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APPLICATION PROCESS

APPLICATION PERIOD
Applications for admission to 2020 NIDA undergraduate courses are open from 1 July – 30 September, 2019. NIDA is unable to accept applications outside of this timeframe.

BEFORE APPLYING
You should read the following information carefully:

• Course information, including unit content, semester dates, fees and frequently asked questions can be found at: https://www.nida.edu.au/courses/undergraduate

• The NIDA Student Handbook, Policies & Procedures and Course Regulations for your intended course: https://www.nida.edu.au/courses/undergraduate/nida-student-policies

• Advice on how to apply for each course can be found from page 5 of this guide.

If you have any further questions at this stage, please contact us at: applications@nida.edu.au

APPLYING
There are six steps to successfully apply for a NIDA course:

STEP 1
Create your application account (link to be provided from 1 July 2019).
You will then be sent an automatic email with your log in details to continue your application.

STEP 2
Log in, select the green ‘New Application’ button and complete the online form.

STEP 3
Upload the following documentation to the online form:

• Evidence of your most recent qualification (e.g. school report, Higher School Certificate, university transcript or testamur)

• Proof of identification (e.g. passport, driver’s licence, birth certificate; ID must show your date of birth)
• A passport style photograph (less than six months old, in colour, well lit, plain background)
• Academic IELTS or equivalent (international applicants only)
  (NIDA requires an overall band of 8.0 Academic IELTS for Bachelor of Fine Arts (Acting) and 7.0 Academic IELTS for all other Bachelor of Fine Arts courses)
• Any course related documents/portfolios (refer to the course information in the following pages for more details)

STEP 4
Make payment of the AUD$75 administration fee by credit/debit card.

STEP 5
Book your audition or interview date in your nearest capital city.

STEP 6
Attend your audition or interview, having prepared the relevant material for your course (refer to the course information in the following pages for more details).

TERMS AND CONDITIONS OF APPLYING
• The 2020 intake administration fee is AUD$75 (including GST) per application. This is a non-refundable fee.
• Applications for NIDA’s higher education courses commencing in 2020 close on 30 September 2019. NIDA cannot accept applications after this date.
• There are a limited number of places available in each course. Selection is based on merit; not all applicants who meet the published entry requirements will receive a study offer.
• All applicants are required to review the course requirements and tuition fees as stated on the NIDA website.
• It is not possible to provide applicants with individual written or oral feedback on their audition/interview.
• Applicants who receive a study offer for 2020 must accept the offer within the timeframe indicated. It is not possible to defer a study offer at NIDA.
PREPARE FOR YOUR AUDITION

The following should be prepared in advance to be performed at your audition:

1. ONE CLASSICAL PIECE
   This should be a short monologue from a Shakespearian or Jacobean play. This must be in verse; it cannot be a sonnet or a poem. You must choose a piece from the list of *Classical Monologues* (see Appendices A of this guide.)

2. ONE MODERN/CONTEMPORARY PIECE
   This should be a short monologue from a published play (Australian or international). This can be any play spanning the period of Anton Chekov (early 1900s) to the present day. You must choose a piece from the list of *Contemporary Monologues* (see Appendices B of this guide). You are welcome to present your modern/contemporary piece in the language of your cultural background if you so choose. However, you must be prepared to present it in English as well.

3. RECALL ONLY - A DUOLOGUE
   Text to be provided by NIDA closer to the audition dates; you will be paired with another applicant.

4. RECALL ONLY – PREPARE EITHER:
   a) A THIRD PIECE OF YOUR CHOOSING
      May be Classical or Modern/Contemporary. You are welcome to present your modern/contemporary piece in the language of your cultural background if you so choose. However, you must be prepared to present it in English as well.
   b) OR A MUSICAL THEATRE SONG
      List of songs is in Appendices C; you will be provided with a piano accompanist.
Your monologues must be no longer than two minutes. You will not be timed, but you should try and stick as close to two minutes as possible.

Your monologues must be memorised and fully prepared for the audition.

ON THE AUDITION DAY
You should be prepared to spend half the day at your audition (i.e. either the morning or the afternoon).

Firstly, a NIDA staff member will run through some information about the Acting course, and you will have an opportunity to ask any questions about the course or the audition process.

The whole group will then participate in some movement and vocal warm ups before starting the monologue presentations.

In the first round audition you will present your Classical and Modern/Contemporary monologues to the panel. Other applicants will also be in the room. One of your pieces will be worked so be prepared to take direction from the panel.

ON THE RECALL DAY
If the panel would like to see more from you, they will invite you back for a recall audition, which will take place on a separate date. You should be prepared to spend the whole day at the recall.

The recall will involve a group warm up and the presentation of one, or both, of your first round monologues, which may or may not be worked on.
If you are invited to the afternoon session of the recall audition, you will be asked to present EITHER a third piece (of your choice) or a song (please only choose from the list provided by NIDA). You may also be asked to work with a partner (another applicant) on the duologue.

If at the end of the recall audition the panel would like to shortlist you, they will film one of your pieces for review on selection day (mid-December).

Please note if you are not invited to attend a recall audition, or you do not make it to the filming section of the recall audition, you should consider your application unsuccessful this year.

TIPS AND ADVICE
NIDA recognises that auditions can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into your monologues, the better prepared you will be and the more you will benefit from the audition.

Do:

• Only select monologues from published plays. Excerpts from TV programs or films are not acceptable.
• Read the whole play that your monologue comes from – research is important.
• Choose characters close to your current age range – while you don’t need to stick to your exact age try to avoid the extremes, such as Shakespeare’s King Lear or Willy Loman from Death of a Salesman.
• Choose characters that are in circumstances you can identify with and that you will enjoy exploring.
• Select pieces that are new to you and that you have not presented before.
• Pick monologues that will showcase you and your acting choices.
• Feel free to use contrasting material when selecting your monologues; for example, serious and comic or internal versus external.
• Think about who you are talking to in the monologue and what you want from them – know what you mean and what you say.
• Make all of your monologues active, use an invisible partner – for example, your audience – as a friend, conspirator, confidant or whatever is needed for the scene.
• Relax and enjoy yourself – we find that most applicants manage to relax and enjoy the experience and we hope that you will too!

Don’t:
• Don’t use a book of monologues, except as a reference – if you find a piece in an audition book that you like you must still read the whole play.
• Don’t select material for shock value, as this often backfires – while there are no real rules around this we suggest that you avoid material with strong sexual references or excessive use of expletives.
• Don’t present monologues you have prepared and presented at previous NIDA auditions.
• Don’t present any monologue other educational institutions have on their audition monologue sheets – we understand that this may result in extra work if you are auditioning for other institutions, but we are interested in your curiosity, hunger and level of preparation.
SUBMIT WITH YOUR APPLICATION

The following may be uploaded with your application:

1. PORTFOLIO

Your portfolio may include photographic or video examples of your art/craft/sewing and costume-related work; documentation of the development process of some items; and documentation of the inside of finished garments. You may upload a digital portfolio with your application; otherwise you can bring one with you to your interview. If you upload a digital version, please also bring along a printed copy to your interview.

PREPARE FOR YOUR INTERVIEW

The following should be prepared in advance to be discussed at your interview:

2. GARMENT PROJECT

Make a garment for yourself, a friend or family member using one of the following commercial patterns:

- Simplicity 1039 Men’s Cosplay Costumes (jacket only)

- Simplicity 1253 Misses Top (with sleeves)

- Burda ¾ Sleeve Blouse 02/2018
  [https://www.burdastyle.com/pattern_store/patterns/34-sleeve-blouse-022018](https://www.burdastyle.com/pattern_store/patterns/34-sleeve-blouse-022018) (purchase online PDF download)

- Burda Rustic Worker’s Shirt 12/2012
Please contact NIDA if you are having difficulty obtaining a pattern.

- Make the pattern as it exists - please do not alter the basic pattern unless it is for the purpose of a better fit. You may use any fabric or combination of fabrics, decoration and finish that you wish.
- Please do not spend a great deal of money on your materials – we will be looking at your creativity and technical skills rather than the value of the materials themselves. Interpret the design in any way that you wish within the limits of the given shape.
- Photograph the garment being worn by the person for whom it was made; styling is encouraged.

Bring the garment to your interview well pressed, in a garment bag or plastic covering and on a coat hanger with your name attached. **Only send the garment in advance if you are having a video interview, with the photos included.**

The garment project is an important point of discussion at your interview. NIDA is, of course, particularly interested in viewing the finished quality of what you present, but remember, skills can be developed by practice and guidance and NIDA will provide these if your application is successful.

If you wish you may also bring along a couple of other examples of your work.

**ON THE INTERVIEW DAY**

You should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). The interview is in four parts:

1. First, there will be a brief talk about NIDA, the Costume course and what will happen during the individual interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.

