

AUDITION FORM – October 2026

* Please complete all sections and bring this form, your audition script and a colour headshot if you haven't worked with us before

Actor's Name: _____ School: _____
Pronouns: _____ Age: _____ Parent Name: _____
Clothing size: _____ Height: _____ Parent Email: _____
T-shirt size*: _____ (Kids / Ladies / Mens) Parent Mobile: _____

NB: Please check here if you performed previously with AAYT and don't want another t-shirt [☐]

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

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)

How did you hear about Actually Acting? _____

Medical Information

Any known conditions and/or medications?

Any food allergies and/dietary requirements eg vegetarian?

Any learning difficulties eg dyslexia?

Medicare Number:

Ambulance Cover Details:

Emergency Contact Name::

Phone:

Relationship:

Declaration (a parent or legal guardian must complete this section if under 18)

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 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 authorise Actually Acting to use my child's name and/or video/image of my child in promotional media.
- I have read and understood this form and I declare that the information is true and correct.

Signature:

Date:

Official use only

October 2026 Audition Information

Snappy's Happy Half-Hour by Don Zolidis. (Junior actors up to 16 years)

When the disgruntled cast of Snappy's Happy Half Hour quits moments before a live broadcast, it's up to the techies to save the beloved children's television show. Unfortunately, this eclectic group includes a megalomaniacal gaffer, a Hells Angel on work release, and a clinically-depressed boom operator. Can they keep the smiles on their faces and their imaginations in gear? Don't count on it.

PLUS

This – a devised piece of theatre. (Senior actors up to 20 years).

Our senior actors will bring their A game to create their own piece of theatre with Katie Cawthorne, showcasing their unique voices and experiences.

NB: All actors who wish to audition for this play must attend a compulsory workshop with the director, 9-10am on audition day (9 August).

Production fee \$500

INCLUDES:

- All tuition during auditions and rehearsal (40+ hours)
- All character specific costumes
- Actually Acting Youth Theatre t-shirt
- Two invited guest speakers/workshop facilitators during the week
- Individual audition
- Welcome lunch following read through; shared meal before first show on Day Six
- Three fully staged performances with professional lights/sound
- Professional headshot in digital and printed (10x8inch) format
- Digital copies of all professional production shots

Auditions	Sunday 9 th August by appointment (book via our website)
Read through	Sunday 13 th September 10.30am – 1.30pm (including headshots, costume fitting & welcome lunch)
Rehearsals	Sunday 27 th September to Thursday 1 st October 8.45am – 4pm Friday 2 nd October 9am to 5pm
Performances	Friday 2 nd October at 6pm and Saturday 3 rd October at 1pm & 4pm
VENUE:	Tower Arts Centre, 267 Daws Road, Pasadena

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 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 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. Please do not accept a role if you are unable to attend all rehearsals. We reserve the right to re-cast a role if you cannot commit 100%.
- You will not bring your mobile phones to rehearsal/performances, unless on silent and put away except on breaks. Absolutely no mobile phones in pockets while rehearsing.
- You will learn your lines prior to rehearsals commencing, with scripts down by Day Two. 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 8 tickets to the production. If everyone does this, we can continue to keep the production fee low.

Our commitment to you

- We know that young actors can have incredible talent and we want you to have a chance to utilise and expand on that. We are 100% committed to teach and foster your abilities, and will run our rehearsals as a professional development process.
- We are experienced teachers as well as professional actors ourselves, and are joined by a professional guest speakers, designers and technicians to help bring this project together.
- By bringing together like-minded individuals from different parts of South Australia, we aim to foster a dynamic and supportive environment in which to develop creativity.

SNAPPY'S HAPPY HALF-HOUR

Juniors (up to 16 years)

All characters can be played by any gender. Pronouns and names will be changed to suit.

Please choose a piece to audition with and learn it.

You only need to learn **ONE** piece, but read all listed and be prepared to read for another character.

Please contact Alicia if you would like a copy of the full play.

Character List

SNAPPY THE HAPPY CLOWN, cast of the program

MR CONDUCTOR MAN, cast of the program

HENRI THE MIME, cast of the program

WALLY THE RABBIT, cast of the program

RUFFLES THE DOG, cast of the program

BOO-BA, a bizarre purple creature, cast of the program

SPENCER, supernaturally happy child star of the program

JOSIE, supernaturally happy child star of the program

SELENA, a disgruntled child star of the program

TANK, the gaffer (forced to play Wally & Henri)

DREW, the key grip, a meglomaniac (plays Mr Conductor)

RACHEL, boom operator, depressed (plays Snappy)

KATIE, lighting tech, terrified (forced to play Boo-Ba)

GLADYS, camerawoman, been around a LONG TIME

LUKA, hard-edged producer of the show

TRACY, frazzled director

TYREE, assistant to the director, young

MAZIE, a disturbed child pulled off the street

Audition Pieces

HENRI (or HELENE)

LUKA: All right. What's your name? Henry?

