

AUDITION FORM – FRINGE 2025

* 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 can commit to the full rehearsal schedule yes/no

If not, please give details: _____

How did you hear about Actually Acting? _____

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)

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:
<ul style="list-style-type: none"> 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

Fringe 2025 Audition Information

The Brothers Grimm Spectaculathon by Don Zolidis (Actors aged 10 to 20) Comedic

Three narrators attempt to recreate some of the 209 fairy tales of the Brothers Grimm in a wild, fast-paced extravaganza. To make it more difficult, they attempt to combine them into one gigantic fable using Rapunzel, Rumpelstiltskin, Hansel and Gretel, Snow White, Sleeping Beauty, Cinderella and other more obscure stories like Lean Lisa and The Devil's Grandmother.

DNA by Dennis Kelly (11 senior actors 14 to 20 years). Dramatic

A group of teenagers do something bad, really bad, then panic and cover the whole thing up. But when they find that the cover-up unites them and brings harmony to their otherwise fractious lives, where's the incentive to put things right? DNA is a poignant and, sometimes, hilarious tale with a very dark heart.

Production fee \$490

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
Shared meal before first show
Three fully staged performances with professional lights/sound
Professional headshot in digital and printed (10×8inch) format
Digital copies of all professional production shots
Adelaide Fringe 2025 pass

Auditions

Sunday 10th November by appointment (book via our website)

Magill Girl Guides Hall, 19 St Bernards Rd, Magill

Rehearsals

Monday 20th to Thursday 23rd January 8.45 – 4pm

Saturday 1st February 8.45am – 4pm

Sunday 9th February 8.45am – 4pm

Sunday 16th February 8.45am – 4pm

Saturday 22nd February 9am – 5pm

Tower Arts Centre, 267 Daws Rd, Pasadena

Performances

Saturday 22nd February at 6pm and Sunday 23rd February at 1pm & 4pm

Tower Arts Centre, 267 Daws Rd, 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.
- You will not bring your mobile phones to rehearsal/performances, unless on silent and put away except on breaks.
- You will learn your lines prior to rehearsals commencing, with scripts down by February 1st. 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 Adelaide, we aim to foster a dynamic and supportive environment in which to develop creativity.

THE BROTHERS GRIMM SPECTACULATHON

(10 to 20 years)

Please choose a character to audition with. Don't worry if your preferred character doesn't have an audition script, pick any and you can select the character/s that you'd like to play (or not to) on the audition form. You only need to learn **ONE** piece, but be read all listed and be prepared to read for another character.

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

Cast List

3 Narrators – Narrates the fairy tales	Enchantress – signs a deal with Girl for her firstborn
2 Actors – play multiple roles and genders (at the same time)	Devil 2
Girl – Becomes mother of Rapunzel.	Rumpelstiltskin – signs a deal with Girl for her firstborn
Cinderella – overacting required.	Witch 1
Hansel – bad German accent	Prince 1
Snow White – feminist who rewrites the story.	Devil 1 – signs a deal with Girl for her firstborn
Dwarf 1	Doctor – small role will be doubled
Dwarf 2 (male) – swaps roles with Snow White	Prince 2 – hams with male actor playing Snow White
Dirt Merchant	Devil's Grandmother – gets Alzheimer's
Gretel – bad German accent	Rapunzel – teenage brat
Witch 2	

Audition Pieces

RUMPLESTILTSKIN OR GIRL

Rumpelstiltskin: Hello there
Girl: You're hideous and deformed!
Rumpelstiltskin: Look, I have a great bargain for you---
Girl: My stomach recoils in horror as you approach!
Rumpelstiltskin: Yes I know that but---
Girl: Why has God's creation being so perverted?
Rumpelstiltskin: Do you want to hear my offer or not?
Girl: Sure. Go ahead. You're probably trustworthy and I'm stupid and don't judge people by their appearances.
Rumpelstiltskin: I shall make you rich, rich, I tell you! Beyond your wildest dreams!
Girl: Can I have my own jet fighter? With Tom Cruise in it? When he was 23 and not into the strange stuff?
Rumpelstiltskin: He was still into that stuff, he just wasn't advertising it. Anyway, I will make you very rich, not so rich that you can afford the jet fighter, but rich enough. And I ask only one small thing in return.
Girl: Sounds good.
Rumpelstiltskin: Don't you want to know what the thing is?
Girl: No, I trust you
Rumpelstiltskin: Very well

