

Thank you for your interest in the Screen Actors Studio 2020.

Entry to the Screen Actors Studio is by online audition. The course work will be delivered face to face in the NIDA Kensington or NIDA Melbourne studios.

We are looking for committed individuals with a curiosity about the creative process.

Prior to the audition

Prepare ONE role from the tv/film scenes we have provided below. On the day another auditionee will read in the other role from the scene you have selected. Please use your natural voice/accent.

On the day you will:

- Perform your prepared role with a scene partner from the auditionee pool
- Respond to feedback and direction from the audition panel
- Demonstrate collaborative skills in a workshop environment

Accessing your audition

In the 24-48 hours prior to your audition timeslot you will receive a zoom link via e-mail to join.

Things to remember

- Rehearse your material beforehand and ensure you have learned the text
- Wear suitable clothing (casual clothing that does not limit your movements).
- Wear little or no make-up
- Have some water to drink on hand

Once you have auditioned we will contact you within 2 weeks to let you know the outcome. If we are able to offer you a place in the course and you wish to accept it, you will need to arrange payment for the course prior to course commencement.

If you have further questions regarding the audition process, please email us at open@nida.edu.au or call us on 1300 450 417.

LOST IN TRANSLATION (2003) by Sofia Coppola

INT HOTEL NIGHT

Charlotte gets up to pour more sake. She picks up and looks at a prescription bottle on his night stand and reads the label: Lipitor.

CHARLOTTE

Do you remember when we met at the bar? ...You were wearing a tuxedo.

BOB

But the first time I saw you was in the elevator.

CHARLOTTE

Really?

BOB

Yeah, you don't remember?

She shrugs.

CHARLOTTE

Did I scowl at you?

BOB

No, you smiled.

CHARLOTTE

I don't remember.

BOB

I know, I kind of blend in here.

CHARLOTTE

Why do they switch the r's and l's here?

BOB

I don't know. My fax said "have a good fright".

CHARLOTTE

Let's never come here again, because it would never be as much fun.

BOB

Ok, whatever you want.

CHARLOTTE (O.C.)

Did you see Hiromi last night dancing with Bambi?

BOB

No, I was looking at you.

CHARLOTTE

Oh. Well... they were dancing on the couch with that weird English guy who kept talking about hanging out with the Sex Pistols on Kings Road...

BOB

I got a fax today from your friend Hiromix.

CHARLOTTE

Oh, for her show?

BOB

No, for a candlelight dinner, yes,
for her show.

CHARLOTTE (O.C.)

Oh.

BOB (O.C.)

You're possessive.

CHARLOTTE (O.S.)

I know.

Charlotte and Bob lie a few feet apart on the bed.

CHARLOTTE (O.S.)

I'm stuck. Does it get easier.

BOB

No, yes, it does...

CHARLOTTE

Yeah? But look at you.

BOB

Thanks. It does, the more you know who you are...
you don't care about things the same way...

CHARLOTTE

I just don't know what I'm supposed to be. I thought maybe I wanted to
be a writer... but I hate what I write, and I tried taking pictures,
but John's so good at that, and mine are so mediocre... and every girl
goes through a photography phase, like horses, you know dumb pictures
of your feet...

BOB

You'll figure it out. I'm not worried
about you. Keep writing.

CHARLOTTE

But, I'm mean.

BOB

That's ok.

CHARLOTTE

And marriage, does that get easier?

BOB

It's hard. We started going to a marriage counsellor.

CHARLOTTE

Did that help? Did you learn anything?

BOB

We established that we have no communication.

CHARLOTTE

Oh.

ETERNAL SUNSHINE OF THE SPOTLESS MIND (2004) by Charlie Kaufman

CLEMENTINE

It's okay if I sit closer? So I don't have to scream. Not that I don't need to scream sometimes, believe me. But I don't want to bug you if you're trying to write or something.

JOEL

No, I mean, I don't know. I can't really think of much to say probably.

CLEMENTINE

Oh. So...

JOEL

I mean, it's okay if you want to sit down here. I didn't mean to --

CLEMENTINE

No, I don't want to bug you if you're trying to --

JOEL

It's okay, really.

CLEMENTINE

Just, you know, to chat a little, maybe. I have a long trip ahead of me. How far are you going? On the train, I mean, of course.

JOEL

Rockville Center.

CLEMENTINE

Get out! Me too! What are the odds?

JOEL

The weirder part is I think actually I recognize you. I thought that earlier in the diner. That's why I was looking at you. You work at Borders, right?

CLEMENTINE

Ucch, really? You're kidding. God. Bizarre small world, huh? Yeah, that's me: book slave there for, like, five years now.

