

Our Bodies Audition Packet

December 1st-3rd 2022

YCA PAGE: <https://collegearts.yale.edu/events/shows-screenings/our-bodies>

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The Show

Our Bodies is a romance/romantic comedy(?) -drama about Will, a fairly recently out gay trans guy who has fallen for his cool, hot, gym-bro co-worker, Jeremy (who may or may not even be into guys), and how he works through his anxiety and gender dysphoria as they begin their relationship.

It's also a show about Stazia, Will's younger sister. She's a junior in high school and still figuring out the world and how to find her place in it. She's run away from home and is crashing on Will's sofa, annoying him to no end. She's avoiding her sweet, golden-retriever of an on-again-off-again kinda-boyfriend-maybe, Garrett, and trying to rely on her best friend(?) Abbie who's not really able to help her anymore but in the end she has to let Will in and let him care for her.

The play deals with challenging themes but underneath it's a hopeful show about how the two of them find family in each other despite their sucky parents (to put it lightly) and finally start giving each other and receiving the love they deserve. It's not domestic bliss but it's home.

*featuring cameos by ~~an actor playing~~ Harry Styles :)

Note: this play includes depictions of transphobia and internalised transphobia, extended discussion of abortion, depictions and discussion of gender dysphoria, discussion of child abuse and an allusion to suicide and death ideation as well as sexual language and content.

A full script is attached to the [YCA page](#) if you are interested in reading it before joining the team/auditioning but there's no expectation that you'll have done so before reaching out/auditioning!

The Rehearsal Team!!



Director: Carson White

Pronouns: any and all

Class Year/College: Franklin '25

Major: TAPS...

Favourite Play: idk idk idk... that I've seen recently, *Prima Facie*, *Chasing Hares*, *The Trials* or *All of Us*

Favourite Musical: *Come from Away*, *Les Misérables* (but the new West End version is god-awful) or *& Juliet*

What time they got to bed last night: [REDACTED]

Bio: Carson does a stupid amount of theatre. They want to be a professional director and theatrical intimacy choreographer and he's super excited to cast this show the day after their

previous directing job finishes 😊. Outside of theatre, Carson... walks to other rehearsals.

Why this show: Because seeing trans people on stage doesn't happen super often, especially not at Yale and whenever it does it makes me super happy. Also, because despite dealing with some very heavy themes the play is ultimately an uplifting message about finding your own family. I'm excited to create a space where transness is understood and celebrated and hopefully bring some people into Yale theatre who haven't always felt welcome with this show.

Contact: carson.white@yale.edu; (+44) 7802 731591 (if you can't iMessage, Facebook messenger, WhatsApp and Instagram also work!)



Stage Manager: Arden Parrish

Pronouns: they/them

Class Year/College: Silliman '25

Major: MCDB and Psychology on a premed track :)

Favourite Play: *Angels in America*

Favourite Musical: Deaf West's production of *Spring Awakening*

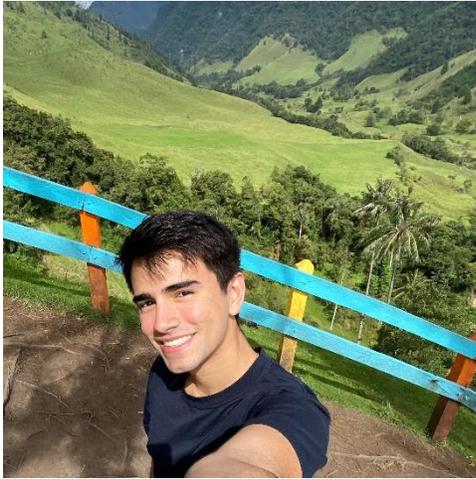
What time they got to bed last night: Who needs sleep when coffee exists?? (This applies only to me, by the way. Y'all sleep and take care of yourselves please)

Bio: Arden stumbled into stage managing completely accidentally and now can't imagine their life without it. They're passionate about fostering a feeling of safety, support, and belonging for everyone they work with,

especially those who haven't always felt welcome in theatre. They express their love for their fellow theatre makers by bringing snacks to rehearsals and calling everyone "darling" a lot.

