

AUDITION FORM – Touring 2026

* Please complete all sections and bring both pages of this form, your audition script and a colour headshot if you haven't worked with us before (head and shoulders)

Actor's Name: _____

Actor's Email: _____

Pronouns: _____

Actor's Mobile: _____

DOB: _____ Age: _____

If under 18 an adult must complete the following:

Clothing size: _____ Height: _____

Parent Email: _____

Parent Name: _____

Parent Mobile: _____

Are there any roles you are NOT interested in accepting: _____

I understand that full attendance is compulsory and I can commit to the full rehearsal schedule. yes/no

If not, please give details: _____

I also understand I may lose my role if I cannot attend ALL rehearsals (unless approved previously) yes/no

Compulsory Rehearsal Dates (you MUST be available for all these dates to be considered)

Sunday 15 March 2026 10am-1pm (read through)

Monday 13 July 12-4pm

Sunday 31 May 10am-4pm

Tuesday 14 July 12-4pm

Sunday 7 June 10am-4pm

Tuesday 14 OR Wednesday 15 July 5-7.30pm (tech)

Sunday 14 June 10am-4pm

Saturday 1 August 1-4pm

Sunday 28 June 10am-4pm

Saturday 18 August 1-4pm

Performances (TBC)

Thursday 16 – Sunday 19 July 2026 3 performances (Stirling, SA)

Saturday 15 August 2026 (Nambour, QLD)

Production Roles (please number in order of preference)

Lighting/sound design

Costume design, making and sourcing

Marketing/publicity

Set design and sourcing/building/dressing

Social media coordination

Prop sourcing

Program design

Front of House during performances (parents only)

Other _____

Prior training - acting/singing/dancing: (please write on the back if you require more space)

Prior experience – acting/dancing/singing: (please write on the back if you require more space)

Official use only

TOURING 2026

Registration Form



Personal Details

Surname:

Given Names:

Medical Information

Known conditions – please tick all which apply and give details

Allergies:

Asthma:

Blackouts:

Diabetic:

Other:

Please specify any relevant treatments/medications being taken:

Any food allergies:

Other:

Medicare Number:

Ambulance Cover Details:

Emergency contact:

Name:

Relationship:

Phone:

Declaration (a parent or legal guardian must complete this section)

Name:

Relationship:

- I authorise Actually Acting and it's employees, where it is impractical to communicate with me, to arrange for such medical treatment as he or she may deem necessary, including the use of an ambulance service. I accept responsibility for all costs associated with any such treatment.
- I further authorise the use of anaesthetic by a qualified medical practitioner if necessary.
- I appreciate that Actually Acting and it's employees, whilst taking all reasonable care, cannot be held responsible for personal injury or loss or theft of property, and I agree to indemnify them and hold them harmless against all such claims.
- I understand that perhaps not all parent volunteers will hold a Working With Children Clearance.
- I understand that I will be responsible for all transport and rehearsal costs as discussed and agreed upon. My child is responsible for all food, drinks and snacks throughout the weekend and I will ensure they have money for incidentals.
- My child understands there is a zero tolerance for poor behaviour and no alcohol, drugs or cigarettes (including vapes) will be allowed under any circumstances. Any child breaching these rules will be sent home immediately at parent's expense.
- I authorise Actually Acting and/or Sunshine Coast Youth Theatre Festival (The Lind Theatre) to use anonymous photographs and/or video of my child in promotional media.
- I understand the rehearsals are compulsory and non-negotiable.
- I have read and understood this form and I declare that the information is true and correct.

Signature:

Date:

TOURING 2026 Audition Information

The Radio Play Disaster by Don Zolidis

Self-proclaimed genius Harlan Bean is ready to make history with his science-fiction radio masterpiece Battle of the Planets. But when the broadcast is in the hands of an ambitious actress with her own vision for her character, several terrified last-minute replacements jumping in, and a disgruntled sound engineer out for revenge, the mayhem in the studio makes an alien invasion look like a piece of cake. Radio goes hilariously off the rails in this fabulous script.

