



THEATRE TALLAHASSEE

TENNESSEE WILLIAMS'

THE GLASS MENAGERIE

AUDITION INFORMATION

The Glass Menagerie

Written by TENNESSEE WILLIAMS

Audition Dates: Dec 18 & 19, 2017

Performance Dates: Feb 15 - Mar 4, 2018

THE GLASS MENAGERIE

welcome

Thank you for your interest in auditioning for a Theatre Tallahassee production!

If you've auditioned for us before, welcome back!

If this is your first time auditioning at Theatre Tallahassee, we're thrilled to have you! Part of community theatre is bringing in new talent.

Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows at Theatre Tallahassee.

We're aware that auditioning can be a nerve-wracking experience, even if you've done it a hundred times before. We've put this information packet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

Please make sure to note any specific audition requirements for this show, as well as reading over the character list and any sides provided. We've included a printable audition form at the back of this information packet that you can fill out and bring with you. You may also bring a headshot and/or resume, if you have one, but they are not required.

Break a leg!

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THE GLASS MENAGERIE

the play

A small family lives in poverty in Depression-era St. Louis. The son, Tom, and the mother, Amanda continually aggravate each other despite their apparent familial love. The daughter, Laura, proves incapable of living a normal life outside the safety of their small apartment. The need to provide for Laura becomes an all-consuming mission that finds its potential resolution in Jim, an all-too average young man who unwittingly finds himself carrying the hopes and dreams of every character in the play.

the director

Nathan Williamson has been involved in Tallahassee's theatre community for almost twelve years. No stranger to the stage, he has performed for several companies in Leon county, including Theatre Tallahassee, Capital City Shakespeare, the Quincy Music Theatre, Southern Shakespeare Company, and New Stage Theatreworks. Though this is his first time directing at Theatre Tallahassee, he has directed his students at Deerlake Middle School in several stellar productions for more than ten years.

STUDIO SEASON SHOWS

This production is part of Theatre Tallahassee's Studio season. If you've never performed in our Studio Theatre before, here's a quick list of what you should know.

- Studio productions are performed in our smaller, black-box theatre, which seats anywhere from 80-100 people (depending on stage layout).
- Rehearsals usually start about 5-6 weeks before the show opens.
- Opening night is usually held on a Thursday evening.
- Performances run for three weekends, on Fridays, Saturdays, and Sundays.

THE GLASS MENAGERIE

what you should know about auditions

Theatre Tallahassee auditions are open – we try our best to discourage directors from pre-casting roles.

Know what you're auditioning for. Most directors provide script sides in this packet for you to study ahead of time. Do a little research online about the play. We also keep copies of the script at the theatre, so if you would like the opportunity to read it ahead of time, you can drop by during business hours and we'll let you peruse it at Theatre Tallahassee.

Audition requirements may vary from show to show. Some directors like cold readings. Some might ask for monologues. For musicals, you may be asked to bring music, or wear dance clothes. Read the audition notes below to be prepared.

Audition formats vary depending on director. Some directors prefer closed auditions, where you will wait in another room until you are called in. Others like having everyone in one room. If an audition is closed, if you bring someone to support you they may be asked to wait in the other room (unless you are a minor).

We know that it can be disappointing not to get a part. We always have more people audition than we have roles for, and there are many factors that directors have to weigh when casting. We encourage you to come in and audition often, though. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.

We encourage you to get involved in other ways. Helping paint or build sets, costumes or props, working backstage, or volunteering to usher are great ways to meet people, network, and become part of our theatre family.

We look forward to seeing you on stage. Break a leg!

specific audition notes for this show

Auditions will consist of readings from the script sides. Some (minimal) dancing at callbacks.

Additional script sides may be provided. Sides should not be memorized.

THE GLASS MENAGERIE

dates

Auditions

Mon, Dec 18 & Tues, Dec 19, at 7pm

Call Backs

Dec 20 at 7pm
By director invitation only.

Rehearsal Period

First read thru may be held in December. Date TBA.
Jan 2 - Feb 9
most weeks 7-10pm, M-F
NOTE: See calendar for potential rehearsal dates. Subject to change after casting.

Tech Week

Feb 5-9
Crew integration, cue-to-cue, tech rehearsals.
Please try to avoid schedule conflicts during this week

Dress Rehearsals

Feb 12-14
required attendance

Performances

Feb 15-18
Feb 23-25
Mar 2-4
Weeknight and Saturday evening performances are at 8 pm, with a 6:30 pm call time.
Sunday matinee performances are at 2 pm, with a 12:30 pm call time.

Pick Up Rehearsals

Feb 22 & Mar 1
At director & stage manager's discretion. Keep dates open for potential rehearsals or benefit shows.

Closing & Strike

March 4
Cast & Crew are required to participate in show strike. Please keep this evening free of conflicts.

