



YALE DRAMATIC
— ASSOCIATION —

By Jack Thorne
Directed by Daliya Habib
Produced by Clementine Rice

A person is seen from behind, sitting on a wooden bench in a dark, atmospheric setting. Above them, a cluster of colorful balloons (purple, blue, pink) is suspended, with thin lines connecting them to the person's head. The scene is filled with light trails and a soft, ethereal glow, suggesting a dreamlike or afterlife state. The floor is dark with some light patterns.

After Life

Graphic Art by Ariel Kim

Audition Packet

FIVE

“This process can be difficult, it can be painful even, but we are dedicated to try and make it as beautiful as possible for you.

May your memories make you fly.”

Timeline

Wednesday, January 26

9 AM

Self-Tape Submissions Open

Thursday, January 27

8 PM

Audition Workshop

January 29 – January 31

Live Auditions on Zoom

Monday, January 31

10 PM

Self-Tape Submissions Close

Friday, February 4

6:30 - 9 PM

Callbacks

Saturday, February 5

6:30 - 9 PM

Callbacks

Sunday, February 6

Casting Finalized

The Play

After Life begins on yet another Monday. A new group of deceased people known as “The Guided” enter into a bureaucratic institution where they will spend the following week. The Guided are assigned a staff member as a Guide to assist them with the task of choosing a single memory for them to take into eternity. By the end of the week, the Guides stage physical reimaginings of their clients’ memories in a final performance before the end.

The process is difficult; it provokes chaotic reactions and heartbreaking moments. But when their humanity gets in the way, the Guides and the Guided find themselves breaking the rules and learning to accept change as time fades away.

Jack Thorne’s *After Life* is a story of loss, reminiscence, and the beauty of letting go. The Guides and the Guided are witty and whimsical, yet compassionate and authentic, making this a play crafted to reflect us, the audience, as it prompts us to question what it means to truly live and how we want to be remembered.

****Content Warnings****

After Life is a play that involves themes of death, mental illness, physical illness and includes mentions of suicide and rape.

After Life & Representation

The team of *After Life* is committed to creating a safe space and prioritizing accessibility in theatre, especially for a diverse ensemble of performers to showcase themselves.

After Life is a story about the universal human experiences of living, loss, and remembrance. It is a story that cannot be told without of cast diverse in backgrounds, identities, and abilities.

We encourage and welcome all gender identities, races, ethnicities, and abilities to audition for the FroShow. We especially encourage BIPOC, LGBTQ+, and first-time theatremakers to audition and get in touch about involvement on the project.

All roles are open to all races/ethnicities unless otherwise noted in an individual character description.

Character Breakdowns

The Guides:

ONE (female, 30s). A stern woman unafraid to take a stance, stuck with her most difficult client yet.

TWO (male, mid to late 20s). An astute perfectionist with a heart of gold. Burdened with love and loss, he finds himself confronting his own memory when a client unexpectedly reminds him of his past.

THREE (male, early 40s). A strict, old-fashioned Guide who sticks to the rules.

FOUR (female, 17). A feisty, quick-witted teenager who struggles to control her emotions and abide by the “no-judgement” code.

FIVE (male, 50s). The leader of the Guides. Clever and charismatic, yet leads with compassion and sincerity. Often speaks directly to the audience as a narrator throughout.

Character Breakdowns

The Guided:

BEATRICE KILLICK (female, 91). An old lady struggling to come to terms with her complicated feelings for her late brother. Stern but kind, often worried about what she left behind.

HIROKAZU MOCHIZUKI (male, 78). A serene and timid man who approaches his relationships with great care (sometimes a little too much). He has an unexpected – and technically illegal – connection to his Guide. *This character is of East Asian descent.*

OBAFEMI TAYLOR (male, 21). A headstrong, dynamic young man driven by impulse who has spent the last seven years of his life terminally ill. He is too angry to even engage with what is being asked of him. *This character is of African descent.*

JILL SMART (female, 13). A sweet and innocent girl, unsure of her instincts and desperate to create an original memory.

HENRY THOMPSON (male, 30s). Adamant about not speaking to the Guides as he struggles to open up about his memories.

Character Breakdown

Additional:

ACTOR HAROLD (young male) Beatrice's brother.

ACTRESS BEATRICE KILLICK (young female).

ACTOR HIROKAZU MOCHIZUKI (male, 30s).

KATIE MOCHIZUKI (female, 30s) Hirokazu's partner.

GRAHAM JENKINS (male, 30s).

GEORGIE HANOY (film and audio role).

PRECIOUS MAPFUMO (female, 30s-40s).

OTTO BRADBURY (film and audio role).

Auditions

Auditions are open to first-year students. Because of the updated university COVID-19 protocols, auditions will look a little different this semester. All auditionees (and production team members) must be fully vaccinated per COVID-19 guidelines.

We are offering actors two options. For your audition you may:

1. Audition LIVE on Zoom

If you choose to audition for us on Zoom, sign up on our [YCA page](#) for a slot that works best for you.

2. Record and submit a self tape

When you are finished recording your audition, please email your recording to froshow@yaledramat.org. Scroll down for some tips on recording and submitting a self tape.

WHAT SHOULD I PREPARE?

For both options, you should **prepare a monologue** from the audition materials linked down below. No memorization required! You can print out the monologue or read it off of your phone. We do suggest you familiarize yourself with whatever monologue you choose before your audition or self-tape.

In addition to your monologue, we ask that you **prepare an answer to this prompt**: “One of *After Life*’s biggest themes is that the little things count. Tell us, within your own comfort, a precious memory about a little thing in your life that matters to you. It could be something someone did for you, a revelation you’ve had, or simple moment you found beautiful or significant.”

[ACCESS AUDITION
MATERIALS HERE](#)

Self Tape Tips

A self-tape is a pre-recorded video audition which an actor submits to a casting team. The following are some tips on how to record and submit a self-tape if you choose to submit one as your audition.

First, find a quiet place where you feel comfortable, free from distraction and noise: your dorm, a practice room, an empty classroom, etc. If you cannot locate a space to record your self-tape, email froshow@yaledramat.org. Set your camera up horizontally and with enough space that we may see you and hear you clearly. In your self-tape, introduce yourself and explain what monologue you will be reading. You are welcome to jump into your monologue immediately or take a moment before beginning. You can record as many takes as necessary before you submit. Again, your monologue does not have to be memorized.

If you're encountering issues filming or submitting your self-tape, let us know!

Audition Form

****REQUIRED****

In addition to your Zoom audition or self tape, please fill out a response to the [audition form](#) linked here. This form will help our team get to know you a little better and give us a way to contact you for auditions and callbacks. And if you're comfortable, answer [this form](#) on accessibility and representation.

If you have any access needs we can help address to make your experience auditioning as comfortable as possible, let us know on our audition form or by reaching out to froshow@yaledramat.org. We are always happy to accomodate!

We know that auditioning can be nerve wracking, but everyone in the audition room is rooting for you and wants to see you succeed. We can't wait to see whatever you bring into the room. Break a leg!

Looking forward to
seeing you in auditions
soon!

If you have any questions, don't hesitate to contact our producer, Clementine Rice at froshow@yaledramat.org or our stage manager Alika Osadolor-Hernandez at alika.osadolor-hernandez@yale.edu.