



**Walkerville Centre for the Creative Arts**  
2100 Richmond St., Windsor ON, N8Y 1L4; 519-252-6514, ext 31416

**DRAMATIC ARTS AUDITIONS**

- **Due to the current health protocols, dramatic arts auditions must be prerecorded and submitted to: [jeff.marontate@publicboard.ca](mailto:jeff.marontate@publicboard.ca) by December 14, 2020.**
- **Mark in the subject line of your email: WCCA Drama Audition for \_\_\_\_\_ (applicant's name)**
- Choose any one of the 4 monologues at the end of this document, and memorize it.
- Make sure you understand the content and vocabulary.
- Record your monologue, in one continuous take. Present the monologue in 3 contrasting ways: the first recording should be however you feel is most appropriate to present the monologue in a convincing way.
- Then, do the monologue two more times, using broad characters and emotions: see the lists at the end of this document, following the monologues, for ideas. When you present your monologue, don't merely recite the words; say them with character and meaning. Props and costumes are NOT permitted.
- Submit your recordings, or a valid link to the recordings, to the above email address.

**BEFORE COMING TO YOUR AUDITION:**

- Complete and submit the WCCA Application Form due by December 4, 2020 at 3 pm.
- Submit the Application fee of \$20 to the Walkerville C.I. (2100 Richmond Street, Windsor, ON, N8Y 1L4) by December 4, 2020. Make cheques payable to Walkerville Collegiate Institute.

**WHAT WE ARE LOOKING FOR:**

Students who are talented, motivated, prepared and responsible, and have potential to grow in dramatic art.



# DRAMA AUDITIONS

## HERE ARE THE THINGS WE WILL EVALUATE

PREPARED	YES	NO
CONFIDENT	YES	NO
UNDERSTANDS CONTENT	YES	NO
VOICE PROJECTION	GOOD	WEAK
ARTICULATION	GOOD	WEAK
MOVEMENT	APPROPRIATE	INAPPROPRIATE

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IS THE AUDITIONEE:

MONOTONOUS                  UNPREPARED

ENERGETIC                  CREATIVE                  EAGER

**RESULTS:**                  ACCEPTED                  NOT ACCEPTED

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**COMMENTS:**

## MONOLOGUES:

Choose any one of the following 4 monologues and memorize it. Make sure you understand the content and vocabulary. Record your monologue, in one continuous take: we are assessing your acting, not your editing skills. Present the monologue in 3 contrasting ways: the first recording should be however you feel is most appropriate to present the monologue in a convincing way. Then, do the monologue two more times, using broad characters and emotions: see the lists below for ideas. Each time you present your monologue, don't merely recite the words; say them with character and meaning. Dress in a neutral attire: black, white, solid subdued colours. Props and costumes are NOT permitted.

### *THE GLASS MENAGERIE* by Tennessee Williams

Yes, I have tricks in my pocket, I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion. To begin with, this play is memory. Being a memory play, it is not realistic. I am the narrator of the play, and also a character in it. The other characters are my mother Amanda, my sister Laura and a gentleman caller who appears in the final scenes. He is the most realistic character in the play. But since I have a poet's weakness for symbols, I am using this character also as a symbol; he is the long-delayed but always expected something that we live for. There is a fifth character in the play who doesn't appear except in a larger-than-life-size photograph over the mantel. This is our father who left us a long time ago. He was a telephone man who fell in love with long distance; he gave up his job with the telephone company and skipped out of town. The last we heard of him was a picture postcard from Mexico, containing a message of two words - 'Hello - Good-bye!' and no address. I think the rest of the play will explain itself

OR...

### *PYGMALION* by George Bernard Shaw

My aunt died of influenza, so they said. But it's my belief they done the old woman in. Yes, Lord love you! Why should she die of influenza when she come through diphtheria right enough the year before? Fairly blue with it she was. They all thought she was dead. But my father, he kept ladling gin down her throat. Then she come to so sudden that she bit the bowl off the spoon. Now, what call would a woman with that strength in her have to die of influenza, and what become of her new straw hat that should have come to me? Somebody pinched it, and what I say is, them that pinched it, done her in. Them she lived with would have killed her for a hatpin, let alone a hat. And as for father ladling the gin down her throat, it wouldn't have killed her. Not her. Gin was as mother's milk to her. Besides, he'd poured so much down his own throat that he knew the good of it.

OR...

*OUR TOWN* by Thornton Wilder

I'm celebrating because I've got a friend who tells me all the things that ought to be told me. I'm glad you spoke to me like you did. But you'll see. I'm going to change. And Emily, I want to ask you a favour. Emily, if I go away to State Agricultural College next year, will you write me a letter? The day wouldn't come when I wouldn't want to know everything about our town. Y' know, Emily, whenever I meet a farmer I ask him if he thinks it's important to go to Agricultural School to be a good farmer. And some of them say it's even a waste of time. And like you say, being gone all that time – in other places, and meeting other people. I guess new people probably aren't any better than old ones. Emily – I feel that you're as good a friend as I've got. I don't need to go and meet the people in other towns. Emily, I'm going to make up my mind right now – I won't go. I'll tell Pa about it tonight.

OR...

*THE WOMEN* by Clare Booth Luce

Know Mrs. Stephen Haines? Mrs. Fowler feels awfully sorry for her. You would if you knew this Crystal Allen. You know, the girl who's living with Mr. Haines. You see, Crystal Allen is a friend of mine. She's really a terrible man-trap. She works behind the perfume counter at Sak's. So did I before I got fi -- left. That's how she met him. It was a couple of month ago. Us girls weren't busy. It was an awful rainy day, I remember. So, this gentleman walks up to the counter. He was the serious type, nice-looking, but kind of thin on top. Well, Crystal nabs him. "I want some perfume," he says. "May I awsk what type of women for?" Crystal says, very ritzy. That didn't mean a thing. She was going to sell him our feature, Summer Rain, anyway. "Is she young?" Crystal says. "No," he says, sort of embarrassed. "Is she the glamorous type?" Crystal says. "No, thank God," he says. "Thank God?" Crystal says, and bats her eyes. She's got those eyes which run up and down a man like a searchlight. Well, she puts perfume on her palm and in the crook of her arm for him to smell. So he got to smelling around, and I guess he liked it. Because we heard him tell her his name.

**IDEAS FOR PRESENTING YOUR MONOLOGUE THE 2<sup>ND</sup> AND 3<sup>RD</sup> TIMES:**

Present a character type, like a witch, a cowboy, a rock star, a pirate, anything you can think of (tell us on the recording which character you'll be performing). Use voice, movement, but **NO PROPS** or **COSTUMES**.

THEN

Present a broad emotional tone: sorrow, joy, anger, exhaustion, etc (tell us on the recording which emotion you'll be using). Again, use voice, movement, but **NO PROPS** or **COSTUMES**.