OSU Department of Theatre  
Fall 2021  
Audition Information

Auditions  
Wednesday, August 18th

Callbacks  
The Wolves - Thursday, August 19th  
The Crucible - Friday, August 20th

What to Prepare  
For the general audition for ‘The Wolves’ and ‘The Crucible’, you are asked to prepare two contrasting monologues no more than 3 minutes total. Feel free to prepare monologues from the shows (see attached), or select something on your own that fits the recommended criteria below:

‘The Wolves’ - a contemporary monologue in the style of the show and appropriate for the characters that speaks to the modern style of the piece is preferred, suggested playwrights include Lauren Gunderson, Annie Baker, Rebecca Gillman, Lauren Yee, Jackie Sibblies Drury, Aaron Posner, Ike Holter, Stephen Karam.

‘The Crucible’ - a monologue from a drama with heightened language written after 1920 is preferred, suggested playwrights include Arthur Miller, Tennessee Williams, August Wilson, Paula Vogel, Tony Kushner, David Henry Hwang, Sarah Ruhl, Thornton Wilder, Eugene O’Neill, Sophie Treadwell, Lillian Hellman, Romulus Linney, Nilo Cruz, Lynn Nottage.

***Please read the play you are auditioning for (see attached) as well as the play that your monologues are from. Know the moments that occur in the play before and after the monologue of your choosing.***

Callbacks for ‘The Wolves’ will include physical training, soccer skills, group games/exercises, and scenes from the script.

Callbacks for ‘The Crucible’ will include scenes from the play and a movement workshop.

Important Dates  
The Wolves  
Rehearsals - 8/23-9/30 Mon/Tues/Wed/Thurs 7pm - 9:30pm, Sun 6pm-9pm  
Tech Rehearsals - 10/3 12-9pm, 10/4-10/6 6pm-10:30pm  
Performances - 10/7, 10/8, 10/9 at 7:30pm, 10/10 2:30pm  
Strike - 10/10

The Crucible  
Rehearsals - 10/4 – 11/18 (Generally weekday evenings with occasional weekends as needed)  
Tech - 11/14 – 11/17  
Performances - 11/18, 11/19, 11/20 at 7:30pm 11/21 at 2:30pm  
Strike: 11/21
The Wolves by Sarah DeLappe
Directed by Jenny Lamb

Synopsis
In this contemporary slice-of-life play, The Wolves, a female indoor soccer team, practice drills as they prepare for a succession of games. As they warm up and talk about life, the young women navigate the politics of their personal lives as well as the politics of the larger world, gossiping about things like war, menstrual products, genocide, sports, pop culture, and their relationships. Each team member struggles to negotiate her individuality while being a part of a group. The team seems as if it may disband after the sudden death of one of the girls, but they manage to come together. In the end, the surviving team players prepare to play yet another game together – closer, stronger, wiser, and fiercer. Pulitzer Prize nominee.

Character Breakdown
ALL ROLES IDENTIFY AS FEMALE.
Any actor who identifies as female or non binary is encouraged to audition.
Soccer skills are a plus but not required.
There will be intensive physical training as a part of the rehearsal process.

#11 - Midfield. Brainy, morbid, budding elitist, thoughtful. Seventeen. Curious about the world and grapples with questions of morality. Prides herself on knowing things and getting them right. Likes facts. Thoughtful. Willing to consider something from another's point of view. Watches documentaries. Parents are both psychologists. Has had ACL surgery.

#25 - Defense, Captain. Classic (ex)coach's daughter. Seventeen. Works to keep everyone in line, both physically and socially, while also making an attempt to strike out on her own with a new relationship. Plays by the rules. Wants order. Will stand up to others if necessary. Sometimes a bit insensitive. Seems to have a crush on a girl named Louise. Shaves head at very end.

#13 - Midfield. Stoner, older pot dealer brother, into her wackiness. Sixteen. Self-medicates with marijuana and attempts to understand the complexity of relationships. Older brother Kevin is a pot dealer. Wacky and into being wacky. Says thing like “cool” and “word up” - a lot. Often doesn’t think before she speaks. One parent home. Not financially stable. Sensitive to inequality. Has asthma.

#46 - Bench. New girl. Awkward, different, just wants to fit in. Sixteen. Struggles awkwardly, and often unsuccessfully, to fit in, but eventually proves that she is a worthy teammate. Has lived all over the world. Has never played on an organized team. Mom is a travel writer. Lives in a yurt. Calls soccer football. Turns out to be really, really good.

