

**ARTS WESTMOUNT AUDITIONS-MALE**  
**WHAT WILL HAPPEN AT YOUR AUDITION (PLEASE READ CAREFULLY):**

The audition process for the Arts Westmount Drama program is a comprehensive look at a student in order to determine and project the overall success of that student within our program over their four-year association with it. Our panel of adjudicators work hard to provide many opportunities in a variety of drama exercise in multiple groupings in the morning that allow the student to demonstrate such things as: their leadership and follower capabilities, listening, offering, collaboration, their ability to take and synthesize instruction and direction as well as their ability to solve creative problems within the drama context.

In the afternoon, we ask the student to bring in work, in the form of a monologue, in order to provide them with the opportunity to demonstrate their own thinking/creative process. We gauge that work on authenticity, connection to character/voice/body, actor choices, maturity and emotional depth. In the effort to provide them with more opportunity for success, we also work with the students one on one with either the monologue or in an improvisation during this phase of the process in order to further diagnose their aptitude in solving creative problems, making connections, and thinking outside the box.

In the final stage of this detailed process, we interview the students to gain further insight and to give them the opportunity to express themselves and ask questions. Report cards, letters of recommendation, personal and parent statements all work together to provide us as much information as possible in order to rank and situate students accordingly.

There is never "one thing" that keeps a student from having a successful application, if there was, our process would be deeply flawed. We do not use words like 'right' or 'wrong', but merely seek to assess, with as much clarity as possible, where a student's current ability stands with respect to all of the above. Over the years we have become adept at being able to clearly identify students who fit this program, thereby ensuring their success within it. Not all students are suited to this program, and it is our job to find those that do. We appreciate that it is extremely disappointing to not be offered a placement, but it is important for parents to encourage their children to see this as an opportunity to learn and to continue to grow. Typically, we have many more applicants than available spots and, sadly, we are unable to provide placements for all students. Unfortunately, we do not have the manpower to provide individual feedback to every applicant who is not successful. Simply put, those that fall outside of our parameters will not be offered a placement. Parents need to be assured that the well-being and success of the student within our program is our primary goal.

**WHAT TO BRING:**

1. We will be moving around a great deal, therefore, students should choose clothing that is flexible and will allow you to move freely while participating in theatre exercises. Clothing should adhere to the York Region District School Board dress code policy.
2. Water, if desired.

**WHAT NOT TO BRING** (Please refrain from bringing the following to your audition):

1. Jewellery, cell phones, any other valuables-Westmount is not responsible for lost or stolen items.
2. Headshot and resume.
3. A monologue other than what is in this package is not acceptable.

**WHAT TO PREPARE AND TIPS FOR SUCCESS:**

You will be required to learn by heart a monologue from the repertoire that we provide. The choice is up to you. Choose a monologue/character that you connect with in some way. You will be asked such questions as “Who is your character talking to?”, “What does your character want?”, “Who is your character?”, etc. You may be given some direction after your piece and be asked to do a small section over with these “adjustments”-remember to be flexible and go for it. This year, we have provided a few Shakespeare pieces as we have had requests from parents and students to include them. Again, choose what you are comfortable with and connect to, there is no right or wrong choice here.

**MALE ARTS WESTMOUNT AUDITION MONLOGUES:**

From *The Laramie Project*

By Moisés Kaufman and the members of the Tectonic Theater Project

AARON KREIFELS (Aaron recounts finding Matthew Sheppard.)

Well I uh, I took off on my bicycle about five o'clock P.M. on a Wednesday from my dorm. I just kinda felt like going for a ride. So I – I went up to the top of Cactus Canyon, and I'm not super familiar with that area, so on my way back down, I didn't know where I was going, I was just sort of picking the way to go, which now ... it just makes me think that God wanted me to find him because there's no way that I was going to go that way. So I was in some deep sand, and I wanted to turn around – but for some reason, I kept going. And, uh, I went along, and there was this rock, on the – on the ground – and I just drilled it. I went – over the handlebars and ended up on the ground. So, uh, I got up, and I was just kind of dusting myself off, and I was looking around and I noticed something – which ended up to be Matt, and he was just lying there by a fence, and I – I just thought it was a scarecrow. I was like, Halloween's coming up, thought it was a Halloween gag, so I didn't think much of it, so I got off my bike, walked it around the fence that was there. And uh, got closer to him and I noticed his hair – and that was a major key to me, noticing it was a human being – was his hair. 'Cause I just thought it was a dummy, seriously, I noticed – I even noticed the chest going up and down, I still thought it was a dummy, you know. I thought it was just like some kind of mechanism. But when I saw hair, well I knew it was a human being. So...I ran to the nearest house and – I just ran as fast as I could...and called the police.

