

how to go home

Eliza MacGilvray

Fall 2022

Who?

Director: Clara Yuste-Golob
Stage Manager: Eliza MacGilvray
Preferred Contact Email: clara.yuste-golob@yale.edu

A Theater and Performance Studies Senior Project in Playwriting* for Eliza MacGilvray
(*The production itself is unaffiliated with the department/not part of this year's TAPS season)

What?

Life. Forgiveness. Impossibly old trees. An ensemble-driven piece about illness, recovery, and the light found in small places.

When?

Tech Week Dates: November 6-9
Performance Dates: November 10-12

Time Commitment

Weekly Estimated Time Commitments (in Hours):
3-6 hours per week during rehearsals, up to 12 during tech

Content Warnings

Discussions of mental illness and body image; vague references to suicide. Please feel free to reach out for more details.

Audition Expectations

Come prepared to engage with other auditionees, share stories and cold read (i.e. without preparation) a short excerpt from the play.

Audition Location(s)

Saturday and Monday auditions: YK220 001

- Go to YK220 (at the end of the long driveway to the left of the drama school). There is a staircase at the back right of the lobby area; take that to the basement. 001 is the door up a smaller staircase on the end of the hallway closest to the stairs.

Wednesday auditions: WLH 113

- Go in the door closest to College Street and take the stairs to your left – it'll be in that hallway of classrooms.

Text or call Eliza at (614) 956-8470 if you get lost!

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how to go home Audition Packet - Fall 2022

how to go home

a map

(in progress)

for the stage.

Audition Timeline

- Sat, September 3rd - Auditions, 1-2pm
- Mon, September 5th (No Classes) - Auditions, 3:30-4:30pm
- Wed, September 7th - Auditions, 7-8pm
- Sun, September 11th - Casting notifications (calls) begin at noon!

Audition Expectations

Auditions will be conducted in groups, and will involve introductions and a story circle, in which each person will have a chance to share a story in response to the previous person. This will be a chance to get to know one another, as well as participate in one of the improvised portions of the play.

As such, there is no need to prepare any materials ahead of time— come with an open mind and heart! Any materials from the script will be provided, and all auditionees will be encountering the text for the first time, together.

Show Synopsis

how to go home is a story told in fragments: scenes, moments, ghost stories, music, echoes, rain.

As Bedhead puts the pieces of their life back together, both our rehearsed ensemble (the non-Bedhead roles below) and members of the audience create a space of healing and hope.

Some songs that are integral to the world of this piece include:

- Billy Joel's 'Vienna'
- Tracy Chapman's 'Fast Car'
- The Zombies' 'This Will Be Our Year'
- The Mountain Goats' 'Onions'
- Edith Piaf's 'La Vie en Rose'

Characters (any gender; no pronouns are used in-show)

BEDHEAD is carrying too much.

REST is breathing easy.

FORGIVENESS is ready to meet you.

LOVE comes with open hands.

LIFE needs to speak. If they don't speak, they will die.

The 5 roles above belong to the play's first ensemble (aka team rehearsal); the second ensemble will be made up of members of the audience who volunteer to participate.

Who's going to be in the audition room?



WRITER/STAGE MANAGER: Eliza MacGilvray (TC '22.5)

PRONOUNS: she/her

HOMETOWN: Columbus, OH

FAVORITE PLAY: *Angels in America*

FAVORITE MUSICAL: *Natasha, Pierre, and the Great Comet of 1812*

WHEN NOT IN REHEARSAL: When not in rehearsal, you might find Eliza slowly melting into her armchair, getting paid to make bad puns about Yale's history, or trying to perfect her pumpkin chocolate

chip cookie recipe. She has also spent the last year and a half trying to knit one (1) scarf, which pretty much sums up how her life is going.

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DIRECTOR: Clara Yuste-Golob (BK '25)

PRONOUNS: they/them

HOMETOWN: New York, NY

FAVORITE PLAY: *Indecent*

FAVORITE MUSICAL: *Amélie* (fight me) (pls don't)

WHEN NOT IN REHEARSAL... you can find Clara singing jazz a capella and/or Eastern European folk music, getting a scoop of coffee oreo at Ashley's, or soaking up the sun on Cross Campus (with a hat and SPF 100).

EMAIL: clara.yuste-golob@yale.edu

Excerpt #1*

LIFE has returned. After a moment—

LIFE

You okay?

BEDHEAD turns back to face them.

BEDHEAD

When I told you, two weeks ago, that I wanted to get better, I thought it was going to be, I don't know. A beginning. A blank page. A fresh start. But this, this is just going in circles. *(Small, self-deprecating laugh.)* I just wish it was *(mimes a straight line)*.

LIFE

It's life. Good luck finding a straight line.

BEDHEAD

I know. *(Beat.)* I know.

Excerpt #2*

LIFE comes to sit center stage with a guitar or ukulele. They perform Diana Ross's [When We Grow Up](#) (minus the spoken ending). As they do, BEDHEAD plays a series of childhood games: hide and seek with FORGIVENESS, catch with REST, and hopscotch with LOVE. Tired out, they come to rest their head on LIFE's shoulder in the pause before the song's last two lines. As the song draws to a close, LOVE, REST and FORGIVENESS join them, creating a circle with room for more.

*These excerpts will NOT be used in any way during the audition; they're just provided to give you a better sense of the show!