



BAZ LUHRMANN'S  
**STRICTLY  
BALLROOM**  
THE MUSICAL

**AUDITION PACK**

# Jingeri,

At Beenleigh Theatre Group, we believe we all play a role in creating stories that reflect the diversity of the world in which we live, work and perform. We expect all of our members and employees to share this view.

To this end, we are committed to diverse, inclusive casting, and aim to include and engage with diverse thinking in all aspects of the casting process.

Therefore, we invite auditionees to submit for any role they choose, regardless of race, age, national origin, ethnic origin, gender identity or lived experience of disability. All auditionees will be considered for all roles, irrespective of traditional casting, except where such casting may contradict the meaning of the text.

Furthermore:

- Where a character is explicitly identified in the script as BIPOC, only BIPOC artists will be considered. The practice of white-washing reinforces the extremely harmful notion of white superiority, and is subsequently a practice that we emphatically reject.
- Where a character is explicitly identified in the script as LGBTQIA+, we will first seek to cast LGBTQIA+ artists.
- Where a character is explicitly identified as living with a disability, we will first seek to cast artists with similar lived experience.

In addition, Beenleigh Theatre Group seeks to empower First Nations voices in all areas of our theatre community. First Nations artists, therefore, are strongly encouraged to apply to all roles and positions advertised.

Applicants are expected to, at all times, be inclusive and supportive of diversity in language and action. Words or behaviour that may be considered offensive, insensitive, or otherwise oppressive are not tolerated from members of the theatre at any level.

Of course, there is always more to learn and more to do. Beenleigh Theatre Group prioritises our continuous education, reflection, and action.

We look forward to continuing this journey with you.

- Management Committee

# About the Show

The story that inspired the world to dance.

Adapted from the 1992 film, *Strictly Ballroom: The Musical* tells the story of Scott Hastings, a championship ballroom dancer who defies all the rules to follow his heart. After making up his own moves that do not please the Australian Dance Federation, he meets Fran, a beginner who is not very skilled at dancing.

The production features songs from the original hit film including "Love is in the Air", "Perhaps, Perhaps, Perhaps" and "Time After Time", as well as new songs from internationally acclaimed artists and composers such as Sia, David Foster and Eddie Perfect.

*Strictly Ballroom: The Musical* was first staged in Sydney in 2014, becoming an instant Australian classic.

# Production Details

Director: Daniel Dosek  
Vocal Director: Nicholas Hargreaves  
Music Director: Peter Lavrencic  
Choreographers: Hayley Iffland & Heather Barraclough

Opening Night: 22 November 2024  
Closing Night: 07 December 2024

There will be a total of 9 performances which will take place on all Friday and Saturday evenings at 7:30pm, and Saturday afternoons at 2pm, that fall within the date range above.

**Each successful auditionee will be required to become a member of BTG at a cost of \$10 prior to the commencement of the first rehearsal.**

# Rehearsal Details

Rehearsals will commence on 18 August 2024.

Rehearsals will be take place on Monday and Wednesday evenings (7pm - 10pm), and on Sundays (4pm - 9pm).

# Audition Information

Auditions for *Strictly Ballroom: The Musical* will take place at Crete Street Theatre, Beenleigh on 10 & 11 August, 2024. To register for an audition, head to our website (linked below) and fill out the audition form to book a private, 10 minute slot.

Auditionees will need to attend a group dance call in addition to their private slot. The dance call will be held at 10am on Saturday, 10 August. A choreography video can be found on the audition page of our website, linked below.

If you are auditioning to be a dancer only, you do not need to attend an individual audition or prepare a song. More information is provided in the 'ensemble' section of this pack.

Except for the roles of Kylie and Luke, auditionees must be 16+ at the time of auditions.

Most auditionees will need to prepare 2 songs, 1 minute - 90 seconds in length. Songs should demonstrate vocal range. Aim for songs that are similar in style to the show music (pop / musical theatre).

Please provide your own backing. Attachments for phones will be available in the audition room. Auditionees may be asked to range / blend test.

Actors auditioning for character roles should prepare to read an attached script extract. Additional sides may be provided on the day of auditions. If no side is supplied for a particular role, auditionees for that role may read a side of their choice.

**Apply here: <https://beenleightheatregroup.com/get-involved/audition>**

# Character / Role Information

Sex and gender specifications are based on how the character is referred to in the script. These specifications do not preclude gender-diverse artists from applying.

Ages refer to the playing age of the character, rather than the age requirements of the actor.