Why this show: I'm so grateful to have the chance to help tell a story that has so many parallels to my own journey as a transmasculine person - the sort of story that deserves to be told but is too often silenced. I'm looking forward to cultivating a space where queer and trans voices are not only present but centred in every area of our work. Also, Carson is an incredible director and unbelievably wonderful person, and I would work on any show with them.

Contact: abigael.parrish@yale.edu; (847)420-3486



Producer: Sebastian Duque

Pronouns: he/they

Class Year / College: Branford '24

Major: Environmental Studies

Favorite Play: idk but Carson put me onto *The Trials* recently and it's very good..

Favorite Musical: recently obsessed with *Moulin Rouge*

What time they got into bed last night: Never...

Bio: Sebastian was born in Pereira, Colombia but has lived most of his life in Miami, FL. He is majoring in Environmental Studies, with a concentration in environmental justice. Outside of theatre and his studies, he is involved in environmental work through the Yale Student Environmental Coalition, currently serving as co-President. They are also an

Aide at the Branford College Office, is infamously known for being a kick-ass producer and works at the Yale Farm - a beautiful place you should come by for free pizza on Fridays. You can find him sipping on coffees throughout New Haven coffee shops, seeking out new records for his vinyl collection, or enjoying sunny days outside with his friends.

Why this show: Chosen family has always been extremely important to me, and this play does a beautiful job of detailing its importance to our survival as queer and otherwise marginalized people. It's also an exciting opportunity to provide a space to celebrate transness and other queer identities that are often left out of the picture in theater.

Contact: +1 (786) 334-8206



Assistant Stage Manager: Elizabeth (Beth) Duque

Pronouns: she/her

Class Year/College: Branford '25

Major: WGSS(?)

Favourite Play: actually can't decide :'))

Favourite Musical: *Mamma Mia!* or *Wicked*

What time they got to bed last night: 3:17 am

Bio: Outside of her classes and after routinely questioning if she should double major, Beth spends her time working at the Office of LGBTQ Resources, trying to catch up on readings, and napping with her growing pile of Squishmallows. Last year was her first time doing theater, and she immediately loved it! She has since tried to get much more involved with the campus theater scene, hence her writing this here!

Why this show: As a queer person, I'm so excited to be working on a beautifully queer show with beautiful queer people. It's going to be an amazing journey, and I can't wait to get started!

Contact: elizabeth.duque@yale.edu or insta @beth324b

Check out our [YCA page](#) to see all the other cool people involved with this project so far!!

Getting involved with Prod!

We would be thrilled to find a role for anyone interested in any area of this production but in particular we're looking for:

- Set Designer
- Lighting Designer
- Sound Designer
- Directing team!
- Dramaturg(s)
- Assistant Stage Manager
- Makeup Assistants

Values+

The following are values of mine and things I think are important for me to articulate (in no particular order) as a director and which I will bring into rehearsals and this production.

- I will not be perfect. Things will not always go perfectly. That is ok!
- There are probably typos in this document. That is ok!
- This rehearsal process is going to be short but fairly intense, especially for Will and Stazia - we need to take care of each other.
- Your wellbeing is more important than this show - it is my job to figure out how to modify our plans not yours to acquiesce to whatever I want.
- Your boundaries are perfect exactly where they are for you in this moment right now.
- Designers and technicians are as important as actors - and in some pieces more so. They help you; actors, my expectation is you will do the same. That means load-in, that means strike, that means putting up posters, that means being pleasant during Q2Q.
- I am queer. I am gender non-conforming. This play is primarily about a trans guy. The *lowest* bar is that you will get people's names and pronouns right.
- Discrimination of any form is unacceptable. If this cannot be a space where people feel comfortable bringing their full selves, as far as they want to, it should not exist.
- Rehearsal, design, and technical theatre should be a joy.
- I would like to make community with all of you. Theatre has been a safe haven for me, especially as a queer person - that I continue to help grow those spaces is so important.
- Everyone should get something out of every show they do. I view directing, particularly at Yale, as also a teaching process. Some of the stuff we do will not be directly related to the text but just to acting and making theatre in general.
- Everyone's voice in the room should be adding something.
- You will have your ways of working as an actor, an artist, or a person - if you want to use them, I will. That said experience is not expected or a necessity.
- Disagree with me. Please.
- I do have a huge ego (I want to be a director after all), but also I really don't - I'd so, so much rather you told me the truth about what you think of something.
- I like text work, and character histories and dramaturgy. I dislike blocking.
- I will offer you a lot of (optional and very fun) "homework". You don't have to do any of it. But I'll probably have recommended half a dozen plays to read in the first three days. If you do the same to me I will be so happy.
- Increasingly I find myself moving away from naturalism as a default (mostly in design, however).
- Communication, clarity, and transparency I think are a way to fix and prevent so many problems. That's why I include this. I am less scary than this possibly makes it seem.
- If you are at all interested in theatrical intimacy creation and/or wider consent work you are a cool and sexy human being and I have so much to talk to you about. This will be part of our work from week 1, for every moment of the play.
- I have been described as the sweetest misanthrope one of my friends knows. Do with that what you will????

