



AUDITION BRIEF

Audition Dates

First Round – Vocal: 28th – 30th August

Second Round – Dance: 31st August

Callbacks: 1st September

What if the ogre never had to change to be the hero?

Based on the DreamWorks Animation film and the book by William Steig, Shrek the Musical brings the whole extraordinarily funny, disgustingly delightful story to the stage — complete with a wise-cracking Donkey, a feisty princess with a secret, a vertically-challenged villain, and a big, green, unlikely hero who just wants to be left alone in his swamp.

With music by Jeanine Tesori and book & lyrics by David Lindsay-Abaire, Shrek the Musical is big, brash, and every bit as funny and heart-warming as the film — a joyful reminder that appearances are the least interesting thing about anybody.

Ballarat Lyric Theatre is bringing this larger-than-life adventure to the stage, and we're on the hunt for strong singers and confident actors who aren't afraid to get a little silly. With a large, energetic ensemble at the heart of the show, there's a place in this cast for performers of all types and experience levels.

We are thrilled to have a wonderful creative team bringing this story to life:

Directed by Laurence Heenan

Musical Direction by Jane Nice

Choral Direction by Liam Kelly

Choreography by Beth Gay

Assistant Direction by Cal Robinson-Taylor

Don't miss your chance to be part of this hilarious, heartfelt production. Full audition brief details are enclosed — we can't wait to see you bring Shrek to life!

CASTING STATEMENT

Ballarat Lyric Theatre is committed to building a cast that reflects and celebrates diversity in all its forms.

Shrek the Musical is a big-hearted story about self-acceptance, found family, and learning that appearances are the least interesting thing about anyone. To tell this story with authenticity and heart, we're looking to assemble a cast that represents a wide range of backgrounds, identities, and lived experiences.

We warmly welcome auditionees of all ethnicities, cultural backgrounds, gender identities, sexualities, body types, ages, and abilities. We're proud to promote an inclusive and respectful rehearsal and performance environment. Please refer to the character breakdowns for any specific casting notes.

AUDITION PANEL

Director: Laurence Heenan

Assistant Director: Cal Robinson-Taylor

Musical Director: Jane Nice

Choral Director: Liam Kelly

Choreographer: Beth Gay

Assistant Choreographer: Sarah Hiller

Executive Producer: Tess Kelly

MESSAGE FROM THE DIRECTOR

Shrek is a beautiful show. It's big, it's silly, it's full of heart — and at its core, it's a tale meant for everyone.

Community theatre is about having a go. Not everyone who auditions will make it into this show, but every audition is genuinely great experience — and the only way to get more comfortable with them is to keep doing them.

I've done close to a hundred auditions myself, on both sides of the panel, and I still get nervous every time. What helps me is remembering this: the panel wants you to succeed. We know how hard these things are. We know you're nervous — because honestly, so are we.

So please don't be embarrassed, and please don't be hard on yourself. Come on in and have fun with us. Show us what you can do — sing like nobody's listening, dance like nobody's watching.

We will endeavour to create an audition space that's comfortable and welcoming — a space where it's completely fine to stumble, laugh it off, and ask, “Do you mind if I try that again?”

This is a comedy, and these characters are big, loud, and completely their own. I want to see you get silly with it. Try the voices. Find the swagger. Show me what you can bring to these characters we all love.

So be over the top. Be yourself. Because more than anything, we want to know what it's going to be like to have you in the room with us.

Come on in, and let your freak flag fly.

— **Laurence Heenan, Director**

CHARACTER BREAKDOWN

Shrek the Musical calls for a strong ensemble cast with stand-out star-vehicle roles for Shrek and Fiona, plus a large, energetic chorus. Dance requirements for this production are standard.

Principals

Shrek

Playing Age: 25 to 45

Gender: Male

Our story's title character. A big, green, terrifying ogre who lives alone in a swamp. He embarks on a journey to rid his land of fairytale creatures and, along the way, falls in love with Fiona. Begins as a grumpy hermit, but reveals his layers and eventually becomes the hero.