#2 - Defense. Innocent, unlucky, kind, skinny. Sixteen. More innocent than the other girls, has strong religious beliefs and a secret eating disorder. Hesitant. Sheltered by mother. Smart. Attentive. Has had 6 concussions by the end of the play. Family isn’t financially secure and is religious. Has a younger brother Travis. Gets nosebleeds.

#7 - Striker. Too cool for school. Sarcastic. “fuck,” thick eyeliner. Almost seventeen. Loses a bit of her cool factor when she gets injured and has to miss the last game in the season. She watches in dismay as #46 appears to usurp her position as striker. Direct. Confrontational. Dad is a lawyer. Sexually active. May have had an abortion. Family has $$.

#14 - Midfield. #7’s insecure sidekick. Just switched to contacts. Sixteen. Tries to be as cool as her friend #7, but struggles with the pressure of sex and growing up before she is quite ready.
Armenian. Has injured her ACL. Mom brings orange slices to games. Is killed before the end of the play.

**#8** - Defense. Plays dumber than she is. Sixteen. Acts less intelligent than she is so that people will like her. Memorized the birthstones. Kind. Understanding of others. Plays by the rules. Has a younger brother like #2. Only one besides #7 to talk about a boyfriend. Mother has died of cancer.

**#00** - Goalie. Intense performance anxiety, perfectionist, high achiever. Seventeen. Copes with intense anxiety which causes her to vomit before every game. Has definitive opinions. Rarely speaks.

*Soccer Mom* - ALREADY CAST
The Crucible by Arthur Miller
Directed by Nicolas Minas

Synopsis
Winner of the 1953 Tony Award for Best Play, ‘The Crucible’ is an exciting drama about the Witch Trials in the Puritan town of Salem that is both a thrilling historical play and a reflection of our current political state.

In the stern and secluded Puritan community of 1692 Salem Village, Massachusetts, a group of young girls is found dancing in the woods and they immediately fall into mysterious illness. When no earthly cause can be determined, the staunchly religious citizens of Salem suspect that the devil may have recruited members of the village to witchcraft, a crime punishable by death. As long-held grudges turn to violent disputes, humiliating secrets are exposed, and the line between truth and pretense becomes increasingly blurry, everyone becomes a suspect and no one is safe.

This production will have a high-concept, modern take on the play that is actor driven, ensemble based, highly physical, and political.

Character Breakdown
NOTE: Casting for this production of ‘The Crucible’ will reflect a contemporary take on the story. The characters’ ages, gender, and race are fluid and will be based around the actors that are cast. For example: Although the play may describe Judge Hawthorne as a man in his 50’s of White/European descent, this production will seek to cast an actor who can display a sense of status within the community regardless of age, gender expression, or race. In the audition, your focus should be on bringing your authentic self to the role.

Reverend Samuel Parris - Minister of the church in Salem. No interest in children but has been left to raise a young daughter alone. Self-righteous, austere, and controlling, he is protective of his reputation and assets. Paranoid that his enemies are attempting to overthrow him. His power and status within the community are irrevocably undermined when his young daughter is seemingly possessed by the devil.

Betty Parris - Youngest of the afflicted girls and Abigail’s adopted sister. Joins the group of girls crying witchcraft. Fearful, nervous, easily intimidated by Abigail.

Tituba - Reverend Parris’s slave, born in Barbados and brought to Salem. Wary and cautious, she is aware of the tenuousness of her situation and her lack of agency or power. Spiritual and rooted in a cultural tradition that is perceived as completely foreign by the small, insular Salem community.

Abigail Williams - Reverend Parris’s 17-year-old niece and the antagonist. Impulsive, strong-willed, passionate, with a present sexuality and a fiery temper. Keenly aware of her own power, she is ruthless in her pursuit of getting what she wants

Susanna Walcott – One of the girls who joins Abigail in crying witchcraft. Nervous. Worried.

Ann Putnam - Wife of Thomas Putnam. Brittle, fretful, and anxious. Haunted by the loss of her seven children, her grief has left her embittered and resentful of others’ good fortunes.

Thomas Putnam - Wealthy landowner in Salem. Savvy, politic, shrewd. Even in the fervor and chaos of the trials, he can see opportunity for profit.
**Mercy Lewis** – Putnam’s serving girl and one of the girls who joins the group crying witchcraft. Clever and sly. Friend and confidant of Abigail’s, she functions as Abigail’s lieutenant and second in command.