Rehearsal Timeline

Note: We will not be asking about or considering your pre-existing activities (theatre or otherwise) during casting. The number/nature of the commitments you make is your decision alone. We've included this timeline so you can have as detailed a knowledge of the time commitment this play will be. Please ask if you'd like more information for a specific character. It will, however, remain flexible to accommodate our actors' needs throughout the process. If you have any concerns/questions, please shoot us an email or tell us during auditions!

16th of October

Casting Day – we will start calling selected auditionees at noon.

Readthrough in the evening (7-9:30pm) – if you are auditioning, please try to keep space free here but if you cannot, we'll work something out :)

17th-18th of October

Initial ensemble building and beginning of character work conversations! Call time: 2-4 hours

19th-23rd of October

Break!

24th of October-18th of November

Ensemble work, blocking, runs, fixes etc. Call time: 7-12 hours/week for Will and Stazia; 3-6 hours/week for the other characters (on the lower end of that the first two/three weeks)

We will try to have our first entirely off book run on November 12th or 13th but line learning should ideally happen gradually up to that point.

19-27th of November

Break #2. Have fun. Live, laugh, love. Or catch-up on work... whatever floats your boat. *Keep your lines fresh in your memory though!*

27th of November: Load-in

Load-in (at earliest) @ 1pm. This will be flexible for people who cannot return early from break.

27th-30th of November: Tech

Tech rehearsals will run from 6-11pm at a max.

Sunday afternoon and evening will be taken up with tech-focussed elements. Monday we'll continue with that and hopefully run the show at least once. Tuesday we'll try to run the show twice. Wednesday will be the invited dress and photo run.

1st-3rd of December: Performances

Performances will be at 8pm, with a 2pm matinee on the 3rd and should last around 90 minutes.

Call time will likely be two hours before.

3rd of December: Strike

Strike will happen immediately following the final performance on Saturday evening and will hopefully be finished by midnight!

Audition Information

Our audition process will be broken down into four parts: an optional meet and greet, a workshop, a first round and callbacks.

If you're considering auditioning, we'd be super grateful if you could fill out [this form](#) so we can get to know you a little better!

Meet and Greet:

While allowing the full diversity of our audiences to see themselves represented on stage and celebrating minority stories are vitally important reasons to do shows like *Our Bodies*, it is equally important to invite people who have felt excluded from or intimidated by theatre spaces onto the teams that create these (and other) shows. So we're going to be holding a meet and greet with our team at the Office of LGBTQ resources, where we'll talk about the show, auditions, and Yale theatre in general. Stamped and verified theatre gays are 1000% welcome to come along as well but with this we're primarily hoping to reach a wider audience of the queer community outside of theatre and let them know about the show.

This will be at 4pm (-6ish) on Sunday the 25th of September at the Office! You're welcome to pop in and out. We'll have snacks and just be there to talk to anyone interested in the show/queer theatre :)

Audition workshop:

Usually, I like to offer group auditions so that auditionees have an opportunity to get a sense of me as a director and to showcase their talents over a longer time period/in a less stressful environment if they desire. However, because the audition timeline for this show interacts oddly with the schedules of our team that won't be possible in my normal way.

But I would like for people to get a chance to work with me prior to committing to the show so we are going to replace the traditional Yale "audition workshop" with an hour-and-a-half open rehearsal **on Tuesday the 27th of September @ 4:30-6pm in Phelps Hall 207** (you are more than welcome to dip in and out for some portion of that time) for some of the material in the show. You'll be able to meet our team, ask any questions you have, see what rehearsing with us is like, get a better feel for the show and even if you don't end up auditioning get a taste of another one of the million weird and wacky ways directors can work!

