AUDITION SCENES FOR
1068NAT DIPLOMA OF SCREEN PERFORMANCE 2020 INTAKE

1068NAT Diploma of Screen Performance applicants must submit two different self-test auditions via a Vimeo link and chosen from the list of scenes provided below. Do not use any of the pieces from the WAAPA Monologues for men and women but only these scenes provided for the Diploma of Screen Performance.

Please choose two scenes which show a contrast in character & film two scenes only:

In addition to the scenes, applicants must provide a one page personal statement and a recent head shot to screenperformance@ecu.edu.au Audition scenes are to be sent via Vimeo link using the password of “Screen” (please see Instructions for audition self-test submission).

- Please don’t imitate the performances of the actors in the original film/s or TV series.
- Please ignore the stage directions if you have a different interpretation for the role.
- Please remember there is no one “right way” for the scene to go and we want to see your most natural and original take on the character and how the scene plays out.

Short listed applicants will be interviewed either in person, by phone or by Skype if interstate.

This course is not available to International Students

Applicants must be of 18 years of age or older by the 1st of June 2020.

The following scenes are for the Diploma of Screen Performance only; they are not to be used for Acting or Music Theatre auditions.
BACK IN VERY SMALL BUSINESS - Wayne Hope, Gary McCaffrie & Robyn Butler, (3 pages).

INT. CAFE/BUSINESS PARK - DAY

Sam diligently squirts Sriracha sauce all over her salad.

SAM
So... about the other day...

Kim, opposite, looks confused as he shovels chips in his mouth.

KIM
What other day - oh you mean the other day when we hooked up hashtag greatest day of my life??

SAM
Yeah... So... um... I... what happened was -

She goes to eat.

SAM (CONT’D)
- hang on I need a fork.

She pushes back her chair to get up as Kim calls out to the counter across the crowded cafe.

KIM
Excuse me! Can I get a fork here for my girlfriend?

SAM
Kim - no! That’s a yes to the fork but a no to the girlfriend bit.

Kim looks shocked.

KIM
What do you mean?

Sam tries to be gentle.

SAM
I’m not your girlfriend. I’m sorry if I gave you the wrong idea but I can’t be in a relationship with you.
KIM
Why not?

SAM
Because –

She pauses gratefully as a WAITRESS brings a fork.

SAM (CONT’D)
Ta.

KIM
Is it because we work together?

SAM
Yes. Definitely. That’s the reason. It’s a breach ...of the code...of working together...

KIM
I get it.

SAM
You do?

KIM
I know how much you respect your father’s business ethics.

Sam tries to give a convincing nod.

SAM
I really do. Are you okay?

KIM
Yeah. I mean I’m sad, but I’ll just throw myself into my uni work. Start going to lectures again.

SAM
You’re amazing.

She gratefully tucks into her salad.

KIM
I’ll miss everyone so much though.

Sam, mouth full, looks alarmed.

SAM
Wait – you’re quitting?
KIM
I should probably get some little gifts -

SAM
No - that’s not - you can’t -

KIM
Is that not the right etiquette?

SAM
No - I mean, fuck, I put too much sriracha on this -

She drinks some water and steadies herself.

SAM (CONT’D)
This is such a big decision -

KIM
But -

And I think it’s really important to sleep on it -

KIM
Together -

SAM

She notices his hurt face.

SAM(CONT’D)
Because of my ethics. But we can text lots.

Kim looks down at his lap.

SAM(CONT’D)
Okay?

SCREEN TEXT
KIM: Okay. MISS YOU ALREADY Bitmoji.

Kim grimaces a smile.
EXT- CARPARK - NIGHT

ZIGGY and JARROD pull up in the carpark.

JARROD
Goes pretty good for an old girl.

ZIGGY
Do you remember that Valiant always parked on Crystal Street?

JARROD
(reminiscing)
Man, I was so in love with that car... when I finally got to drive it the engine died.

ZIGGY
(slightly annoyed)
I'll never forget you legging it, leaving me to deal with the cops.

JARROD
Hey, you did a good job covering. "We got it mixed up with our Mazda".

They both laugh at the memory.

JARROD (CONT'D)
This was a fun day.

ZIGGY
(dry)
For you, maybe.

JARROD
Hey, you had a good time.

ZIGGY can't exactly deny it.

ZIGGY
I guess it's been okay.

JARROD
This is why you need me in your life. I bring the fun.
ZIGGY
And the trouble, and the pain —

JARROD
Hey, I never said it came for free.

A small smile between them. JARROD is careful as he offers:

JARROD
So that dude Brody —

ZIGGY
(warning)
Don't spoil the moment, Jarrod.

JARROD
Hey, I'm not saying anything bad. He seems like an alright guy...

ZIGGY
I can hear the 'but'.

JARROD
... I just never... saw you with someone like that.

ZIGGY
What do you mean?

JARROD
I don't know - seems pretty serious.

ZIGGY
I can be serious.

JARROD
Yeah, but... look, I know you Ziggy.

He meets her eyes, and suddenly there's tension.

JARROD (CONT'D)
You're spontaneous and crazy. You're not all about 'life plans' and making your dad happy.

ZIGGY
Maybe I've changed.
JARROD
Not as much you think.

He gazes at her, and she looks away — suddenly overwhelmed.

ZIGGY
How come it took you so long to come here?

JARROD
Didn't know what reception I'd get.

