

Under Milk Wood

by
Dylan Thomas

Audition Details and Texts

Director:	Clare Lewis
Reading date:	Tuesday 26 th May 2026, 7.30pm
Audition Date:	Tuesday 7 th July 2026, from 7.00pm for 7.30pm start
Performance Dates:	Monday 17 th May 2027– Saturday 22 nd May 2027, including two performances on the Saturday 22 nd May.
Rehearsals:	Starting mid March 2027

This document is a summary of the audition requirements contained within the accompanying *Director's Notes, Guidance and Information for Actors* document.

Audition Approach and Process

Auditions will be a bit different ...

Given the nature of the play and the need for versatile actors, we will be taking a different approach to auditions. We hope you'll enjoy this approach, and it will give us the opportunity to see how you'd differentiate between several characters.

The audition pieces are not from the play - or indeed, from any play script.

For the audition, you need to completely distance yourself from the content and meaning of the audition text, and instead, focus on your delivery of it, in several different styles, demonstrating your versatility. In choosing your characters for audition, your age and gender don't matter.

Please choose any **3 contrasting characters** from the list below to demonstrate a range, it doesn't matter which you select.

1. Blind old seafarer
2. Paranoid older man
3. Sassy teenage girl
4. Romantic middle aged spinster
5. Witty and competent young woman
6. Menacing middle aged man
7. Exotic, overtly sexy middle aged woman
8. Judgy, nasty middle aged woman
9. Kind elderly minister

10. Young woman trying to be sophisticated
11. Motherly, wistful young woman
12. Middle aged man who fancies himself
13. Elderly lady still full of life
14. Young Jack the Lad
15. Ghostly woman
16. Naughty child
17. Wheedling middle aged man
18. Gossipy, pleasant, frumpy wife
19. Drunk middle aged man
20. Domineering woman

Audition Text

There are **3 different sections** of audition text overleaf. Please prepare to deliver each of the three sections of text in the style of one of your 3 selected characters. (eg: section 1 as a blind old seafarer; section 2 as a paranoid older man; section 3 as a sassy teenage girl).

We'd like you to try a Welsh accent for at least one section.

We would like you to incorporate some movement into your interpretations if possible and where you feel it is appropriate.

We'd also like as many of those who are willing and or able to sing to give us an unaccompanied verse or two of their favourite simple song or even nursery rhyme

Audition Text Section 1

Mrs Smiling nodded her approval, but she told Flora that she talked too much.

She added: "Now about this going to live with someone. Of course, you can stay here as long as you like, darling; but I suppose you will want to take up some kind of work some time, won't you, and earn enough to have a flat of your own?"

"What kind of work?" asked Flora, sitting upright and graceful in her chair.

"Well—organising work, like I used to do." (For Mrs Smiling had been an organiser for the L.G.G. before she married "Diamond" Tod Smiling, the racketeer.) "Do not ask me what that is, exactly, for I've forgotten. It is so long since I did any. But I am sure you could do it Or you might do journalism. Or book-keeping. Or bee-keeping."

Flora shook her head. "I'm afraid I couldn't do any of those things, Mary."

"Well... what then, darling? Now, Flora, don't be feeble. You know perfectly well that you will be miserable if you haven't got a job, when all your friends have. Besides, a hundred pounds a year won't even keep you in stockings and fans. What will you live on?"

"My relatives," replied Flora.

Audition Text Section 2

Mrs Smiling gave her a shocked glance of inquiry, for, though civilised in her tastes, she was a strong-minded and moral woman.

"Yes, Mary," repeated Flora firmly, "I am only nineteen, but I have already observed that whereas there still lingers some absurd prejudice against living on one's friends, no limits are set, either by society or by one's own conscience, to the amount one may impose upon one's relatives.

"Now I am peculiarly (I think if you could see some of them you would agree that that is the word) rich in relatives, on both sides of the family. There is a bachelor cousin of Father's in Scotland. There is a sister of Mother's at Worthing (as though that were not enough, she breeds dogs). A female cousin of Mother's lives in Kensington. And there are also some distant cousins, connections of Mother's, I believe, who live in Sussex..."

"Sussex . . ." mused Mrs Smiling. "I don't much like the sound of that. Do they live on a decaying farm?"

"I am afraid they do," confessed Flora, reluctantly. "However, I need not try them unless everything else fails. I propose to send a letter to the relatives I have mentioned, explaining the situation and asking them if they are willing to give me a home in exchange for my beautiful eyes and a hundred pounds a year."

Audition Text Section 3

“Flora, how insane!.” cried Mrs Smiling; “you must be mad. Why, you would die after the first week. You know that neither of us have ever been able to abide relatives. You must stay here with me, and learn typing and shorthand, and then you can be somebody’s secretary and have a nice little flat of your own, and we can have lovely parties...”

“Mary, you know I hate parties. My idea of hell is a very large party in a cold room, where everybody has to play hockey properly. But you put me off what I was going to say. When I have found a relative who is willing to have me, I shall take him or her in hand, and alter his or her character and mode of living to suit my own taste. Then, when it pleases me, I shall marry.”

“Who, pray?” demanded Mrs Smiling, rudely; she was much perturbed.

“Somebody whom I shall choose. I have definite ideas about marriage, as you know. I have always liked the sound of the phrase ‘a marriage has been arranged’. And so it should be arranged! Is it not the most important step a mortal creature can take? I prefer the idea of arrangement to that other statement that marriages are made in Heaven.”

Mrs Smiling shuddered at the compelling, the almost Gallic, cynicism of Flora’s speech. For Mrs Smiling believed that marriages should arise naturally from the union of two loving natures, and that they should take place in churches, with all the usual paraphernalia and hugaboo; and so had her own marriage arisen and been celebrated.