2. Each applicant will then be interviewed for around 30 minutes. During the interview, we will discuss your garment project, your portfolio and costume related work. We will
discuss these with you to learn more about your background, abilities, interests, aspirations, and why you wish to study Costume at NIDA.

3. You will also undertake a short sewing test following a set of instructions. NIDA will provide all the equipment you will need for this.

4. You will be asked to write a short response to an image or costume provided at the time.

**THINGS TO NOTE**

NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

NIDA may keep photos your project for final selection, so please make sure you have copies.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
BACHELOR OF FINE ARTS
(DESIGN FOR PERFORMANCE)
APPLICATION PREPARATION DETAILS FOR 2020 INTAKE

SUBMIT WITH YOUR APPLICATION

The following may be uploaded with your application:

1. PORTFOLIO

You may upload a digital portfolio with your application; otherwise you can bring one with you to your interview. You should prepare examples of past work that you feel will support your application and demonstrate your suitability for a career in design and the arts and entertainment industry. These may include (but are not limited to) photos, life drawings, renders, illustrations, technical drawings, models, sculptures, and paintings. The purpose of the portfolio is to provide an insight into how you think as an artist.

PREPARE FOR YOUR INTERVIEW

The following should be prepared in advance to be discussed at your interview:

2. DESIGN PROJECT

Select one production from the list below for your project. The texts that have been nominated should be readily available from your local library, bookstore, or online. Please contact NIDA, should you have any difficulty obtaining any of these texts.

- *The Golden Age* by Louis Nowra (play)
- *Away* by Michael Gow (play)
- *The Tempest* by William Shakespeare (play)
- *Cabaret* by John Kander and Fred Ebb (music theatre)

Prepare the design for set and costumes for your chosen production.
a) SET DESIGN

- Design the opening scene and demonstrate how four other scenes will be staged in your model, through changes in model pieces, lighting and/or photographs (you will be asked to demonstrate these, and explain your ideas in the interview).
- Prepare a scale set model of how you would like to see the production staged (See Appendix C and D on pages 44 and 45 to download the plan and section of the theatre).
- Make your model from any suitable materials that effectively show how you would stage the production in the Parade Theatre at NIDA – common examples are balsa, cardboard or foam-core, but you can choose anything, that is appropriate to communicate your idea (See David Neat's Model-Making: Materials and Methods, 2008).
- Use the scale of 1:25 and use a scale ruler for accuracy – this is essential.
- Build the model on a strong base – plywood or thin particleboard.
- Your model should indicate the colour and finishes of the set.
- Your model should include at least one human figure (at 1:25 scale) and scale furniture to give a sense of scale.
- Photograph your model, showing lighting ideas.
- Keep all your research and provide this in a research folder and development sketches etc. as evidence of your process.

b) COSTUME DESIGN

- Prepare full colour costume drawings for the central characters in your production (create at least 6 full colour images).
- Drawings should be on A3 paper.
- Keep all your research and provide this in a research folder and development sketches etc. as evidence of your process.
3. DESIGN DEVELOPMENT

Consider the following questions when creating your design and for discussion at interview:

- Why have you chosen this play/opera/musical? Why is it important to you? Why will audiences want to see it?
- Text: What ideas is the playwright/librettist trying to express? What relevance does the play/opera/musical have for contemporary Australian audiences?
- Characters and actors: What kind of people are the characters in the play/opera/musical? In what kind of world do they exist? If you had complete freedom of choice, which actors would you cast in the production?
- Design: How would you describe the imaginative world of the play/opera/musical? Where is it located? In what period/time is the production based? Is the story told in real time, or over a broken time frame?
- Costume, sets, lighting and props: What is required in each of these areas?

(For guidance on how to develop a design, please see Stephen Curtis’s STAGING IDEAS: Set and Costume Design for Theatre, 2014)

Bring your entire project along to the interview – do not send it in advance.

ON THE INTERVIEW DAY

If interviewing in Sydney, you should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). Interstate interviews will be scheduled on the hour.

The interview is in two parts:

1. First, there will be a brief talk about NIDA, the Design for Performance course and what will happen during the interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.
2. Each applicant will then be interviewed for around 45 minutes. During the interview, we will discuss your project; your ideas about theatre, film and the broader creative industry; and why you want to study Design for Performance at NIDA. You may be given a small design exercise to complete after the interview under the guidance of a NIDA tutor – we will provide the equipment and materials for this.
THINGS TO NOTE

NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. Ensure you keep a copy of all written and 2D visual work, as any work you choose to leave with us will not be returned. If your 3D project has been held it will be available for collection from NIDA during office hours. Interstate applicants’ projects will be returned on request. Be prepared to take your project away with you as well, as we may choose not to keep any material.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
BACHELOR OF FINE ARTS
(PROPERTIES AND OBJECTS)
APPLICATION PREPARATION DETAILS FOR 2020 INTAKE

SUBMIT WITH YOUR APPLICATION
The following may be uploaded with your application:

1. PORTFOLIO
   You may upload a digital portfolio with your application; otherwise you can bring one with you to your interview. If you upload a digital version, please also bring along a display or printed copy to your interview. You should prepare examples of past work that you feel will support your application and demonstrate your suitability for a career in the arts and entertainment industry. These may include (but are not limited to) photos, life drawings, renders, illustrations, technical drawings, models, sculptures, and paintings. The purpose of the portfolio is to provide an insight into how you think as an artist.

PREPARE FOR YOUR INTERVIEW
The following should be prepared in advance to be discussed at your interview:

2. QUESTIONNAIRE
   Follow the link and complete the course questionnaire before your interview date:

3. THEATRICAL PROP PROJECT
   Produce a chess set belonging to Stan Winston
   - It will comply with FIDE Handbook regulations. Section C. General Rules and technical Recommendations for Tournaments, points 02.2 and 02.3 with the exception of the recommendation in 02.3 that the pieces be of the new Staunton style:
Only one example of each type of piece need be presented (minimum six pieces: Pawn, Bishop, Knight, Rook, Queen and King), however an example of the colour differentiation between pieces should be among this sample.

- Please provide us with documentation of the creative and realisation process e.g. notes, sketches, video, photographs.
- Consider the constraints that will affect the use of the prop – think about what it will need to do on stage and how resilient it should be.
- We do not expect you to have all the skills to produce an artefact of professional quality; however, we are interested in discussing your production process and the way you have addressed the perceived constraints.

Bring your entire project along to the interview – do not send it in advance.

ON THE INTERVIEW DAY
If interviewing in Sydney, you should be prepared to spend at least half the day at your interview (i.e. either the morning or the afternoon). Interstate interviews will be scheduled on the hour.

The interview is in three parts:

1. First, there will be a brief talk about NIDA, the Properties and Objects course and what will happen during the interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.

2. Each applicant will then be interviewed for around 45 minutes. During the interview, we will discuss your project; your ideas about theatre, film and the broader creative industry; and why you want to study Properties and Objects at NIDA.

3. You will also undertake a short making task following a set of instructions. NIDA will provide all the equipment you will need for this.
THINGS TO NOTE

NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. Ensure you keep a copy of all written work, as this will not be returned. The project will then be available for collection from NIDA during office hours. Interstate applicants’ projects will be returned on request. Be prepared to take your project away with you as well, as we may choose not to keep any material.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
BACHELOR OF FINE ARTS
(SCENIC CONSTRUCTION AND TECHNOLOGIES)
APPLICATION PREPARATION DETAILS FOR 2020 INTAKE

SUBMIT WITH YOUR APPLICATION
The following may be uploaded with your application:

1. PORTFOLIO
   You may upload a digital portfolio with your application; otherwise you can bring one with you to your interview. You should prepare examples of past work that you feel will support your application and demonstrate your suitability for a career in the arts and entertainment industry. These may include (but are not limited to) photos, freehand drawings, technical drawings, models, mechanisms, woodwork or metalwork projects. The purpose of the portfolio is to provide an insight into how you think as a practitioner.

PREPARE FOR YOUR INTERVIEW
The following should be prepared in advance to be discussed at your interview:

2. QUESTIONNAIRE
   Follow the link and complete the course questionnaire before your interview date:

3. PRODUCTION PROJECT
   Select one production from the list below for your project. The texts that have been nominated should be readily available from your local library, bookstore, or online. Should you have any difficulty obtaining any of these texts, please contact NIDA.

   - *The Servant of Two Masters* by Nick Enright and Ron Blair (play)
   - *Blackrock* by Nick Enright (play)
   - *Scorched* by Wajdi Mouawad (play)
• *Don’s Party* by David Williamson (play)
• *A Midsummer Night’s Dream* by William Shakespeare (play)
• *Carmen* by Georges Bizet (opera)
• *Rise and Fall of the City of Mahagonny* by Bertolt Brecht and Kurt Weikl (opera)
• *Cabaret* by John Kander and Fred Ebb (music theatre)

Prepare a description of how you would stage this production. The description can use words, photographs, drawings and diagrams, as well as digital files.

