

Maurer Productions OnStage, Inc.

Presents Auditions for

The Glass Menagerie

By Tennessee Williams

Auditions:

Saturday, March 4th from 12:00 PM to 4:00 PM

Sunday, March 5th from 10:00 AM to 1:00 PM

Monday, March 6th Callbacks, if needed

Show dates:

June 9, 10, 16, 17, 2015 at 8:00 pm

June 11, 18, 2015 at 2:00 pm

Audition Appointment Options:

Sign up online for an audition slot at www.mponstage.com/CastMe

E-mail us at Audition@mponstage.com

Call **(609) 882-2292**

NOTE: Walk-ins are welcome but will be seen on a time-available basis.

AUDITIONS: *The Glass Menagerie* by Tennessee Williams

Audition Dates Saturday, March 4th from 12:00 PM to 4:00 PM
Sunday, March 5th from 10:00 AM to 1:00 PM
Monday, March 6th (Callbacks, if needed – invitation only)

Location: Mercer County Community College West Windsor Campus

Performance Dates: June 9, 10, 16, 17, 2015 at 8:00 pm
June 11, 18, 2015 at 2:00 pm

Company: **Maurer Productions OnStage Inc.**

Director: **Judi Parrish**

Stage Manager: **Vicki Kaiser**

Producers: **John M. Maurer & Diana Gilman Maurer**

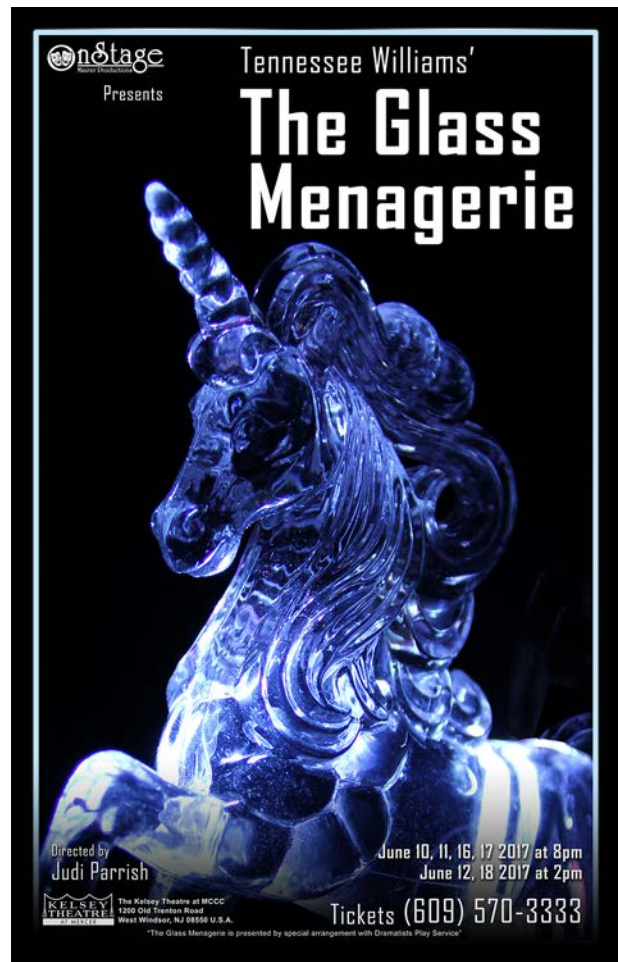
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The Glass Menagerie

By Tennessee Williams

The Award-winning production team of MPOnStage brings you the Tennessee Williams classic, *The Glass Menagerie*. A theatrical piece of distinct power, with some of Williams' most potent lyricism, *The Glass Menagerie* is a memory play as told to us by Tom Wingfield, a merchant marine looking back on the Depression years he spent with his overbearing Southern genteel mother, Amanda, and his physically disabled, cripplingly shy sister, Laura. While Amanda strives to give her children a life beyond the decrepit St. Louis tenement they inhabit, she is herself trapped by the memory of her life past-- a life of cotillions and suitors and wealth, now long gone. Tom, working at a shoe factory and paying the family's rent, finds his own escape in drinking and going to the movies, while Laura pours her energy into caring for her delicate glass figurines. Tom, pressured by his mother to help find Laura a suitable husband, invites an acquaintance from the factory to the apartment, a powerful possibility that pushes Amanda deeper into her obsessions and makes Laura even more vulnerable to shattering, exposed like the glass menagerie she treasures. Williams' intensely personal and brilliantly tender masterpiece exposes the complexity of our memories, and the ways in which we can never truly escape them.