HENRI: It is pronounced On-Ree.(Eh-len)

LUKA: I don't care. Okay, cast, we need a new mime because this guy is the worst mime I've ever seen in my life. You're fired.

HENRI: You think you can find a better mime than me? Check this out! Check out the miming action! (*He gets trapped in a box*) You think you can handle this!? Aw! Oh look it's a ladder! (*He starts climbing a ladder*) Aw! You been served! You can't handle the miming action!

LUKA: Shut up, mime.

HENRI: Oh look a rope! Oh I'm gonna pull the rope! (*HENRI mimes pulling a rope*) Oh oh oh! Sucker! I'm outta here! But I'm goin' down stairs as I go!
(*HENRI mimes going down stairs as he exits.*)

LUKA

LUKA: Now listen, I've seen the ratings for this show in our target demographic, three to five year olds. The ratings stink. And if I know one thing, it's how to approach kids. I got a magic touch with the little creeps. I just grab 'em you know and I'm like, watch our show or I'm gonna... I'm gonna, I don't even know what I'm gonna do. Something horrible, you know, and you should just watch the joy on their faces as those kids tune into the Snappy the Crappy Clown Show---

SNAPPY: It's Snappy the Happy Clown---

LUKA: Shut up. I make the decisions around here. Now, as I was saying, you guys are terrible.

GLADYS

GLADYS: You all stink!

TRACY: Gladys.

GLADYS: I could throw garbage on the stage, it'd be a better show!

SELENA: You know what lady, I don't need those comments.

GLADYS: Yeah you do, cause you stink! You kids think you're cute?! I've got mould in my refrigerator that's cuter than you!

SELENA: Quiet you old hag!

GLADYS: You're lucky I'm a lady kid! And you're lucky you're nine years old, cause otherwise I'd take you back behind the garbage bins and I'd knock all those ugly teeth outta your mouth!

RACHEL

RACHEL. (Reading the cue cards) You know, Spencer, Josie, and Selena, there's a new friend in our world of the IMAGINATION. His name is Ruffles. And he enjoys quality snack products, such as Ruffles Potato Chips. And every day we have a secret flavour – can you guess what today's flavour is?

JOSIE. I have no idea!

MAZIE. Sour Cream and Onion.
(Everyone stares at MAZIE.)

RACHEL. No, that's not it. You'll have to watch the clues to find out...but right now...it's time for some important messages. Don't go away out there.

TRACY. And we're in commercial!

RACHEL. I don't understand why we gotta sell potato chips. What do potato chips have to do with anything?

TRACY. Where is Ruffles by the way?

RACHEL. I don't know, he's still in his hole.

TRACY. It's a doghouse.

RACHEL. Whatever.

TANK/TRACY

TANK. I'm not playing a mime.

DREW. I can do the mime part.

TANK. There's no way I'm playing a mime. You can shove sharp sticks into my eyes, I'm still not doing it.

TRACY. Tank, we need you.

TANK. I hate mimes.

TRACY. Everyone hates mimes! But someone's still gotta do it.

TANK. Why?

TRACY. Because it's what keeps us together as a country. I mean, you see a mime on the street and you spit at them, and that's what makes you feel like an Aussie, you know?

TANK. Fine, I'll do it for my country.

TRACY. And you gotta be Wally the Rabbit too.

TANK. What?

TRACY. Okay, this is what's gonna happen: You're just gonna read the lines off these cue cards, and you guys just do the show, all right? You've seen it happen, you kind of know what to do -

GLADYS. You can't be any worse than the other people.

TRACY. Right, and if something goes wrong-

GLADYS. They were terrible.

TRACY. Just fake it. Okay? And I want happy happy happy all the time.

TYREE/MAZIE

(TYREE returns dragging MAZIE, a child he has plucked off the street.)

MAZIE. Is my Mommy in here?

TYREE. Yeah, yeah... she's... she's in the audience, watching.

MAZIE. Really? Hi Mummy!

TYREE. And you're out here, and you're gonna be on TV, okay?

MAZIE. I don't wanna be on TV.

TYREE. Yes you do.
(Director Tracy returns.)

TRACY. This our kid?

TYREE. Yep, this is little... what's your name, little girl?

MAZIE. I don't talk to strangers.

TYREE. Ha ha. She's cute. What's your name?

MAZIE. I wanna go home. Where's my mommy?

TRACY. Did you ask her if she wanted to be on the show?
(Pause.)

TYREE. Oh, yeah. She loves the show. She's a big fan.
(MAZIE is about to start crying.)

TYREE. Okay, um...sit over there little girl. And um...happy happy happy.
(MAZIE sits, crying.)

