AUGUST: OSAGE COUNTY

by Tracy Letts

AUDITION PACKAGE

Produced by	Z-PAC Theatre
Director	Tim Holstein
Auditions	Saturday 14 November 2026 | 9:00am–12:00pm (Doors Open 8:30am for the enthusiastic).
Venue	Z-PAC Theatre | 15 Zephyr Street, Hervey Bay

A large, demanding ensemble drama with a short rehearsal process.
Brace yourselves for the acting challenge of your life.

Playable age, acting capacity, chemistry and committed American accent work will be central to casting. Please note - All performers must be 18+, no exception.

WELCOME

If you are reading this, thank you for considering being part of Z-PAC Theatre's production of *August: Osage County*. This is a formidable piece of ensemble theatre: funny, painful, intimate and explosive, with thirteen characters whose relationships must feel lived-in from the moment they step into the Weston home.

This package is designed to give you the information you need before auditioning. Please read it in full, particularly the casting notes, audition format, content information, and commitment expectations.

This production will have a tight rehearsal timeline. That means preparation, reliability, openness to direction and a willingness to work carefully on text, relationships, and accent will matter from the outset. You do not need to arrive with a "finished" performance. I do want to see clear choices, truthful listening and the capacity to adjust quickly.

A note from the Director: Do not cast yourself out before you enter the room. The published character ages are useful anchors, but this production will cast primarily to believable playable age and family relationships. Actors can be aged up or down where the performance supports it. Chemistry across the family will be a major part of the final decision.

Tim Holstein | Director

AT A GLANCE

Show	August: Osage County
Playwright	Tracy Letts
Audition date	Saturday 14 November 2026
Audition time	9:00am–12:00pm
Possible rollover	Please allow flexibility beyond 12:00pm if audition numbers require it.
Location	Z-PAC Theatre, 15 Zephyr Street, Hervey Bay
Director	Tim Holstein
Cast	13 roles: 6 male, 7 female; potential Beverly/Sheriff doubling may be considered.
Eligibility	All performers must be 18 years or older.
Performance season	29 January–14 February 2027; Friday/Saturday 7:30pm and Sunday 2:00pm.
Membership	Anyone accepting a role must be a current Z-PAC Theatre member.

ABOUT THE PLAY

August: Osage County is a three-act tragicomedy set in the Weston family home outside Pawhuska, Oklahoma. When Beverly Weston disappears, the extended family returns home and long-held tensions, secrets and resentments collide. The play is both brutally funny and deeply confronting, moving rapidly between sharp family comedy and serious dramatic territory.

The production requires a strong ensemble. No relationship exists in isolation: casting will need to create a believable family history, generational structure and sense that these people have known exactly where to hurt, protect and provoke one another for years.

Content & performer awareness

This is a mature production. The play addresses or depicts difficult material including addiction and substance misuse, death by suicide, family abuse and cruelty, racism, incest, sexual assault involving a minor, and other adult themes. It also contains strong language. Auditionees should use this information when deciding whether the production is right for them.

Rehearsal of sensitive material will be approached professionally, with boundaries and staging requirements discussed clearly. Audition pieces will be selected to assess acting rather than to require unnecessary physical intimacy.

WHAT I AM CASTING FOR

- **Playable age** over chronological age. The role must read truthfully within the Weston/Aiken family structure.
- **Acting range and stamina**. This is a long, text-heavy and emotionally demanding play.
- **Chemistry**. The family relationships are the engine of the production.
- **Accent capacity**. A consistent American accent will be core to the production and rehearsed from the beginning. Southern / South-Midland American accent (specifically a rural or small-town Oklahoma drawl).
- **Directability**. I may redirect a scene or ask for a second approach during the audition.
- **Ensemble generosity**. Listening, timing, responsiveness and supporting another actor's work matter as much as delivering your own lines.
- **Commitment**. The rehearsal period is short, so availability and preparation will form part of the casting picture.

CHARACTER BREAKDOWN

The ages below are the script ages and should be treated as playable-age anchors, not rigid requirements. Every actor must be 18+. Where appropriate, actors may be aged up or down. The final combination of performers needs to make the family relationships credible. If needed, the entire age of the cast will be consistently reduced for alignment with those auditioning, so please don't feel restricted by the script ages.

