

Peeling Oranges
By Patty Kim Hamilton
Spring 2024

Who?

Producer: Mark Chung
Directors: Jenny Lee & Jane Park
Stage Manager: TBD
Preferred Contact Email: jenny.y.lee@yale.edu; jane.park@yale.edu

What?

Synopsis of show: *Peeling Oranges* tells the story of Jae, her mother (Umma), and her sister (Luna), each consumed by their emotional worlds. Together, the family confronts unreliable memories, ghosts, forgiveness, fiction, and reality. This play explores the complexities of Korean American sister-mother-daughterhood, culture, love, abuse, and madness.

When?

Date of First Rehearsal: Monday, Jan 27, 2025
Current Tech Week Dates: April 20-22, 2025
Performance Dates: April 23-25, 2025
Overall Dates (First Rehearsal to Last Performance): Jan 27 - April 25

Time Commitment

Weekly Estimated Time Commitments (in Hours): 2 hours in Jan - March; 4-8 hours in April
**see the Character Description section below for a breakdown of time commitments for each role!*

Content Warnings

Content warnings for this show include: coarse language; depictions of physical intimacy, mental illness (bipolar disorder), fatphobia, and violence; discussion of sexual content, sexual violence, death, and self-harm.

Audition Expectations

Auditionees should expect to prepare any 1-2 minute monologue from the show, from a character of their choice. Monologues: <https://tinyurl.com/oranges-monologue>

You do not have to have your monologue memorized beforehand; however, we encourage you to familiarize yourself with it. We will have the monologues printed in the audition room, but you are absolutely free to use a digital copy on your phone or iPad.

Audition Location(s)

You can sign up for auditions through the YCA page.

<https://collegearts.yale.edu/opportunities/auditions/audition-peeling-oranges>

Auditions will be held at the following times:

- **Monday, Jan 20:** 7-11pm, WLH 211
 - **Tuesday, Jan 21:** 7:30-9pm, WLH 211
- Callbacks (if needed): **Wed, January 22**, 7-9pm, LC 101

Contents

More About the Show	3
Meet the Team!	4
Contacts	4
General Production Timeline (tentative!)	5
Cast Expectations	5
Character Descriptions	6
Auditions	8
Callbacks	8

More About the Show

Peeling Oranges is a personal, slice-of-life play about mother-daughter relationships and the all-too-relatable intergenerational tensions that broil beneath them. These characters attempt to work out the puzzle of loving one another across constantly shifting cultural divides.

Jae returns home to the small town of Sisters, Oregon, to find her Mother (Umma) and sister (Luna), each preoccupied with their own emotional worlds. As relationships and mental health begin to unravel, the family is forced to confront their memories and ghosts in an attempt to reconstruct their past. Truth and fiction become blurred as it becomes clear that no one's memory is fully trustworthy. When a new resident of the town enters Jae's life, assumptions and fears become uncovered. A reflection on memory, daughter-sister-motherhood and Korean-American women, this play questions the blurriness between culture, love, abuse, and madness.

Content Warning: *The show includes depictions of violence and intimacy which will be developed in partnership between the actors involved, directors, and a professional fight/intimacy coordinator. The safety and wellbeing of all involved in such work is and always will be the priority of this production.*

Meet the Team!

Jane - Co-Director

Hello hello, everyone! My name is Jane Park (she/her), and it really does excite and warm my heart to be directing this play. I'm a Pierson junior, majoring in Comparative Literature (specializing in Korean film) and Economics (no comment). On Yale campus, you can find me bickering & fighting for my life as the Arts desk editor at the Yale Daily News or raving about Korean literature/film or singing with Living Water!

Jenny - Co-Director

Hi everyone! My name is Jenny Lee (she/her) and I'm so joyful to be co-directing this show with Jane as I wrap up my time at Yale (and as my first theatre venture in college!). I'm a senior in Saybrook studying Economics and Ethnicity, Race, & Migration with a concentration in Asian American feminisms. I call Seattle, Washington home. On campus, I work as a CCE and have been involved with KASY, AASA, and the AACC.

Mark - Producer

Hello! My name is Mark Chung (he/him) and I am thrilled to serve as the producer for this project. I'm a senior studying History with a focus on Asia and the Pacific. I call South Korea and Washington D.C. home. On campus, I work as a staffer at the Asian American Cultural Center and have been involved with KASY, AASA, and the Buddhist community!

Contacts

Producer: Mark Chung (mark.chung@yale.edu)

Stage Manager: TBD

Directors: Jenny Lee (jenny.y.lee@yale.edu), Jane Park (jane.park@yale.edu)

AACT Board Contacts

Co-presidents: Maya Li (maya.li@yale.edu), Alastair Rao (alastair.rao@yale.edu)

General Production Timeline (tentative!)

Jan 20, 21 Auditions

- **Monday, Jan 20:** 7-11pm, WLH 211
- **Tuesday, Jan 21:** 7:30-9pm, WLH 211
- Self tapes due on **Tuesday, Jan 21 at midnight** via email to Jane and Jenny

Wed, Jan. 22: Callbacks (if needed)

- These will take place from 7-9pm in LC 101.

Sun, Jan. 26: Casting Day

- This will take place starting at noon via phone call.

Late Jan. - April 20: Rehearsals (no rehearsals during school breaks)

Sun, April 20 - Tues, April 22: Tech

Wed, April 23 - Fri, April 25: Performances!!