Individual Auditions	Sunday 31st January 2026 by appointment (book via our website) Knightsbridge Girl Guide Hall (Cnr Glynburn Rd & Rochester St, Leabrook)	
Read through	Sunday 15th March 2026 11am-2pm including a shared lunch	
Compulsory Rehearsals	Sunday 31 May 10-4pm Sunday 7 June 10-4pm Sunday 14 June 10-4pm Sunday 28 June 10-4pm	Monday 13 July 12-4pm Tuesday 14 July 12-4pm Tuesday 14 OR Wednesday 15 July 5-7.30pm (tech) Saturday 1 August 1-4pm Saturday 8 August 1-4pm Venue: Knightsbridge Girl Guide Hall (Cnr Glynburn Rd & Rochester St, Leabrook)
Performances	Thursday 16th July to Sunday 19 July (Stirling Theatre) Saturday 15 August (Nambour Queensland)	
Production Fee	\$350-400. Includes accommodation in Nambour for 2 nights Suitable for actors aged 12-20. All actors under the age of 18 will need an 18+ volunteer to travel to QLD with us.	

Our Expectations from you for auditions

- Arrive 10 minutes early so you can be calm and prepared before you walk in the room.
- Please learn the part you are auditioning for by heart. It will show us you are dedicated and ready to work.
- We will ask you to (cold) read another role, please prepare for this by reading ALL roles in both plays beforehand.
- Do NOT try to make it perfect, we would like to work with you in the audition and we want to know what you are capable of. We are not looking for a polished performance at the audition.
- You can choose which play you would like to be considered for. No actor will appear in both plays.
- You do not have to accept a part we offer you, but once you do, it is expected that you will commit to this project. This means prioritising and only accepting the role if you are prepared to give it 100%.

Our expectations from our cast

- You are expected to arrive in good time for rehearsals, and respect your directors and fellow cast/crew members. Bad behaviour will not be tolerated. If you are running late you will let us know as soon as practical.
- All rehearsals are compulsory.
- You will not bring your mobile phones to rehearsal/performances, unless on silent and put away except on breaks.
- You will learn your lines as soon as possible. It is impossible to fully engage with a character whilst holding a script.
- You must be prepared to take risks and trust your fellow performers.
- In order to cover the enormous cost involved with mounting a production – all cast are expected to sell at least 6 tickets to the production.
- We are not charging a production fee for this play, and the costs to mount a Fringe shows are eye watering. We are therefore asking all cast members to take on a production role in addition to the on-stage one. A list of suggestions is on the audition form, please add anything we haven't thought of.
- We might also be holding a fundraiser which all cast will be expected to contribute to.

Character list – THE RADIO PLAY DISASTER

HARLAN BEAN, host

MAX, stage manager

TRIXIE FLANDERS, sound effects

OTIS SHERIDAN, playing several reporters

SAMANTHA POWERS, playing Dr Landrieu

LARISSA JACKS, playing Dr Landrieu's assistant

SIR BRINSLEY CATAMOUNT, playing Cletus & Delilah

JOSIE O'CONNOR, playing a reporter

ADRIENNE LUCAS, playing the General

TONYA BRISTOW, playing the mayor

BRANFORD BRISTOW, playing mayor's husband

MARIA SPUMANTE, playing Press Secretary

FURIOUS HAMSTER, playing a walk-on role of a soldier

Audition Pieces

Please choose a piece to audition with. You must learn it and present it with evidence of characterisation. We might ask you to sight read a second piece in the room. Please let us know if there are any roles you are not interested in taking.

It is recommended that all actors read the full play before the auditions. Please email alicia@actuallyacting.com.au to request it.