Vocal Range: A2 – G#4

Fiona

Playing Age: 20 to 40

Gender: Female

The beautiful princess of Far Far Away, she transforms into an ogre every night when the sun sets. Rescued by Shrek and eventually falls in love with him. Quirky, blunt, and multitalented, she is not an ordinary princess.

Vocal Range: F3 – G5

Donkey

Playing Age: 20+

Gender: Male

A talking donkey who joins Shrek on the run from Farquaad's guards. Quite the chatterbox, he is not deterred by Shrek's looks and practically forces himself into his good graces. Easily frightened and pushy, but also an optimist with heart.

Vocal Range: C3 – B4

Lord Farquaad

Playing Age: 30+

Gender: Male

The comically short, ruthless ruler of Duloc. He is in search of a princess to marry so that he can become king. Has an intensely unfair bias against fairytale

creatures that stems from a resentment of his father. Self-absorbed, lonely, and cruel.

Vocal Range: B2 – D5

Featured / Supporting

Dragon

Playing Age: 20+

Gender: Female

A dragon who has been charged with guarding Princess Fiona in her isolated castle. She eventually falls in love with Donkey and attempts to keep him there forever. Imposing and flirtatious, but tired of her job as the glorified baby-sitter.

Vocal Range: F3 – Eb5

Gingy

Playing Age: 18+

Gender: Female

A gingerbread man initially kidnapped by Lord Farquaad. His wit and resolution help him both avoid trouble and inspire the rest of the fairytale creatures. Puppet role — can be operated by an actress also appearing in the ensemble.

Vocal Range: B3 – C#5

Pinocchio

Playing Age: 18-25

Gender: Male

The leader of the fairytale creatures. He is an animated puppet whose nose grows every time he lies. Plenty of sass with a penchant for lying.

Vocal Range: E3 – F#4

Ensemble

The ensemble is essential to the storytelling and overall energy of the show. Fairytale Creatures include the Big Bad Wolf, Three Little Pigs, White Rabbit, Fairy Godmother, Peter Pan, Wicked Witch, Ugly Duckling, Three Bears, Mad Hatter, Humpty Dumpty, Elf, Dwarf, and Three Blind Mice, alongside the Angry Mob, Happy People, Guards, Knights, and Rats. We welcome performers of all identities and backgrounds who are confident singer-dancers and bring strong character work to the stage.

AUDITION INFORMATION

Audition Venue: BPAC 501-503 Neil St, Soldiers Hill, 3350

Headshots

- Please provide a headshot to auditions@ballaratlyrictheatre.com.au at the time of booking your audition

Initial Vocal Audition

- Please prepare 2 songs (1 character song and 1 musical theatre song) in the style of the show but not from the show, as well as a 30–60 second comedy monologue that is not from the show, performed as the character you are auditioning for. Three suggested monologues are provided in the Monologues section below if you'd like to use one, or feel free to bring your own.
- If you are auditioning for more than one character, please be prepared to perform your monologue as each of the characters you're auditioning for.
- Auditionees auditioning as children do not need to prepare a monologue — please come with a joke to tell instead, which can also be performed in character.
- Be prepared for a vocal range check from our Musical Director.
- Ensure your song cuts are on your phone or similar device, and bring any required adaptors to connect to the speaker provided.
- Please arrive at least 10 minutes prior to your audition time for admin purposes.

Dance Callback

- The dance callback will be held on 31st August: General 7:30pm–8:15pm, Tap 8:30pm–9:15pm.
- An audition video will be provided to those who indicate tap experience on their intake form.
- Wear appropriate clothing and footwear, arrive early, and come warmed up.

Principal Callbacks

- Callbacks will be held on 1st September. Not all leads will require a callback.
- Character-specific monologues (if needed for callbacks) will be provided ahead of time by the Director.

IMPORTANT INFORMATION

- Minimum age for auditionees: 16 at the time of Auditions (28th August).
- Please send a headshot to admin@ballaratlyrictheatre.com.au ahead of your audition.
- We may video your audition for reference; these will be deleted at the completion of the process.
- Rehearsals will commence with a Meet'n'Greet on 13th September, 3:00pm–5:00pm.
Rehearsals will then be Tues/Thurs 7-10pm and Sundays 1-5pm (with Sundays extending as we get closer to the show run)
- Working With Children Check: all participants over the age of 18 are required to have a Working With Children Check or equivalent.