Consider the following for discussion at your interview:

- What style, period and/or concept you would choose to set the production in, and why.
- A scene, act, or elemental transition you think would benefit from the use of an automated or mechanical stage effect.
- How would you go about achieving this effect? This description can include diagrams and/or photographs.
- What safety considerations do you think need to be considered?

Bring your entire project along to the interview – do not send it in advance.

**ON THE INTERVIEW DAY**

If interviewing in Sydney, you should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). Interstate interviews will be scheduled on the hour.

The interview is in two parts:

1. First, there will be a brief talk about NIDA, the Scenic Construction and Technologies course and what will happen during the interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.
2. Each applicant will then be interviewed for around 30 minutes. During the interview, we will discuss your project; your ideas about theatre, film and the broader creative industry; and why you want to study Scenic Construction and Technologies at NIDA.

THINGS TO NOTE
NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. Ensure you keep a copy of all written work, as this will not be returned. The project will then be available for collection from NIDA during office hours. Interstate applicants’ projects will be returned on request. Be prepared to take your project away with you as well, as we may choose not to keep any material.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
BACHELOR OF FINE ARTS
(TECHNICAL THEATRE AND STAGE MANAGEMENT)
APPLICATION PREPARATION DETAILS FOR 2020 INTAKE

SUBMIT WITH YOUR APPLICATION
The following may be uploaded with your application:

1. PORTFOLIO
   You may upload a digital portfolio with your application; otherwise you can bring one with you to your interview. You should prepare examples of past work that you feel will support your application and demonstrate your suitability for a career in the arts and entertainment industry. The purpose of the portfolio is to provide an insight into how you think as a practitioner.

PREPARE FOR YOUR INTERVIEW
The following should be prepared in advance to be discussed at your interview:

2. QUESTIONNAIRE
   Follow the link and complete the course questionnaire before your interview date:

3. PRODUCTION PROJECT
   Select one production from the list below for your project. The texts that have been nominated should be readily available from your local library, bookstore, or online. Should you have any difficulty obtaining any of these texts, please contact NIDA.
   - *The Servant of Two Masters* by Nick Enright and Ron Blair (play)
   - *The Seven Stages of Grieving* by Wesley Enoch and Deborah Mailman (play)
   - *Rhinoceros* by Eugene Ionesco (play)
   - *Scorched* by Wajdi Mouawad (play)
•  *Don’s Party* by David Williamson (play)
•  *As You Like It* by William Shakespeare (play)
•  *Carmen* by Georges Bizet (opera)
•  *The Resistible Rise of Arturo Ui* by Bertolt Brecht (play)
•  *Hair* book and lyrics by Gerome Ragni and James Rado and music by Galt MacDermot (music theatre)

Once you have chosen a production from the list, you must prepare a creative project that demonstrates how you would stage your production within the nominated theatre plans (see Appendices C and D on pages 44 and 45).

- Prepare a ground plan of your set
- You must use a 1:50 scale
- Your ground plan can be hand-drawn or computer generated
- You must use the attached plan and section of the theatre as the basis for your drawing

The project must also incorporate at least one of the following forms:
- A 1:25 or 1:50 scale model
- Detailed storyboard and associated sketches
- Virtual (electronic) three dimensional model of the set

Whilst some elements of your production may be presented in “sketch form”, at least one technical element (the set design, lighting design, audio design or video design) must be thoroughly investigated. This investigation should be demonstrated through appropriate references and documentation.
At your interview, be prepared to discuss:

- How performers will move around on your set – particularly entrances and exits
- The practical and creative motivation behind your design decisions
- The physical characteristics of your set
- How you will manage any safety considerations for your cast and crew
- How any set pieces or props will move on, off or around the stage
- How you will achieve any scene changes

4. WRITTEN PROJECT

List three theatrical performances you have seen and write a review of one of them.

- Your review should be a minimum of 300 words
- Rather than writing a synopsis of the production, please provide a personal response to the production
- Describe how the technical elements of the production supported the narrative

Bring your entire project along to the interview – do not send it in advance.

ON THE INTERVIEW DAY

If interviewing in Sydney, you should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). Interstate interviews will be scheduled on the hour.

The interview is in two parts:

1. First, there will be a brief talk about NIDA, the Technical Theatre and Stage Management course and what will happen during the interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.

2. Each applicant will then be interviewed for around 45 minutes. During the interview, we will discuss your project; your ideas about theatre, film and the broader creative industry; and why you want to study Technical Theatre and Stage Management at NIDA.
THINGS TO NOTE

NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. Ensure you keep a copy of all written work, as this will not be returned. The project will then be available for collection from NIDA during office hours. Interstate applicants’ projects will be returned on request. Be prepared to take your project away with you as well, as we may choose not to keep any material.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
FAQs ABOUT AUDITIONS AND INTERVIEWS

CAN I APPLY FOR MORE THAN ONE COURSE?
Yes, however a separate online application form and payment of the AUD$75 administration fee is required for each course you would like to apply for.

WHAT ARE MY CHANCES OF GETTING INTO NIDA’S ACTING COURSE STRAIGHT FROM HIGH SCHOOL?
NIDA offers 24 places in the Acting course each year, receiving around 1700 applications. Most school leavers who apply for the Acting course are not accepted the first time they apply. There are advantages to having some life experience and maturity to be able to cope with a very rigorous course. However, the audition process is a valuable one and provides useful experience for future applications.

WHAT ATAR SCORE DO I NEED TO GET INTO NIDA?
Entry into NIDA is by audition or interview only. We do not ask for exam scores or ATARs. However, all applicants applying for any higher education course at NIDA must have completed their Higher School Certificate or equivalent.

WHAT DO I DO IF I HAVEN’T RECEIVED DETAILS OF MY APPLICATION ACCOUNT?
If you do not receive any automated emails from NIDA regarding your application account, please check your junk/spam/promotions filter. If you are still experiencing difficulties please contact us at applications@nida.edu.au

WHEN WILL MY AUDITION/INTERVIEW TAKE PLACE?
Auditions and interviews will take place in November; check the relevant course page for exact dates.
WHERE WILL MY AUDITION/INTERVIEW TAKE PLACE?
NIDA travels to most Australian capital cities for audition and interviews. Where necessary, NIDA may conduct some interviews for non-Acting courses via video. Auditions however, must take place in person. During your online application you will have the opportunity to select the date and location of your audition/interview. Please note that NIDA reserves the right to amend your audition/interview date and location at any time, depending on availability.

DOES NIDA GIVE AUDITION/INTERVIEW FEEDBACK?
Due to the large number of people being auditioned and interviewed, it is not possible for NIDA to provide individual feedback. However, you may view the audition process as a learning experience by observing the re-direction suggestions provided to you, or other applicants, by members of the audition panel.

WHAT HAPPENS AFTER MY AUDITION/INTERVIEW?
Final selections are made for each course by mid-December when study offers will be distributed to successful applicants via email.

Please note applicants who do not make it through to the recall stage for Bachelor of Fine Arts (Acting) courses should consider their application unsuccessful for the 2020 intake.
APPENDIX A – CLASSICAL MONOLOGUES

1. Tamora – *Titus Andronicus* by William Shakespeare

TAMORA
Have I not reason, think you, to look pale?
These two have 'ticed me hither to this place:
A barren detested vale you see it is.
The trees though summer, yet forlorn and lean,
O'ercome with moss, and baleful mistletoe;
Here never shines the sun, here nothing breeds,
Unless the nightly owl, or fatal raven:
And when they show'd me this abhorred pit,
They told me here at dead time of the night,
A thousand fiends, a thousand hissing snakes,
Ten thousand swelling toads, as many urchins,
Would make such fearful and confused cries,
As any mortal body hearing it,
Should straight fall mad, or else die suddenly.
No sooner had they told this hellish tale,
But straight they told me they would bind me here,
Unto the body of a dismal yew,
And leave me to this miserable death.
And then they call'd me foul adulteress,
Lascivious Goth, and all the bitterest terms
That ever ear did hear to such effect.
And, had you not by wondrous fortune come,
This vengeance on me had they executed:
Revenge it, as you love your mother's life,
Or be ye not henceforth call'd my children.
2. Imogen – *Cymbeline* by William Shakespeare

**IMOGEN**

Away! I do condemn mine ears that have
So long attended thee. If thou wert honourable,
Thou wouldst have told this tale for virtue, not
For such an end thou seek'st,—as base as strange.
Thou wrong'st a gentleman, who is as far
From thy report as thou from honour, and
Solicit'st here a lady that disdains
Thee and the devil alike. What ho, Pisanio!
The king my father shall be made acquainted
Of thy assault: if he shall think it fit,
A saucy stranger in his court to mart
As in a Romish stew and to expound
His beastly mind to us, he hath a court
He little cares for and a daughter who
He not respects at all. What, ho, Pisanio!
3. Ophelia - *Hamlet* by William Shakespeare

**OPHELIA**
My lord, as I was sewing in my closet,  
Lord Hamlet, with his doublet all unbraced;  
No hat upon his head; his stockings foul'd,  
Ungarter'd, and down-gyved to his ancle;  
Pale as his shirt; his knees knocking each other;  
And with a look so piteous in purport  
As if he had been loosed out of hell  
To speak of horrors,—he comes before me.