HARLAN & MAX

Harlan *(into the microphone)* What you are about to witness tonight is real. The events of this broadcast are taking place in the United States of America, at this hour. There are no actors. There is no script. Everything you hear tonight is true.
(MAX rushes up to HARLAN with a piece of paper)
The role of Cletus will be played by Sir Brinsley Catamount, on loan to us from Cambridge, England.
(MAX points to something else on the paper.)
The role of Delilah will... also be played by Sir Brinsley Catamount, on loan from Cambridge.
(He stops)
Is this correct? Where are Andrew and Julia?
Max. They said they couldn't make it. Something about not being paid enough and feeling it wasn't worth it, and *(he checks notes)* "despising the ground you walk on, not acceding to their lists of demands"---
Harlan. All right, all right---
Max. "General dissatisfaction with the incompetence of the artistic director". Who is the artistic director?
Harlan. I am the artistic director.
Max. Seems they have a problem with you then. And why are you saying "there are no actors" and then announcing that one of the actors is going to be different tonight?
Harlan. I don't understand.
Max. Think about what you're saying. "Everything you see tonight is true. The role of Cletus will be played by Brinsley---
Sir Brinsley. *(Darting in:)* Sir Brinsley.
Harlan. Never underestimate the stupidity of the audience, Max. They will believe what I tell them to believe. I can't wait for this show tonight. Panic in the streets. Calls into police departments. Sure to get the highest ratings in the history of this station. "Battle of the Planets announces a new talent on the literary scene. The meteoric rise of Harlan Bean." The stage is set. The actors are prepared. Glory awaits.

LARISSA & MAX

Larissa. This is Andrew Chessup.
Max. *(Half a second late, overlapping:)* This is Andrew Chessup.
(MAX and LARISSA stare each other down. Neither one wants to give up their new role.)
Otis. Right. Yes. Could you please describe what you have observed happening in the upper atmosphere?
(LARISSA and MAX both say their lines like a game of chicken.)
Larissa & Max. Welp. At just over eight p.m. this evening, SHORTLY AFTER THE MYSTERIOUS PHENOMENA ON THE PLANET VENUS---
Samantha. *(Whispering loudly:)* Phenomenals.
Larissa. We tracked several intrusions into our upper atmosphere consistent with natural meteorological phenomenals.
Max. *(A half-step late now, starting on "intrusions";)* We tracked several intrusions into our upper atmosphere consistent with natural meteorological phenomenals.
Larissa. I tracked them.
Max. I actually tracked them.
Larissa. Sorry to be confusing to you, but I have trained a pet seal to mimic my words moments after I say them.
Max. I have trained a pet seal to mimic my words before I say them. I will put him in his cage now.
Larissa. If anyone is going in the cage, it is the pet seal that got here moments too late because I am first.
Max. Okay, Andrew, grizzled manly man.
Larissa. I am more of a grizzled manly man than you'll ever be.

OTIS (please learn both pieces as different characters)

Otis. Yesthankyoumynameis...
(Takes a deep breath, looks around terrified.)
My name is Charles Towerbridge, reporter for radiostation KAAB located somewhere.
(Takes another breath.)
And I have come to this observatory to discuss shocking developments on the planet Venus. Standing with me is Dr. Mary Landrieu, chief astronomer at the Brown Observatory.

Samantha. Hi.

Otis. Dr. Landrieu, with your forty-seven years of experience at this observatory, can you please inform our listeners what you witnessed tonight?

(OTIS looks panicked again.)

Otis. Yes, Hello, this is reporter David... Davidson, coming to you now from the National Meteorological Society. With me is Andrew Chessup, a grizzled veteran of numerous foreign wars and meteorologist.
(Everyone looks around. The person who is supposed to play Andrew isn't around.)
Yes he will be here any moment. Any moment when he realises that he's supposed to be on the radio right now.
(MAX runs offstage. HARLAN motions for OTIS to "vamp." OTIS has no idea what HARLAN is signalling. HARLAN makes a vampire sign with his fingers.)
In the meantime, I will be growing teeth?
(HARLAN shakes his head no.)
I will not be growing teeth. I will be... a vampire? I'm a vampire? I'm a vampire! I'm vamping! Oh!
(HARLAN nods his head vigorously.)

SIR BRINSLEY

Otis I am speaking now with Cletus Jones, a local farmer who witnessed the strange occurrence.

Sir Brinsley. (With a strong British accent:) Yes, quite right.

Otis. Cletus, though you are an uneducated bumpkin, could you please describe what you saw?

Sir Brinsley. But of course was standing in my field of corn when I saw a flash of illumination---
(HARLAN is waving at him.)
One moment.
(Whispering:) Accent!