ZIGGY
You really hurt me. A lot.

She finally meets his eyes, and she's holding tears back.

ZIGGY
I loved you and you just... ripped my heart out.

JARROD
Never regretted anything more.

And before she can say anything more, JARROD leans in and kisses her.

A beat, where ZIGGY'S frozen— then the spell is broken, and she pushes him off her.

ZIGGY
What the hell?

End of scene.
INT. BILLINGSLEY’S – NIGHT

In a secluded table in this cheap & cheerful restaurant.

    CLAUDIA
    Did you ever go out with someone and just... lie... question after question, maybe you're trying to make yourself look cool or better than you are or whatever, or smarter or cooler and you just -- not really lie, but maybe you just don't say everything --

    JIM
    Well, that's a natural thing, two people go out on a date or... something. They want to impress people, the other person...or they're scared that they might say something that will make the other person not like them...

The waiter takes they’re entree plates away.

    CLAUDIA
    Thank-you.

    JIM
    Thank-you.

    CLAUDIA
    So you’ve done it?

    JIM
    I don't go out very often.

    CLAUDIA
    Why not?

    JIM
    I've never found someone really that I think I would like to go out with.
CLAUDIA
And I bet you say that to
all the girls --
JIM
No,
no

CLAUDIA
You wanna make a deal with me?

JIM
OK.

CLAUDIA
What I just said...y'know, people afraid to say things...no guts to say the things that they... that are real or something...

JIM
...ye ah...

CLAUDIA
To not do that. To not do that we've maybe done -- before --

JIM
Let's make a deal.

CLAUDIA
OK. I'll tell you everything and you tell me everything and maybe we can get through all the piss and shit and lies that kill other people...

JIM
Wow....huh..."...piss and shit..."

CLAUDIA
What?

JIM
You really use strong language.

CLAUDIA
I'm sorry --
JIM
-- no, no, it's fine. Fine.

CLAUDIA
I didn't mean...it's seems vulgar or something, I know

JIM
It's fine.

CLAUDIA
I'm sorry.
JIM
...nothing. I'm sorry...

CLAUDIA
No, I'm sorry. I'm saying I'm sorry. I talk like a jerk sometimes --

JIM
-- well I'm a real...y'know, straight when it comes to that... I just don't swear much --

CLAUDIA
I'm sorry. I'm gonna run to the bathroom for a minute...maybe just --

JIM
Ok.

Claudia
Ok.

End of Scene.
INT. TENT - NIGHT

RICHIE looks into the tent. MARGOT is sitting on the floor next to a record player smoking a cigarette. She has a Rolling Stones record in her hand. She looks startled.

RICHIE
What are you doing in my tent?

MARGOT
(hesitates)
Just listening to some records.

Margot puts out her cigarette. She seems worried.

MARGOT (CONT’D)
I thought you were supposed to be in the hospital.

RICHIE
I checked myself out.

MARGOT
Well, shouldn’t you be on some kind of suicide watch or something?

RICHIE
(pause)
Probabl y.

Richie goes into the tent and sits down Indian-style in front of Margot. Margot sighs. She puts on the Rolling Stones record. It plays quietly.

MARGOT
How many stitches did you get?

RICHIE
I don’t know. You want to see?

Margot nods. Richie unwraps one of his bandages. His arm is covered with jagged, crisscrossing stitches and dried blood. Margot looks stricken.

MARGOT
Jesus, Richie. That looks horrible.

Richie nods. He wraps the bandage back around his arm.
RICHIE
I heard about your ex-husband.

MARGOT
(pause)
Desmond?

RICHIE
(hesitates)
I guess so. I didn’t get his name.

MARGOT
Yeah. I met him in the ocean. I was swimming, and he came out to me in a canoe. We were only married for nine days.

RICHIE
(nods)
And I heard about Eli.

MARGOT
(sighs)
I know. Poor Eli. Anyway, we mostly just talked about you.

RICHIE
(surprised) You did?

MARGOT
Yeah. I guess that was the attraction, if you know what I mean.

Silence. Richie says quietly:

RICHIE
I have to tell you something.

MARGOT
What’s that?

RICHIE
I love you.

MARGOT
(sadly)
I love you, too.
Richie kisses Margot on the mouth, and she kisses him back. She puts her hands on the back of his head. Richie pulls away from her and looks into her eyes.

**RICHIE**
I can’t stop thinking about you. I went away for a year, and it only got worse. I don’t know what to do.

**MARGOT**
Let’s lie down for a minute.

Richie lies down on the cot. Margot looks at his Boy Scout sleeping bag.

**MARGOT**
(CONT’D)
This is the one we took to the museum, isn’t it?

Richie nods. Margot sighs. She lies down next to Richie and puts her arm around his shoulder. She smooths back his hair. They listen to the music for a minute.

**MARGOT**
(CONT’D)
Why’d you do it? Because of me?

**RICHIE**
Yeah, but it’s not your fault.

**MARGOT**
You’re not going to do it again, are you?

**RICHIE**
(pause)
I doubt it.

Margot nods. She starts crying. She kisses Richie’s hand. Margot gets up and goes out of the tent. Richie sits alone for a minute. Margot looks back into the tent.

**MARGOT**
I think we’re just going to have to be secretly in love with each other and leave it at that, Richie.

They look at each other for a long minute. Richie nods. Margot turns away and goes out the tent.