A Streetcar Named Desire by Tennessee Williams
Audition Packet

The Audition.

Prepare one monologue from this packet, from Tennessee Williams, *The Glass Menagerie,* or *Cat on a Hot Tin Roof*, memorized. Every monologue listed is active, meaning you are speaking to someone in the room and trying to change them, **not telling a story about the past** (a narrative).

Production Note: Your job is to find where the character's need (objective) lives in a YOUR body, and YOUR family, in the South.

Each piece comes with a **lens prompt**. Use it in your preparation and inspiration for your delivery.

Self-tape Submission Guidelines.

Submit one memorized monologue from this packet, 60 to 90 seconds, by **November 10, 2026 at 8:00 p.m. ET**. Add a slate. Tapes that are late, over 90 seconds, or missing a slate may not be reviewed. Following instructions exactly is part of the audition.

Step	**When**	**Where**
Self-tape due:	Saturday, November 28, 2026, 8:00 PM ET	Dropbox Submission link.
Callback notification	Monday, November 30, 2026 by 8:00 PM ET	By email. Check your spam folder.
In-person callback	Tuesday, December 1, 2026 at 6:30 PM ET	FAMU Ronald O. Davis Acting Studio

What's a Slate?

A slate is your intro, so we know who we're watching. Pick **one** option.

Option A: Title card. The first 3–5 seconds of your video show plain text on a plain background with your name, the character, and the play.

Example: Jordan Smith · Maggie · Cat on a Hot Tin Roof

Option B: Separate slate video. Film 10–15 seconds of yourself looking at the camera and saying who you are. Then step back for a quick head-to-toe shot. Save it as its own file.

Example: "Hi, I'm Jordan Smith, and I'll be performing Maggie from *Cat on a Hot Tin Roof*."

How to Film Your Self-tape.

1. Turn your phone sideways **(landscape). No vertical video.**
2. Prop your phone at eye level **on a tripod, a shelf, or a stack of books. Nobody holds it.**
3. Frame from the lower waist up, centered, **so we can see your face and your hands.**

4. Look just beside the camera, **as if your scene partner is standing there. Don't stare into the lens.**
5. Use a plain background, **like a wall or a sheet. Blue or gray works best. Skip white (it can wash out darker skin), black, posters, and messy rooms.**
6. Face your light. **Put a window or ring light in front of you, never behind you.**
7. Find a quiet room. **Turn off fans and AC, put your phone on Do Not Disturb, and keep roommates out.**
8. Wear solid colors. **No costumes, props, or big logos.**
9. Know it cold. **No script in your hand or anywhere on screen.**
10. Do one take, start to finish. **You can trim the beginning and end. No cuts in the middle, and no filters, music, captions, or effects.**

Saving and Submitting.

- Save it as an MP4.
- Name your files like this: **LastName_FirstName_Character.mp4 (for example, Smith_Jordan_Maggie.mp4).**
- Upload to the **Dropbox Submission Folder.**
- Attach your headshot and resume as PDFs.
- Send it early. **Tapes may be watched as they arrive.**

Callbacks.

- How you'll be notified: **by email on November 30, 2026**
    - Check your spam and promotion folders.
- Where: **In person at the Ronald O. Davis Acting Studio.**
- Date: **Tuesday, December 1, 2026**
- Time: **6:30 p.m.**
- What to bring: **Great energy and water. You will be cold reading.**
- What to wear: **Comfortable Business Casual**
- No email by 8:00 PM on November 30, 2026? **You did not get a callback this time. Thank you for submitting.**

Instant No's.

We may not watch your tape if any of these happen:

- It's filmed vertically
- It runs over 90 seconds
- There's no slate
- We can see your script
- It arrives after 8:00 p.m. on November 30, 2026
- The link asks us to request access

Don't shy away from this audition if you feel you don't have any experience. I want to see you!

Monologues for Women

Choose one of the four pieces below. Start and end lines are given so everyone works from the same cut.

Option 1
Character: Amanda Wingfield
Play and Scene: *The Glass Menagerie*, Scene 2

Playing age: 35+
Length: about 60 seconds

Context: Amanda has just come from the business college where she paid Laura's tuition. She learned Laura dropped out weeks ago and has spent class time walking the streets. Laura has admitted she couldn't face it. Amanda speaks to her daughter alone, in the apartment, with the father's portrait on the wall.

Lens: Amanda is a mother in the Depression with no husband and one dependable paycheck. Typing school was the plan for her daughter's independence. What does Amanda know about what happens to a woman with no skills, no money, and no husband? Find the fear under the scolding, then find the turn: marriage is her last idea, and she doesn't like it either.