Attendance is 100% not a necessity if you want to audition for the show! And everyone will still have to sign up for an individual slot - which will be the main way we decide who to call back/cast. But, while I won't actively be taking notes or assessing anyone, this is another opportunity to work with our team and showcase your talents!

First-round auditions:

You can sign up for a 15-minute slot on our [YCA auditions page](#). In this slot we'll ask you to bring in any monologue of your choosing. In your audition we'll ask you simply to bring in any monologue of your choosing. Memorization is **not** required. At the end of the packet/attached to the audition page are the

three of the monologues in Our Bodies, which you are welcome to perform. And if none of those take your fancy and you don't have something else prepared, we've also linked [a folder of a bunch of \(queer\) monologues](#) that you can browse and use!! The only advice we'd give is to choose a piece that speaks to you and when it comes to identity and representation be sensitive and respectful about the story you are choosing to embody. Carson will then give you some notes and ask you to read your piece again and possibly to cold read one of the monologues from the show if you're comfortable doing that. The main thing we are looking for in these auditions is how you respond to our feedback!

NOTE: If you would be interested in being cast in the role of Harry Styles, at the end of your audition we'll also ask you to sing 60ish seconds of something vaguely in a pop genre (to a karaoke track). Again it doesn't have to be memorised. You do not have to choose a Harry Styles song, nor do you have to sing normally in his vocal range. We will choose a song (and if helpful transpose it) to fit your most comfortable range.

If you're not happy with your audition, you are more than welcome to sign up for another if there are slots left or to coordinate with our amazing stage manager, Arden, to find a makeup time. Please also reach out at any point if there is anything we can do to make the process easier for you – auditioning is stressful and difficult and we want to do everything we can to make it less so for you.

We will have copies of the monologues we've suggested at auditions/callbacks but if you want to print your own copies individual documents of each side are available in aforementioned [drive!](#)

Callbacks:

The way we organise callbacks will somewhat be determined by what comes up in auditions but likely we will organize small group sessions which will essentially function as "chemistry reads" (i.e. we'll be trying to see how you play off the other people we're thinking about casting). Each will start with a warm-up and the bulk of the time will be spent working on small scenes from the show that we will send to you when we let you know that you've been called back. The main things we'll be looking for are responsiveness to the kind of work we're going to be doing in rehearsal and how you work and combine with the other auditionees.

Audition Timeline

Meet and Greet: Sunday 25th of September @ 4-6pm Office of LGBTQ resources!

Audition Workshop: Tuesday 27th of September @ 4:30-6pm, Phelps Hall 207

First-round Auditions: Saturday 1st - Tuesday 4th of October

Sign up on [YCA](#) for a slot!

- Saturday 1st @ 9-11pm, Bass Library L70
- Sunday 2nd @ 7-10pm, Phelps Hall 207
- Tuesday 4th @ 1-2:30pm and 4-5pm, Watson Centre A32

See our cover page for directions!

Callback Notification: by end of Tuesday (via email)

If you're asked to come in for a callback, please respond as quickly as you can, preferably on Wednesday to our questions about availability so we can schedule you for a slot as easily as possible.

Callbacks: Friday 7th - Tuesday 11th of October

You'll be emailed about location once we've figured out times!

Casting Day: Sunday 16th of October @ 12pm

All shows casting in the October Casting Cycle will gather and start calling actors at noon to offer roles. You will hear back via email later in the afternoon/evening if we were unfortunately not able to cast you

Character Descriptions

*The relationships in this play are too mediated through gender to change how any of the characters identify. However, as long as you are comfortable portraying the gender identity described below of the character you are auditioning for any and all actors are welcomed to audition. The exception to this is of course Will - **we will only consider trans masc actors who audition for this part**. But while Will is the only trans character in the play, we strongly encourage as many TGNC actors to audition for any of the roles - we want this to be a place where trans and nonbinary artists get to shine and thrive.*

Similarly, we welcome actors of any racial identity to audition for all the characters, understanding that the intersection of race and queer- and/or trans-ness is complex and queer stories are too often told solely or almost entirely by and for white queer people. We want to build a diverse team as possible to tell this story in a way that is representative of and can resonate with the spectrum queerness at Yale and the world at large. If there is anything we can do to make that happen/make that easier, or you would like to lend your voice and perspective in telling this story, please reach out and thank you for the time and effort it takes to do that.