Harlan. (Trying a very poor Queensland accent:) I mean, I was over here and I saw something

Sir Brinsley. What did it look like?

Otis. What did it look like?

Sir Brinsley. A massive cylinder-I mean, rocket-like shape, which shot out of the sky like a meteor. And then it, I wanta say, descended in a controlled manner, to my field of corn. And it damn near blew the doors off my house, I mean shack, where I live, in poverty. Oh here comes my wife.
(SIR BRINSLEY assumes the high-pitched voice of Delilah, who also has a British accent)

Otis. Ma'am were you also a witness to the landing?

Sir Brinsley. (As Delilah:) I was. I was scared 'cause I'm a lady.

FURIOUS HAMSTER

Furious Hamster. 'MERICA!

Otis. I am standing with a member of America's military forces-

Furious Hamster. Woo! Hey Mum! YES. I'M ON THE RADIO.

Otis. What do you make of this strange device?

Furious Hamster. I don't know but I don't like it!

Otis. What do you propose to do about it?
(Furious Hamster finds his place in the script now. He shouts every line with gusto.)

Furious Hamster. I'M ABOUT TO INVESTIGATE.

Otis. A brilliant suggestion. But – oh my goodness, something is happening. A metallic panel is opening in the side of the cylinder---
(TRIXIE makes the sound of a door opening.)
And, emerging from the darkness within appears to be a tubular appendage.

Furious Hamster. Hey! Hey you! We don't appreciate your tubular appendage! Woo!

Otis. No response from the cylinder.

Furious Hamster. I'M GONNA APPROACH THE CYLINDER NOW.
(TRIXIE makes the heat laser sound – which sounds like a bleating goat. Everyone is confused.)

Furious Hamster. Did I step on a duck?

TRIXIE & HARLAN

HARLAN. We now return you to the music of Chip Verdunn's impertinent orchestra at the ballroom of the Grand Seasons Hotel
(*TRIXIE plays "Chopsticks" on her piano. HARLAN approaches her*)

HARLAN. (Whispering:) What in art's name are you doing?!

TRIXIE. (Whispering:) Don't bother me, I'm concentrating. This song is hard.

HARLAN. (Whispering:) You're ruining the entire show!

TRIXIE. (Whispering:) You think you can do this job?

HARLAN. (Whispering:) I could train a seal to do your job!

TRIXIE. (Whispering:) Seals don't talk! Why does everyone think seals can talk?
(*She speaks into the microphone.*)

Hey there hep-cats, this is Chip Verdunn. We're going to take a little break right now until our craft can be respected.

HARLAN. (Into the microphone:) Ha ha ha, oh Chip— by the way this is Amos Frunkfather, the manager here at the Grand Season Ballroom, and I want you to know, Chip, that you're fired.

TRIXIE. (As Chip) You've crossed me for the last time, Frunkfather! Especially since you never paid me for my work!

HARLAN. I paid you for your work!

TRIXIE. Not enough!
(*TRIXIE starts messing with the sound table. She makes animal sounds*)

HARLAN. Hey! Hey! Stop that! Stop releasing those live chickens!

TRIXIE. You never respected my chickens!
(*She makes a cow sound.*)

HARLAN. Out out out out!

JOSIE & ADRIENNE

JOSIE. This is Josephine Maxwell, and I am standing in the Rose Garden of the White House for a special briefing from Three Star General Brianna Armitrage. At any moment, she will emerge from those doors on this beautiful, sunny day. In fact, the chirping birds bely a growing sense of dread from around the country.
(*She waits*)
Chirping birds
(*She waits again*)

JOSIE. Very quiet chirping birds, almost as if they realise the serious nature of this present moment---
(*Harlan plays thunder SFX accidentally*)
Stormy day. Yes, here she comes now.
(*ADRIENNE takes a deep breath and enters.*)

ADRIENNE. Thank you, reporters. My name is general Braina Arm-a.. (She looks at her name carefully in the script.) Amr-i-strange. Armistrange. Brianna Something. And I'm here to inform the pubic about the extraordinary events we've whiteness over the past few hours. At approximately 1400 hours we observed a series of expositions on the plate Venus. I will now be taping questions.