CHARACTERS (2 F– 2 M) (ALL ROLES ARE OPEN) ages listed are “stage” ages.

TOM WINGFIELD (M): Mid 20s - early 30s. The play's narrator, he recounts memories of his family to the audience. Languishing in a dead end job in the shoe warehouse, Tom is a restless dreamer, torn between his responsibility to his family and chasing his desires. Explosive, mercurial, lonely, he is deeply devoted to his sister and constantly at odds with his mother.

AMANDA WINGFIELD (F): Early 50s - mid 60s. An aging Southern belle clinging to her memories of a more genteel time and place. Deserted by her husband, she is left alone to care for her two children. She is a fierce survivor scraping by to make ends meet. Amanda is both sensitive and harsh. She is charming and displays a sense of humor yet, she can succumb to bouts of manipulation and cruelty.

LAURA WINGFIELD (F): Late 20s-early 30s. Sensitive and painfully shy. A childhood illness has left her physically impaired. She seeks refuge from reality in an imaginary world of glass animals and old records. She is a gentle and kind soul with a tender regard for her mother and brother.

JIM O'CONNOR (M): Late 20s - early 30s. The “Gentleman Caller,” a co-worker of Tom's from the warehouse and a former classmate of Laura's. He is your average, everyday, nice guy. He has an easygoing demeanor. His popularity and promise peaked in high school but, he continues to approach the world with a positive outlook.

WHAT YOU NEED TO KNOW FOR THE AUDITION

1. You can now use our online audition sign-up site to schedule your audition. Go to www.mponstage.com/CastMe; choose **The Glass Menagerie** and sign up for an available slot. If you can't access the website or if you have any problems signing up, you can still call (609) 882-2292 or email at audition@mponstage.com to schedule an audition time. If all audition slots are full and you wish to audition for the show, please call and we will try to set up another time for you to audition.
2. All actors are required to audition with a monologue. You must use the monologue provided for the specific character in the downloadable packet and on the website. It is recommended that the monologue be memorized. In addition, you may be asked to read additional monologues or to read scenes with other actors.
3. Sign up for a slot on the audition schedule and arrive at least 10 minutes before the start of your audition slot. The audition process may last 15-30 minutes or more if you are asked to read scenes with other actors. Appointments are requested and **HIGHLY** recommended; walk-ins will be seen on a time-available basis. Without an appointment, you may have to wait a little while to audition.
4. In order to sign up for an audition slot you must register on the Cast Me 1-2-3 system. You can now upload your resume and headshot, as well as any additional information you feel would be appropriate and helpful, into the MPOnStage Cast Me 1-2-3 system. This can save you the time and expense of downloading and filling out lengthy forms, having headshots printed, and copying resumes. Registration is free and your information is private and will not be shared.
5. Bring to the Audition:
 - A. Your conflicts, using the calendar pages. (*Available in the Downloadable Packet*)
 - B. A completed Audition Short Form (*Available in the Downloadable Packet*)
 - C. Your resume & headshot **IF THEY ARE NOT ALREADY ON THE CAST ME 1-2-3 SYSTEM**
6. You should expect two to three rehearsals in the evening and possibly one weekend day rehearsal per week. Later in rehearsal process, more days may be added. These rehearsals will be broken up by scenes. Call sheets will be made available to the cast to tell you which rehearsals you will need to attend. Rehearsals will be scheduled to make the best use of actors' time.
7. The Read-through is tentatively set for Sunday, March 12th – 1 pm to 5 pm. The cast will get their scripts and rehearsal schedules, fill out some paperwork, have their head shot taken and get measured for costumes. There will be two or three rehearsals, primarily table work, during the month of March/early April, and then full rehearsals will begin the week of April 17th, after Easter.
8. All cast members are required to assist with load in and load out. Load-in occurs on the Sunday evening (June 4th) before opening night, and load-out occurs after the Sunday afternoon performance on the second weekend of performances (June 18).