**Mary Warren** – A timid 17-year-old servant in the Proctor household and a member of Abigail’s group of girls. Easily influenced by those around her, she tries unsuccessfully to expose the hoax, but is thwarted by Abigail and the other girls. In order to save herself from their accusations of witchcraft, Mary ultimately recants her confession and turns on John Proctor.

**John Proctor** - A local farmer and the protagonist. Independent, forthright, opinionated. Deeply complicated. Despises hypocrisy, most especially in himself. Has little patience for the pretense and duplicity of the church or for making a show of his devotion. Tormented by guilt over his recent affair with Abigail Williams. His combination of skepticism and outspokenness makes him especially dangerous in the eyes of his righteous neighbors.

**Rebecca Nurse** - Francis Nurse’s wife and an elder of the Salem community. Pious, kind, patient and virtuous. The status and respect she has earned from the community has made her unafraid to voice her opinions. Appalled by the behavior of the court, she stands solidly in the path of the tidal wave of fear, hatred, and bigotry until it engulfs her.

**Giles Corey** - A farmer. Salt of the earth, plainspoken, hardworking. Straightforward and unrefined. Has little formal education and relies on his common sense which he finds more relevant than the dominant public opinion. Speaks before thinking. Underneath this rebellious attitude resides a good heart.

**Reverend John Hale** - Respected minister and expert on witchcraft. Brought to Salem to judge the veracity of the girl’s claims. Observant, judicious, rational. A man of faith, he truly believes in his power to heal and return individuals to God. Believes honestly in the trials until they begin to veer out of control.

**Elizabeth Proctor** - John Proctor’s wife. Honest, proud, faithful, and principled. A person who sees little or no latitude when it comes to what is right. At times, her rigid austerity tips toward coldness. Deeply hurt by her husband’s infidelity, but still loves him fiercely.

**Francis Nurse** - Elder of Salem and the husband of Rebecca Nurse. An upstanding member of the community. Honest and straightforward. When his wife is accused, he comes to her aid and attempts to reason with the court for her release.

**Ezekiel Cheever** – Officer of the court. Takes his responsibilities to the court extremely seriously and does its bidding even when it involves arresting friends and neighbors. Torn between duty and humanity.

**Judge Hathorne** - Judge presiding over the trials, second in command to Judge Danforth. Confident and resolute. Believes strongly in his own authority and importance. Willfully ignorant to any dissent voiced by the community.

**Judge Danforth** - Deputy Governor of Massachusetts. Called to Salem to preside over the trials. Imperious, absolute, commanding. Relishes his own power. Knows the law and is unwilling to deviate from it or entertain exceptions or opposing views. Not afraid to use his position and authority to bully suspects and dissenters.
**Martha Corey** - Giles Corey’s third wife. Only her voice is heard from offstage as she testifies before the court.

**George Herrick** - Marshal of the court. Sympathetic and kind to the accused who are under his watch. Attentive to his duties, but not overzealous.

**Sarah Good** – A homeless woman and one of the first accused of witchcraft. Eccentric, slovenly, and prone to inappropriate outbursts, her unbecoming behavior sets her apart from the rest of the community. She appears only briefly in the last scene.

**Hopkins** – Guard in Salem prison. Appears briefly in the last scene but does not speak.
The Wolves Monologues
You may choose one below or select your own from this or another appropriate play.

#00 (pg 114 - the goalie, perfectionist, high achiever with anxiety, reflecting on how they are doing after the death of one of the players)

I don't really know
I haven't thought about it
no
no
I guess I uh
interesting
I think I don't feel as stressed?
about like
like people scoring on me.
missing the ball
seeing it pass through my fingers
or like penalty kicks
or like corner kicks
or a shoot-out even
or just like losing
losing the game
you know
it's not
I visualize a lot
I'm pretty much always visualizing
during warm-ups
at night when I can't sleep
when I noodle around on the sax
but it doesn't seem so... scary
right now
I guess
or maybe I think we're gonna forfeit
so it just hasn't hit me yet...
...
um, so how are you guys?
The Wolves Monologues

#25 (pg 77 - team captain who acts more like a coach than their ‘real coach’, getting the team pumped and ready for the game)