Amanda: So what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? Eternally play those worn-out phonograph records your father left as a painful reminder of him? We won't have a business career —we've given that up because it gave us nervous indigestion! [*Laughs wearily*] What is there left but dependency all our lives? I know so well what becomes of unmarried women who aren't prepared to occupy a position. I've seen such pitiful cases in the South — barely tolerated spinsters living upon the grudging patronage of sister's husband or brother's wife! — stuck away in some little mousetrap of a room — encouraged by one in-law to visit another — little birdlike women without any nest— eating the crust of humility all their life! Is that the future that we've mapped out for ourselves? I swear it's the only alternative I can think of! It isn't a very pleasant alternative, is it? Of course—some girls *do marry. [Laura twists her hands nervously.]* Haven't you ever liked some boy!

Option 2
Character: Amanda Wingfield
Play and Scene: *The Glass Menagerie*, Scene 3

Playing age: 35+
Length: about 30-40 seconds

Context. Late at night. Amanda and Tom are in the middle of a fight about the hours he keeps. She doesn't believe he goes to the movies every night, and she is terrified he'll lose the job that keeps the family afloat.

Lens: Your son is the only income. Every late night is a risk to the whole household. What are you really accusing him of, and what are you afraid will happen to him out there?

> **Amanda:** I think you've been doing things that you're ashamed of. That's why you act like this. I don't believe that you go every night to the movies. Nobody goes to the movies night after night. Nobody in their right minds goes to the movies as often as you pretend to. People don't go to the movies at nearly midnight, and movies don't let out at two A.M. Come in stumbling. Muttering to yourself like a maniac! You get three hours sleep and then go to work. Oh, I can picture the way you're doing down there. Moping, doping, because you're in no condition.

Option 3
Character: Margaret (Maggie)
Play and Scene: *Cat on a Hot Tin Roof*, Act 1 ("no-neck monsters")

Playing age: 25–35
Length: about 30-45 seconds

Context. It's Big Daddy's birthday at the family plantation. Maggie is changing out of the dress a child smeared at dinner. She tells Brick, who is drinking on a broken ankle, how Mae and Gooper paraded their five children before Big Daddy and needled her for having none.

Lens: The children are a claim on the land. In a Southern family that owns Delta land, an heir is power. Maggie is funny on purpose: humor is her weapon. Underneath, she is reporting from the front line of a fight for the estate. What does she need Brick to understand before the night is over?

> **MARGARET:** Think of it, Brick, they've got five of them and number six is coming. They've brought the whole bunch down here like animals to display at a county fair. Why, they have those children doin' tricks all the time! "Junior, show Big Daddy how you do this, show Big Daddy how you do that, say your little piece fo Big Daddy, Sister. Show your dimples, Sugar. Brother, show Big Daddy how you stand on your head!" — It goes on all the time, along with constant little remarks and innuendos about the fact that you and I have not produced any children, are totally childless and therefore totally useless! — Of course it's comical but it's also disgusting since it's so obvious what they're up to!

Option 4
Character: Margaret (Maggie)
Play and Scene: *Cat on a Hot Tin Roof*, Act 1 (Rainbow Hill)

Playing age: 25–35
Length: about 35–45 seconds

Context. Maggie has realized Big Daddy is dying of cancer and that Gooper and Mae know it too. Their plan is to have Brick sent to Rainbow Hill, a treatment center, so Gooper can take control of the money with power of attorney. Brick barely listens.

Lens. Being declared unfit, then losing what's yours through paperwork, is a familiar story in some Southern history. Many Black families lost land through legal maneuvers rather than open force. Maggie is fighting a legal takeover with her husband as the weak point. Play the urgency, the anger at Brick, and the strategy, not the despair.

> **MARGARET:** No, and you don't take dope. Otherwise you're a perfect candidate for Rainbow Hill, Baby, and that's where they aim to ship you — over my dead body! Yep, over my dead body they'll ship you there, but nothing would please them better. Then Brother Man could get ahold of the purse strings and dole out remittances to us, maybe get power of attorney, sign checks for us, and cut off our credit wherever, whenever he wanted! Son-of-a-bitch! — How'd you like that, Baby? — Well, you've been doin' just about ev'rything in your power to bring it about, you've just been doin' ev'rything you can think of to aid and abet them in this scheme of theirs! Quittin' work, devoting yourself to the occupation of drinkin'! — Breakin' your ankle last night on the high school athletic field: doin' what? Jumpin' hurdles? At two or three in the morning? Just fantas-tic!