The Glass Menagerie

By Tennessee Williams

AUDITION FORM

NAME: _____

Primary role(s) of interest: _____

- Are you willing to take another role if offered? Yes No
- Are you willing to change your hair if necessary? Yes No
- Are you willing to change your facial hair? Yes No
- If needed, are you available for Callbacks on Mon 3/6? Yes No
- If you have any other skills that would be useful in this production?
Please describe them below:

- Is there any other pertinent information you would like to share?

Do not write below this line:

Include All Conflicts: Evenings, Weekends, and HOLIDAYS!

March

<i>Sun</i>	<i>Mon</i>	<i>Tues</i>	<i>Wed</i>	<i>Thur</i>	<i>Fri</i>	<i>Sat</i>
<i>12</i> <i>Tentative</i> <i>Read</i> <i>Through</i>	<i>13</i>	<i>14</i>	<i>15</i>	<i>16</i>	<i>17</i>	<i>18</i>
<i>19</i>	<i>20</i>	<i>21</i>	<i>22</i>	<i>23</i>	<i>24</i>	<i>25</i>
<i>26</i>	<i>27</i>	<i>28</i>	<i>29</i>	<i>30</i>	<i>31</i>	

April

<i>Sun</i>	<i>Mon</i>	<i>Tues</i>	<i>Wed</i>	<i>Thur</i>	<i>Fri</i>	<i>Sat</i>
						<i>1</i>
<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>	<i>7</i>	<i>8</i>
<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>	<i>13</i>	<i>14</i>	<i>15</i>
<i>16</i> <i>Easter</i>	<i>17</i>	<i>18</i>	<i>19</i>	<i>20</i>	<i>21</i>	<i>22</i>
<i>23</i>	<i>24</i>	<i>25</i>	<i>26</i>	<i>27</i>	<i>28</i>	<i>29</i>
<i>30</i>						

Include All Conflicts: Evenings, Weekends, and HOLIDAYS!

May

<i>Sun</i>	<i>Mon</i>	<i>Tues</i>	<i>Wed</i>	<i>Thur</i>	<i>Fri</i>	<i>Sat</i>
	<i>1</i>	<i>2</i>	<i>3</i>	<i>4</i>	<i>5</i>	<i>6</i>
<i>7</i>	<i>8</i>	<i>9</i>	<i>10</i>	<i>11</i>	<i>12</i>	<i>13</i>
<i>14</i>	<i>15</i>	<i>16</i>	<i>17</i>	<i>18</i>	<i>19</i>	<i>20</i>
<i>21</i>	<i>22</i>	<i>23</i>	<i>24</i>	<i>25</i>	<i>26</i>	<i>27</i>
<i>28</i>	<i>29</i> <i>Memorial Day</i>	<i>30</i>	<i>31</i>			

June

<i>Sun</i>	<i>Mon</i>	<i>Tues</i>	<i>Wed</i>	<i>Thur</i>	<i>Fri</i>	<i>Sat</i>
				<i>1</i>	<i>2</i>	<i>3</i>
<i>4</i> <i>LOAD IN</i>	<i>5</i> <i>TECH WEEK</i>	<i>6</i> <i>TECH WEEK</i>	<i>7</i> <i>TECH WEEK</i>	<i>8</i> <i>TECH WEEK</i>	<i>9</i> <i>SHOW 8PM</i>	<i>10</i> <i>SHOW 8PM</i>
<i>11</i> <i>SHOW 2PM</i>	<i>12</i>	<i>13</i>	<i>14</i> <i>Brush up if needed</i>	<i>15</i>	<i>16</i> <i>SHOW 8PM</i>	<i>17</i> <i>SHOW 8PM</i>
<i>18</i> <i>SHOW 2PM</i> <i>LOAD OUT</i>	<i>19</i>	<i>20</i>				

AUDITION MONOLOGUES:

These monologues are taken from the script and are meant to give an indication of the particular character. Choose the monologue for the character for which you are auditioning.