DECEMBER

S	M	T	W	T	F	S
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

*no rehearsal Dec. 24-Jan 1

JANUARY

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

FEBRUARY

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28			

MARCH

S	M	T	W	T	F	S
				1	2	3
4	5	6	7	8	9	10

actors must be able to commit to all performance dates & tech/dress rehearsals.

shows

other

THE GLASS MENAGERIE

characters

TOM - *Male* - 18-35 - Poetic and contemplative. Intellectual and reserved. Feels trapped and that he is wasting his talent and youth.

AMANDA - *Female* - 35-60 - Outgoing and gregarious. Constantly aggravating or intimidating her children, but only conscious of her love, devotion, and best intentions.

LAURA - *Female* - 18-35 - Painfully shy and withdrawn. The least verbal character, Laura nonetheless is the most involved character in the entire show. She hears and responds to everything, even if the other characters do not notice.

JIM - *Male* - 18-35 - "A nice, ordinary young man." He could be a hero were he not so in love with the sound of his own voice.

director's notes

Each of the characters have their own way of losing themselves in fantasy. Amanda lives in the past and tries to recapture her glory days growing up in the south.

Jim also relishes the opportunity to reclaim a bit of former glory, but he looks to the future for deliverance where Amanda focuses on the past.

Tom escapes to alcohol and the temporary adventure of the movies when he cannot create his own worlds in poetry and prose.

Laura, however, has created her own universes compared to Tom's worlds, and does not let anyone else into her world of imagination until the very end of the play.

THE GLASS MENAGERIE

SIDE 1

Amanda
Tom
Laura

AMANDA. You know, Laura, I had the funniest experience in church last Sunday. The church was crowded except for one pew way down front and in that was just one little woman. I smiled very sweetly at her and said, "Excuse me, would you mind if I shared this pew?" "I certainly would," she said, "this space is rented." Do you know that is the first time that I ever knew that the Lord rented space. (*Dining-room gauze curtains open automatically.*) These Northern Episcopalians! I can understand the Southern Episcopalians, but these Northern ones, no. (*Tom enters dining-room R., slips over to table and sits in chair R.*) Honey, don't push your food with your fingers. If you have to push your food with something, the thing to use is a crust of bread. You must chew your food. Animals have secretions in their stomachs which enable them to digest their food without mastication, but human beings must chew their food before they swallow it down, and chew chew. Oh, eat leisurely. Eat leisurely. A well-cooked meal has many delicate flavors that have to be held in the mouth for appreciation, not just gulped down. Oh, chew, chew—chew! Don't you want to give your salivary glands a chance to function?

TOM. Mother, I haven't enjoyed one bite of my dinner because of your constant directions on how to eat it. It's you that makes me hurry through my meals with your hawk-like attention to every bite I take. It's disgusting—all this discussion of animals' secretion—salivary glands—mastication! (*Comes down to arm-chair in living room R., lights cigarette.*)

AMANDA. Temperament like a Metropolitan star! You're not excused from this table.

TOM. I'm getting a cigarette.

AMANDA. You smoke too much.

LAURA. (*Rising.*) Mother, I'll bring in the coffee.

AMANDA. No, no, no, no. You sit down. I'm going to be the colored boy today and you're going to be the lady.

LAURA. I'm already up.

AMANDA. Resume your seat. Resume your seat. You keep yourself fresh and pretty for the gentlemen callers. (*Laura sits.*)

LAURA. I'm not expecting any gentlemen callers.

AMANDA. (*Who has been gathering dishes from table and loading them on tray.*) Well, the nice thing about them is they come when they're least expected. Why, I remember one Sunday afternoon in Blue Mountain when your mother was a girl... (*Goes out for coffee, U. R.*)

TOM. I know what's coming now! (*Laura rises.*)

LAURA. Yes. But let her tell it. (*Crosses to L. of day-bed, sits.*)

TOM. Again?

LAURA. She loves to tell it.

Please do not
memorize sides

THE GLASS MENAGERIE

SIDE 2

Tom
Amanda

TOM. *(At table.)* Now what are you up to?

AMANDA. I'm trying to save your eyesight. *(Business with lamp.)* You've only got one pair of eyes and you've got to take care of them. Oh, I know that Milton was blind, but that's not what made him a genius.

TOM. Mother, will you please go away and let me finish my writing?

AMANDA. *(Squares his shoulders.)* Why can't you sit up straight? So your shoulders don't stick through like sparrow's wings?

TOM. Mother, please go busy yourself with something else. I'm trying to write.

AMANDA. *(Business with Tom.)* Now, I've seen a medical chart, and I know what that position does to your internal organs. You sit up and I'll show you. Your stomach presses against your lungs, and your lungs press against your heart, and that poor little heart gets discouraged because it hasn't got any room left to go on beating for you.

TOM. What in hell...!

