

How To Destroy The Beep Test In Five Days

by Sonia Dodd

ABOUT US

Canberra Youth Theatre is a professional theatre company that belongs to young people. We develop young and emerging artists through the creation of ambitious new Australian theatre. Working alongside experienced professionals, young people are artistic collaborators whose ideas, experiences and creative decisions shape our work. Together, we create theatre that challenges expectations, brings generations together,, and gives young voices a place in Australia's cultural conversation.

ABOUT THE PLAY

Winner of the 2023 Emerging Playwright Commission

The beeps get faster and faster, until you find yourself sweating, trembling, wobbling like jelly. You're exhausted, you throw up, you tear a muscle, it doesn't matter. You have to keep going until you die.

It's the first day of the final term of Year 6, and the School Captain has called an emergency meeting. The mission? Destroy the dreaded beep test before the bell rings on Friday afternoon.

The plan is simple: Fake injuries. Rewire the sound system. Distract the PE teachers. Create an emergency in the staffroom. Stage a protest. Develop a sudden and extremely passionate interest in literally anything else.

But as Friday gets closer, the plans get wilder, the excuses get more ridiculous, and the students' campaign starts spiralling out of control.

Between outrageous schemes, secret missions, and a lot of chaos, these Year 6 students are also facing something even scarier than the beep test: the end of primary school. As they fight to make their voices heard, they discover that campaigning for change is harder than it looks, and sometimes the biggest challenges have nothing to do with running laps.

How To Destroy The Beep Test in Five Days is a fast-paced, anarchic, and deeply Australian comedy about friendship, finding your voice and standing up for what matters. It's about big ideas, ridiculous plans and proving there's a lot more to you than a score on a fitness test. Also, the beep test actually just sucks.

CREATIVE TEAM

Director: Jena Prince
Lighting Designer: Ethan Hamill
Sound Designer & Composer: Patrick Haesler
Stage Manager: Rhiley Winnett

ROLES

Cast of 12 young people aged 11-14.

We encourage young people from diverse backgrounds to audition.

REHEARSAL & SEASON SCHEDULE

Rehearsal Period

First Read: Tuesday 1 December
January Intensive: 11 - 15 January
Term One: Tuesday afternoons and Saturdays from 2 February

Production Week

Sunday 11 April – Wednesday 14 April 2027

Performance Season

14 – 22 April 2027

Performance Venue

Belco Arts Theatre

Cast must be available for all rehearsals their role is scheduled for, as well as all technical and dress rehearsals. Actors are participating in this project on an unpaid basis.

HOW DO I BOOK AN AUDITION?

To book in for an audition, fill out this [online form](#) and we will be in touch to confirm your time as soon as possible.

IF YOU CANNOT ATTEND THE AUDITION

If you are genuinely unable to attend the workshop day, you are welcome to submit a **video audition**. Details on how to submit a video audition are at the end of included further below.

AUDITION PROCESS

Auditions will be held on **Saturday 21 November 2026** at 10am, 12pm, or 2pm.

1. Choose a Monologue

Select one monologue from the options provided at the end of this pack, or you can choose

something of your own choice that is a similar length.

2. Prepare your Audition

Memorise the monologue and practice your performance. No scripts in hand. Consider your voice, changes in emotion, characterisation and movement in the space.

3. Come Audition for Us

These auditions will be held in small groups, where you will perform your chosen monologue for each other. Auditions will also feature some group drama exercises, including 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 bring to a performance and rehearsal space.

All auditions and rehearsals will be held at Gorman Arts Centre (Batman Street, Braddon).

Following this audition, you will receive notice as to whether you're being invited for a callback. Those being considered for a role need to attend at callback on **Tuesday 24 November (4:30-6:30pm)**.

We highly recommend you read the play prior to auditioning. Digital copies are not available, but you can read a printed copy of the play at our office. Please contact our office on 02 6248 5057 or info@canberrayouththeatre.com.au to arrange a time to read on site.

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. There are 12 characters in the play, each with their own distinct personalities, so we are looking for people to fill specific roles.

Your audition is about sharing your unique voice and energy, so relax and enjoy the process. Please remember that we are not able to offer a role to everyone, but are really keen to meet with as many young actors as possible.

AUDITION OUTCOMES

All applicants will be notified of the outcome of their audition by Friday 27 November.

If you are offered a role in the production, you will receive an email outlining next steps and be issued with an Actors Agreement. To secure your position, you must accept the offer within 2 business days of notification. If we do not hear from you within this timeframe, your role may be offered to another artist.

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 each production. Not being selected does not reflect a lack of potential, and there are plenty of opportunities to get involved with Canberra Youth Theatre each year.