There are 2 youth roles in *Strictly Ballroom: The Musical*. These can be found at the end of the list of roles (after Ensemble).

# Leads

## **Scott Hastings**

Athletic and charismatic, but arrogant and ambitious. Scott defies the dancing establishment to display his own unique style of dance, alienating family and friends along the way. The actor playing Scott must be a confident singer and strong dancer.

Vocal range: D3 - Ab4 (Tenor)

Age: 20s

## **Fran**

Eventual love interest of Scott, Fran's persona dramatically transforms from timid to tenacious. She supports Scott's independence with devotion and determination. The actor playing Fran must be a strong singer and dancer.

Vocal range: Ab3 - Eb5 (Soprano)

Age: 20s

## **Shirley Hastings**

Scott's long-suffering mother with a secret backstory and an obsession with her son's success. A bully and a battler. A crucial, conflicted and challenging acting role with strong vocal and some dance ability required.

Vocal range: F3 - D5 (Alto)

Age: 40+

## **Doug Hastings**

Scott's brow-beaten, nervous, socially inept Dad. A tragic clown. This quirky, instantly sympathetic and ultimately outrageous role requires a brave actor who moves and sings with ease. Good comic timing essential.

Vocal range: D3 - D4 (Tenor)

Age: 40+

## **Barry Fife**

The President of the 'Federation', Barry is an autocratic, bombastic manipulator who tries to expel Scott from competition dancing. Sweaty, villainous narcissist with a sleazy edge.

Vocal range: Bb2 - F4 (Baritone)

Age: 40+

# Leads

## **Les Kendall**

Dignified, patient owner of Kendall's Studio and mentor/teacher to young Scott. Song and dance man with camp, theatrical quality and immaculate appearance. Toes the Federation line. Les and Shirley were dance partners in the past, still close friends.

Vocal range: G2 - E4 (Bass)

Age: 40+

## **JJ Silvers**

Competition Master of Ceremonies. Prominent throughout show with much dialogue and song, some cheeky interacting with audience, possibly some ad-libbing. Showman quality. Warm and funny, talk-show host demeanour.

Vocal range: Ab2 - E4 (Baritone)

Age: 30+

## **Rico**

Fran's Spanish father. Tyrannical and fiery but protective of his daughter. Powerful, raw presence and Latin dance sensibilities. Brooding, unkempt and strong. Inspires Scott to dance the true 'Paso Doble'. Spanish accent and language required.

Vocal range: E3 - D4 (Baritone)

Age: 40+

## **Abuela**

Fran's Grandmother. Show-stealing character role for a singer/dancer. Need to speak some Spanish with authentic, traditional Flamenco demeanor. For Abuela, the dance comes from the heart before the feet.

Vocal range: G3 - D5 (Alto)

Age: 50+

## **Tina Sparkles**

Different to the other frilly, feathered girls, Tina is classy, seductive and glamorous. Legs, curves and brains. Everyone wants Tina. But Tina just wants to win. A wild-card character. Old-Hollywood with an exotic accent. Superior dance skills.

Vocal range: B3 - C5 (Mezzo Soprano)

Age: 20s - 30s

# Supporting Double as Ensemble)

## **Liz Holt**

Scott's Ballroom/Latin partner. High maintenance Queen Bee with a penchant for tantrums and screeching demands. Ruthless, volatile and ambitious.

Vocal range: D4 - D5 (Mezzo Soprano)

Age: 20s

## **Vanessa Cronin**

Liz's "best friend" and handmaiden. Sweet, attractive but not too sharp.

Age: 20s

## **Ken Railings**

An aging, over-rated show-off dancer. Desperate to hold his title, despite being perpetually drunk, Ken beats Scott by sticking to the 'rules'.

Vocal range: A2 - E4 (Baritone)

Age: 30+

## **Wayne Burns**

Scott's mate and fellow competitor. Frustrated at always being second to Scott, Wayne seeks the trophy not the art. Follows instructions not intuition. Aussie-bloke, car mechanic who maybe should have chosen AFL instead of ballroom.

Age: 20s

# Ensemble

There are a number of additional featured roles that will be drawn from the ensemble, such as **Clarry**, a beginner at Les Kendall's studio, and **Pam Short**, an ill-fated ballroom dancer.

An ensemble of dancers will make up the rest of the cast. *It is not necessary for all ensemble dancers to sing.* Please indicate on your audition form if you would like to be considered for a dance-only ensemble role.

