



# Scarborough Theatre Guild

audition notice for

## *A Streetcar Named Desire*

by Tennessee Williams

Producers: Darlene Thomas & Kevin Shaver

Director: Ted Niles

Stage Manager: Teresa Bakker

**\*\* This production is Non-Paying/Non-Equity \*\***

### AUDITION DATES

Wednesday, March 18, 7-10 pm or Monday, March 23, 7-10 pm

### CALLBACKS

Wednesday, March 25, 7-10 pm

### AUDITION & REHEARSAL LOCATION

Scarborough Theatre Guild Rehearsal Unit – 2105 Midland Avenue, Unit 16, Scarborough  
(the building is immediately north of the defunct Midland LRT station, on east side, south of Progress. Access to the unit and parking lot face Cosentino Drive)

### REHEARSALS

Begins: Tuesday, April 7 (read-through)

Continue: Tuesdays, Thursdays and Sundays, 7-10 pm

Tech week: Sunday, June 28 (all day), June 29-30 (evening), July 2 (audience invited dress rehearsal).  
There will be no rehearsal on July 1

Additional rehearsals may be added if required.

### PERFORMANCE DATES

July 3, 4, 9, 10, 11, 16 and 17 at 8 pm

July 5, 12 and 18 at 2 pm

*All performances at Scarborough Village Theatre, 3600 Kingston Road at Markham Road.*

### SYNOPSIS

In the steamy streets of New Orleans, Blanche DuBois arrives seeking refuge with her sister Stella. But as secrets unravel and tensions rise, Blanche's fragile façade begins to crack under the weight of her past. Tennessee Williams' iconic play is a masterful exploration of desire, deception, and survival in a vibrant but unforgiving world. Don't miss this powerful tale of passion and heartbreak.

Recommended for ages 14 and up. Includes depictions of domestic violence, sexual assault, mental health struggles, and strong language.

### SCRIPT

Please read the play before auditioning. You can read a PDF of the play by [clicking here](#).

### AUDITION REQUIREMENTS

- Auditions are open/group auditions, everyone will be together during their audition time. Expect to be at the audition for the entire time (7-10 pm).
- The auditions will consist of scene readings from the show, based on the role(s) you indicate you are interested in. You may also be asked to read for other roles as well.
- When you book your audition, you will be forwarded readings that you can become familiar with prior to your audition date. **MEMORIZING IS NOT EXPECTED.**
- You may be required to attend a callback so that we can have a chance to experiment with different pairings/ groupings of actors.
- For more information, e-mail Darlene Thomas at [Auditions4STG@hotmail.com](mailto:Auditions4STG@hotmail.com)

## HOW TO BOOK AN AUDITION

As soon as possible, complete the fillable **Audition Booking Form PDF** and return it by e-mailing [Auditions4STG@hotmail.com](mailto:Auditions4STG@hotmail.com).

## WHAT TO BRING TO YOUR AUDITION

1. Complete the fillable **Audition Application PDF**, print it and bring to your audition. If you cannot print it out, you can fill one out at your audition.
2. **Theatre resume** (if you have one)
3. Recent **headshot**.

*If you need to cancel your audition, please let us know by phoning 416-439-5349 no later than 6:30 on the night of your audition.*

## CHARACTERS (ages are somewhat flexible, especially for actors who play dual roles)

**Blanche DuBois** (female-presenting, 30-40 years): A sensitive, delicate, moth-like member of the fading Southern aristocracy. She has just lost her teaching position in Laurel, Mississippi, because of her promiscuity and therefore, left Mississippi to live with her sister and brother-in-law, Stella and Stanley Kowalski. She eventually reveals that she is completely destitute. Though she has strong sexual urges and has had many lovers, she puts on the airs of a woman who has never known indignity. She avoids reality, preferring to live in her own imagination. As the play progresses, Blanche's instability grows along with her misfortune until Stanley has her committed to an asylum. Blanche is an outcast from society.

**Stella Kowalski** (female-presenting, 25-30 years): Blanche's younger sister of a mild disposition that visibly sets her apart from her more vulgar neighbors. She is married to Stanley whom she shares a robust sexual relationship with and is pregnant with their first child. Stella's union with Stanley is both animal and spiritual, violent but renewing. Living in the French Quarter of New Orleans, she is happy in her marriage and her home; however, much to the consternation of Blanche, she has forgotten her genteel upbringing to enjoy a more common existence. Stella possesses the same timeworn aristocratic heritage as Blanche, but she jumped the sinking ship in her late teens and left Mississippi for New Orleans. After Blanche's arrival, Stella is torn between her sister and her husband but eventually, she stands by Stanley. While she loves and pities Blanche, she cannot bring herself to believe Blanche's accusations of Stanley. Stella's denial of reality at the play's end shows that she has more in common with her sister than she thinks.

