



2026 Studio Production Audition Information

Years 11 & 12

Our Studio Production is a rigorous, project-based program for senior secondary artists who want to experience theatre-making at a pre-professional level. Over one semester, you'll work with a professional director to rehearse and stage a contemporary play, following industry-standard processes from first read to final performance.

Across two terms, you'll:

- Explore an existing text with depth and innovation, applying advanced skills in acting, voice, movement, and text analysis
- Learn how to approach existing work in fresh, contemporary ways—discovering how creative choices move a script from page to stage
- Collaborate within a committed ensemble working towards a shared creative outcome
- Experience technical and dress rehearsals, integrating lighting, sound, and production elements
- Present a short studio season of performances for family and community

Key Details

WHO	School Years 11 & 12
DATES	Terms 2-3 21st April - September 19th
TIMES	Tuesdays 4:30-6:30pm
	Extended rehearsal times on the week of the 14th September. Rehearsals / Performance: Friday 18th September Saturday 19th September (<i>time TBA</i>)
LOCATION	Gorman Arts Centre B Block Studio Batman Street Braddon
COST	\$1,100 Membership Fee: \$25
	Payment plans available. A limited number of partial bursaries are available based on financial need (information provided after successful audition)

Attendance & Commitment

As this is a collaborative program working on staging a production, consistent attendance is essential. All participants must be available for additional rehearsals and the final performance period.

Audition Information

- Entry into Studio Production is by audition.
- Participants must re-apply each year to continue with the program.
- During auditions, we are looking for enthusiasm, openness to learning, a collaborative spirit, dedication to craft, and a passion for theatre — not just polished acting skills.

Values of Studio Production

Participating at Canberra Youth Theatre means being part of a professional artistic community. We ask young artists to bring:

- **Commitment to Excellence:** Dedication, reliability, and professionalism are essential for success.
- **Collaboration and Respect:** Participants are expected to respect the workshop artist, their peers, and the creative process.
- **Passion and Growth:** We value your effort, curiosity, and willingness to explore and collaborate as much as your technical skills.
- **Professionalism:** Meeting expectations you'd find in any theatre company

Through this shared practice, we strengthen our arts sector, build opportunities for young artists, and celebrate Canberra's growing creative community.

How To Audition

Auditions for our Studio Production take place through a group workshop and presenting a prepared monologue.

Saturday 28th March

B Block Studio, Gorman Arts Centre

Studio Production: 4pm - 5:30pm

[Follow this link to apply.](#)

What to Expect

For Studio Production auditions, we ask young artists to **prepare one of the monologues provided below**. We encourage young artists to memorise and rehearse this monologue, and prepare to share and workshop the piece in front of peers.

Auditions will also feature **a group warm up, and warm down**. This is just as important as the monologue as it allows us to gauge how a young artist works collaboratively, and the energy they give to a performance and rehearsal space.

STEPS:

- 1. Choose a Monologue**
Select one monologue from the options provided at the end of this pack.
- 2. Prepare your Audition**
Memorise the monologue and practice your performance. No scripts in hand.
- 3. Come Audition for Us.**
Perform your monologue for us on Saturday 28 March. We may ask you to perform your monologue 2 or 3 times, and we'll give you some direction.

What We're Looking For

Don't stress about delivering the 'perfect' monologue! We want to see enthusiasm, commitment, and a genuine keenness for theatre.

We are particularly interested in how you:

- Respond to direction
- Take creative risks
- Listen and adapt
- Show developing artistic instinct and aptitude

We prefer that you don't try any accents, and don't worry about costumes or props.

Your audition is about sharing your unique voice and energy, so relax and enjoy the process. Good luck, and we're excited to see your creativity shine!

NOTE: The monologues provided can be performed by young artists of any gender.

Audition Outcomes

All applicants will be notified of the outcome of their audition within 48 hours of the audition workshop.

If you are offered a place in the Studio Production program, you will receive an email outlining next steps. To secure your position, you must accept the offer within 10 days of notification. If we do not hear from you within this timeframe, your place may be offered to another applicant.

If you are not offered a place this time, we strongly encourage you to audition again in the future. Selection is based on the needs of the ensemble as well as individual readiness at this point in time, and many young artists grow significantly between audition rounds. Not being selected does not reflect a lack of potential.

We value the courage it takes to audition and appreciate the time and care each applicant brings to the process.

If You Cannot Attend the Audition

If you are genuinely unable to attend the workshop day, please email info@canberrayouththeatre.com.au as soon as possible to discuss your interest further.



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Have Any Questions?

For any queries about the program or audition process, email
info@canberrayouththeatre.com.au.

MONOLOGUE ONE**ROSIE – *Rosieville*****by Mary Rachel Brown**

Rosie speaks to the audience as they watch a Pigeon Race with their family. Rosie's pigeon is late coming back, and they begin to fear that it may never return.

We were in a staring match with the sky. And I wished I could hide away in that waiting game forever.