Some experienced dancers may wish to audition as couples. If so, please prepare a 1-2 minute ballroom routine. You will have the opportunity to present this at the end of the dance call on Saturday.

# Youth Roles

## **Kylie Hastings**

Scott's sister. Must sing and be a strong dancer.

Vocal Range: G3 - D5 (Mezzo Soprano)

Age: 10 - 13

## **Luke**

Kylie's ballroom dance partner. Must sing and dance well.

Vocal Range: G2 - D4 (Alto)

Age: 10 - 13

Auditionees for Kylie and Luke should read audition side #1 - Scott & Fran.



## **Audition Side #1 - Scott & Fran**

*Scott is alone with Fran. He has just broken the news to her.*

**Fran**  
With Tina?

**Scott**  
Yes.

**Fran**  
Can I ask why?

**Scott**  
I can't really say why.

**Fran**  
Some big secret is it?

**Scott**  
It's someone else's secret.

**Fran**  
Well, that's alright then... So long as it's not that you're full of shit.

**Scott**  
Fran...

**Fran**  
You gutless wonder.

**Scott**  
Fran; this is really hard for me.

**Fran**  
Hard? HARD? And you think it's been easy for me? Two years to get you to dance with me in the first place. "Frangipannidelasqueegymop! Wash the coffee cups, Fran! How's your skin, Fran?" Hard!

**Scott**  
It's complicated. But I love you. We can work this out. We've got the rest of our lives together.

**Fran**  
We've what?

**Scott**  
Well, haven't we?

**Fran**  
Well no, Scott. We haven't. You can't do something like this to a person. Twice. You can't do this twice to a person and pretend you love them. Because quite obviously you don't.

## **Audition Side #2 - Shirley**

**Shirley**

What are you doing, Fran?

**Fran**

Um - nothing Mrs Hastings

**Shirley**

Have you finished waxing the floor?

**Fran**

Nearly...

**Shirley**

Oh, Franny, what an eruption! Have you run out of the Newtra face apricot scrub?

**Fran**

Almost...

**Shirley**

I'll bring you some in with the toner; it's a dollar dazzler special this week!

**Fran**

Thanks Mrs Hastings, can I just say, about what Scott danced...?

**Shirley**

I'm not going to let that worry me, Fran; I've got my happy face on today.

**Fran**

But I thought...

**Shirley**

Go and wash the coffee cups, there's a dear!

### **Audition Side #3 - Les & Barry**

**Les**

I want a word with you.

**Barry**

Not now, Les.

**Les**

Is it true?

**Barry**

Is what true?

**Les**

It doesn't matter how well Scott dances tonight; I overheard you, you've fixed the jury!

**Barry**

Wha... that is slander!

**Les**

I thought you had Scott's best interests at heart.

**Barry**

How dare you!

**Les**

You've betrayed the boy!

**Barry**

Well, you betrayed his bloody father!

**Les**

But Doug wanted me to dance with Shirley - you told me that.

**Barry**

Yeah, but it's easy to believe what you want to hear, isn't it Lesley?

**Les**

You son of a bitch.

**Barry**

You Judas. It's all about the skills handed down for generations and no one's going to beat TRADITION.

## Audition Side #4 - Rico & Abuela

**Rico**

Francisca...? Francisca! Como vienes tan tarde?

**Fran**

I've been dancing.

**Rico**

Dancing?

**Fran**

Practising. With Natalie.

**Rico**

Tu sales demasio. Manana te quedas aqui.

**Fran**

Tomorrow?

**Rico**

Manana.

**Fran**

But I can't. Not tomorrow.

**Rico**

Manyanan es la fiesta dela espanide...

**Fran**

The Spanish Festival, I know. But it's the State Championships. I have to go!

**Rico**

Ya esta bien! I'm your father. You will stay home! *(He storms inside)*

**Fran**

But I'm dancing! I was going to...

**Abuela**

Shh. Hush now.

**Fran**

I was going to dance.

**Abuela**

Tomorrow everyone is coming. You must not shame your father.

**Fran**

But I have to go. Abuela, my life depends on it!

**Abuela**

Hmmm... sounds serious. OK - maybe I could run some... annoyance...

**Fran**

Interference, Abuela...

**Abuela**

Si Interference. But make sure you are home before ten.

**Fran**

Gracias Abuela.

**Abuela**

Now go to bed.

**Fran**

Si. Si.

**Abuela**

Los Ninos!

## **Audition Side #5 -JJ Silvers**

**JJ**

a long time ago - in a land far, far away... Australia... there lived a prince of the ballroom world: Number 100, Scott Hastings.