Role	Script age	Character	Casting note
BEVERLY WESTON	69	Patriarch of the Weston family; an intellectual and once-celebrated poet. His disappearance sets the family crisis in motion.	May potentially double with Sheriff Deon Gilbeau.
VIOLET WESTON	65	Weston matriarch: sharp, observant and combative, living with mouth cancer and prescription-drug addiction. A huge dramatic and technical role.	Exceptional stamina, text command and tonal range required.
BARBARA FORDHAM	46	Eldest Weston daughter. Strong-willed, intelligent and pulled back into a family dynamic she has tried to escape.	A central relationship with Violet; substantial role.
BILL FORDHAM	49	Barbara's estranged husband, a university professor. Intellectual and controlled, but carrying major fault lines of his own.	Must build convincing history with Barbara and Jean.
JEAN FORDHAM	14	Barbara and Bill's teenage daughter: perceptive, provocative and caught inside adult family conflict.	Actor must be 18+ yet believably play 14.
IVY WESTON	44	Middle Weston daughter and the sibling who stayed closest to home. Quietly carrying plans and truths of her own.	Requires restraint, depth and strong relationship work.
KAREN WESTON	40	Youngest Weston daughter. Arrives determined to present an optimistic new life despite the chaos around her.	Comic instinct and dramatic truth are equally useful.
MATTIE FAE AIKEN	57	Violet's sister: energetic, funny, forceful and capable of the same family cruelty.	Needs strong comic rhythm without losing the darker truth.

Role	Script age	Character	Casting note
CHARLIE AIKEN	60	Mattie Fae's husband. Warm, direct and often one of the steadier presences in the family gathering.	Grounded naturalism and excellent listening.
LITTLE CHARLES AIKEN	37	Mattie Fae and Charlie's adult son. Sensitive and awkward, with a deep connection to Ivy.	Chemistry with Ivy is particularly important.
JOHNNA MONEVATA	26	A young Cheyenne woman hired as the Westons' live-in housekeeper and caregiver; she witnesses the household from a distinct position within it.	Casting and portrayal must respect the character's Cheyenne identity.
STEVE HEIDEBRECHT	50	Karen's fiancé. Charismatic on the surface, but his behaviour contributes to some of the play's most confronting material.	Playable age may can be much younger; actor must handle difficult material responsibly.
SHERIFF DEON GILBEAU	47	Local sheriff and a former school connection of Barbara's who becomes involved when Beverly disappears.	Should read as a contemporary of Barbara; may potentially double with Beverly.

HOW THE AUDITION WILL WORK

The audition is designed to let us see both individual acting choices and how you work opposite other performers.

1. Sign in

Complete or hand in your audition form and identify the roles you would most like to read for.

2. Prepared monologue

Choose ONE monologue from the audition monologue selection. Each piece will be approximately 1–2 minutes. Please choose your preferred section of a monologue – I do not need to see the whole thing. The monologue does not need to be memorised unless you wish to do so, but familiarity will let you act rather than simply read.

3. Character scene

Read a supplied scene for one or more of the characters you are interested in. You may be paired with different readers during the session.

4. Direction / adjustment

You may be given a note and asked to repeat part of a monologue or scene. This is to see how you explore an alternative, not because your first choice was "wrong".

5. Accent work

You should make a genuine attempt at an American accent. Accent will be central to the final production, but the audition is assessing potential, consistency, listening and willingness to work, not perfection.

6. Chemistry reads / callbacks

Some actors may be asked to read again with different people or for a different role. This can happen on the day and does not necessarily indicate a casting decision.

7. Short Q&A

The panel may ask about availability, role preferences, relevant experience and any matters affecting your ability to commit to the rehearsal and performance period.

What to bring

- Your completed audition form, if you have printed it in advance.
- A copy of your chosen monologue and familiarity with the relevant character scenes.
- Water and a snack.
- Comfortable, presentable clothing that allows you to move freely.
- Your complete list of known rehearsal or performance conflicts.
- Curiosity, courage and a willingness to play.

Do I need to be off-book?

No. You are not required to memorise the monologue or scene. Preparation matters, but I am more interested in connection, intention, listening, truthfulness and your ability to respond to direction than in a memory test.