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

KEY DATES

Auditions	Saturday 21 November 2026
Callbacks	Tuesday 24 November 2026 4:30-7:00pm
First Read	Tuesday 1 December 2026 4:30pm
Rehearsal Intensive (January)	11 - 15 January
Rehearsal during Term One commence	2 February
Technical Week	Sunday 11 April - Wednesday 14 April 2027
First Performance	Wednesday 14 April 2027
Final Performance	Thursday 22 April 2027

A more detailed rehearsal and production schedule is listed below. Please note this is a draft only and subject to change.

ATTENDANCE & COMMITMENT

If you would like to be considered for a role in this production, you will need to be available for the rehearsal period. Expect to be required at most, if not all, rehearsal sessions listed below. There may be additional rehearsals scheduled, by mutual arrangement. Attendance during technical rehearsals and all performances is absolutely essential.

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 professional artists leading the project, 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.

DOES IT COST ANYTHING?

There's no fee to participate in the productions. However, all participants need to be members of Canberra Youth Theatre, which costs \$25 per year. You do not need to be a member to audition.

HAVE ANY QUESTIONS?

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

REHEARSAL SCHEDULE *Draft Only*

Tuesday 1 December	16:30 - 19:30
Monday 11 January	10:00 - 16:00
Tuesday 12 January	10:00 - 16:00
Wednesday 13 January	10:00 - 16:00
Thursday 14 January	10:00 - 16:00
Friday 15 January	10:00 - 16:00
Tuesday 2 February	16:30 - 19:30
Saturday 6 February	10:00 - 16:00
Tuesday 9 February	16:30 - 19:30
Saturday 13 February	10:00 - 16:00
Tuesday 16 February	16:30 - 19:30
Saturday 20 February	10:00 - 16:00
Tuesday 23 February	16:30 - 19:30
Saturday 27 February	10:00 - 16:00
Tuesday 2 March	16:30 - 19:30
Saturday 6 March	No Rehearsal
Tuesday 9 March	16:30 - 19:30
Saturday 13 March	10:00 - 16:00
Tuesday 16 March	16:30 - 19:30
Saturday 20 March	10:00 - 16:00
Tuesday 23 March	16:30 - 19:30
Saturday 27 March	No Rehearsal
Tuesday 30 March	16:30 - 19:30
Saturday 3 April	10:00 - 16:00
Tuesday 6 April	16:30 - 19:30

PRODUCTION SCHEDULE

Cast Only – Draft

Sunday 11 April	10:00 - 16:00	Rehearsal
Monday 12 April	09:30 - 18:00	Technical Plot
Tuesday 13 April	10:00 - 17:30	Technical Rehearsal
Wednesday 14 April	12:30 - 21:30	Dress Rehearsal & Performance #1 (Preview)
Thursday 15 April	17:30 - 21:30	Performance #2 (Opening)
Friday 16 April	18:00 - 21:30	Performance #3
Saturday 17 April	12:30 - 16:00 18:00 - 21:30	Performance #4 Performance #5
Sunday 18 April	-	-
Monday 19 April	-	-
Tuesday 20 April	12:30 - 16:00	Performance #6
Wednesday 21 April	12:30 - 16:00 18:00 - 21:30	Performance #7 Performance #8
Thursday 22 April	12:30 - 16:00	Performance #9 (Closing)

Video Auditions

1. Tips for Filming a Video Audition

LIGHTING

- Make sure we can see your face clearly.
- Have light shining on your face, not from behind you.
- Natural light from a window works great.
- You don't need professional lighting.

CAMERA

- Film horizontally (landscape), not vertically.
- A phone is perfect!
- Keep your camera steady.

FRAMING & EYELINE

- We should see your head, shoulders, and chest.
- Make sure we can see your eyes.
- Look just to the side of the camera, not directly into it.
- Place whoever you are talking to (real or imaginary) just off to the side of the camera

BACKGROUND

- Choose a simple, tidy background without distractions.
- A plain wall works perfectly!

Remember: We want to see and hear you clearly. You don't need fancy equipment to make a great audition!

2. What to Prepare

Your audition should include a short an introduction – your name, age, and the name of the monologue you have chosen. Then you perform your monologue. That's it!

3. Record and Upload Your Video

- Ensure your video is clear and easy to view.
- Upload your audition video to a platform like YouTube, Vimeo, DropBox or another reliable service.
- Set your video to delisted/unlisted to ensure privacy while allowing us to access it.

4. Send us the Video Link

- Copy the direct link to your uploaded video.
- Before submitting, test the link to ensure it works.
- Send your video link to us info@canberrayouththeatre.com.au by Thursday 19 November 5pm.

5. Check Your Email

- We aim to notify you of the outcome as soon as possible after the submission deadline.
- Keep an eye on your email inbox for updates.