JOSIE. General, are these... spicecraft dangerous?

ADRIENNE. We must assume these invaders cone in pace. Come in pace. Peace. Come in peace.

JOSIE. Is that a wise assumption?

ADRIENNE. Quit pounding me, woman! Hounding. Quit hounding me, woman.

JOSIE. Why are you getting defensive, ma'am?

ADRIENNE. We do not know the inventions of these chips. But I do not see the use of startling an interpreatory war with an alien seabreeze.

JOSIE. And if they are starting a war with us?

ADRIENNE. Then Dog help us all.

JOSIE. "Dog" help us all indeed.

TONYA

OTIS. What can you tell us about the developments on the outskirts of town?
(*TONYA takes her script and tosses it to the ground nonchalantly.*)

TONYA. Is that really the question you want to ask?

OTIS. Um....

TONYA. I unsettle you, don't I? Because I'm a tough-as-nails young woman and I'm here to clean up this town. I was elected to mayor when was twenty-three, and I don't take guff from anyone. Especially not you.

OTIS. Um...

(*OTIS tries to follow along in the script, but can't.*)

I'm not sure how that relates to---

TONYA. Let me help you with my signature catchphrase. "That's a lot of bacon."
 OTIS. What does that mean?
 TONYA. It means there's a lot of bacon. Now if you'll excuse me, it's time to clean up those aliens...
 (She mimes cocking a shotgun.)
 Chk-chk. That's my sawed-off shotgun in case you were wondering. You might also let people know that I'm wearing sunglasses and a tank top, which shows off my wiry muscles.
 OTIS. Right. Yes. I should let you know that the mayor is wearing a—
 TONYA. Kick-butt ponytail—
 OTIS. Kick-butt ponytail, sunglasses, and has rock-hard muscles.
 TONYA. Don't objectify me.
 OTIS. Sorry

BRANFORD

OTIS. Tomothy, what have you seen on the outskirts of town?
 BRANFORD. Um.
 (He finds TONYA's lines in the script. Mechanically. He follows along with his finger.)
 Thank you for asking, sir. As—a woman-and-mayor I----
 (He skips forward.)
 Hold on. I-was-very-frightened. The-metallic-cylinder-fired- a-barrage-of-heat-lasers-which— incinerated- some-people-I-love-dearly. The-screams-of-the-dying-punctured-my -senses-and-will-give-me- nightmares-until-my-eventual-death. I-cannot-fully-comprehend-the-magnitude-of-this-tragedy-and-am— in-tears. Choking-back-tears.
 OTIS. I... um.. thank you for that heartbreaking eyewitness report. Could you describe in more detail the---
 (HARLAN is waving at him.)
 In less detail-- -
 (HARLAN keeps waving.)
 In no detail at all, what is your next step.
 BRANFORD. First-we-will----
 OTIS. (Interrupting:) I hate to interrupt you ma'am, but look!

MARIA

(MARIA, who has been ill this entire time, gets up and stands in front of the microphone. She blows her nose and looks around, disoriented.)

MARIA. Hi.
 JOSIE. How does it feel to come face to face with certain death?
 MARIA. Um. not good. Ohhh. I feel terrible. I want to die.
 JOSIE. Brave words in these turbulent times. If these brave men and women fail, we may very well look upon these days as the last dying gasps of human civilisation.
 MARIA. Yeah it's a doozy.
 JOSIE. I am in awe of the fierce determination of these soldiers. They are ready for anything.
 (MARIA blows her nose loudly.)
 MARIA. Anyone have a lozenge? I need a lozenge.
 JOSIE. Nothing will stop them.
 MARIA. I seriously can't do this unless I have a lozenge.
 (MAX hands her a cough drop for MARIA. She takes a moment, unwraps it loudly.)
 MARIA. Hold it's kind of stuck to the wrapper. You know what I'm talking about? When it melts a little bit and then it's stuck to the paper? Awful.
 (She keeps unwrapping it.)
 This is the worst.
 (She finally gets it free and puts it into her mouth noisily.)
 Oh that's better. Ohhhhhh...