Since he was six, Scott'd trained his bloody guts out, and from his ballroom palace at 12 Wollombimbi Crescent, Scott and his ballroom mum Shirley sallied forth in search of glory.

And under the eagle-eyed tutelage of Les Kendall, who'd coached Scott since he was a little tacker, and with his long-time partner, Liz Holt, Scott won so many trophies, pennants and medals, that dad, Doug, who sadly didn't dance, had to move the sofa out of the living room to make room for the trophy cabinet.

Of course, there were many princes and princesses of the ballroom scene - but only one could be king and queen.

For Scott to become king, there was one title he had to win - the holy grail of ballroom dancing, a title that crushed dreams and made legends: the Open Amateur, 5 Dance, Latin American, Pan Pacifics Grand Prix! And everyone agreed it was Scott's year!

**Liz**

And mine!

**JJ**

And Liz's.

## Audition Side #6 - Wayne

**Wayne**

Hey Scotty.

**Scott**

Hey Wayne.

*Wayne can't help but enjoy his friend's predicament.*

**Wayne**

Vanessa says Liz is gonna make you crawl so bad.

**Scott**

yeah, yeah...

**Wayne**

Where the hell did those steps even come from?

**Scott**

I don't know - I just... made them up.

**Wayne**

Made them up...? *(Wayne snorts and rolls his eyes)* You always were a bit of a weirdo.

**Scott**

Did you... like it?

**Wayne**

What?

**Scott**

Did you like what I danced?

**Wayne**

What's liking got to do with it? You didn't win.

**Scott**

I know. But did you like it?

**Wayne**

It doesn't matter what I like. I'm not a judge.

**Scott**

I just want to know what you thought.

**Wayne**

Mate! Drop it and go back to winning. And don't forget - after class you're helping Vanessa and me with the Bogo Pogo

## Audition Side #7 - Scott & Liz

**Scott**

Hi Liz. You look... nice.

**Liz**

Get on with it!

**Scott**

I'm... sorry.

*Liz makes a 'give me more' hand gesture.*

**Scott**

I'm... really, really sorry.

**Liz**

*And?*

**Scott**

And... I won't do it again.

**Liz**

*Because...?*

**Scott**

Because... because I should have known that you wouldn't be able to follow me. In future, I will dance down to your inability.

**Liz**

What!?

**Scott**

It's fine. I've always had to hold myself back for you. I'm used to it.

**Liz**

You are so up yourself! (To Les) You've got ten minutes to get him to pull his head out of his arse or I am leaving this studio!  
VANESSA!

## **Audition Side #8 - Doug**

**Doug**

Son, I need to bend your ear

**Scott**

Not now, Dad.

**Doug**

Scott... there's something you need to know about that past.

**Scott**

Not now!

**Doug**

Yes now! You don't understand, I've always regretted...

**Scott**

Dancing your own steps at the Pan Pacifics, Dad, I know, I'm not going to make that same mistake.

**Doug**

What are you talking about, son? I never danced at the Pan Pacific Grand Prix.

**Scott**

Yes you did. Barry told me you lost the Pan Pacs dancing your own steps.

**Doug**

My own steps? Barry's full of it. I never had the chance to dance my steps. Barry convinced your mother to dance with Les instead of me at the Pan Pacifics.

**Shirley**

Leave him alone, Doug.

**Doug**

Let me talk to my son!

**Shirley**

Shut up Doug!

**Doug**

No, you shut up. You should have danced with me, Shirley.



## Audition Side #9 - Tina Sparkles

**Tina**

Excitement has obviously rendered you speechless.

**Scott**

Sorry, Tina, I can't dance with you.

**Tina**

When Barry told me you were available I didn't think it was a good idea; what you did at the waratahs' was disgusting - an insult to all of us who have spent our whole lives slogging our guts out to be *perfect*; you're up yourself bigtime and heading for disaster.

**Scott**

It's fine, Tina. You don't have to dance with me.

**Tina**

No it's not fine! Do you think I'd be wasting my time on a boofhead like you if it was fine? Nathan's knees are stuffed, it's two weeks to the Pan Pacifics and I need a partner.

**Scott**

I'm not your man.

**Tina**

You'll miss it when it's gone! You're good, Scott; I remember seeing you at the Wondilly, Five Dance, Latin American Round Robin, Taco Time Fiesta - you were just 16 years old but you burnt that floor up. Maybe you've got so used to winning that you think you won't miss it when you start losing - well let me tell you, winning is all there is.