VIDEO AUDITIONS

In-person auditions are strongly preferred because chemistry and scene work are important to this production. However, if you genuinely cannot attend on Saturday 14 November, a video audition may be considered by prior arrangement.

- Contact the production before audition day and explain that you require the video option.
- Perform ONE of the supplied 1–2 minute monologues and the relevant character scene/s for the role or roles you wish to be considered for.
- For scene material, use an off-camera reader wherever possible. Please do not edit different takes together within a scene.
- Record in landscape orientation, with clear sound, steady framing and enough light for your face and physical choices to be seen. A phone recording is completely acceptable.
- Begin with your name and the role/s you are interested in, then perform the material.
- Include your completed audition form and all known rehearsal/performance conflicts.
- Be aware that a follow-up reading may still be requested if chemistry or additional scene work needs to be assessed.

Please Submit Video Auditions to: https://zpac-theatre.pages.dev/shows/august-osage-county/video-audition/

Submission Deadline will be Sunday 15th November.

THE COMMITMENT

This show is large in scale and demanding in detail, but the rehearsal runway is short. If you accept a role, you are accepting a collaborative commitment to the whole ensemble, not only your own scenes.

- Attend scheduled rehearsals and arrive ready to work. Exact rehearsal days/times will be confirmed.
- Declare all known conflicts honestly at audition. A conflict does not automatically rule you out, but surprises later in the process are difficult to absorb.
- Work independently between rehearsals on lines, objectives, character research and accent notes.
- Be available for the required technical, dress and performance calls once confirmed.
- Treat sensitive material, fellow performers and rehearsal boundaries professionally.
- Become or remain a current financial member of Z-PAC Theatre if cast.

Performance season: Friday 29 January to Sunday 14 February 2027, with Friday and Saturday performances at 7:30pm and Sunday performances at 2:00pm.

FREQUENTLY ASKED QUESTIONS

I do not match the exact age listed. Should I still audition?

Yes, where your playable age is credible. Acting capacity and believable family relationships matter more than the number on your licence. The exception is that every performer must be at least 18.

Can I read for more than one role?

Absolutely. List your genuine preferences on the form. You may also be invited to read for another character if the panel sees a useful possibility.

I am worried about the American accent. Should that stop me auditioning?

No. Come prepared to attempt it. Accent is a core production requirement, so we need to hear your starting point and your capacity to adjust, but the audition does not require a perfected dialect.

Why does chemistry matter so much?

The play depends on a dense network of spouses, siblings, parents, children and old connections. The final cast needs to feel like one complicated family, so pairings and ensemble balance will influence casting.

Will auditioning for one role mean I will only be considered for that role?

No. Your preferences matter, but the panel may see a stronger fit elsewhere and may ask you to read another character.

What if I cannot attend in person?

A video audition may be considered by prior arrangement. See the video-audition section for the minimum requirements.

Is this an easy show to fit around lots of other commitments?

Realistically, no. It is text-heavy, emotionally demanding and being prepared on a short timeline will require consistent attendance and considerable work between rehearsals.

AUDITION FORM

AUGUST: OSAGE COUNTY

Name: _____

Phone: _____ Email: _____

Role/s you are most interested in: _____

If not cast in a preferred role, would you accept another role? YES / NO / MAYBE

Are you 18 years of age or older? YES / NO

Are you a current Z-PAC Theatre member? YES / NO / NEED TO RENEW

Experience & skills

Relevant theatre / performance experience (attach a résumé if useful):

_____

_____

_____

Accent / dialect experience, if any:

_____

_____

Availability

List all known one-off conflicts between auditions and 14 February 2027:

_____

_____

_____

_____

Regular weekly conflicts:

Mon	Tue	Wed	Thu	Fri	Sat	Sun

Casting information

Why are you interested in this production / these roles?

_____

_____

_____

Are you willing to undertake regular independent accent practice? YES / NO

Would you be interested in helping backstage or with production support if not cast? YES / NO

Anything else we should know?

_____

_____

_____

Declaration: I have disclosed my known conflicts honestly and understand that, if cast, this production requires consistent attendance, independent preparation and availability for the performance season. I understand that all cast members must be current financial members of Z-PAC Theatre.

Signature: _____ Date: _____