SPENCER/JOSIE

(camera is rolling)

SPENCER. Well everyone, it sure is a beautiful day out!
JOSIE. It sure is!
SPENCER. You know what I love to do on a beautiful day?
JOSIE. What, Spencer?
SPENCER. I love to use my IMAGINATION!
JOSIE. Wow, me too!
MAZIE. I wanna go home!
SPENCER. Your IMAGINATION can take you anywhere!
(MAZIE begins to take off her shoes.)
JOSIE. I know! Let's go to the happy happy forest!
SPENCER. That's a great idea, Josie! Come along, Selena!
(SPENCER motions to MAZIE, who is now smelling her feet.)
JOSIE. Selena loves the happy happy forest! How do you say love in Spanish?
(MAZIE looks at them strangely. SPENCER darts forward and reads the cue card meant for SELENA.)
SPENCER. I bet it's te amo!
(JOSIE grabs MAZIE's arm and tries to pull her to her feet.)
MAZIE. Stop it!
(SPENCER and JOSIE don't know what to do. Director starts wildly gesticulating at them from the side to keep the show moving.)
SPENCER. Well, Selena, why don't you stay here and...sit on the ground? Let's go, Josie!

DREW (1)

DREW. Okay everyone, huddle up!
(No one does so.)
DREW. I've got faith in you. Okay? And when we're out there, let's give it all we got, like a hundred and ten, a hundred and fifteen percent -
(Everyone begins to leave to get in costume. DREW doesn't notice.)
DREW. And just know, you know, that there's these kids watching us who don't have anything better to do with their time. And we're like moulding their minds, you know? It's amazing when you think about it. Our power, our responsibility-so we gotta give them a show -just put your HEART and SOUL into this!
(DREW looks up and realises he's alone on stage except for GLADYS. Pause.)
GLADYS. I woulda left too, except I'm old and my knees don't work so well. But if it makes you feel any better: I hated your speech.
DREW. Right.

DREW (2)

DREW. (Launching into an operatic solo:) When you're living alone... and you've got no home... and your friends all suffer from post-traumatic stress syndrome... you need a HUG... to keep you alive... a HUG to give you that drive... a HUG to remind you that someone out there loves-you-even-though-your-girlfriend-dumped-you-and-said-you-were-a-loser-and-said-you-needed-psy- chiatric-treatment-but-you-didn't-you-were-just-going-through-a-dark phase— (Screaming out the last line:) HUUUUUUG!
(DREW falls to his knees, sobbing. Pause)
RACHEL. Well, it's a happy time here.
(She does a few half-hearted snaps.)
MAZIE. Snappy, is Mr. 'ductor Man going to be okay?
RACHEL. I don't think so.
(DREW gets up.)
DREW. It's all right. I'm okay. Mr. Conductor Man is just working through some issues. It's good, though, I think I learned a few things about myself.

THIS

Seniors (up to 20 years)

NB: All senior actors will need to attend a group workshop on audition day 9-10am. You don't need to prepare anything for this workshop, but please wear comfortable clothes to move in. No skirts or jeans.

Please choose a small part of this script and memorise it; you will work this script with the director in your individual 10 minute audition. The director is keen to see how you interpret the text, not how well you learn the lines.

Actors must book both the workshop AND an individual audition.

Audition Piece

It happened on Boxing Day. Close to shore. Metres away from the perfect, powdery sand. No clouds that morning. The sun was the only, glorious thing. All was gleaming. Blue.

I stumbled into the water, squinting in the white light. The pull of the waves at my feet- so forceful from the shoreline, the water dug trenches in the sand as it receded. Up to my shoulders. Sunlight blinding. The volume of water in the waves. The sandy bottom, shifting. The water became a blue lantern as it crested and curled. I dove under, got my head wet, felt good. I turned to watch the same wave dump onto the shore. Another wave came. Then another.

I realised I was being tugged, pulled out, so I swam across. The effort. I didn't have the energy for this. Each wave is a decision. An equation. Over or under. How far under? Where is the rip? How full are the waves? The volume of water in the waves can pull you out. You have to try to stay in one place. You must be aware of your surroundings. The surging forces are ceaseless. Soon, a miscalculation. I didn't dive quick or deep enough. I was pulled, tumbled, dumped. Salt water up my nose, in my lungs. I resurfaced in the whitewash. I tried to breathe. Couldn't. I turned to swim to shore as another wave poured its force down upon me. Of course. That's what waves do. They don't wait for you to finish a thought. They come quick and huge and relentless. I surfaced again but couldn't pull air into my lungs before another wave, then another. My feet kicked but the ground had shifted. Now I was kicking emptiness, liquid nothing. I yelled to no one, 'I can't feel the sand' as another wave forced my head under.

I could feel myself beginning to panic. Stop panicking. Panicking people are not rational. They find it impossible to consider others. They can't think straight. They react out of desperation.

With my chin beneath the whitewash, I sucked at the air, but through the water in my throat and the panic in my body, I could only inflate a fraction of my lungs.

Another wave. I could no longer calculate when to dive under, or how far. I just felt it come for me. I took in water, lost air, got knocked even further into the trough. With nothing solid to push against, I was forced beneath the surface, spun, pinned, held under, pulled towards the churning centrifuge, the boiling blackness, the inevitable eternity.

And that's when I saw it:

(An excerpt of text from Death Roll by Laura Lethlean)