

Audition Packet

2021 Dramat Fall Ex: Not About Kyle

General Information

Thank you so much for your interest in auditioning for *Not About Kyle*! Please note that since the show will be going up the weekend of October 7-9th, the rehearsal process will be compressed into a much shorter time frame than usual. As the first show of the season, the Fall Ex is a great opportunity to (re)introduce yourself to theatre at Yale right off the bat – and mostly in person!

We highly encourage you to audition, regardless of experience. We are also looking to fill several production team positions, so if you are interested in getting involved in that capacity, please fill out [this form](#)!

Our audition, rehearsal, and performance processes are tentatively planned to take place in a hybrid format, both in-person and over Zoom (subject to change depending on COVID-19 regulations). If you feel you will not have access to these spaces or have other access needs, please don't hesitate to let us know at ex1@yaledramat.org. All students should have the opportunity to be involved in theater, and the Dramat is committed to accommodating any and all needs to make that happen.

All auditionees must be vaccinated per Yale's COVID-19 policies.

Please find below most of the details you'll need to prepare for auditions/callbacks for the show, and feel free to email us with any questions/concerns you may have.

Playwright: Ann Zhang (ann.zhang@yale.edu)

Director: Samantha Fisher (s.fisher@yale.edu)

Stage Manager: Naomi Schwartzburt (naomi.schwartzburt@yale.edu)

Producer: Ann Zhang & Sebastian Duque (ex1@yaledramat.org)

Anticipated Timeline

- Self-Taped Auditions Open For Submission: Monday, August 23
- Audition Workshops (over Zoom): Wednesday, August 25; Saturday, August 28
- Audition Form & Self-Taped Videos Due: Saturday, September 4 @ 11:59pm EDT
- Callbacks (in-person): Monday, September 6 @ 11am and 4pm EDT (as of now we're thinking people may attend either round but that is subject to change + possibility of a third round on Friday, September 10)
- Notification to Auditionees: Sunday, September 12 starting @ noon
- Performance Dates: October 7 @ 8pm, October 8 @ 8pm, October 9 @ 2pm, October 9 @ 8pm

What is *Not About Kyle*?

Not About Kyle is the Dramat's 2021 Fall Ex! All roles are open to all races, ethnicities, and gender identities.

Synopsis: Luce is writing a book about a guy named Kyle. She also has a friend named Kyle, but the book isn't about him at all. No, that Kyle is focused on his crush, Bernadette, who has mysteriously disappeared from school. This story is about the conflicting sentiments – confusion, guilt, and then acceptance – of being on both ends of the “male gaze.” It's about how we fictionalize our own lives. It's about Luce. And her friend Margie. And Bernadette. And sometimes about zoodles.

Cast Breakdown

(estimated *total* rehearsal hours through 9/24, excluding tech week)

Luce (she/her; ~30 hrs of rehearsal) – teens, sharp, laid-back, wary of communication. Luce is secretly crushing on Bernadette but trying to distance herself from these feelings by projecting them onto Kyle, who is eventually revealed to be a character of her own creation. She criticizes Kyle (thus, herself) for objectifying women.

Kyle (he/him; ~20 hrs of rehearsal) – teens, Luce's top confidant, oversharer, hopeless romantic. Kyle is obsessed with Bernadette, reads too much into eye contact, and thinks about her twenty-four-seven, never truly expecting his feelings to play out in real life.

Margie (she/her; ~16 hrs of rehearsal) – teens, Luce's best friend, outgoing, well-liked but not popular. Margie is worrying about how to use contour on her cleavage in order to take Bernadette's place as editor-in-chief of the school literary journal (a logic of her own invention). She is oblivious to the many hints that Luce is into girls, but after Luce confides in her, she is warm and helpful.

Mom (she/her; ~15 hrs of rehearsal) – 40s, controlling, ambitious, midwestern. Mom wants the best for her family, such as pesto zoodles, healthy interests (in Luce's case, boys), and overall happiness. However, she sometimes allows her own ideas of what is best for others to get in the way of their self-proclaimed desires.

Dad (he/him; ~17 hrs of rehearsal) – 30s, resists change and Mom. Dad is generally struggling to watch his daughter grow up. He doesn't like zoodles.

Jonathan/Another Kyle/Uncle Ted (he/him; ~14 hrs of rehearsal) – Jonathan, teens: Smart but defines his personality around it, vaguely resembles Bernadette. Jonathan is interested in dating Luce and too presumptuous to realize that his interest is one-sided. Another Kyle, teens:

Caricature of a vaguely misogynistic boy from Luce's high school. Uncle Ted, 40s: Played by the same actor as Jonathan.

Bernadette/Mrs. O'Leary (she/her; ~13 hrs of rehearsal) – Bernadette, teens: Overachiever, formerly popular, spreads herself thin. Bernadette disappeared from Luce's high school after a minor scandal and is now making an unexpected return. Regardless of the incident, she has created an impressive life for herself, and she's proud of it. She is still attached to her ex and hardly gives Luce a second thought. Mrs. O'Leary, 30s: Luce's third-grade teacher, generically pretty. She is just doing her job.