Monologues

Please feel free to choose any monologue to perform, regardless of age and gender.

Monologues

Rosieville	9
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Charlie Pilgrim	11
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Rosieville

by Mary Rachel Brown

Note: 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.

Rosie:

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

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.

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.

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.

Luke Lloyd Alienoid

by John Armstrong

Note: Luke is convinced he is half human, half alien.

Luke:

My name is Luke... Luke Oscar Lloyd. And I like facts. No that's wrong - I love facts. I really love them. I love them so much I'd like to marry one! [pause] That was a joke. I love facts because they are smooth and shiny and round like bowling balls. I line them up in my mind on little shelves and I write them down in notebooks. I say them to myself over and over and they make me feel clever and safe.

[Reads from a notebook:] Fact: Cats have thirty-two muscles in each ear. Fact: the Giant Californian Sea Cucumber eats food through its own anus. *[He looks up]* It's true. *[He reads again]* Fact: when I was born I had fur all over my body. That's right – fur. But it fell off after a week. I wish it hadn't, because by now I'd look like a Wookiee.

[LUKE looks up at the sky]

Fact: in our galaxy there are over sixty billion planets that could support other life-forms. That means aliens. So maybe on one of those planets there's an alien kid looking up at the stars. Right now. Just like I am.

Charlie Pilgrim

by Sam O'Sullivan

Note: Charlie has invented a time machine and has accidentally created multiple versions of herself. They are all stuck in the same laboratory and things are getting tense.

Charlie:

No one likes you, Charlie Pilgrim so why don't you just shut up! No one listens to you at school. No one wants to hang out with you at lunch-time or come over to your house or invite you to parties because you're a loser. Got it? You've been a loser from your first day. Since day one.

"Hi, I'm Ch-Ch-Charlie Pilgrim. And I I-I-love learning about the Universe."

That's what you said, isn't it? In front of the whole class. And then at lunch time you tried to tell everyone that you'd figured out the secrets to time travel and when they called you a liar you pushed them. You lost your temper. You called them names. You swore at them. Didn't you?

That's why you built this lab. That's why you programmed TERI. That's why you invented the Mobius. So you could go back. Say the right thing. Change it. Have friends.

Well, I've got friends now. And I'm not going to let you hurt them just because you think you're better than everyone else. I'm going to stand up for them because that's what friends do! And I'm going to listen to them! Because that's another thing friends do. Not that you'd know that.

Compass

by Jessica Bellamy

Note: Jason is camping with his friends and telling a ghost story at night.

Jason:

One night, Jonathan was in his tent. He was trying to get to sleep, but he kept hearing all these noises. Whispering, and quiet muffled laughter. Wind between the trees. Logs falling to the ground, clomp, clomp, clomp.

He was busting for a wee, but he tried to hold it in. Something outside didn't feel good. Didn't feel right.

Got to two hours, and he couldn't take it anymore. He was gonna burst. So he got up and bolted to the trees.

He didn't want to wee in the middle of camp, because the girls had gone off at him for doing it earlier.

So he went out, really far out, and the booalecki got him. They pulled his face off with their ice-cold fingers, and they ate his skin in front of him. They carried him off in the wind. And he never ever came back.

He was never seen again. He haunts camp every year now, looking for an ew face to eat. Looking for the next booalecki, to join him. Forever.

There's only one way to stop them, a curse that freezes them long enough for you to run away. If only Jonathan had known it. He'd have been saved.

I Hate Performing

by Amber D

Note: A student is waiting in the wings, about to perform in front of their whole school.

Student:

Oh, why did I even sign up for this class? I didn't know we'd have to practice auditioning. It's not fair. Everybody will be looking at me, judging me. If I do one thing wrong everybody is going to notice, and laugh at me, and I'm going to be so embarrassed. The lights will be beaming in my eyes and my hands will start shaking like crazy. My throat will get really dry and I'll stutter like there's no tomorrow. I'll fidget and play with my hair. I'm so nervous, what if I suck? What if I'm horrible? What if people start throwing things; or worse, tell everybody about my performance, and how much I sucked. I'll be embarrassed everywhere I go. I'll have no escape. People are always going to remember me as the person who couldn't perform, the person who can't ever talk in front of a crowd. I don't want to do this, I hate performing. I know what you guys are all thinking, just pretend to be sick. Well, unfortunately I've tried that already and they didn't buy it. You know what; actually maybe I can do this. I've practiced for hours. I know all my words. I've rehearsed it dozens of times in the mirror, I'll be fine. In fact, I'd be better than fine, I'll be amazing. And the point is just to have fun, right? I don't have to be the best, I just need to do the best I can. Alright, I can do this. I'm ready.