CINDERELLA

Actor We don't have enough actors back here to do this one.
(Cinderella stops acting)
Cinderella What?
Narrator Well, I guess we can skip it then. Too bad about the Frog Prince, Little Red Riding Hood, The Talking Fish, Cinderella....
Cinderella NO! WE ARE NOT SKIPPING IT
Narrator How many actors do we have left?
Actor Um.... me and [name of other actor].
Cinderella Now you listen to me you little reject from Nickelodeon – this is my chance to be a star, got it? We are going to tell my story, I am going to get a full-length feature film out of it, and you are going to make me look good, got it?
Actor Well, I-
Cinderella GOT IT? OR I WILL TEAR OUT YOUR TINY HEART AND USE IT AS A CHEW TOY FOR MY HALF-CHIUAHUA, HALF-DOBERMAN MIX, GOT IT?
Actor Yes, Ma'am.
Cinderella Thank you. (Back to overacting) Life. So unfair. The room is spinning. Why, God, why? Why am I just a servant? A slave? Lower than the dust. Lower than the worms who crawl beneath the dust? So low. So so low. I shall now cry myself to sleep as I do every night.

DEVIL 2 OR DEVIL'S GRANDMA

Doctor I'm afraid your grandmother has Alzheimer's.
(Doctor leaves)

Devil 2 No! It's not fair! It's not fair Grandmama!

Narrator So they decided to go on one last road trip together.

Devil's Grandma I've always wanted to see Uluru.

Devil 2 We'll make it there. Even though I can't legally drive.

Devil's Grandma Earthly laws never stopped you before.

Devil 2 You're right!
(They laugh and hug)

Devil's Grandma Who are you again?

Narrator It would be the wackiest road trip of their lives.

Devil's Grandma Did you just burn Alice Springs to the ground by calling on the power of Hades?

Devil 2 Oh Grandmama!
(They laugh and hug)

Devil 2 Shhh... You didn't see anything.

NARRATORS:

Narrator 1 Hello and welcome to the Brothers Grimm Spectaculathon!
(Narrator 2 explodes on to the stage)

Narrator 2 Sunday Sunday Sunday! It's EXTREME! See! Monster slaying action as the three-headed pig battles the wolf-o-bot in a bone-crushing cage match of death. They'll huff and they'll puff and they'll kick some iron!
Ahhhh!

Narrator 1 What we are going to do here today----

Narrator 2 (interrupting) And then the battle you've all been waiting for: Snow White versus Sleeping Beauty in a mud-wrestling death match. Who's the toughest of them all? With dwarf-tossing afterwards.

Narrator 1 Can you stop?

Narrator 2 What happens when the princesses stop being kind and start being real? And covered in mud? And choking each other and one of them gets the other in a crab hold and-

Narrator 1 Okay, stop. We're not doing that.

Narrator 2 Flames! Flames!

Narrator 1 Enough (actor's name). You're wierding them out.

Narrator 2 I'm EXTREME

Narrator 1 No you're not. Can we just do the show?

Narrator 2 Fine, but I want you to know something: you are no longer considered extreme in my book. Okay? No longer extreme.

Narrator 1 So.... Once upon a time there was a girl who was raised by wolves whose mother died in childbirth and she was abandoned by her father he could spin straw into gold and made a deal with a series of elves if they would help him make shoes. There was also a talking fox in there somewhere.

Narrator 2 And she was beautiful-

Narrator 1 Because no one cares about ugly people.

HANSEL OR GRETEL

Hansel Gretel what are you doing out?!

Gretel Nothing.

Hansel You seem moody lately. As if something was bothering you.

Gretel It's... Our mother. And peer pressure. You see, our mother died before we were born.

Hansel I remember.

Gretel I'm haunted Hansel. Haunted by her memory.

Hansel I too am haunted. Perhaps we ought to go into the woods where it's dark and scary.

Gretel Hansel, I'm worried about you.

Hansel Why?

Gretel I saw you smoking behind the school the other day. Why do you do that?

Hansel Don't tell me what to do, Gretel. Smoking is cool. It makes me feel like a man. A cool man with dark, sultry lungs and a deep, masculine cough. Let's go out in the woods.

Gretel I don't know if I want to.

Hansel (Pulling her outside) So here we are in the woods.

Gretel Something's not right here.

Hansel You're just a chicken.

Gretel I feel so strange, Hansel. What's that!?!

Hansel It's a house, made out of candy.

Gretel What should we do?