Pause

But the longer we waited the more I felt it pulling at me, and it takes over everything – sleeping, eating, even breathing. Even the cracks in the pavement. I count how many I step on, like it could change things. Like I could make a deal that lets me count the world back into shape.

Beat

If that pigeon flies through a cloud before I count to ten, everything will be alright, Alan will get better, Ben and Anika will stay together, Mum won't go crazy with her hair, Xavier will win the stupid Birdman Rally, and my dad will come back.

Pause

One, two, three, four, five, six, seven, eight, nine ... nine, ten.

Beat

Eleven, twelve, thirteen – So, I start again. One, two, three – and with every number, I can feel it coming to get me, four, five – and it has me, the pulled apart feeling, the need to let go and hold on at the same time.

MONOLOGUE TWO**REGISTER ONE – *Work, But This Time Like You Mean It*
by Honor Webster-Mannison**

Register One is sitting in their car, in a carpark after a shift. They are speaking to their best friend.

I shouldn't be here and everyone knows it. I should be at Grill'd. Grill'd DFO. I'd never go on Roaccutane if I was at Grill'd. I have a recurring fantasy and this is it. I'm working drive.

A customer asks me how many pieces of chicken are in a Ten Piece Bucket. I have this fuck-off Samurai sword. I open the car door. The driver falls to their knees. They're begging. Really begging. I slnnng. Just beheading them all. The whole drive-thru. Blood spraying on the window. I have this look in my eyes that is like measured, unfeeling, I feel nothing— I'm glistening.

Also, Grill'd uniforms are way nicer. Also, you don't get fired on your eighteenth birthday.

MONOLOGUE THREE**TASH – *How To Vote!* by Julian Larnach**

Tash speaks directly to the audience, this monologue begins the play.

When I was younger I wanted to visit my mum at work. She worked at Parliament House and I spent my formative years sitting at the kitchen table listening to her talk about a minister who said this, or a secretary who did that. It was exciting how many people she simply met in her day. So I started bugging her about visiting the place. The place where all these interesting people were. Eventually, she let me drop in for the hour and a half between me finishing school and her finishing work. I was now in the place where all the interesting people were. I gobbled it all up: I learned all the names of all the ministers, electorates, secretaries, secretariats, and even research officers. I bathed in the policies, the rivalries, the scuffles, the histories, the drama!

Then one day, I'm sitting in the House of Reps—by this stage, no biggie at all. Mum's talking to the treasurer, when a voice from behind asks me a question.

'What are you going to do when you grow up?'

I turn around quickly, ready to deploy my trademark sass and attitude, and it's the bloody PM.

Did I freeze? No.

Did I blink? Not a chance.

Without hesitation, I say 'When I grow up I want your job.'

MONOLOGUE FOUR**FEY – *The Initiation*
by Cathy Petocz**

Fey has snuck out late at night with some other teens. They play never have I ever, and Fey is asked “Never have I ever...heard voices.”

I see a therapist. She asks me in our first session, Do you hear voices? And I am offended. Like, I know she's asking because it's on the checklist but I feel like the checklist is issuing a form of normal I'm not okay with.

Like, yes, I sometimes hear a voice and I wish I heard it more. Like, my life would be better if I could hear it more clearly. I wouldn't be here with YOU, a therapist asking me if *I hear voices*.

What does she mean anyway? Ghosts whispering? A little angel and devil duking it out on my shoulders? But that's like a metaphor for the conscience. So is she asking whether I have a mechanism for accessing my ethical feelings? And, how do we even know what is right and wrong if we don't listen to our inner voice?

This is just how fast my brain goes. This is why I go to therapy. But it's also why I get the best grades, and everyone thinks I'm smart—I'm not, my brain just goes fast and I need to keep it busy or it will go fast with other things like IS THIS THERAPIST ASKING IF I AM A MORAL PERSON? Everyone is like, HOW DID YOU GET FROM THERE TO THERE? And I'm just trying to slow down enough to listen to the conversation.

MONOLOGUE FIVE

MARKUS – *The Messenger*

Adapted by Ross Mueller from the novel by Markus Zusak

Markus speaks to the audience. They are somewhat the author of this play. You get the sense that what is happening may have happened to Markus.

One dog barking. A gate. Mosquitoes. Paint flaking. A Monaro with a busted muffler
- TV too loud.

This is Edgar Street. 45. Midnight.

One street light on one observer.

He is standing across from the house nothing happens for a long time and then - a clock strikes midnight and silence! A big drunk man comes stumbling home. He yells and goes into the house.

He slams the door and the hallway light explodes into an amazing white light. A silhouette of three people - the man – a woman and a child and then darkness. We can hear the ticking again.

Angelina appears on the porch - the next scene begins.

Angelina remains on the porch - throughout the following –

Ed is at home.

You are the Hero and the Hero always refuses the quest at first but eventually - the unavoidable can no longer be avoided...

I didn't make that up – that is the Human Experience

The Hero becomes entangled for emotional reasons.