Now
This week
We’re playing a good team
but we’ve beat them before
OK
So
We know they’re good
and sure
they are
they’re really good
they went to nationals last year right?
but are we scared?
I said
Are We Scared?!
that’s right
we’re not scared
We’re Ready to Play
cause This isn’t about Last Year’s Nationals
This isn’t about Next Year’s Nationals
This is about Right Here
Right Now
in City Sports Dome
so…
expect lots of shots on goal
which means mark your man
watch for breakaways
we’re gonna play 2 - 2 - 1
I want 8 and me on D
14 and 11 in midfield
but I want you guys to hang back play safe
and 46 as striker
7 and 13 we’ll sub you in fast
so we’ll be switching it up constantly
they’re really going to run us out there
and everybody watch for Jordana
Now Let’s Push Ourselves Today
Push Farther Than You Think You Can
And Keep On Pushing
cause I don’t know about you
But goddammit I Want to Win
The Wolves Monologues

#46 (pg 96 - new player, awkward and trying to fit in, in response to the players questioning their experience after some amazing moves in the last game)

what do you mean?
O.D.P?
no
the Olympics?
definitely not
this is actually my first team
with like jerseys
oh I mean but I've played before
I've played a lot
uh well
all over the world actually
yeah
my mom travels a lot for her job so
we move uh
pretty much constantly
and everyone plays football
um soccer
like everywhere
like Jakarta Krakow La Paz uh Kampala
even if you don't speak the language
so it's uh
it's a good way to uh
make
friends
we just got back from Morocco
before that Cambodia
my grandma lives here
she's really sick
she has emphysema?
The Wolves Monologues

#7 (pg 35 - striker and self proclaimed badass, in response to the conversation being had over immigrant children in cages at the border)

ARE YOU GUYS FUCKING BRAIN DEAD?
they have Nowhere to go
no like Legal Status
no one WANTS them
they’re just going to be like Deported
back to their Families who Sent them here in the First Place
cause they like wanted their kids to have like CLEAN FUCKING DRINKING WATER
and not live next to fucking drug lords
but now they’re stuck
in like basically refugee camps in like Arizona
and being used as like as like FUCKING POLITICAL PROPS!
so they have much bigger fucking problems than
than fucking
eSL BEDTIME STORIES
my dad’s firm
does like a lot of immigration stuff
pro bono stuff
he’s so pissed
The Crucible Monologues
You may choose one below or select your own from this or another appropriate play.

**ABIGAIL WILLIAMS** (17, trying to coax the man she had an affair with to stop rejecting her)

Why, you taught me goodness, therefore you are good. It were a fire you walked me through, and all my ignorance was burned away. It were a fire, John, we lay in fire. And from that night no woman dare call me wicked any more but I knew my answer. I used to weep for my sins when the wind lifted up my skirts; and blushed for shame because some old Rebecca called me loose. And then you burned my ignorance away. As bare as some December tree I saw them all---walking like saints to church, running to feed the sick, and hypocrites in their hearts! And God gave me strength to call them liars, and God made men to listen to me, and by God I will scrub the world clean for the love of God. Oh John, I will make you such a wife when the world is white again! You will be amazed to see me every day, a light of heaven in your house, a.....Why are you cold?!

**TITUBA** (a slave from Barbados, trying to save her life after being accused of working with Satan)

Bless Him. Bless Him. Eternal glory. Bless Him - bless God... Oh, bless the Lord. Was - was woman. It was black dark, and...Well, they was always talking; they was always runnin' round and carryin' on. I believe so, yes, sir. Oh, God bless you, Mr. Hale! Oh, God, protect Tituba! There was four. There was four. Oh, how many times he bid me kill you, Mr. Parris. He say, Mr. Parris must be kill! Mr. Parris no goodly man, Mr. Parris mean man and no gentle man, and he bid me rise out of my bed and cut your throat! But I tell him know. I don't hate that man. I don't want kill that man. But he say, you work for me, Tituba, and I make you free! I give you pretty dress to wear, and put you way high up in the air, and you gone fly back to Barbados! And I say, you lie, Devil, you lie! And then he come one stormy night to me, and he say, Look! I have white people belong to me. And I look - and there was Goody Good.