Will (21, trans man, LEAD) is a fairly recently out gay trans guy. He's been on T for about 8 months and is still working through internalized transphobia and waves of gender dysphoria. He's funny, anxious, resilient, horny and has a massive crush on his cute gym-bro co-worker, Jeremy. He is Stazia's older brother and though she can be very annoying and sometimes hurtful he loves her fiercely.

Note: Will engages in staged intimacy with Jeremy including a prolonged staged kiss and hand contact to his upper chest. Will also engages in intimate contact with Harry Styles including again hand-contact to his upper chest. This moment becomes menacing and controlling and borders on violent/non-consensual and intersects heavily with Will's gender dysphoria.

Will has transphobia directed against him and experiences strong gender dysphoria. His interaction with Harry Style is a depiction of a panic attack. He discusses past feelings of being suicidal. He discusses, fairly explicitly, his sexual desires. Will also sings along to parts of a Harry Styles song (but he is not a trained singer so that won't play a part in auditions).

Stazia (17, cis girl, LEAD) is a junior in high school. She's Will's younger sister and is currently sleeping on his couch. She's contrary, irritating and sometimes just plain mean but she's grateful to her brother and is really just very lonely right now. She's done with high school and high school boys but likes Garrett and wishes it hadn't gone so wrong.

Note: Stazia shares a stage kiss (peck on the cheek) with Garrett.

Stazia has just had an abortion and there are several discussions of this in the play. She has just run away from her abusive parents. She discusses her period. She discusses having ideated her death. She displays ignorance that sometimes verges on transphobia when talking to her brother.

Jeremy (22, cis man, ENSEMBLE) is Will's co-worker and crush. He's bi and has been out for a long time. He's into sports,¹ he's goofy and likes Will a lot. He doesn't always say the right thing, but he means well and could be a really good part of Will's life.

Note: Jeremy engages in staged intimacy with Will including a prolonged staged kiss and touching Will's upper chest.

He displays ignorance that comes across as transphobia when talking to Will.

Harry Style (25, cis man, ENSEMBLE), former member of boyband One Direction. Teenage heartthrob turned queer-coded? queerbaiting? English pop singer and style "icon". A long-time celebrity crush of Will's (though the nature of that has evolved several times), a source of gender envy? Regardless a recurring presence in Will's imagination and daydreaming. Physical resemblance to Harry Styles is not required to play the role. Aren't we all, in some sense, Harry Styles?

Note: Harry Styles engages in intimate contact with Will including touching his upper chest. This moment becomes menacing and controlling and borders on violent/non-consensual and triggers Will's gender dysphoria.

Harry also sings a song of his (lowkey cabaret/concert-style) in the show. This will play a part in the casting of this role - see the audition information for more details.

Garrett (17, cis boy, ENSEMBLE) is a sweet, doofus in Stazia's class. He's always liked her, and they've been on again off again somethings for a while. You probably wouldn't call him mature but he's genuinely kind and cares for her in a way you wouldn't expect a teenage boy to.

Note: Garrett is kissed on the cheek by Stazia.

He and Stazia talk about her abortion.

Mother (49, cis woman, ENSEMBLE) is unapologetic and unforgiving. She is worried about her children but to cope with this tries to control and manipulate them. She has not tried to learn how to love her trans son and a daughter who's made choices that frighten her.

Note: Mother is blatantly and purposefully transphobic towards Will. She deadnames him (though the audience never hears the deadname).

Abbie (17, cis girl, ENSEMBLE) is apparently Stazia's best friend, but she doesn't really know how to respond to what Stazia is going through or how to help. She wants to try but isn't quite there yet.

¹ I know right...

Audition Sides

Here are the three of the monologues that appear in the play, with a small bit of context given for each. You are more than welcome, however, to come in with a different monologue that you normally do or if you don't have one but none of these immediately click feel free to look through the suggestions [here!](#)

Will

Note: this monologue contains some graphic sexual language.