DNA

Seniors (14 to 20 years)

Please choose a character to audition with. You only need to learn **ONE** piece, but read them all and be prepared to read for another. Most characters can be played by either gender. Please be aware that some characters swear in this play. The full play can be found online, and should be read prior to the audition.

Cast List

Jan & Mark	A double act. Mark is more decisive, bolder, while Jan is more considerate and self-aware. It is clear they have a moral compass and realise the seriousness of the situation, yet they still go along with the cover-up plan.
Leah	Talks a lot. Leah is smart, sassy and altogether bolshie. Her monologue punctuates the narrative, and offers an existential insight into the action of the play.
Phil	Hardly speaks, a quasi-mute that is either a child genius or psychopathic mastermind. Has a deeply cruel nature, but probably cares for small birds.
John Tate	A bully and a coward who tries to lead the group through the crisis. Violent, emotionally intelligent, manipulative. A natural born leader, who cracks underneath the pressure of the situation.
Cathy	Enthusiastic about the coverup. Once cut another child's finger off. Sadistic, excitable, loyal, an emerging leader.
Richard	A gentle giant who appreciates his creature comforts. Loves to project a charade of overtly masculine confidence, yet through the course of the play Richard reveals he is in fact a mess of insecurities.
Lou	Straight-talking Lou is not afraid to say what she thinks. Quietly confident and perceptively astute, Lou tries to extract herself from the chaotic stream of events but to no avail; she is well and truly in the thick of the action.
Brian	Jittery, sensitive. The emotional weight of the situation destroys Brian. Vulnerable, and always wanting to please, Brian's good-natured disposition is also his biggest downfall.
Danny	Aspiring dentist Danny can't quite fathom how he has ended up involved in such a tragic turn of events. Danny displays a sweet sense of vulnerability; this makes him an easy target for the likes of John Tate.
Boy	Appears towards the end of the play in one crucial scene, with an extended monologue. Meek, otherworldly, feral.

Audition Pieces

MARK OR JAN

JAN	DEAD?
MARK:	Yeah.
JAN:	What, dead?
MARK:	Yeah.
JAN:	Like dead, dead?
MARK:	Yes.
JAN:	Proper dead, not living dead?
MARK:	Not living dead, yes.
JAN:	Are you sure?
MARK:	Yes.
JAN:	I mean there's no---
MARK:	No.
JAN:	Mistake or
MARK:	No mistake.
JAN:	It's not a joke
MARK:	It's not a joke.
JAN:	Coz it's not funny.
MARK:	It's not funny because it's not a joke, if it was a joke it would be funny.
JAN:	Not hiding?
MARK:	Not hiding, dead.

LEAH

Are you thinking about me? (No answer)

What, good things? Phil? Or...

I mean, is it negative, are you thinking a negative thing about—

Not that I'm bothered. I'm not bothered, Phil, I'm not, it doesn't, I don't care. You know. I don't...

What, like I talk too much? Is that it? That I talk too much, you, sitting there in absolute silence thinking, 'Lea talks too much, I wish she'd shut up once in a while,' is that it? Is that what you're, because don't, you know, judge, you know, because, alright, I do.

There, I'm admitting it, I am admitting it, I talk too much, so shoot me. So kill me, Phil, call the police, lock me up, rip out my teeth with a pair of rusty pliers, I talk too much, what a crime, what a sin, what an absolute catastrophe, stupid, evil, ridiculous, because you're not perfect actually, Phil. Okay? There. I've said it, you're not...

You're a bit...

You're....

(Pause)

Do I disgust you?

MARK:

We went up the grille. You know, that shaft up there on the hill. Just a big hole really, hole with a grille over it, covering, just to see if he'd climb the fence, really and he did, and we thought, you know, he's climbed the fence which we didn't think he'd do so walk, you know, walk on the grille, Adam, walk on the, and he did, he's walked on, you know, wobbling and that but he's walking on the grille and we're all laughing and he's scared because if you slip, I mean it's just blackness under you, might be hundreds of feet into blackness, I dunno, but he's doing it, he's walked on the grille. He's on the grille. He is.

And someone's pegged a stone at him.

Not to hit him, just for the laugh.

PHIL

PHIL: This is a bad situation. We didn't want this situation. But we've got this situation. It wasn't supposed to be like this. But it is like this. (BEAT) You're going in.

BRIAN: No, Phil---

PHIL: Yes, yes, shhhh, yes. Sorry. You have to go in. Or we'll take you up the grille (Pause) We'll throw you in.