**MARY WARREN** (18-year-old girl, accusing a woman of witchcraft, near hysterical)

I never knew it before. I never knew anything before. When she come into the court I say to myself, I must not accuse this woman, for she sleep in ditches, and so very old and poor....But then.....then she sit there, denying and denying, and I feel a misty coldness climbin' up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breath air, and then.......I hear a voice, a screamin' voice, and it were my voice.....and all at once I remembered everything she done to me!!! So many time, Mister Proctor, she come to this very door beggin' bread and cider...and mark this...whenever I turned her away empty.....she mumbled!!! You must remember Goody Proctor—last month—a Monday I think...she walked away and I though my guts would burst for two days after. Do you remember it?
ELIZABETH PROCTOR (a somewhat reserved woman, deeply worried about her husband’s affair and what the girl may do to her)

Spoke or silent, a promise is surely made. And she may dote on it now—I am sure she does—and thinks to kill me, then to take my place. It is her dearest hope, John, I know it. There be a thousand names, why does she call mine? There be a certain danger in calling such a name—I am no Goody Good that sleeps in ditches, nor Osburn drunk and half-witted. She's dare not call out such a farmer's wife but there be monstrous profit in it. She thinks to take my place, John. John, have you ever shown her somewhat of contempt? She cannot pass you in the church but you will blush...and I think she sees another meaning in that blush. I think you be somewhat ashamed, for I am there, and she so close. Go and tell her she's a whore. Whatever promise she may sense, break it John!! Break it!!!!

JUDGE DANFORTH (stern judge, defending his court proceedings)

Mister Hale, believe me; for a man of such terrible learning you are most bewildered—I hope you will forgive me. I have been thirty-two year at the bar, sire, and I should be confounded were I called upon to defend these people. Let you consider, now, and I bid you all do likewise:-- in an ordinary crime, how does one defend these people? Let you consider, now---and I bid you all do likewise -- -in an ordinary crime, how does one defend the accused? One calls up witnesses to prove his innocence. But witchcraft is ipso facto, on its face and by its nature, an invisible crime. Therefore, we must rely upon her victims-----and they do testify, the children certainly do testify. As for the witches, none will deny that we are most eager for their confessions. Therefore, what is left for a lawyer to bring out? I think I have made my point. Have I not?

REV. SAMUEL PARRIS (self-absorbed minister, horrified that his reputation is in danger)

I cannot blink what I saw, Abigail, for my enemies will not blink it. I saw a dress lying in the grass and I thought I saw someone naked running through the trees. I saw it! Now tell me true, Abigail. Now my ministry’s at stake; my ministry and perhaps your cousin’s life....Whatever abomination you have done, give me all of it now, for I dare not be taken unaware when I go before them down there. Abigail, I have fought here three long years to bend these stiff-necked people to me, and now, just now when there must be some good respect for me in the parish, you compromise my very character. I have given you a home, child, I have put clothes upon your back—now give me upright answer:--- your name in the town-----it is entirely white, is it not? Abigail, is there any other cause than you have told me, for Goody Proctor discharging you? It has troubled me that you are now seven months out of their house, and in all this time no other family has ever called for your service.
**JOHN PROCTOR** (a flawed man admitting to having an affair with 17-year-old Abigail to the courts in order to save his wife's life)

In what time and place? In the proper place, where my beasts are bedded. Eight months now, sir, it is eight months. She used to serve me in my house, sir. A man may think God sleeps, but God sees everything. I know it now. I beg you, sir, I beg you—see her what she is. My wife, my dear good wife took this girl soon after, sir, and put her out on the high road. And being what she is, a lump of vanity, sir (he starts to weep) Excellency, forgive me, forgive me. She thinks to dance with me on my wife's grave! And well she might! For I thought of her softly. God help me, I lusted, and there is a promise in such sweat! But it is a whore's vengeance, and you must see it; I set myself entirely in your hands, I know you must see it now. My wife is innocent, except she know a harlot when she see one!!!

**REV. JOHN HALE** (a respected minister who now sees the fault in the witch trials. He is urging Elizabeth to counsel her husband to lie and confess to witchcraft so that he may “redeem his soul” and not be executed by hanging later that day)

Let you not mistake your duty as I mistook my own. I came into this village like a bridegroom to his beloved, bearing gifts of high religion; the very crowns of holy law I brought, and what I touched with my bright confidence, it died; and where I turned the eye of my great faith, blood flowed up. Beware, Goody Proctor—cleave to no faith when faith brings blood. It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God’s judgement in this, for it may well be God damn's a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he will listen to another.