He took me by the wrist and held me hard;  
Then goes he to the length of all his arm;  
And, with his other hand thus o'er his brow,  
He falls to such perusal of my face  
As he would draw it. Long stay'd he so;  
At last, a little shaking of mine arm  
And thrice his head thus waving up and down,  
He raised a sigh so piteous and profound  
As it did seem to shatter all his bulk  
And end his being: that done, he lets me go:  
And, with his head over his shoulder turn'd,  
He seem'd to find his way without his eyes;  
For out o' doors he went without their helps,  
And, to the last, bended their light on me.
LADY PERCY
O, my good lord, why are you thus alone?
For what offence have I this fortnight been
A banish'd woman from my Harry's bed?
Tell me (sweet lord) what is't that takes from thee
Thy stomach, pleasure, and thy golden sleep?
Why dost thou bend thine eyes upon the earth?
And start so often when thou sit'st alone?
Why hast thou lost the fresh blood in thy cheeks?
And given my treasures and my rights of thee
To thick-eyed musing and cursed melancholy?
In thy faint slumbers, I by thee have watch'd,
And heard thee murmur tales of iron wars:
Speak terms of manage to thy bounding steed,
Cry courage to the field. And thou hast talk'd
Of sallies, and retires; of trenches, tents,
Of palisadoes, frontiers, parapets,
Of basilisks, of cannon, culverin,
Of prisoners' ransom and of soldiers slain,
And all the currents of a heady fight.
Thy spirit within thee hath been so at war
And thus hath so bestirr'd thee in thy sleep,
That beads of sweat have stood upon thy brow
Like bubbles in a late-disturbed stream;
And in thy face strange motions have appear'd,
Such as we see when men restrain their breath
On some great sudden hest. O, what portents are these?
Some heavy business hath my lord in hand,
And I must know it, else he loves me not.
HELENA

Till I have no wife, I have nothing in France.
Nothing in France until he has no wife:
Thou shalt have none Rousillon, none in France,
Then hast thou all again: Poor lord, is't I
That chase thee from thy country, and expose
Those tender limbs of thine, to the event
Of the none-sparing war? and is it I,
That drive thee from the sportive court, where thou
Wast shot at with fair eyes, to be the mark
Of smoky muskets? O you leaden messengers,
That ride upon the violent speed of fire,
Fly with false aim, move the still-peering air
That sings with piercing, do not touch my lord:
Whoever shoots at him, I set him there;
Whoever charges on his forward breast,
I am the caitiff that do hold him to't;
And though I kill him not, I am the cause
His death was so effected: better 'twere
I met the ravin lion when he roar'd
With sharp constraint of hunger: better 'twere
That all the miseries which nature owes
Were mine at once. No, come thou home Rousillon,
Whence honour but of danger wins a scar,
As oft it loses all. I will be gone:
My being here it is, that holds thee hence:
Shall I stay here to do't? no, no, although
The air of paradise did fan the house
And angels officed all: I will be gone,
That pitiful rumour may report my flight,
To consolate thine ear. Come night; end day,
For with the dark (poor thief) I'll steal away.
6. Vittoria – *The White Devil* by John Webster

**Act 4 Scene 2**

**VITTORIA**

What have I gain'd by thee but infamy?
Thou hast stain'd the spotless honour of my house,
And frightened thence noble society:
Like those which, sick o' th' palsy, and retain
Ill-scenting foxes 'bout them, are still shunn'd
By those of choicer nostrils. What do you call this house?
Is this your palace? Did not the judge style it
A house of penitent whores? Who sent me to it?
Who hath the honour to advance Vittoria
To this incontinent college? Is 't not you?
Is 't not your high preferment? Go, go, brag
How many ladies you have undone, like me.
Fare you well, sir; let me hear no more of you.
I had a limb corrupted to an ulcer,
But I have cut it off: and now I 'll go
Weeping to heaven on crutches. For your gifts,
I will return them all, and I do wish
That I could make you full executor
To all my sins - O that I could toss myself
Into a grave as quickly: for all thou art worth
I 'll not shed one tear more - I 'll burst first.
BEATRICE
How wise is Alsemero in his friend!
It is a sign he makes his choice with judgment.
Then I appear in nothing more approv’d
Than making choice of him;
For 'tis a principle, he that can choose
That bosom well, who of his thoughts partakes,
Proves most discreet in every choice he makes.
Methinks I love now with the eyes of judgment
And see the way to merit, clearly see it.
A true deserver like a diamond sparkles,
In darkness you may see him, that's in absence,
Which is the greatest darkness falls on love;
Yet is he best discern'd then
With intellectual eyesight. What's Piracquo
My father spends his breath for? And his blessing
Is only mine as I regard his name,
Else it goes from me, and turns head against me,
Transform'd into a curse. Some speedy way
Must be remembered; he's so forward too,
So urgent that way, scarce allows me breath
To speak to my new comforts.
QUEEN MARGARET
Can you not see? or will ye not observe
The strangeness of his alter'd countenance?
With what a majesty he bears himself,
How insolent of late he is become,
How proud, how peremptory, and unlike himself?
We know the time since he was mild and affable,
And if we did but glance a far-off look,
Immediately he was upon his knee,
That all the court admired him for submission:
But meet him now, and, be it in the morn,
When every one will give the time of day,
He knits his brow and shows an angry eye,
And passeth by with stiff unbowed knee,
Disdaining duty that to us belongs.
Small curs are not regarded when they grin;
But great men tremble when the lion roars;
And Humphrey is no little man in England.
First note that he is near you in descent,
And should you fall, he as the next will mount.
Me seemeth then it is no policy,
Respecting what a rancorous mind he bears
And his advantage following your decease,
That he should come about your royal person
Or be admitted to your highness' council.
By flattery hath he won the commons' hearts,
And when he please to make commotion,
'Tis to be fear'd they all will follow him.
The reverent care I bear unto my lord
Made me collect these dangers in the duke.
My Lord of Suffolk, Buckingham, and York,
Reprove my allegation, if you can;
Or else conclude my words effectual.

**LUCIANA**
And may it be that you have quite forgot
A husband's office? shall, Antipholus.
Even in the spring of love, thy love-springs rot?
Shall love, in building, grow so ruinous?
If you did wed my sister for her wealth,
Then for her wealth's sake use her with more kindness:
Or if you like elsewhere, do it by stealth;
Muffle your false love with some show of blindness:
Let not my sister read it in your eye;
Be not thy tongue thy own shame's orator;
Look sweet, be fair, become disloyalty;
Apparel vice like virtue's harbinger;
Bear a fair presence, though your heart be tainted;
Teach sin the carriage of a holy saint;
Be secret-false: what need she be acquainted?
What simple thief brags of his own attaint?
'Tis double wrong, to truant with your bed
And let her read it in thy looks at board:
Shame hath a bastard fame, well managed;
Ill deeds are doubled with an evil word.
Alas, poor women! make us but believe,
Being compact of credit, that you love us;
Though others have the arm, show us the sleeve;
We in your motion turn and you may move us.
Then, gentle brother, get you in again;
Comfort my sister, cheer her, call her wife:
'Tis holy sport to be a little vain,
When the sweet breath of flattery conquers strife.
10. Rosalind – *As You Like It* by William Shakespeare

**RO SALIND** And why I pray you? Who might be your mother,
That you insult, exult, and all at once,
Over the wretched? What though you have no beauty -
As by my faith I see no more in you
Than without a candle may go dark to bed -
Must you be therefore proud and pitiless?
Why what means this? Why do you look on me?
I see no more in you than in the ordinary
Of nature's sale-work. 'Od's my little life,
I think she means to tangle my eyes too!
No faith proud mistress, hope not after it.
'Tis not your inky brows, your black silk hair,
Your bugle eyeballs, nor your cheek of cream
That can entame my spirits to your worship.
You foolish shepherd, wherefore do you follow her
Like foggy South puffing with wind and rain?
You are a thousand times a properer man
Than she a woman. 'Tis such fools as you
That makes the world full of ill-favour'd children.
'Tis not her glass but you that flatters her,
And out of you she sees herself more proper
Than any of her lineaments can show her.
But mistress, know yourself. Down on your knees
And thank heaven, fasting, for a good man's love;
For I must tell you friendly in your ear,
Sell when you can, you are not for all markets.
Cry the man mercy, love him, take his offer;
Foul is most foul, being foul to be a scoffer.