Amanda:

I went to the typing instructor and introduced myself as your mother. She didn't know who you were. 'Wingfield?,' she said. 'We don't have any such student enrolled at the school!' I assured her she did, I said my daughter Laura has been coming to classes since early in January. 'Well, I don't know,' she said, 'unless you mean that terribly shy little girl who dropped out of school after only a few days' attendance?' 'No,' I said, 'I don't mean that one. I mean my daughter Laura who has been going to school every single day for the past six weeks!' 'Excuse me,' she said. And she took down the attendance book and there was your name, unmistakable, printed, and all the dates you were absent. 'No,' I said, 'there must have been some mistake. There must have been some mix-up in the records!' 'No,' she said. 'I remember her perfectly now. Her hands shook so that she couldn't hit the right keys! When we gave a speed-test, she broke down completely - was sick at the stomach and had to be carried into the wash-room! After that she never came back. We telephoned phoned the house but never got any answer.' That's while I was working all day long down at that department store, I suppose, demonstrating those ---- Oh! I felt so weak I couldn't stand up! I had to sit down while they got me a glass of water! Fifty dollars' tuition. I don't care about the money so much, but all my hopes for any kind of future for you – gone up the spout, just gone up the spout like that!

Laura:

I don't do anything -much. Oh, please don't think I sit around doing nothing. My glass collection takes up a good deal of time. Glass is something you have to take good care of. Well I do -as I said -have my glass collection. Little articles of it, ornaments mostly! Most of them are little animals made out of glass, the tiniest little animals in the world. Mother calls them the glass menagerie! Here's an example of one, if you'd like to see it! This one is one of the oldest. It's nearly thirteen. Oh, be careful -if you breathe, it breaks. Go on, I trust you with him! There now –you're holding him gently! Hold him over the light, he loves the light! You see how the light shines through him? I shouldn't be partial, but he is my favorite one. Have you noticed the single horn on his forehead head? He's a unicorn, they're extinct in the modern world. If he's lonesome he doesn't complain about it. He stays on a shelf with some horses that don't have horns and all of them seem to get along nicely together.

Tom: (Note: this is the play's opening monologue)

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. I take you back to an alley in St. Louis. The time that quaint period when the huge middle class of America was matriculating in a school for the blind. Their eyes had failed them or they had failed their eyes, and so they were having their fingers pressed forcibly down on the fiery Braille alphabet of a dissolving economy. In Spain there was revolution. Here there was only shouting and confusion. In Spain there was Guernica. Here there was only shouting and confusion and labor disturbances, sometimes violent, in otherwise peaceful cities such as Chicago, Cleveland, Detroit. . . . This is the social background of the play. The play is memory. Being a memory play, it is dimly lighted, it is sentimental, it is not realistic. In memory everything seems to happen to music. That explains the fiddle in the wings. 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, being an emissary from a world of reality that we were somehow set apart from. But having a poet's weakness for symbols, I am using this character also as a symbol; as 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 photograph hanging on the wall. When you see the picture of this grinning gentleman, please remember this is our father who left us a long time ago. He was a telephone man who fell in love with long distances; he gave up his job with the telephone company and skipped the light fantastic out of town. . . . The last we heard of him was a picture postcard from the Pacific coast of Mexico, containing a message of two words - 'Hello - Good-bye!' and no address.

Jim:

Say, you know what I judge to be the trouble with you? Inferiority complex! You know what that is? That's what they call it when a fellow low-rates himself ! Oh, I understand it because I had it, too. Although my case was not so aggravated as yours seems to be. I had it until I took up public speaking, developed my voice, and learned that I had an aptitude for science. Do you know that until that time I never thought of myself as being outstanding in any way whatsoever! Now I've never made a regular study of it, mind you, but I have a friend who says I can analyze people better than doctors that make a profession of it. I don't claim that to be necessarily true, but I can sure guess a person's psychology, Laura. *[Takes out his gum]* Excuse me, Laura. I always take it out when the flavor is gone. I'll use this scrap of paper to wrap it in. I know how it is when you get it stuck on a shoe. Yep - that's what I judge to be your principal trouble. A lack of confidence in yourself as a person. Now, I'm basing that fact on a number of your remarks and also on certain observations I've made. For instance that clumping you thought was so awful in high school. You say that you even dreaded to walk into class. You see what you did? You dropped out of school, you gave up an education because of a little clump, which as far as I can see is practically non-existent! A little physical defect is all you have. Hardly noticeable even! Magnified thousands of times by your imagination! You know what my strong advice to you is? You've got to think of yourself as superior in some way!