pippin
- "Top of the World" – Tuck Everlasting
- "I'm Not That Smart" – The 25th Annual Putnam County Spelling Bee
- "Purpose" – Avenue Q (school-appropriate cut)

CHARACTER DESCRIPTIONS



Sandra

Confident • Glamorous • Sassy

The beautiful and intellectual caretaker of the town museum. Sandra longs for romance and excitement beyond her carefully ordered life.

Character Gender: Female

Vocal Range: F#3 - D5

Audition song suggestion:

- "Always True to You in My Fashion" – Kiss Me, Kate
- "Shy" – Once Upon a Mattress

Sylvia

Wise • Warm • Soulful

The strong and practical owner of Sylvia's Honky-Tonk Cafe. Sylvia keeps things running smoothly while caring deeply for her daughter Lorraine.

Character Gender: Female

Vocal Range: A3 - D5

Audition song suggestion:

- "Raise You Up/Just Be" – Kinky Boots
- "I Know Where I've Been" – Hairspray
- "Moving the Line" – Smash

Mayor Matilda Hyde

Conservative • Controlling • Authoritative

The strict and conservative mayor of the town. Determined to maintain order and tradition, Matilda struggles to control the growing excitement and change around her.

Character Gender: Female

Vocal Range: B#3 - E5

Audition song suggestion:

- "Ya Got Trouble" – The Music Man
- "The Company Way" – How to Succeed in Business Without Really Trying
- "Brush Up Your Shakespeare" – Kiss Me, Kate

Sheriff Earl

Loyal • Silent • Earnest

The town sheriff and Mayor Hyde's loyal supporter. Quiet and dependable, Earl often finds himself caught between enforcing rules and following his heart.

Character Gender: Male

Audition song suggestion:

- "Ya Got Trouble" – The Music Man
- "The Company Way" – How to Succeed in Business Without Really Trying
- "Brush Up Your Shakespeare" – Kiss Me, Kate

CHARACTER DESCRIPTIONS

Lorraine

Bubbly • Energetic • Determined

Sylvia's daughter. Bright, determined, and full of personality, Lorraine becomes one of the central voices for change and acceptance in the town.

Character Gender: Female

Vocal Range: C4 - F5

Audition song suggestions:

- "I Say A Little Prayer" - Promises, Promises
- "Part of Your World" - The Little Mermaid
- "Backwoods Barbie" - 9 to 5: The Musical

Dean Hyde

Sheltered • Earnest • Rebellious

Matilda's teenage son. Raised in military boarding schools and taught to obey rules, he has never disobeyed his mother. Dean slowly discovers independence, confidence, and love.

Character Gender: Male

Vocal Range: TBC

Audition song suggestions:

- "Those Magic Changes" - Grease
- "Grow for Me" - Little Shop of Horrors
- "Proud of Your Boy" - Aladdin

Featured Roles and Ensemble

Warden

Bus Driver

Prisoners

Townspeople

Angelettes

Devilettes

Gender: Any

Audition song suggestions:

- "You Can't Stop the Beat" – Hairspray
- "Magic to Do" – Pippin
- "Astonishing" – Little Women
- "Seize the Day" – Newsies
- "A Million Dreams" – The Greatest Showman
- "Revolution and Democracy" – Matilda

AUDITION MONOLOGUES

DIALOGUE 1 - CHAD

CHAD

Ma'am, the name is Chad. And I'm just a rovin' roustabout with a song in his soul and a love for... well, being in love. *(He blows a kiss... a girl faints)* Happens a lot, she'll be fine. Anyway, while I was rovin', my bike started makin' this jiggily-wiggily sound. Not good. I need a mechanic.

NATALIE (panel)

What're you shoutin' 'bout? I was under a Chevy...

CHAD

Hi there, I'm Chad, and I need you.

DIALOGUE 2 - DENNIS

DENNIS

Oh, Natalie, everything feels different today! And maybe that's why I've finally worked up the nerve to give you this, so here!

(Hands NATALIE a slip of paper)

It's a sonnet by Mr. William Shakespeare. Read it carefully. It brings me to what I've been wanting to say to you for a long time. Oh, Natalie, I love...