FAQ'S

What can I expect at rehearsals?

Our rehearsals will be a safe, fun and playful space for us to create our show. They will also be a place of hard work and respect. When you have been called to a rehearsal, it is expected that you give that rehearsal your full and undivided focus, even if you are not being utilised on the floor. If not being utilised, self-rehearsal time outside of the main rehearsal room is expected.

What learning materials will I receive?

You will receive a libretto as well as access to rehearsal tracks & video recordings.

I'm unavailable for more than one rehearsal, can I still be involved?

We will consider all applicants and will take into account your unavailability prior to casting. Please indicate any unavailability in your audition submission for consideration.

Note: a person may not be cast (unless there are special circumstances) if any absences are more than three weeks in total.

I've been cast in another production at the same time, can I still audition for Shrek?

If you are interested in auditioning for Shrek, we ask that you are available for all the dates listed in the brief. As a general rule, we are unable to offer audition times to performers who are already committed to another production that conflicts with our schedule — out of respect for both our own process and other companies. However, in rare circumstances, exceptions may be made where prior arrangements have been approved in advance. If you believe your situation may fall into this category, please reach out before submitting your audition request.

Is there a show fee?

There is a \$120 show fee for cast. There is also a \$40 membership fee to be paid.

When will I find out the outcome of my audition?

Everyone who auditions will receive either a phone call or an email following callbacks.

Can I talk with someone about the show before I audition?

Yes, we welcome all enquiries about the production and auditions. Please contact our show administrator via email auditions@ballaratlyrictheatre.org.au

MONOLOGUES

For the first round, we're not asking you to prepare a monologue from Shrek. Instead, please bring a short monologue that is not from the show, and perform it as the character you're auditioning for — bring their voice, their attitude, their walk. If you're auditioning for more than one character, be ready to perform your monologue as each of them.

Not sure what to bring? Here are three suggestions you're welcome to use for any character you like — otherwise, feel free to choose your own.

Auditionees auditioning as children don't need a monologue at all — just come with a joke to tell, which can also be performed in character.

Monologue 1

"I'd like to... I'd like to say something that I've prepared tonight. (takes out a crinkled paper, begins reading somewhat nervously) Hello. How about that ride in? I guess that's why they call it Sin City. (nervous laugh) You guys might not know this, but I consider myself a bit of a loner. I tend to think of myself as a one-man wolf pack. But when my sister brought Doug home, I knew he was one of my own. And my wolf pack — it grew by one, so where there two — there were two of us in the wolf pack. I was alone first in the wolf pack and Doug joined in later. And six months ago, when Doug introduced me to you guys, I thought 'Wait a second, could it be?' And now I know for sure — I just added two more guys to my wolf pack. The four of us wolves, running around the desert together in Las Vegas. So tonight, I make a toast! (pulls out switchblade, starts cutting his hand) Blood brothers!"

Monologue 2

"I need to tell you something. I'm a mole woman. No, listen to me! My name isn't Kimmy Smith! I'm Kimmy Schmidt from Indiana. As in the Indiana Mole Women. I was kept in a bunker for 15 years by an insane preacher. I thought the world had ended. I thought that I would die there. But I survived, because that's what women do. We eat a bag of dirt, pass it in a kiddie pool, and move on. That's not a metaphor. We needed the iron. I came to New York with nothing, but I found Titus, and Lilian, and you. I got a room, and a job, and a temporary tattoo that says "You're grape!" And tonight I'm going to dinner with a guy who wears hats with brims that go all the way around. I do understand the world Mrs. Voorhees. It's tough. But so are we."

Monologue 3

*"Alright I'm sure you're wondering why I accepted the position of residency director considering my disdain for, well, all of you. Is it the extra \$4 a week in my pay check? Or is it the fact that I finally get a chance to make a difference in this god-forsaken hellhole? It's all about the \$4, trust me. And seeing as my money is contingent on you lemmings actually doing your jobs, I would say that now is a pretty good time for you to scurry on back to work so that I can continue to afford the antidepressants that keep me so damn jolly. *forced laugh* ...GO!"*