**Stanley Kowalski** (male-presenting, 30-40 years): The husband of Stella, Stanley is a rather common working man whose main drive in life is sexual. He is a former master sergeant in the engineer corps and faces everything and everybody in his life with a brutal realism. He is loyal to his friends, passionate to his wife, and heartlessly cruel to Blanche. With his Polish ancestry, he represents the new, heterogeneous America. He sees himself as a social leveler and wishes to destroy Blanche's social pretensions. Practicality is his forte, and he has no patience for Blanche's distortions of the truth. He lacks ideals and imagination. By the play's end, he is a disturbing degenerate who shows no remorse. Stanley is the proud family man.

**Harold "Mitch" Mitchell** (male-presenting, 30-40 years): Stanley's friend, coworker, and poker buddy who went through the war with him. Unmarried, he courts Blanche until he finds out that she lied to him about her sordid past. Though he is clumsy, sweaty, and has unrefined interests like muscle building, Mitch is more sensitive and gentlemanly than Stanley and his other friends, perhaps because he lives with his mother, who is slowly dying. Blanche and Mitch are an unlikely match as he doesn't fit the bill of the chivalric hero, the man Blanche dreams will come to rescue her. Nevertheless, they bond over their lost loves, and when the doctor takes Blanche away against her will, Mitch is the only person, besides Stella, who despairs over the tragedy.

**Eunice** (female-presenting, age is open to casting): Stella's friend, upstairs neighbor and landlady. Eunice and her husband, Steve, represent the low-class, carnal life that Stella has chosen for herself. Like Stella, Eunice accepts her husband's affections despite his physical abuse of her. At the end of the play, when Stella hesitates to stay with Stanley at Blanche's expense, Eunice forbids Stella to question her decision and tells her she has no choice but to disbelieve Blanche. Eunice and Steve add some light relief to the play.

**Steve** (male-presenting, age is open to casting): Stanley's poker buddy who lives upstairs with his wife, Eunice. Like Stanley, Steve is a brutish, hot-blooded male and an abusive husband. Steve and Eunice add some light relief to the play.

**Pablo** (male-presenting, age is open to casting): Stanley's poker buddy. May also be cast as the Young Collector.

**Young Collector** (male-presenting, 14-16 years – but actor must be at least 18 years old due to the content of the scene): A teenager who comes to the Kowalskis' door to collect for the newspaper when Blanche is home alone. The boy leaves bewildered after Blanche hits on him and gives him a passionate farewell kiss. May also be cast as Pablo.

**Unnamed Woman** (female-presenting, age is open to casting): A friend of Eunice who finds Stanley's openly sexual gestures toward Stella funny. Will be seen throughout the play during street scenes. May also be cast as the Mexican Flower Seller and Nurse.

**Mexican Flower Seller** (female-presenting, age is open to casting): A vendor of “Flores para los muertos,” which means “Flowers for the dead.” May also be cast as the Unnamed Woman and Nurse.

**Nurse** (female-presenting, age is open to casting) Also called the “Matron,” she accompanies the doctor to collect Blanche and bring her to an institution. She is uncaring but professional. May also be cast as the Unnamed Woman and Mexican Flower Seller.

**Doctor** (male-presenting, 50 years+): At the play’s finale, the doctor who arrives to take Blanche off to an asylum. He is kind and caring towards Blanche. The doctor conforms to Blanche’s notions of the chivalric Southern gentleman who will offer her salvation. May also be cast as an ensemble character.

**Other:** We may also cast some ensemble/non-speaking characters.

## CONTENT ADVISORIES FOR AUDITIONING ACTORS

This play was written and first performed in 1947 and includes content some may find uncomfortable to be a part of. An intimacy coach will be utilized to help choreograph safe, consent-based physical and sexual scenes, acting as an actor's advocate and a bridge to the production team to ensure a realistic, professional portrayal of intimate moments (like simulated sex or intense emotional contact) while protecting actors' well-being, boundaries and performance quality.

Southern U.S. accents are not required for the auditions, but actors should acquire, at minimum, a suggestion of an accent during rehearsal and for performance. Some actors will double in the production, playing more than one role.

Scarborough Theatre Guild welcomes diversity in casting and actors of all backgrounds, identities and abilities are encouraged to apply!

## Definition and Protocols for Moments of Intimacy and Sexual Violence in the production:

We consider stage action in which the given circumstances of the production require physical and/or imaginative touch, or sexual violence between actors as a moment of “intimate contact.” These moments are not limited to but may include the following:

- kissing;
- intimate touch;
- imaginative intimate moments where the actors are asked to portray moments of romantic chemistry between characters even when physical touch is not needed;
- violent touch that is interpreted as an abusive physical, sexual, and/or mental act;
- imaginative violent moments without touch (moments where violent mentally abusive behavior is portrayed but physical touch may not occur).