CHAD (panel)

Hey Naomi, how's my bike coming?

DENNIS

Well, I'll leave you two alone.

AUDITION MONOLOGUES

If auditioning for Natalie, please read Dialogue 3 and Dialogue 4 for your audition

DIALOGUE 3 - NATALIE

NATALIE

(NATALIE has just finished looking at CHAD'S motorcycle)

So you said she was makin' what kind of sound? I can fix any bike in an hour. I've always loved motorbikes. And as a kid I liked to spend time in my dad's garage, so -

CHAD (panel)

Wow, a gal who's good with a wrench.

NATALIE

Is that something you'd find attractive?

(NATALIE begins to giggle, a little too much. She stops and changes the subject.)

Hey, Chad, that jukebox, it really was broken.

DIALOGUE 4 - ED

(WHO IS ACTUALLY NATALIE. PRETENDING TO BE ED)

ED

The name is Ed, and it's my duty as a sidekick to give you this, so here – it's from the guitar playin' roustabout. Now I know you're not interested in him so I'll just be on my way and – *(SANDRA holds back a sob)* Are you okay, ma'am? It's just a poem -

SANDRA (panel)

I'm sorry, I'm fine, truly

ED

Glad to hear it, Ma'am. You know what I think? I think poetry is some sort of magic. It can make you realise how beautiful life can be.

AUDITION MONOLOGUES

DIALOGUE 5 - LORRAINE

LORRAINE

No, but I really want to be. And just think, Dean Hyde – you're the son of our mayor, and I was raised in honky tonk, so our love would be a forbidden love. But that's okay – forbidden love is the best. Did you ever read Romeo and Juliet? Their's was a forbidden love, and it's the dreamiest story ever.

DEAN (panel)

How does it end?

LORRAINE

Not good.

DIALOGUE 6 - DEAN

DEAN

Oh Lorraine, I am so torn, I never thought I could feel this deeply for someone I pretty much met this morning.

LORRAINE (panel)

Tell me, Dean, have you ever kissed a girl?

DEAN

Negative.

Oh Lorraine, my mother's shipping me back to the barracks on that bus.
(dramatic pause) Have you ever disobeyed your mother? Because I've never disobeyed mine. I'm sorry, but duty calls.

AUDITION MONOLOGUES

DIALOGUE 7 – SANDRA

SANDRA

Oh, Ed! Ed! Where are you, darling Ed? (to DENNIS) Have you seen that master of Poetry who goes by the name Ed? I need that wonderful man who has poetry in his soul!

DENNIS (panel)

She... (correcting himself) HE went that-a-way!

SANDRA

What's that? In the distance, someone's playing a guitar – Yes, it's coming from the old fairgrounds. Play on! Play on! Play on!

DIALOGUE 6 – MATILDA

MATILDA

Now, now there's nothing better for a child than a strict military upbringing. Isn't that right, Earl? (*EARL tries to speak..*) That's enough, Earl.

DEAN (panel)

Well, I don't care, I'm not going back!

MATILDA

Dean! You've never talked back to me in your life! Did you hear that, Earl? Not now, Earl. Oh Dean, you must leave immediately. There is a young rebel in town, who knows what you might be exposed to — sin – degradation – and, I can barely even say it, dating below your social status. Oh, goodbye, Dean! Momma's gonna miss you! Bye!

AUDITION MONOLOGUES

DIALOGUE 9 - SYLVIA

SYLVIA

All right, everybody, Let's get out of here. Everyone head back to SYLVIA'S, desserts on me!

(As ALL exit, SYLVIA notices NATALIE, staying behind)

You okay, honey? *(NATALIE nods)*

Is there something I can do?

NATALIE (panel)

I'm okay, really –

SYLVIA

Okay, if you're sure. See ya back at the Diner, sweetheart.

DIALOGUE 10 - SHERIFF EARL

EARL

Matilda, just zip it.

MATILDA (panel)

Earl, did you – speak? I thought you only sang?

EARL

I sing and I also act, something you would know if you ever stopped yelling at everyone. And I'm not arresting anyone. Because the guitar-playin' roustabout is right!

So your son loves this pretty young girl. What's so terrible about that?

Matilda, don't you ever get tired of judging people?