TOM HANSEN (Who has grown disillusioned with love and the world):

Actually. You know what? Can I say something about the cat? Yeah, uh, this is- and Rhoda, no disrespect here....but, um, this is total garbage. "Go for it" and "You can do it"? That's not inspirational. That's suicidal. (Points to the greeting cards) If Pickles goes for it there, in that picture with him chasing a bird on the top of a building, if he goes for it...well...that's a dead cat. These are lies. We're liars....think about it. Why do people buy these cards? It's not because they wanna say how they feel. People buy these cards because they can't say how they feel or they are afraid to. We provide the service that lets them off the hook. And you know what? I say let's level with America. At least let them speak with themselves. I mean, look at this card, the one with all the pretty hearts. I think I know where this is going. What does it say? Let's open it up. "Happy Valentine's Day, Sweetheart. I love you." Oh that's sweet. Ain't love grand? This is exactly what I'm talking about? What does it even mean? Love. Do you know? Do you? Anybody? If somebody gave me this card, Mr Vance, I would eat it. It's the cards and the movies and the pop songs. They are to blame for all the lies and the heartache. We are responsible. I am responsible. I think we do a bad thing here. I mean, people should be able to say how they feel, how they really feel, not some words that some stranger puts in their mouth. Maybe it's not love at all. Maybe there's no such thing as love. Maybe it's... "galoogoo." Yeah I made it up, so what?! (Tom gets up and walks to the door.) It's all crap. We make and peddle crap. And sometimes people believe in this crap. I just can't do it anymore, Mr. Vance. There's enough crap in the world without my help. I quit.

## Our Town By Thornton Wilder

George (Talking to Emily about his plans for the future):

Y'know. Emily, whenever I meet a farmer I ask him if he thinks it's important to go to Agriculture School to be a good farmer. Yeah, and some of them say that it's even a waste of time. You can get all those things, anyway, out of the pamphlets the government sends out. And Uncle Luke's getting old, he's about ready for me to start in taking over his farm tomorrow, if I could. And, like you say, being gone all that time ... in other places and meeting other people...gosh, if anything like that can happen I don't want to go away. I guess new people aren't any better than old ones. I'll bet they almost never are. 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. Emily, I'm glad you spoke to me about that ... that fault in my character. What you said was right; but there was one thing wrong in it, and that was when you said that for a year I wasn't noticing people, and ... you, for instance. Listen, Emily, I'm going to tell you why I'm not going to Agriculture School. I think that once you've found a person that you're very fond of ... I mean a person who's fond of you, too, and likes you enough to be interested in your character Well, I think that's just as important as college is, and even more so. That's what I think. Emily, if I do improve and make a big change . . . would you be...I mean: could you be.. You know?

A MIDSUMMER NIGHT'S DREAM

BY William Shakespeare

LYSANDER (Lysander tries to convince his love, Helena, to run away with him)

A good persuasion: therefore, hear me, Hermia.

I have a widow aunt, a dowager

Of great revenue, and she hath no child:

From Athens is her house remote seven leagues;

And she respects me as her only son.

There, gentle Hermia, may I marry thee;

And to that place the sharp Athenian law

Cannot pursue us. If thou lovest me then,

Steal forth thy father's house to-morrow night;

And in the wood, a league without the town,

Where I did meet thee once with Helena,

To do observance to a morn of May,

There will I stay for thee

ROMEO AND JULIET  
BY William Shakespeare

ROMEO (Romeo has snuck into a garden to be with his love, Juliet. During the speech he tries to decide how or if he will talk to her.)

But, soft! what light through yonder window breaks?

It is the east, and Juliet is the sun.

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid art far more fair than she:

It is my lady, O, it is my love!

O, that she knew she were!

She speaks yet she says nothing: what of that?

Her eye discourses; I will answer it.

I am too bold, 'tis not to me she speaks:

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

**ACT I SCENE I** DUKE ORSINO's palace.DUKE ORSINO [*Orsino speaks about love.*]

If music be the food of love, play on;  
Give me excess of it, that, surfeiting,  
The appetite may sicken, and so die.  
That strain again! it had a dying fall:  
O, it came o'er my ear like the sweet sound,  
That breathes upon a bank of violets,  
Stealing and giving odour! Enough; no more:  
'Tis not so sweet now as it was before.  
O spirit of love! How quick and fresh art thou,  
That, notwithstanding thy capacity 10  
Receiveth as the sea, nought enters there,  
Of what validity and pitch soe'er,  
But falls into abatement and low price,  
Even in a minute: so full of shapes is fancy  
That it alone is high fantastical.