DANNY: Is he serious?

LEAH: He's always serious.

PHIL: We'll take you up the grille now. We'll get you by the arms. By the legs. And we'll swing you onto the grille. We'll throw rocks at you until you drop through. You'll fall into the cold. Into the dark. You'll land on Adam's corpse and you'll rot together (BEAT) We're in trouble now. We need your help. If you don't help us we'll kill you. Are you going to help us?

Pause. BRIAN nods.

PHIL: Okay. You go in there. Richard'll take you. You take a look at that man and you say it's him. You say it's the man in the woods. That's what you do. Okay?

CATHY OR BRIAN

CATHY: We found him up there, up on the hill

BRIAN: I found him---

CATHY: Living in a hedge

BRIAN: a hedge, I found him, I found him, I found Adam living in a hedge, I found him

CATHY: It's like this hedge complex he's made, you have to crawl in to get in

BRIAN: I crawled, I love crawling, I love crawling, Leah

CATHY: Like a warren in this hedge and he's dragged bits of cardboard and rags to make it better, more waterproof

BRIAN: I loved it, Leah, it was like a hideout.

CATHY: He's been living there.

BRIAN: Living, she was shouting at me to get off the ground, but I love the ground, don't you like the ground?

CATHY: He was hiding away at the back.

BRIAN: D'you ever feel like the trees are watching you?

CATHY: Terrified.

BRIAN: D'you ever want to rub your face against the earth?

DANNY, LOU OR JOHN TATE

DANNY: I can't get mixed up in this. I'm gonna be a dentist.
LOU: This is different, John. This is---
JOHN TATE: Alright, it's a little bit---
LOU: This is really serious.
DANNY: Dentists don't get mixed up in things. I've got a plan. I've got a plan John, I've made plans, and this is not...
JOHN TATE: It's a bit serious, but let's not, I mean come on, let's not overplay the, the, the---
LOU: He's dead.
JOHN TATE: The gravity of... Well, yes, okay, fair enough, but---
DANNY: This is not part of the plan. Dental college is part of the plan, A levels are part of the plan, dead people are not part of the plan, this is not dental college.
LOU: He's dead, John.
JOHN TATE: Alright, I'm not denying, am I denying it? no, I'm---
LOU: He's dead.
JOHN TATE: Well, don't keep saying it.
DANNY: This is the opposite of dental college.
LOU: But he is dead.
JOHN TATE: Well you just, you're saying it again, didn't I just---
LOU: Because he's dead, John, he's dead, dead is what he is so we have to use that word to---
JOHN TATE: Alright. New rule; that word is banned. (BEAT)
LOU: What, dead?
JOHN TATE: Yes.
DANNY: Banned?
JOHN TATE: Yes. Banned. Sorry.
LOU: You can't ban a word.
JOHN TATE: and if anyone says it I'm going to, you know, bite their face. Or something.
DANNY: How can you ban a word?
JOHN TATE: Well just say it then. (Pause) Say it and see what happens

BOY

I... I was in a
Dark... (Beat)
walking, crawling in this dark, when you're moving but with your hands and knees, crawl, crawling in this dark place and I don't remember things
I fell, I falled into, I fell onto this...
wake, woke, wake up, I woke up with liquor on my head, leaves, dead and rotting, I remember leaves, but just dark maybe a light high, high, high, high, high, high...
above and, I drank the liquid it was blood, there was, it was mine, so I, it's not wrong because it was my crawling for a long time, I thought, but that was hard to tell, tunnels, scare, I was, I felt like the dark was my fear, do you know what I mean? I was wrapped in it. Like a soft blanket. And then I came out.
I saw this
light, this daylight light, I saw light and went that way, towards, and I thought I died because that's what people go to the light

RICHARD

Come on, Phil. Come back to us. What do you want to sit up here for? In this field? Don't you get bored? Don't you get bored sitting here, every day, doing nothing?
Everyone's asking after you. You know that? Everyone's saying 'where's Phil?' 'what's Phil up to?' 'when's Phil going to come down that stupid field?' 'wasn't it good when Phil was running the show?' What do you think about everyone asking after you? Aren't you interested? Aren't you interested in what's going on?
John Tate's found God. Yeah, Yeah I know. He's joined the Jesus Army, he runs round the shopping centre singing and trying to give people leaflets. Danny's doing work experience as a dentist's. He hates it. Can't stand the cavities, he says when they open their mouths sometimes it feels like you're going to fall in.