ANTIPHOLUS OF SYRACUSE

Sweet mistress--what your name is else, I know not,
Nor by what wonder you do hit of mine,--
Less in your knowledge and your grace you show not
Than our earth's wonder, more than earth divine.
Teach me, dear creature, how to think and speak;
Lay open to my earthy-gross conceit,
Smother'd in errors, feeble, shallow, weak,
The folded meaning of your words' deceit.
Against my soul's pure truth why labour you
To make it wander in an unknown field?
Are you a god? would you create me new?
Transform me then, and to your power I'll yield.
But if that I am I, then well I know
Your weeping sister is no wife of mine,
Nor to her bed no homage do I owe
Far more, far more to you do I decline.
O, train me not, sweet mermaid, with thy note,
To drown me in thy sister's flood of tears:
Sing, siren, for thyself and I will dote:
Spread o'er the silver waves thy golden hairs,
And as a bed I'll take them and there lie,
And in that glorious supposition think
He gains by death that hath such means to die:
Let Love, being light, be drowned if she sink!
12. Antony - *Julius Caesar* by William Shakespeare

ANTONY
O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy,--
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue--
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity choked with custom of fell deeds:
And Caesar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry 'Havoc,' and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

**AARON**

Ay, that I had not done a thousand more:
Even now I curse the day, and yet I think,
Few come within the compass of my curse,
Wherein I did not some notorious ill,
As kill a man, or else devise his death,
Ravish a maid, or plot the way to do it,
Accuse some innocent and forswear myself,
Set deadly enmity between two friends,
Make poor men's cattle break their necks,
Set fire on barns and hay-stacks in the night,
And bid the owners quench them with their tears:
Oft have I digg'd up dead men from their graves,
And set them upright at their dear friends' doors,
Even when their sorrows almost was forgot;
And on their skins, as on the bark of trees,
Have with my knife carved in Roman letters,
Let not your sorrow die, though I am dead.
Tut, I have done a thousand dreadful things
As willingly, as one would kill a fly,
And nothing grieves me heartily indeed
But that I cannot do ten thousand more.
BEROWNE
And I, forsooth, in love! I, that have been love’s whip;
A very beadle to a humorous sigh;
A critic, nay, a night-watch constable;
A domineering pedant o'er the boy;
Than whom no mortal so magnificent!
This whimpered, whining, purblind, wayward boy;
This senior-junior, giant-dwarf, Dan Cupid;
Regent of love-rhymes, lord of folded arms,
The anointed sovereign of sighs and groans,
Liege of all loiterers and malcontents,
Dread prince of plackets, king of codpieces,
Sole imperator and great general
Of trotting 'paritors:--O my little heart:--
And I to be a corporal of his field,
And wear his colours like a tumbler's hoop!
What, if I love! I sue! I seek a wife!
A woman, that is like a German clock,
Still a-repairing, ever out of frame,
And never going aright, being a watch,
But being watch'd that it may still go right!
Nay, to be perjured, which is worst of all;
And, among three, to love the worst of all;
A wightly wanton with a velvet brow,
With two pitch-balls stuck in her face for eyes;
Ay, and by heaven, one that will do the deed
Though Argus were her eunuch and her guard:
And I to sigh for her! to watch for her!
To pray for her! Go to; it is a plague
That Cupid will impose for my neglect
Of his almighty dreadful little might.
Well, I will love, write, sigh, pray, sue and groan:
Some men must love my lady and some Joan.
15. Lewis – *King John* by William Shakespeare

**LEWIS**
Your grace shall pardon me, I will not back:
I am too high-born to be propertied
To be a secondary at control,
Or useful serving-man and instrument
To any sovereign state throughout the world.
Your breath first kindled the dead coal of wars
Between this chastised kingdom and myself,
And brought in matter that should feed this fire;
And now 'tis far too huge to be blown out
With that same weak wind, which enkindled it:
You taught me how to know the face of right,
Acquainted me with interest to this land,
Yea, thrust this enterprise into my heart,
And come ye now to tell me John hath made
His peace with Rome? What is that peace to me?
I (by the honour of my marriage-bed)
After young Arthur, claim this land for mine,
And now it is half-conquer'd, must I back
Because that John hath made his peace with Rome?
Am I Rome's slave? What penny hath Rome borne?
What men provided? What munition sent
To underprop this action? Is't not I
That undergo this charge? Who else but I,
And such as to my claim are liable,
Sweat in this business and maintain this war?
Have I not heard these islanders shout out
'Vive le roi', as I have bank'd their towns?
Have I not here the best cards for the game,
To win this easy match, play'd for a crown?
And shall I now give o'er the yielded set?
No, no, on my soul, it never shall be said.
BOSOLA
O poor Antonio, though nothing be so needful
To thy estate as pity, yet I find
Nothing so dangerous. I must look to my footing;
In such slippery ice-pavements men had need
To be frost-nail’d well: they may break their necks else.
The precedent ‘s here afore me: How this man
Bears up in blood! seems fearless! Why, ‘tis well:
Security some men call the suburbs of hell,
Only a dead wall between. Well, good Antonio,
I’ll seek thee out; and all my care shall be
To put thee into safety from the reach
Of these most cruel biters, that have got
Some of thy blood already. It may be,
I’ll join with thee in a most just revenge.
The weakest arm is strong enough, that strikes
With the sword of justice. Still methinks the Duchess
Haunts me: there, there: ‘tis nothing but my melancholy.
O Penitence, let me truly taste thy cup,
That throws men down, only to raise them up!
17. Deflores – *The Changeling* by Middleton & Rowley

**DEFLORES**

[Aside] Yonder's she.
What ever ails me, now a late especially,
I can as well be hang'd as refrain seeing her;
Some twenty times a day, nay not so little,
Do I force errands, frame ways and excuses
To come into her sight, and I have small reason for't,
And less encouragement; for she baits me still
Every time worse than other, does profess herself
The cruelest enemy to my face, in town,
At no hand can abide the sight of me,
As if danger, or ill luck hung in my looks.
I must confess my face is bad enough,
But I know far worse has better fortune,
And not endur'd alone, but doted on,
And yet such pick-hair'd faces, chins like witches,
Here and there five hairs, whispering in a corner,
As if they grew in fear one of another,
Wrinkles like troughs, where swine deformity swills
The tears of perjury that lie there like wash,
Fallen from the slimy and dishonest eye.
Yet such a one [plucks] sweets without restraint,
And has the grace of beauty to his sweet.
Though my hard fate has thrust me out to servitude,
I tumbled into th' world a gentleman.
She turns her blessed eye upon me now,
And I'll endure all storms before I part with 't.
18. *Othello* by William Shakespeare

**OTHELLO**

Think, my lord!
By heaven, he echoes me,
As if there were some monster in his thought
Too hideous to be shown. Thou dost mean something:
I heard thee say even now, thou likedst not that,
When Cassio left my wife: what didst not like?
And when I told thee he was of my counsel
In my whole course of wooing, thou criedst 'Indeed!'
And didst contract and purse thy brow together,
As if thou then hadst shut up in thy brain
Some horrible conceit: if thou dost love me,
Show me thy thought.

And, for I know thou'rt full of love and honesty,
And weigh'st thy words before thou givest them breath,
Therefore these stops of thine fright me the more:
For such things in a false disloyal knave
Are tricks of custom, but in a man that's just
They are close delations, working from the heart
That passion cannot rule.
19. Angelo - *Measure for Measure* by William Shakespeare

ANGEL

When I would pray and think, I think and pray
To several subjects. Heaven hath my empty words;
Whilst my invention, hearing not my tongue,
Anchors on Isabel: Heaven in my mouth,
As if I did but only chew his name;
And in my heart the strong and swelling evil
Of my conception. The state, whereon I studied
Is like a good thing, being often read,
Grown fear'd and tedious; yea, my gravity,
Wherein--let no man hear me--I take pride,
Could I with boot change for an idle plume,
Which the air beats for vain. O place, O form,
How often dost thou with thy case, thy habit,
Wrench awe from fools and tie the wiser souls
To thy false seeming! Blood, thou art blood:
Let's write good angel on the devil's horn:
'Tis not the devil's crest.
MALCOLM – Macbeth by William Shakespeare

MALCOLM  Be not offended.
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke.
It weeps, it bleeds, and each new day a gash
Is added to her wounds. I think withal
There would be hands uplifted in my right,
And here from gracious England have I offer
Of goodly thousands. But for all this,
When I shall tread upon the tyrant’s head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before,
More suffer, and more sundry ways, than ever,
By him that shall succeed.
It is myself I mean; in whom I know
All the particulars of vice so grafted
That, when they shall be opened, black Macbeth
Will seem as pure as snow, and the poor state
Estee m him as a lamb, being compared
With my confineless harms, Macbeth is bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name. But there’s no bottom, none,
In my voluptuousness. Your wives, your daughters,
Your matrons, and your maids could not fill up
The cistern of my lust; and my desire
All continent impediments would o’erbear
That did oppose my will. Better Macbeth
Than such an one to reign.
APPENDIX B: Contemporary Monologues

1. *Summer Of The Seventeenth Doll* by Ray Lawler

ROO. You selfish little bastard! You listen to me - we come down here for the layoff, five months of the year, December to April. That leaves another seven months still hangin’ - what d’yer reckon Olive does in that time? Knocks around with other blokes, goes out on the loose every week? No, she doesn't, she just waits for us to come back again - 'cos she thinks our five months is worth all the rest of the year put together! It's knowin’ that that brought me down this time, broke and - and when I would have given anythin' to have stopped up there. But I couldn't let her down - and if I hear you mention either grapes or the Murray to her now, I'll kick you so far they'll have to feed you with a shanghai.