JOEL

Really? Because --

CLEMENTINE

Jesus, is it five years? I gotta quit right now.

JOEL

-- because I go there all the time. I don't think I ever saw you before.

CLEMENTINE

Well, I'm there. I hide in the back as much as is humanly possible. You have a cell phone? I need to quit right this minute. I'll call in dead.

JOEL

I don't have one.

CLEMENTINE

I'll go on the dole. Like my daddy before me.

JOEL

I noticed your hair. I guess it made an impression on me, that's why I was pretty sure I recognized you.

CLEMENTINE

Ah, the hair. Blue, right? It's called Blue Ruin. The color. Snappy name, huh?

JOEL

I like it.

CLEMENTINE

Blue ruin is cheap gin in case you were wondering.

JOEL

Yeah. Tom Waits says it in --

CLEMENTINE

Exactly! Tom Waits. Which song?

JOEL

I can't remember.

CLEMENTINE

Anyway, this company makes a whole line of colors with equally snappy names. Red Menace, Yellow Fever, Green Revolution. That'd be a job, coming up with those names. How do you get a job like that? That's what I'll do. Fuck the dole.

JOEL

I don't really know how --

CLEMENTINE

Purple Haze, Pink Eraser.

JOEL

You think that could possibly be a full time job? How many hair colors could there be?

CLEMENTINE

Someone's got that job. Agent Orange! I came up with that one. Anyway, there are endless color possibilities and I'd be great at it.

JOEL

I'm sure you would.

END

SIX FEET UNDER (2001) by Kate Robin

Scene Six: Restaurant, Nighttime

NATE and BRENDA sit together at a table for two. Their dinner has not yet been served.

BRENDA

.and I told him not to come around for a while.

NATE

That's it?

BRENDA

What else can I do, Nate?

NATE

You can talk to the police, you can get a restraining order.

BRENDA

I don't need you to tell me how to handle this. That is so arrogant and patronizing. I just need you to listen to me.

NATE

Brenda, you can't just sit around waiting for the next crazy thing Billy does. You need to do something now.

BRENDA

Do you think that was easy for me? Just cutting him off like that? Do you even comprehend what it's like to be responsible for someone your whole life? Do you even get the concept of loving somebody that much?

NATE

Yes, I get that concept.

BRENDA

He's sick.

NATE

He's not just sick. He's dangerous. He built a bomb. He broke into our hotel room and took pictures of us in bed. What's he gonna do next time?

BRENDA

I took his key away from him.

NATE

Yeah? Well, he didn't have a key in Vegas. That didn't keep him out. I'm sorry. I know you don't trust your parents, but I really think they're right on this: he needs to be somewhere.

BRENDA

This is so not how I need you to be right now *(starts getting her things together)*.

NATE

What are you doing?

BRENDA

I don't want to discuss this with you anymore. In fact, you know what, why don't we just take some time off?

NATE

What is this? Oh, you dump Billy, so now you gotta dump me?

BRENDA

Don't you analyze me! (*stands up*) You might as well throw away your key, because I changed the lock (*storms off*).

END

LOVE MY WAY

Season 2, Episode 4 by Louise Fox

INT.CHARLIES' APARTMENT. NIGHT

JULIA

What's all this about, Charlie? Are you interested in me now because I'm seeing someone? Is that it?

CHARLIE

You're not seeing someone anymore, remember?

JULIA

No, I never said that.

CHARLIE

Are you gonna keep seeing him? How serious is this thing Jules?

JULIA

I don't know.

CHARLIE

Well you better figure it out cos' we're still married here.

JULIA

This isn't a marriage Charlie. It hasn't been a marriage for a long time.

CHARLIE

Well that's not my fault. Now it's both of us. You made those vows Jules, for better or for worse and we've had the better and you know that's hard sometimes...

JULIA

I know.

CHARLIE

And...comes the worse and where the hell are you?

JULIA

Oh Christ Charlie, you've shut me out.

CHARLIE

Where the hell are you Jules? Where the hell are you?!

JULIA

Me? How dare you. You left me. You left your son. You are so angry with me, you've frozen me out.

CHARLIE

The vows Julia, you made those vows.

JULIA

You are furious with me, you can't forgive me.

CHARLIE

Forgive you for what?

JULIA

Because it's not my child, it wasn't my child who died.

CHARLIE

That's bullshit.

JULIA

Why, do you think I don't feel anything? You think I'm not devastated?!

CHARLIE

You have no idea what I've been going through. You don't want to know. It's all just too hard. And now you're finally getting some attention from 'daddy'. You're such a princess. Well get lost then. Just get lost. Just go and fuck 'daddy'.

And he walks off.

END