Monologues for Men

Choose one of the three pieces below.

Option 1
Character: Tom Wingfield
Play and Scene: *The Glass Menagerie*, Scene 3

Playing age: 20–30
Length: about 60 seconds

Context. It's late, and the fight with Amanda has boiled over. She has accused him of lying about the movies and risking the job that supports the family. Tom works at the Continental Shoemakers warehouse for sixty-five dollars a month. His father walked out years ago, and his portrait still hangs on the wall.

Lens. The father left, so the son became the man of the house. Tom gave up his dreams to keep his mother and sister afloat, and he's a young Black man stuck in a dead-end job with no way up. What does it cost to point at the father's picture and say you could leave too? Play the need to be seen, not just the rage.

TOM: Listen! You think I'm crazy about the warehouse? *[He bends fiercely toward her slight figure.]* You think I'm in love with the Continental Shoemakers? You think I want to spend fifty-five *years* down there in that — *celotex interior!* With — fluorescent — tubes! Look! I'd rather somebody picked up a crowbar and battered out my brains — than go back mornings! I *go*! Every time you come in yelling that God damn *"Rise and Shine!" "Rise and Shine!"* I say to myself, "How *lucky dead* people are!" But I get up. I *go!* For sixty-five dollars a month I give up all that I dream of doing and being *ever*! And you say self— *self's* all I ever think of. Why, listen, if self is what I thought of, Mother, I'd be where he is — GONE! *[Pointing to father's picture.]* As far as the system of transportation reaches!

Option 2
Character: Jim O'Connor
Play and Scene: *The Glass Menagerie*, Scene 7

Playing age: 22–30
Length: about 45–60 seconds

Context. The power has gone out, and Amanda has sent Jim, the gentleman caller, into the living room with a candelabra to keep Laura company. They sit on the floor by candlelight. Laura has just told him she knew him in high school, and he can't place her. Then it clicks: "Blue Roses," the nickname he gave her years ago. Six years ago, Jim was the high school star with a bright future. Now he works as a shipping clerk at the warehouse with Tom. Laura is the first person in a long time to remember him at his best.

Lens. Jim believes in night school, public speaking, and getting in on the ground floor. For a young Black man in the 1930s, who was actually allowed onto the ground floor? Play the faith in "Knowledge, Money, Power" fully, then let us see the man checking his reflection, needing it to be true.

> **JIM:** *[smiling doubtfully].* You know I have an idea I've seen you before. I had that idea soon as you opened the door. It seemed almost like I was about to remember your name. But the name that I started to call you-wasn't a name! And so I stopped myself before I said it. *[Jim suddenly remembers]* Wait… was it… Blue Roses! My gosh, yes-Blue Roses! That's what I had on my tongue when you opened the door! Isn't it funny what tricks your memory plays? I didn't connect you with the high school somehow or other. But that's where it was; it was high school. I didn't even know you were Shakespeare's sister! Gosh, I'm sorry.

Option 3
Character: Brick
Play and Scene: *Cat on a Hot Tin Roof*, Act 2

Playing age: 25–35

Length: about 45 seconds once Big Daddy's interjections are cut

Context. Big Daddy, believing he's in good health, corners Brick about his drinking. He raises the rumor Gooper and Mae have spread about Brick and Skipper, his football teammate and best friend, who drank himself to death. Brick explodes in defense of the friendship, turning on everyone who called it something else.

Lens. Masculinity leaves little room for tenderness between men. Brick is defending the one true thing he had while using the world's contempt to do it. The text includes a homophobic slur; the stage direction says it shows the values Brick absorbed from the world that crowned him. Decide with the director how to handle that word, and know what Brick is protecting by attacking.

BRICK: Why can't exceptional friendship, *real, real, deep, deep friendship!* between two men be respected as something clean and decent without being thought of as — Fairies....
(In his utterance of this word, we gauge the wide and profound reach of the conventional mores he got from the world that crowned him with early laurel.)

Frig Mae and Gooper, frig all dirty lies and liars! — Skipper and me had a clean, true thing between us! — had a clean friendship, practically all our lives, till Maggie got the idea you're talking about. Normal? No! — It was too rare to be normal, any true thing between two people is too rare to be normal. Oh, once in a while he put his hand on my shoulder or I'd put mine on his, oh, maybe even, when we were touring the country in pro football an' shared hotel rooms we'd reach across the space between the two beds and shake hands to say good-night, yeah, one or two times we — it was a pure an' true thing an' that's not normal.