AMANDA. Don't you talk to me like that—

TOM. —am I supposed to do?

AMANDA. What's the matter with you? Have you gone out your senses?

TOM. Yes, I have. you've driven me out of them. . .

AMANDA. What is the matter with you lately, you big—big—idiot?

TOM. Look, Mother—I haven't got a thing, not a single thing left in this house that I can call my own.

AMANDA Lower your voice!

TOM. Yesterday you confiscated my books: You had the nerve to —

AMANDA. I did. I took that horrible novel back to the library—that awful book by that insane Mr. Lawrence. I cannot control the output of a diseased mind or people who cater to 'them, but won't allow such filth in my house. No, no, no, no, no!

TOM. House, house! Who pays the rent on the house, who makes a slave of himself to —!

AMANDA. Don't you dare talk to me like that! *(Laura crosses D. L. to back of armchair.)*

TOM. No, I mustn't say anything! I've just got to keep quiet and let you do all the talking.

AMANDA. Let me tell you something.

TOM. I don't want to hear any more.

THE GLASS MENAGERIE

SIDE 3

Tom
Jim
Laura
Amanda

TOM. Laura—*(Laura crosses c.)* this is Jim. Jim, this is my sister Laura.

JIM. I didn't know that Shakespeare had a sister! How are you, Laura?

LAURA. *(Retreating stiff and trembling. Shakes hands.)* How—how do you do?

JIM. Well, I'm okay! Your hand's cold, Laura! *(Tom puts hats on phone table.)*

LAURA. Yes well—I've been playing the victrola ...

JIM. Must have been playing classical music on it. You ought to play a little hot swing music to warm you up. *(Laura crosses to phonograph. Tom crosses up to Laura. Laura starts phonograph—looks at Jim. Exits through living-room curtains and goes off L.)*

JIM. What's the matter?

TOM. Oh—Laura? Laura is—is terribly shy. *(Crosses and sits day-bed.)*

JIM. *(Crosses down C.)* Shy, huh? Do you know its unusual to meet a shy girl nowadays? I don't believe you ever mentioned you had a sister?

TOM. Well, now you know I have one. You want a piece of the paper?

JIM. *(Crosses to Tom.)* Uh-huh.

TOM. Comics?

JIM. Comics? Sports! *(Takes paper. Crosses, sits chair R.)* I see that Dizzy Dean is on his bad behavior.

TOM. *(Starts to door R. goes out.)* Really?

JIM. Yeah. Where are you going? *(As Tom reaches steps R. of fire-escape landing.)*

TOM. *(Calling from fire-escape landing.)* Out on the terrace to smoke.

JIM. *(Rises. leaving newspaper in armchair, goes over to turn off victrola. Crosses R. Exits to fire-escape landing.)* You know, Shakespeare—I'm going to sell you a bill of goods!

TOM. What goods?

JIM. A course I'm taking.

TOM. What course?

JIM. A course in public speaking! You know you and me, we're not the warehouse type.

TOM. Thanks—that's good news. What has public speaking got to do with it?

JIM. It fits you for—executive positions!

TOM. Oh.

JIM. I tell you it's done a helluva lot for me.

TOM. In what respect?

Please do not
memorize sides

THE GLASS MENAGERIE

JIM. In all respects. Ask yourself: what's the difference between you and me and the guys in the office down front? Brains?—No! —Ability?—No! Then what? Primarily, it amounts to just one single thing —

TOM. What is that one thing?

JIM. Social poise! The ability to square up to somebody and hold your own on any social level!

AMANDA. (*Off-stage.*) Tom?

TOM. Yes, Mother? ·

AMANDA. Is that you and Mr. O'Connor?

TOM. Yes, Mother.

AMANDA. Make yourselves comfortable.

TOM. We will.

AMANDA. Ask Mr. O'Connor if he would like to wash his hands?

JIM. No, thanks, ma'am-I took care of that down at the warehouse. Tom?

TOM. Huh?

JIM. Mr. Mendoza was speaking to me about you.

TOM. Favorably?

JIM. What do you think?

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SIDE 4

Jim
Laura

JIM. I judge you to be an old-fashioned type of girl. Oh, I think that's a wonderful type to be. I hope you don't think I'm being too personal—do you?

LAURA. Mr. O'Connor?

JIM. Huh?

LAURA. I believe I will take a piece of gum, if you don't mind. *(Jim peels gum—gets on knees, hands it to Laura. She breaks off a tiny piece. Jim looks at what remains, puts it in his mouth, and sits again.)* Mr. O'Connor, have you—kept up with your singing?

JIM. Singing? Me?

LAURA. Yes. I remember what a beautiful voice you had.

JIM. You heard me sing?

LAURA. Oh, yes! Very often ... I—don't suppose—you remember me—at all?