Ellen/Girl 1 (she/her; ~9 hrs of rehearsal) – Ellen DeGeneres, 50s: The charismatic host of *Ellen's Game of Games*. Girl 1, 12: Boy-crazy. When it comes to One Direction, she would risk it all for any of them.

Patricia/Girl 2 (she/her; ~9 hrs of rehearsal) – Patricia, 40s: Contestant on Ellen's Game of Games. She's looking to win some cash. Girl 2, 12: Boy-crazy. When it comes to One Direction, she prefers Harry.

***Staged Intimacy:** The script includes three scenes with consensual sexual touching. In Act I, Scene 5, Luce shares an awkward first kiss with Jonathan. At the end of Act II, Scene 5, Luce briefly leans in to kiss Ms. O'Leary within a dream sequence, but the lights go out before their lips can touch. The most extensive instance of staged intimacy is in Act III, Scene 4: Luce leans in for a kiss, and Bernadette is surprised for a moment, then returns the kiss while Luce's dad reads a line from a poem; the interaction will last around 10-20 seconds.

How are auditions going to work?

We know that a lot of people might be new to auditioning for Yale productions – especially in-person productions! We are trying to make this process as smooth as possible while upholding elements that add a personal touch to interactions between auditionees and production team.

First round: The first round of auditions will be done via self-recorded tapes.

Please fill out the following audition form: <https://forms.gle/QXEenrwZRaQUGSXS8>

On the form, there will be space for you to upload your audition video.

The form and the audition video must be submitted by **Saturday, September 4th before midnight**. Don't hesitate to contact us with any questions.

Second round/callbacks: The second round will be live, in-person callbacks held on September 6. Callbacks will consist of two rounds, one at 11 AM and one at 4 PM; as of now we only

expect to ask you to come to one of the two rounds on September 6 but this is subject to change. If necessary, a third round will be held on a separate date. More information, including sides and location, will be provided at a later time.

Audition Workshops

We will be hosting two optional audition workshops! The workshops will be a chance to learn what we're envisioning for this show going forward, meet some of us on the team, and learn more about what we'll be looking for during the audition process. And of course, a chance for us to answer any questions you may have!

Workshop 1

Date & Time: Wednesday, August 25 at 5pm EST

Zoom Link: <https://yale.zoom.us/j/97385992815>

Workshop 2

Date & Time: Saturday, August 28 at 3pm EST

Zoom Link: <https://yale.zoom.us/j/97385992815>

Audition Sides

(please select one of the following sides for your self-tape audition)
(choice of monologue will not have any impact on the likelihood of being cast)

Option 1 (from script)

Here, Dad reads aloud a poem his daughter Luce has written.

DAD. "I wish I could stop telling the same story." Oh, god. Please don't let this be a love poem. "When I write the truth, I write / in second person. No names, no sharp edges. Just you and me with a mouth full of tinfoil. / There are too many tongues / to keep track. I am so afraid of drawing / the wrong card. My last nosedive-jack- / knife-burst into rose petals. / We've been over since / I entered this world, pinkish, gnawing / my rashes, but / these days I can't stop un-thinking. I curve / my backbone into a question mark, or apostrophe. / My arms are full of yesterday's / knickknacks. You know, we could undo / these misfortunes, under some blue- / black wing of night." Damnit.

Option 2 (from script)

Here, Luce responds to a question about her crush's name, Bernadette, being "kind of an old lady name."

LUCE. That's what I used to think. Before I met Bernadette. You know, Cate Blanchett played a character named Bernadette in that movie, "Where'd You Go, Bernadette?" And I think that was a revolution for Bernadettes around the world, because everyone is at least a little in love with Cate Blanchett. But I don't like her anymore. The real Bernadette. She's not even a good writer. And she's trying to get back together with this guy named Greg. God, I hate Greg...

Option 3 (from monologue database)

Charlie Brown: I think lunchtime is about the worst time of day for me. Always having to sit here alone. Of course, sometimes, mornings aren't so pleasant either. Waking up and wondering if anyone would really miss me if I never got out of bed. Then there's the night, too. Lying there and thinking about all the stupid things I've done during the day. And all those hours in between when I do all those stupid things.... There's that cute little red-headed girl eating her lunch over there. I wonder what she would do if I went over and asked her if I could sit and have lunch with her?...She'd probably laugh right in my face...it's hard on a face when it gets laughed in. There's an empty place next to her on the bench. There's no reason why I couldn't just go over and sit there. I could do that right now. All I have to do is stand up...I'm standing up!...I'm sitting down. I'm a coward. I'm so much of a coward, she wouldn't even think of looking at me. She hardly ever does look at me. In fact, I can't remember her ever looking at me. Why

shouldn't she look at me? Is there any reason in the world why she shouldn't look at me? Is she so great, and I'm so small, that she can't spare one little moment?...SHE'S LOOKING AT ME!! SHE'S LOOKING AT ME!