*(BEAT)*

Now remember what I said.
2. *Brothers Wreck* by Jada Alberts

**RUBEN:** I can see that. I can see that. So, what, private school then? *(Beat.)*

Don’t be shame. You get born into some nice little cosy-arse family, they gonna send you off to Sacred Heart or Saint whoever – don’t be shame, good for you, Stuart Park.

You had choices, that’s all I’m sayin. You never had to slum it. *(Beat.)* We used to have these shitty old books about space. The universe and whatever. Mum’d read ‘em just before bed. I’d have these weird-arse cartoon dreams where I’d bounce around on fluffy white clouds, take a trip to Mars, go anywhere. Be whatever. Poor little black boy from the arse-end of the earth, dreamin like he’s white and rich. It’s bullshit, of course, but no-one tells ya that, do they? They don’t tell you shit till you’re 15 and then it’s, ‘Why haven’t you got a job yet, why haven’t you made something of yourself, why you so friggin lazy, Ruben, you better sort yourself out, boy, ‘cause rent don’t pay for itself.’ *(Beat.)* How many jobs you had, Stuart Park?
3. Myth, Propaganda And Disaster In Nazi Germany And Contemporary America by Stephen Sewell

**MAX**: Look, mate, I don’t know what’s happening – I just arrived, right? And, all right, I know the Americans go on with all this flag-waving, patriotic bullshit and think the rest of the world hates them, but fuck, Talbot, they’re right: the rest of the world does hate ‘em – I hate ‘em, and I want to live here! It’s envy, isn’t it? Everyone looks at what they’ve got and wants it… They just want the stuff, that’s right, isn’t it? And figure the reason they can’t get the stuff, is because the Americans are stopping them. That’s where we’re at now, and now some prick’s actually done something about it, and killed three thousand people, and the Americans are fucking mad as hell, because they know every single one of them is on that plane hurtling towards the Twin Towers and they don’t like it and they’re not going to stand for it, and they’re going to get the pricks that’re threatening them. Well, all power to George W – I don’t want the fucking pricks to win, either. There were Aussies killed up there, mate, there were English, there were Scots, there were fucking Moslems, for fuck’s sake! There was fucking everybody: everyone’s hopes were up there in those two towers….It’s a war, Talbot – It is a war. It’s a war against terror and it’s a war against ignorance, and it’s a war against prejudice and pure dumb-arsed fuckwittedness, and we’ve got to win that war, otherwise we’re fucked.
4. Angels in America - Tony Kushner

LOUIS. Why has democracy succeeded in America? Of course by succeeded I mean comparatively, not literally, not in the present, but what makes for the prospect of some sort of radical democracy spreading outward and growing up? Why does the power that was once so carefully preserved at the top of the pyramid by the original framers of the constitution seem drawn inexorably downward and outward in spite of the best efforts of the Right to stop this? I mean it’s the really hard thing about being Left in this country, the American left can’t help but trip over all these petrified little fetishes: freedom, that’s the worst; you know Jeane Kirkpatrick for God’s sake will go on and on about freedom and so what does that mean, the word freedom, when she talks about it, or human rights; you have Bush talking about human rights, and so what are these people talking about, they might as well be talking about the mating habits of Venusians these people don’t begin to know what, ontologically, freedom is or human rights, like they see these bourgeois property-based Rights-Of-Man-type rights but that’s not enfranchisement, not democracy, not what’s implicit, what’s potential within the idea, not the idea with blond in it. That’s just liberalism, the worst kind of liberalism, really bourgeois tolerance, and what I think is that what AIDS shows us is the limits of tolerance, that it’s not enough to be tolerated, because when the shit hits the fan you find out how much tolerance is worth. Nothing. And underneath all the tolerance is intense, passionate hatred.
5. Boys - Ella Hickson

TIMP. Twenty first birthday - my dad gave me a hip flask - and I had to work, at the restaurant - I was new, floor staff - that night, even though it was my birthday, so I filled up that flask and I went in to work with it. And it’s really fucking funny, right - I’d had a bit to drink and I’d go and pick up the plates from the service hatch, and I’d stop in the corridor so I could see the faces of the fat rich fucks, all angry and waiting for their food and I’d just stand. I’d just stop and watch ’em waiting for me - getting angrier and angrier - and I thought I’ll just stand here cos it’s my birthday and they can fucking wait a bit longer; never waited more than a few seconds each time - but I felt like a fucking king. Isn’t that funny?

Beat.

I was angry having to work - cos before that my birthday was always in the summer holidays. It’s mad, I’ve been working full time for ten years and I still always - every year - expect there to be a summer holiday. Never is though. (Beat.) You still fucked?
6. *Burn This* - Lanford Wilson

**PALE:** Ya sure. Listen, I don't want you bothering my family. Okay? I don't like messages. The first one, you think, okay, fuck. I messed up. I'll take care of it, my fault, something came up, no problem. Then you get, you know, a couple of days, here's another fuckin' message. And it's like I heard you the first time, okay? Don't leave messages for me. I don't need the pool hall and the bar where I go and the auto-repair man on my back saying some bitch called and giving me a little piece of paper.

That's the way he talks, what are we talkin'? A fuckin' bartender, what does he know? He's working some dark hole listening to the dregs of the race vomit their life all over the bar six nights; he's got a low opinion of humanity, okay? I don't like little pieces of paper. You put them in your pocket, you got six or eight little pieces of paper stuffed all over you, it ruins your clothes, you know? I don't read 'em. They're nothin' you don't already know. Somebody wants me, big fuckin' deal, take a number. I said I'd come, I'm here. A man would like to think people are gonna believe him. There's a certain satisfaction in being thought of as a man of your - ? There's something wrong with these shoes, my feet are in boiling water. (*He takes off one of his shoes*) Look at that, oh man, I never had that.
FRANCIS: I'm gonna tell you a story about my dad. This one time I brought home a dog, scruffy little mongrel, half staf, my dad never trusted stafs, I'm about eight, never ever trusted stafs, found him up the field, brought him home and my dad says - that's a staf: that's a staf, that'll turn - but I begged and begged to keep that dog and he says - alright - because he loved me, Gary - alright, you can keep that dog but if anything happens - and he didn't finish his sentence, just if anything happens and that's it. Week later that dog tears into my sister, tears into her, you can still see the scar, you ask her, in here on her upper arm, you ask her, blood... blood... takes her up the hospital, carries her up the hospital, and I'm at home, hours going by, fucking shitting, dog as well, both shitting it. He comes home, says nothing. Gets the dog, gets me, gets a knife. Goes upstairs. Into the bathroom. Dog in the bath, shaking. Takes my hand, puts it on the dog's jugular, says - feel that pulse? - puts the knife into my other hand. Blood hits the fucking ceiling. Took me forty-five minutes to cut the head off. Another hour to cut the legs off, through the bone. Put it in a beanbag, took it up the field, chucked it in the lake. My dad loved me. He loved my sister. D'you understand that? Gary? Do you understand?

GARY nods

I'm my father's son.

Don't ever doubt me. Don't ever doubt my ability.
8. *Conversations With The Dead* by Richard J Frankland

**JACK:** The rain is stinging my face. My skin is alive and I can feel my spirit begin to sing to this challenge. There is electricity in the air and a strength in me that seems to come from the very air around me, the land beneath my feet.

I stand staring toward Denmear, the island where my people go to on the journey to the dreaming. Though I cannot see it, I feel which direction it is and can almost hear it singing to me.

I call out who I am, my clan, my nation, and say that I am here because I am upset. I cannot talk in language, for in this country they have taken it away.

The wind stills slightly, seemingly to listen to what I have to say. I wait for an answer, but they are waiting for more justification, more explanation, they wait for more.

*(To spirits)* More.

What gives you the right to want more, who are you who want more?