JIM. *(Smiling doubtfully.)* You know, as a matter of fact I did have an idea I'd seen you before. Do you know it seemed almost like I was about to remember your name. But the name I was about to remember—wasn't a name! So I stopped myself before I said it.

LAURA. Wasn't it—Blue Roses?

JIM. *(Grinning.)* Blue Roses! Oh, my gosh, yes—Blue Roses! You know, I didn't connect you with high school somehow or other. But that's where it was, it was high school. Gosh, I didn't even know you were Shakespeare's sister! Gee, I'm sorry.

LAURA. I didn't expect you to.—You—barely knew me!

JIM. But, we did have a speaking acquaintance.

LAURA. Yes, we—spoke to each other.

JIM. Say, didn't we have a class in something together?

LAURA. Yes, we did.

JIM. What class was that?

LAURA. It was—singing—chorus!

JIM. Aw!

LAURA. I sat across the aisle from you in the auditorium. Mondays, Wednesdays and Fridays.

JIM. Oh, yeah! I remember now—you're the one who always came in late.

LAURA. Yes, it was so hard for me, getting upstairs. I had that brace on my leg then—it clumped so loud!

JIM. I never heard any clumping.

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LAURA. (*Wincing at recollection.*) To me it sounded like—thunder!

JIM. I never even noticed.

LAURA. Everybody was seated before I came in. I had to walk in front of all those people. My seat was in the back row. I had to go clumping up the aisle with everyone watching!

JIM. Oh, gee, you shouldn't have been self-conscious.

LAURA. I know, but I was. It was always such a relief when the singing started.

JIM. I remember now. And I used to call you Blue Roses. How did I ever get started calling you a name like that?

LAURA. I was out of school a little while with pleurosis. When I came back you asked me what was the matter. I said I had pleurosis and you thought I said Blue Roses. So that's what you always called me after that!

JIM. I hope you didn't mind?

LAURA. Oh, no—I liked it. You see, I wasn't acquainted with many—people . . .

JIM. Yeah. I remember you sort of stuck by yourself.

LAURA. I never did have much luck at making friends.

JIM. Well, I don't see why you wouldn't.

LAURA. Well, I started out badly.

JIM. You mean being—?

LAURA. Well, yes, it—sort of—stood between me...

JIM. You shouldn't have let it!

LAURA. I know, but it did, and I —

JIM. You mean you were shy with people!

LAURA. I tried not to be but never could —

JIM. Overcome it?

LAURA. No, I—never could!

JIM. Yeah. I guess being shy is something you have to work out of kind of gradually.

LAURA. Yes—I guess it—

JIM. Takes time!

LAURA. Yes ...

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SIDE 5

Tom

TOM. I didn't go to the moon. I went much farther. For time is the longest distance between two places . . . I left Saint Louis. I descended these steps of this fire-escape for the last time and followed, from then on, in my father's footsteps, attempting to find in motion what was lost in space. . . . I travelled around a great deal. The cities swept about me like dead leaves, leaves that were brightly colored but torn away from the branches. I would have stopped, but I was pursued by something. It always came upon me unawares, taking me altogether by surprise. Perhaps it was a familiar bit of music. Perhaps it was only a piece of transparent glass . . . Perhaps I am walking along a street at night, in some strange city, before I have found companions, and I pass the lighted window of a shop where perfume is sold. The window is filled with pieces of colored glass, tiny transparent bottles in delicate colors, like bits of a shattered rainbow. Then all at once my sister touches my shoulder. I turn around and look into her eyes . . . Oh, Laura, Laura, I tried to leave you behind me, but I am more faithful than I intended to be! I reach for a cigarette, I cross the street, I run into a movie or a bar. I buy a drink, I speak to the nearest stranger—anything that can blow your candles out!—for nowadays the world is lit by lightning! Blow out your candles, Laura . . . *(Laura blows out candles still burning in candelabrum and the whole interior is blacked out.)* And so— good-bye!

THE GLASS MENAGERIE

credits Written by Tennessee Williams

Produced by special arrangement with Dramatists Play Service

*production
team* Director: Nathan Williamson
Stage Manager: Andrew Barclay

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THE GLASS MENAGERIE

AUDITION FORM

Please fill out this form and bring it with you to auditions

Name: _____

Auditioning for the following roles: _____

Will you accept another role, if offered: _____

Email: _____

Age: _____

Home Phone: _____

Height: _____

Cell Phone: _____

Hair Color: _____

I prefer to be contacted via: (check all that apply)

phone call text message email

Are you willing to cut/color or change your hairstyle for this show?

Yes No Other _____

Schedule Conflicts: (please list ALL schedule conflicts: vacations, weddings, school, work, etc.)

Previous Experience: (you may attach a resume instead)

Other Skills (Education, Accents, Juggling, etc)

If not cast, would you be willing to assist backstage? Yes No

How did you hear about these auditions? _____