



**Walkerville Centre for the Creative Arts**  
2100 Richmond St., 519-252-6514 WINDSOR, ONTARIO

**DRAMATIC ARTS AUDITIONS**

**HOW YOUR AUDITION DAY WILL WORK:**

- Arrive at the school at least 15 minutes before your scheduled audition time.
- Present yourself at the main foyer and someone at the reception table will tell you exactly where you need to be. Drama auditions are held in the auditorium.
- There will be a greeter who will sign you in. They will also tell you when you can go in for your audition.
- Once you are called to go in, please hand in your picture to the teacher(s) who are auditioning you.
- We will begin with a short interview, to get to know you a little. Next you will be asked to perform your monologue, during which time, you may be asked to stop to take direction or answer some questions. The whole audition will last about 5 to 10 minutes.

**BEFORE COMING TO YOUR AUDITION:**

- Complete and submit the WCCA Application Form due by Nov.3, 2023 by 3 pm
- Submit the Application fee of \$25 to the Walkerville C.I. main office by Nov.3, 2023
- If possible, attend the WCCA Open House on October 30<sup>th</sup>, 2023 from 6 to 8 pm
- Find a recent clear picture of yourself, any size and submit on the day of audition.

**ON THE DAY OF YOUR AUDITION:**

- Bring a recent picture of yourself with your name and the name of your school written on the back.
- Wear comfortable clothing and shoes that will allow you to move freely.
- If you have performed in any plays or musicals, bring a list including names of roles, directors and organizations or schools.

**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

COURTEOUS	YES	NO
PREPARED	YES	NO
CONFIDENT	YES	NO
UNDERSTANDS CONTENT	YES	NO
VOICE PROJECTION	GOOD	WEAK
ARTICULATION	GOOD	WEAK
MOVEMENT	APPROPRIATE	INAPPROPRIATE
TAKES DIRECTION	GOOD	WEAK
IMPROV SKILLS	GOOD	WEAK

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IS THE AUDITIONEE:

MONOTONOUS	UNPREPARED	TIRED	COOPERATIVE
ENERGETIC	CREATIVE	RISK TAKER	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. When you present your monologue, don't merely recite the words; say them with character and meaning.

### *THE GLASS MENAGERIE* by Tennessee Williams

TOM: 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 Mazatlan, on the Pacific coast of 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

ELIZA: 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 would you call 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's poured so much down his own throat that he knew the good of it.

OR...

*OUR TOWN* by Thornton Wilder

GEORGE: 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 favor. 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

OLGA: 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 ask 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.