*(To the audience)* A light flash of lightning stabs the night on the horizon. It is my answer. To show them I am not scared I open my mouth to drink the rain, feeling it run down my throat, my clothes are becoming wet and a dampness is touching my skin.
9. Run Rabbit Run by Alana Valentine

PHIL PIKE: We had a team that went to all the country areas. We went to Dubbo and we went to Wagga Wagga. I was the team manager of that tour. Got them their hotel, told’ em when training was on. We went to Newcastle. We played in Maitland. We played there. And the people came out to see us. And we still knew we was alive. Mate. I remember a particular bloke who followed Souths, he turned around and he, dead-set, he, dead-set, did not... would not eat for about three or four days after we lost that court case. And he was just so emotionally wrecked. He never went to work. He never went to work and he turned around an’ the poor bloke... he was shattered. He was absolutely shattered. Football was his life. He watched Souths in Newcastle. He watched them in Canberra. An’ his wife turned around and he stood there in the kitchen and I remember I said to him very clearly. I said, 'Mate, look look look look, the game of Rugby League is not worth doin’ your marriage over'. He’s got three kids. She turned around and said, 'Look, wake up to yourself'. She says, 'This is just a football team'. He shouts, 'A football team? You stupid woman!'. And they had this massive argument in the kitchen.
10. *Chopper* by Andrew Dominik

**CHOPPER:** So, am I? Am I charged with this? Oooh, shit. So that's it? I mean, like, what? Am I, how do you call, flavour of the month or something? What's going on here? Are you just gonna bloody get me on popular opinion or something? I don't know this bloke, Mr Downie. I've never, never seen his face. I wouldn't know that bloke right? Was he young, the bloke who got shot? What? He was young. Young then, was he? What? What are you writing everything down for? *(indicating the photo)* That's not me, mate; I got no interest in that sort of thing. You know that. Mr Downie, you know - you know how I work. Right? We go back - I know you got nothing personal against me and, and...I mean perish the thought I should do something like that. I mean, look. *(indicating the photo)* Fuck! Do you reckon I shot this bloke? Seriously? Like, in your heart? I mean, in your heart? Oh mate....if you think that, right? Well, I'm buggered then, aren't I? Oh, fuck. I mean.... how can you think that? *(beat)* Well, of course I shot the prick. If you knew the cunt you'd shoot him too. I did the prick a favour. Hey? Don'tcha think so? Last week it was, 'Neville who?'. This week he's a criminal superstar. The bloke what Chopper shot, number whatever. *(laughs)* Yes, well, he's still got one perfectly good leg and that's more than enough for him.
XAN: She’s thinking. She’s thinking that if she could tell you one more thing, one last thing, it would be about yesterday when she was in line at the servo and there was this fucked-up lady in front of her buying like fourteen Cherry Rides. And she’s like paying for each one separately and keeping the receipts very methodically like it’s an important business transaction or something. And yeah, so Xan’s in line behind this woman, just judging her, just hating her, just thinking what a crackhead. And then the woman turns around and hands Xan a Cherry Ripe. And Xan says, ‘Oh, no thank you’. And the woman says, ‘Are you allergic?’ And Xan says, ‘No’, and the woman says, ‘Do you hate fruit?’ And Xan says, ‘No, I like it’, and the woman says, ‘then I want you to have this’, and Xan says, ‘No no, it’s okay, I don’t need it’, and the woman says, ‘I can’t go into it all right now, but today is a really special day and I want to share it with you, so I want you to have this stupid piece of chocolate’. And so she takes the chocolate. And she thinks... ‘thanks’. And she thinks, ‘Man, this town is weird’. And she thinks, ‘I’m probably gonna be stuck here forever. I’m probably gonna be stuck. But. But I always thought that you would get far, far away. And then one day you would come back in your broken ute and you would call me up and you’d say, “What are you doing?” And I’d say, “Nothing, I mean, I have a shift at Target later, but...’ And you’d say, “Fuck Target, Get in.” And I’d get in. And then you’d say, “Let’s get the hell out of here”.’ But I guess that’s...
12. Boys - Ella Hickson

SOPHIE. The first night I knew - um - the first - he - Mack came to my flat - we spent nearly nine hours straight just talking. I’d never done that, with anyone - before. We sat on my roof we had two big bottles of beer and two cigarettes and we shared them both. It was really warm - and we laughed, so much. You know the kind where tears and snot and everything is coming out of your face and your stomach and your cheeks hurt from it - and you barely breathe. We sat and watched the birds in the sky all night - it never got dark - the sky stayed the most amazing colour... completely clear and this purple blue, like a really light bruise - and the birds were so black against it and squawking and he does a great seagull impression. At about three - we walked through the meadows, just the two of us - the city was so quiet, like all the shadows were left from the night but the light was already there for morning like the two shouldn’t meet but they had and it created this other world, this amazing other place - which you can only see if you keep your eyes open for that long - a gap in the net - a slice of time that isn’t day or night but some other... and he looked at me and I felt like it might eat me whole, and I knew - I knew right then, somehow I knew - that everything in the world would seem smaller from then on.

And then we started singing - (sings a line of ‘Ain’t got No/I Got Life’ by Nina Simone.) you know?

We sang that and ran about until all the purple had bled out of the sky and there were postmen - and then he had to go. I went to kiss him and he said no - I had to make my choice first.
13. *Sweet Phoebe* - Michael Gow

**Helen**
pink building thirties deco heavy doors quite wrong for a nursing home
the woman at reception knew what i’d come about waves me to follow her
down a stinking corridor through a door into a room
a woman in black in the chair staring at the floor
boy eight ten blond playing with a helicopter on the floor
old man in the bed asleep unconscious
minutes standing there
eyes open
this noise he’s speaking so softly
I go over
dog
says it again
dog
already he’s exhausted
I take his hand
don’t talk
dog
on the cupboard by the bed one of your posters
wednesday
wednesday
then
"!*?*" street
something street
the receptionist says Renfrew street
he went out to cash his check and came back with a poster he fell on that bed and hasn’t moved since I saw that dog I saw that dog drove us mad in the end we phoned you up just for some peace and quiet
saw it in Renfrew street
he’s breathing heavily dragging the air in
then he stops
silence
I stand there holing his hand how long
I put his cold hand down
the woman in black is pacing at the foot of the bed
I’m very sorry
I start to say it but she throws herself on me my shoulders must be bleeding
she’s sobbing into me not sobbing a sound like yelling and crying at once like aaaaaaaaaahhhhhhhhhhh
the blond boy still pushing the helicopter across the floor.
Emma: I find reality pretty difficult.

I find the business of getting out of bed and getting on with the day really hard. I find picking my phone to be a mammoth fucking struggle. The number on my inbox. the friends who won't see me anymore. The food pictures and porn videos, the bombings and beheadings, the moral ambivalence you have to have to just be able to carry on with your day. I find the knowledge that we’re all just atoms and one day we'll stop and be dirt in the ground, I find that overwhelmingly disappointing.

And I wish I could feel otherwise. I wish I could be like you. Or my mother. To feel that some things are predetermined and meaningful and that we’re somewhere on a track between the start and finish lines. But I can’t because I care about what’s true, what’s actually, verifiably true. You’re able to forfeit rationality for a comforting untruth so how are you supposed to help me? You’re looking at the world through such a tight filter you’re barely living in it. You’re barely alive.

Drugs and alcohol have never let me down. They have always loved me. There are substances I can put into my bloodstream that make the world perfect. That is the only absolute truth in the universe.

I’m being difficult because you want to take it way from me. So

sorry.
15. *Bombshells* by Joanna Murray Smith

MARY: No one can sing and dance like me. No one in the whole school. I am the Liza Minelli of St Brigid's and nobody can say I'm not. I've got a better voice than Angela McTerry. Much better. Her only claim to fame is that she has breasts bigger than her head, of which I am envious... not. And I can dance which Angela McTerry cannot do even though she thinks she can. She has not got the physique. Angela McTerry does not look attractive in a leotard and somebody who loves her should tell her so. She's got calves the size of the Soviet Union just like her sister Theresea McTerry. Theresa McTerry, who's getting married to Ted 'the pot-plant' Swinbank on Saturday and thereby introducing the world to the lovely vision of Angela in tangerine chiffon. And she's got tickets on herself just because her father's on Neighbours. Like Neighbours is a big deal. Neighbours is not a big deal. The talent show is a big deal. I love the talent show. I love the talent show. So far there's no one who even comes close. Allison Stoddard's onewoman Waiting for Godot was a wank. Janice McElhone's 'Island's in the Stream' didn't cut it - someone should have told her it's a duet. Veronica O'Grady's 'Abba Medley' was a travesty. A travesty. I hope Bjom and Benny never hear about it. Veronica O'Grady would be banned from Sweden. Mr Burbridge said: 'Mary O'Donnell, the talent show is coming up so you had better get thinking, young lady.' Mr Burbridge knows that I am the talent show. The talent show would be nothing without me. It would be 'the show'. The show. Because I am the talent. Okay. Okay.