Cast Expectations

Our team's top priority at all times is the safety and wellbeing of all actors and production team members. It is of utmost importance to us that this rehearsal and production process is fun and enriching rather than stressful! To that end, we hope to use actors' feedback on and previous experience with the tablework, improvisation, or études we incorporate into the rehearsal room; we want to give actors creative agency and equal ownership over the material we generate.

We expect 2-4 hours of rehearsal time total per week (which will likely be divided up among the actors), with some time dedicated outside of formal rehearsals to memorize lines, with the expectation that scenes are fully memorized after they have been done in the rehearsal room. The commitment will increase to around 4-8 hours per week in the weeks leading up to tech week and the performances. However, we will schedule around actors' availability and try our best to be mindful in scheduling rehearsals at normal times.

We ask that you **be mindful of your other time commitments** and recommend you do not have performances in late spring semester.

The stage manager will play an active role in acting as a liaison for actors to talk to if they feel that they're being harmed, unheard, or otherwise feel unable to communicate a problem to the directors. We also hope to facilitate an open line of communication between actors and the producer in case they want or need a second advocate outside of the rehearsal room.

Accessibility is one of AACT's foundational principles: it is our hope to serve as an access point through which new and less experienced Asian theatermakers can find a way into getting involved with Yale theater. To that end, we highly encourage first-time actors to audition! We are here to support you! We are also committed to accommodating any and all access needs--please feel free to contact Jane Park (jane.park@yale.edu) or AACT co-president, Maya (maya.li@yale.edu).

Character Descriptions

Below is the list of characters along with their brief descriptions, relevant content warnings, and estimated time commitment.

JAE (full name: Moon Jae): Older sister. 27. This character identifies as a queer, Korean-American woman.

Time Commitment: Very High Commitment (~3-4 hours a week)

***Content Warning:** *This role includes the mention of drowning in water and the depiction of physical intimacy, which will be developed between the actor, fight/intimacy coordinator, and directors. These moments are outlined as follows:*

On Page 20, Jae describes a dream in which she is sinking in the ocean.

On Page 42: Jae and Mizuki lie together in bed.

UMMA: Mother. Between 50 and 60. This character identifies as Korean.

Time Commitment: Very High Commitment (~3-4 hours a week)

***Content Warning:** *This role includes mentions of mental illness.*

This character has a monologue(s) spoken in Korean.

LUNA: Younger sister. 18. This character identifies as Korean-American.

Time Commitment: Very High Commitment (~3-4 hours a week)

***Content Warning:** *This role includes the depiction of suggested self-harm and verbal description of violence and blood. If necessary, these scenes will be developed between the actor, fight/intimacy coordinator, and directors. These moments are outlined as follows:*

On pages 75-76, Jae and Luna are involved a dream sequence where Luna is covered in blood. It is unclear, but it is suggested that Luna has harmed herself.

MIZUKI: 23. This character identifies as a queer, Japanese-American woman.

Time Commitment: High Commitment (~2-3 hours a week)

***Content Warning:** *This role includes the depiction of physical intimacy, which will be developed between the actor, fight/intimacy coordinator, and directors. These moments are outlined as followed:*

On Page 42: Jae and Mizuki lie together in bed.

HALMEONI: Grandma/Ghost. This character identifies as Korean. This role has no lines, rather a figure continuously present in the background.

Time Commitment: Low Commitment (~1 hour a week)

THE GHOST OF FRIDA KAHLO (GFK): Ghost. This role is monologue-heavy.

In the script, the Ghost of Frida Kahlo is indicated as German-Spanish-Indigenous. However, for the purposes of this play, we highly encourage people of all identities to audition.

Time Commitment: Medium Commitment (~1-2 hours a week)

***Content Warning:** *This role includes depictions of violence and sexual content, as well as verbal description of sexual violence. Scenes with intimacy will be developed between the actor, fight/intimacy coordinator, and directors. These moments are outlined as follows:*

Page 20: GFK describes a violent experience, where metal pierces and rams into her bones.

Pages 43-44: GFK recounts a sexually intimate experience with a woman.

Auditions

Sign up for a 10-minute audition slot on our YCA page. Please plan to arrive 5-10 minutes before your slot, and fill out our audition form before your slot so we can get to know you a bit! We will also have paper copies if needed.

<https://collegearts.yale.edu/opportunities/auditions/audition-peeling-oranges>

Who will be in the audition room?

The directors (Jenny, Jane), stage manager (TBD), and producer (Mark) will be in the audition room with you.

Auditionees should expect to prepare any 1-2 minute monologue from the show, from a character of their choice. Monologues: <https://tinyurl.com/oranges-monologue>

You do not have to have your monologue memorized beforehand; however, we encourage you to familiarize yourself with it. We will have the monologues printed in the audition room, but you are absolutely free to use a digital copy on your phone or iPad.

Video/remote submissions:

Self-tapes are welcome as an alternative to the in-person audition for those who may feel uncomfortable with the in-person audition format or are otherwise unable to attend. If you would like to send in a self-tape, please send a recording of yourself reading your monologue via email to Jenny and Jane.

The deadline for video submissions is midnight on Tuesday, January 21st.

Callbacks

Callbacks will take place on **Wed, January 22nd from 7-9pm in LC 101**. If we'd like to see you read more, we may ask you to attend a callback by the evening of Tues, January 21st at the latest. If you do not receive a callback decision, this does not mean you will not be cast.

You will be provided character-specific material to prepare. Callbacks may consist of solo or partner scene work. While you are encouraged to get familiar with the audition material, you do not need to be off-book. The callback materials will be printed out and provided during your audition.

Casting call will take place on January 26 beginning at 12pm.