## Protocols:

- an intimacy co-ordinator will be employed to stage intimacy;
- all possible intimate or sexually violent moments in the production will be disclosed to the actors at the time of auditions;
- in both auditions and in rehearsals, a boundary establishment system will be in place for the actors. Should an actor state an area of the body is off-limits to touch, that boundary is to be respected during the staging process and in performance;
- when intimate moments are being staged in rehearsal, attendance will be limited to actors, intimacy co-ordinator and/or director and stage manager;
- the actors will use a placeholder (for example a high five) in place of kissing up until the kiss has been appropriately staged;
- if wanted, time will be allotted pre-show to incorporate an intimacy call before each performance – this is for actors to rehearse moments and address any concerns with stage management before the house is opened.

## Characters Actions and [Wardrobe] Disclosures:

Act-Scene	Page Number	Characters involved in scene	● Action ■ [Clothing]
1-1	21	Blanch, Stanley	■ [Stanley takes off shirt, seen in undershirt]
1-2	23	Blanch, Stella, Stanley	● Stella hugs and kisses Stanley ■ [Stella and Blanche are seen in a slip]
1-3	39	Blanche, Stella, Stanley, Mitch, Steve, Pablo	● Stanley slaps Stella’s rear end

Act-Scene	Page Number	Characters involved in scene	● Action ■ [Clothing]
1-3	40	Blanche, Stella	■ [Stella removes dress, seen in a slip before putting on a robe]
1-3	48	Blanche, Stella, Stanley, Mitch, Steve, Pablo, Eunice	<ul style="list-style-type: none"> <li>● Stella pushes Steve and Pablo.</li> <li>● Stanley hits Stella.</li> <li>● Steve and Pablo wrestle Stanley to the ground and eventually drag him to the bathroom.</li> </ul>
1-3	50	Stella, Stanley, Eunice	<ul style="list-style-type: none"> <li>● Stanley puts head against Stella's belly.</li> <li>● Stanley and Stella kiss passionately.</li> <li>● Stanley carries Stella to the bedroom, puts her on the bed and joins her for what will be assumed as sexually intimacy.</li> <li>■ [Stanley removes Stella's robe and he undresses himself to underwear]</li> </ul>
1-4	62	Blanche, Stella, Stanley	● Stella throws herself into an embrace with Stanley
2-1	64	Blanche, Stella, Stanley, Steve	■ [Stanley removes his shirt, seen in undershirt before putting on a clean shirt]
2-1	67	Blanche, Stella, Stanley, Steve, Eunice	● Steve and Eunice cuddling and kissing while walking back to their apartment
2-1	72-73	Blanche, Paper Boy	● Blanche touches the Paper Boy's shoulder and kisses him
2-2	78	Blanche, Mitch	● Blanche lightly punches Mitch in the stomach
2-2	79	Blanche, Mitch	● Mitch lifts Blanche in the air to guess her weight
2-2	83	Blanche, Mitch	● Blanche and Mitch embrace as kiss
3-1	85 & 88	Blanche, Stella, Stanley	■ [Blanche seen wearing a bath towel]
3-1	91	Blanche, Stella, Stanley	■ [Blanche seen wearing a robe]
3-2	97	Stella, Stanley	● Stanley forces Stella back (roughly) and pins her
3-3	98	Blanche, Mitch	■ [Blanche seen wearing a dressing gown/robe]
3-3	103	Blanche, Mitch	● Mitch pulls Blanche up from the floor and pins her against dresser
3-3	106	Blanche, Mitch	<ul style="list-style-type: none"> <li>● Mitch grabs Blanche from the waist, turns her towards him</li> <li>● After a brief connection, Blanche pushes him away</li> <li>● Mitch grabs her more roughly and Blanche breaks free</li> </ul>
3-4	109	Blanche, Stanley	■ [Stanley removes his shirt, seen in undershirt]
3-4	112	Blanche, Stanley	● Stanley grabs the tiara off of Blanche's head
3-4	114	Blanche, Stanley	● Blanche breaks a beer bottle and threatens to stab Stanley with it
3-4	115	Blanche, Stanley	<ul style="list-style-type: none"> <li>● Stanley grabs Blanche's arm and takes the bottle away from her</li> <li>● Then he moves her to the bedroom to sexually attack her (the sexual attack is only assumed and not seen)</li> </ul>
3-5	117	Full cast	■ [Blanche seen wearing a bath towel]
3-5	119	Full cast	■ [Blanche seen wearing a bath robe, removes it to be in underwear, immediately gets dressed with the help of Stella and Eunice]
3-5	124	Full cast	● Nurse pins Blanche to the floor
3-5	125	Full cast	● Stanley comforts Stella, holding her and gently kissing her head