Here we go. This is your last rehearsal, Mary O'Donnell. Do not stuff it up. Do not stuff it up.
16. Who’s Afraid Of The Working Class by Christos Tsiolkas, Patricia Cornelius, Melissa Reeves and Andrew Bovell

RHONDA: Carol says, “Problem with you, Rhonda, problem with you is that you’re just too fertile. You just got to look at a man and you’re up the duff.” And we laughed but she’s right, she’s fucking right. Woman from Welfare says, “it must be hard. Must be hard for you, Rhonda, with all those kids. Looking after them, it must be hard”. And I say “No. it’s not hard.” Though it is. I know it and she knows it. But I’m not going to give her the satisfaction. So I say, “No. Those kids, those kids are my blessings. Every one of them a blessing. You understand. A blessing” though it is … hard. But it’s like Carol says I only got to look at a man. Anyway, I’m down the pub playing the bandits when Carol, she’s my neighbour, lives in the flat next door, Carol comes in and says, “Cops were over your place earlier”. And I said, “Oh yeah, what do they want this time? If it’s Nathan, you can tell ‘em he’s not there. Tell ‘em he’s pissed off.” Without a word mind you and with the rent. Bastard. And I’m not taking him back, not this time. No fucking way. Better off alone. Well, that’s what Carol says. But she doesn’t get it, Family Services don’t get it, but it’s how I am. It’s my life and I like having a man around. So I’ve had a few. They don’t stick around. Anyway, Carol says it’s not Nathan they’re after, it’s about your kids. So I know there’s trouble. Stacey’s probably been picked up shoplifting or something. Doesn’t bother me ‘cause I taught ‘em how. So I go down to the station and they know me there. And I say, “Where are they? I want to see my kids.” You can’t see them”, and I look at him and I say, “I’m their mother and I can see them whenever I bloody well like”. And then he says it. Just a couple of words, he says it: “There’s been an accident”.

(pause) “What accident?” “A fire. There’s been a fire. In a Brotherhood bin. A candle. The clothes. I’m sorry”.

(pause)

The man in the suit, he says, “They didn’t suffer, the smoke, it would have… “ (she holds up her hand as if to motion him to stop talking) And I say, “They suffered. You don’t know how much”.
GILLIAN All right. I'm going to admit something I never thought I'd admit to anyone ever. I've got a crush on Adam. Head over heels. Uncontrollable passion, etcetera. Unrequited passion, of course. Now I know this sounds like I'm throwing away everything I've said so far. And I guess I am. I know every girl at school except Monica is in love with him. I know he'd never go for a dag like me. I know it's hopeless. I know all that. But I can't help it. Just thinking he might look at me, my heart starts pounding like mad. And then I worry about whether he can tell my heart's going crazy, and I have to act really cool. This crush - it's like a disease. Do you know - oh, I'm almost too embarrassed to admit this - Adam misses the bus sometimes. 'Cos he's chatting up some girl or something. And do you know what I do? I get off the bus after one stop and walk back to school, so I can hang round the bus stop hoping he'll turn up. Just so I can ride on the same bus with him. Isn't that the most pathetic thing you've ever heard? I'm crazy. I can lie here for hours thinking about him. Writing these movies in my head where Adam and me are the stars. I try to imagine how he'd notice me and fall hopelessly in love with me and all that. Like, one of my favourites is that the bus breaks down one day in this remote place and there we are stranded together. He discovers that I was this really fascinating woman all along. Far more interesting than all those silly girls at school. But - I say that I can't bear to be just another notch on his belt. So Adam has to beg me to go out with him. Grovel almost. That's a pretty over-the-top version.
18. *The 7 Stages of Grieving* by Wesley Enoch and Deborah Mailman

**Murri Gest a Dress**

Have you ever been black? You know when you wake up one morning and you’re black?

Happened to me this morning. I was in the bathroom, looking in the mirror, “Hey, nice hair, beautiful black skin, white shiny teeth…I’m BLACK!”

You get a lot of attention, special treatment when you’re black. I’m in this expensive shop and there’s this guy next to me, nice hair, nice tie, nice suit, waving a nice big pump-you-full-of-holes-semi-automatic gun in the air and the shop assistants are all looking at me. “Keep an eye on the black one…eye on the black one.”

OK, so I went to try on a dress and the shop assistant escorts me to the ’special’ dressing room, the one equipped with video cameras, warning to shop lifters, a security guard, fucken sniffer dog… ‘Get out of it’. Just so I son’t put anything I shouldn’t on my nice dress, nice hair, beautiful black skin and white shiny teeth…

Now I’m in this crowded elevator, bathed in perfume, in my nice dress, nice hair, beautiful black skin and white shiny teeth… ‘Hey which way’.

*The woman sniffs the air.*

Someone boodgi and they all look at me! Ah, knock off.

Now I go to my deadly Datsun, looking pretty deadly myself, which way, lock my keys in the car. Eh but this Muri too good, she got a coathanger in her bag! Fiddling around for a good, ooh five seconds and started hearing sirens, look around, policeman on bikes, policeman in cars, policeman jumping out of helicopters and that same fucken sniffer dog. Get out of it. IT’S MY CAR!!
19. *Winyanboga Yurringa* by Andrea James

Chantelle: Hello…Hello…Hey… Is that You? What? It’s Chantelle!

   Hey, babe!
   I can’t hear you! Turn the music down. I said, turn the music down!
   What?! What do you mean you can’t talk? No! Don’t hang up. I wanna hear your voice. Go into the other room!
   Why didn’t you text me back?
   I told you! I get paid on Tuesday. I haven’t got any money!
   No, no, no, no, don’t hang up! I’ll get us some money as soon as I can.
   What?!
   Alright! Alright! I’ve got twenty bucks, but you have to come and pick me up.
   Tonight?!
   Okay. I’ll meet you at the crossroads.
   You’ve gotta drive to Picola and turn left at the post office. The sign’s a bit faded, so look out for it. Take a left, go down about twelve k until you see a big red letterbox at the end of a farmer’s driveway, take a left at the track opposite the driveway.
   Go down there, then you gotta take a turn right about ten k’s down, then left at the fork, then left again. I’ll be there at the crossroads. Got it?
   I miss you, babe. Do you miss me?

*Pause*

*She hangs up the phone. She is lost.*
20. **Stuff Happens** by David Hare

**Brit in New York:** 'America changed.' That's what we're told. 'On September 11th everything changed.' 'If you're not American, you can't understand.' The infantile psychobabble of popular culture is grafted opportunistically onto America's politics. The language of childish entitlement becomes the lethal rhetoric of global wealth and privilege. Asked how you are as President, on the first day of a war which will kill around thirty thousand people: 'I feel good.' I was in Saks Fifth Avenue the morning they bombed Baghdad. 'Isn't it wonderful?' says the saleswoman. 'At last we're hitting back.' 'Yes,' I reply. 'At the wrong people. Somebody steals your handbag, so you kill their second cousin, on the grounds they live close. Explain to me,' I say, 'Saudi Arabia is financing Al Qaeda. Iran, Lebanon and Syria are known to shelter terrorists. North Korea is developing a nuclear weapons programme. All these you leave alone. No, you go to war with the one place in the region admitted to have no connection with terrorism.' 'You're not American,' says the saleswoman. 'You don't understand.' Oh, a question, then. If 'You're not American. You don't understand' is the new dispensation, then why not 'You're not Chechen'? Are the Chechens also now licensed? Are Basques? Theatres, restaurants, public squares? Do Israeli milk-bars filled with women and children become fair game on the grounds that 'You don't understand. We're Palestinian, we're Irish, we're Basque'? If the principle of international conduct is now to be that you may go against anyone you like on the grounds that you've been hurt by somebody else, does that apply to everyone? Or just to America?

On September 11th, America changed. Yes. It got much stupider.
APPENDIX C: 2020 Auditions Songs

Please be aware that these songs have been chosen because of their acting challenges, voice type and the gender of the characters in the plays however cross gender choice is permitted, as is performance in any suitable key available on the Musicnotes website.

FEMALE:
If You Hadn’t But You Did (Two on the Aisle) JULE STYNE
Almost Real (Bridges of Madison County) JASON ROBERT BROWN
My Husband Makes Movies (Nine) MAURY YESTON

The Miller’s Son (A Little Night Music) STEPHEN SONDHEIM
How Did We Come To This (The Wild Party) ANDREW LIPPA
Changing My Major (Fun Home) LISA KRON & JEANINE TESORI

MALE:
I Believe (The Book Of Mormon) TREY PARKER/MATT STONE/ROBERT LOPEZ
Finishing The Hat (Sunday In The Park With George) STEPHEN SONDHEIM
The Games I Play (Falsettos) WILLIAM FINN
Wondering (The Bridges Of Madison County) JASON ROBERT BROWN
Words Fail (Dear Evan Hansen) BENJ PASEK & JUSTIN PAUL
If I Loved You (Carousel) RODGERS & HAMMERSTEIN
APPENDIX D – THEATRE PLAN

Do not use this ground plan. Please find the to-scale version of this plan on the NIDA website.
APPENDIX E – THEATRE SECTION

Please do not use this ground plan. Please find the to-scale version of this plan on the NIDA website.