It doesn't really follow on from any particular plot elements in the first scenes but it is a window in Will's mind as he moves through his transition and in particular how his gender and sexuality/sex drive have interacted.

About three months on T, it hit me: men are everywhere. You go to the post office, there they are. You go to the grocery store, there they are. You go to work, they march single file up to your register and then right out the door. I know that sounds obvious, but it's like I'd never really seen them before. They tell you taking testosterone will make you horny, and you think it's all blood rushing through your body and getting turned on at work when you're restocking corn chips—and it is that, okay, sometimes it is that, but it's more than that. Before I came out as trans, I was never one with my attraction to men, it was all theoretical. It didn't really make sense. I thought I was a lesbian for a while, but it's not like I was ever really into women. I just wasn't into this experience of being a woman in a world of men, like you're on stage all the goddamn time.

But once I came out and I started passing, and my hormones were making me all aware, the script flipped. Now I was the watcher. I had this moment, at the gas station 6 months ago, of sudden visceral kinship with gay men everywhere. Like, oh, we walk among them, but we are not quite like them. We watch them, and they look right past us. We desire them, and we fear them, and constantly, constantly, we search for each other. It was a lonely feeling and a feeling of belonging all at once. And it made *sense*. Finally. All these years I played these mind games to try to make my life make sense, but this made *bone* sense, you know? You couldn't have found it in a book, or by talking to a friend, or by thinking yourself crazy. It just happened to me.

And all because I was watching this guy in a trucker hat filling up his car and I thought: God, he looks like an asshole. I want to fuck him.

Stazia

Note: in this monologue Stazia discusses abortion, slut-shaming, sex and ideating her death.

It follows the scene in which Stazia and Garrett talk for the first time after she's had her abortion (/in the play) and how she opens up to him about it. The experience changed her and she starts the play a little lost and unsure how to connect anymore with her friends or with Garrett but when they do talk she surprised with how much he cares for her.

The worst thing about it was the sex was actually good. I know your first time is supposed to suck, and boys are terrible, and teenagers are idiots. But Garrett and I... we kind of had it. I'm not saying we were porn stars or anything—we weren't *skilled*. But we were learning. And *I* was learning. I was understanding myself a little better each time. I had these moments where I wasn't separate parts; I was one thing. I was me.

And it was like God saw that and had to smite me for it. Like I had finally felt good for the first time in my life, and I had to die for it. What a stupid fucking slut I was, for finally feeling powerful and unafraid.

For a week after I took the test and I saw that stupid plus sign, I would lay awake every night feeling like I was in a horror movie. What's the one where the alien bursts out of someone's chest? It was like that. It was inside me, there was nowhere I could go to get away from it. Betrayed by my own fucking body. By myself. I fantasized about dying. I really wanted to just die so I wouldn't have to deal with it. But I didn't die. I told my parents Abbie was picking me up and I walked five miles to Planned Parenthood.

Jeremy

Jeremy reads aloud this text message that he sent to Will after their first date. On the date, when they were making out, Will came out to Jeremy and in trying to show Will that that was totally cool with him Jeremy said some of the wrong things. The rest of watching the sports game² went very awkwardly and this is Jeremy trying to say what he really meant.

Hey, I know you probably don't want to hear from me right now, and I had such a great plan to be the cool guy and wait for you to text me first, but I just needed to say this. I'm sorry.

I shouldn't have said what I said about being bi, or any of that. I know how it sounded—like I don't think you're a real guy, and I need to be into women to be with you. That's messed up, and it's not what I meant. What I should have said was: I don't mind that you're trans. I care, because it's a part of you, and it's going to affect how we relate to each other. But I don't care care—you feel me? I'm down for whatever you've got going on, because I like you. That's what I wish I would have said.

I know I'm still learning, and it's not your job to teach me. But if you have the patience for a guy on his journey, I'd love to try again. I'm sure you're on your own journey, and maybe we could walk side by side for a bit.

Or, if not, please just come back to work. Randall is getting restless, and I know you don't want to lose your job. I promise I'll be professional, and I won't even look at your ass. Or if you want me to look for another job, I will. It was my mistake, you shouldn't pay for it.

Let me know what you think.

Sorry again.

² Again why???

Sincerely,
A theatre gay