



# *The Lysistrata Project* Audition Packet

## **GENERAL INFORMATION:**

Queer Theatre Kalamazoo invites you to audition for the global premiere of *The Lysistrata Project* by Sarah Michelle Ault, our next play performing March 27th-29th! This packet contains important information about the play itself and audition material to support actors throughout the process.

For their audition, actors should prepare a contemporary monologue (published post-2000s) of their choosing, approximately 1 minute in length. Please do not exceed 1 minute and 30 seconds total. If desired, actors may pick one of the provided monologues found within this packet. The monologue does not have to be memorized for the audition.

Actors may join QTK in person or submit a video self tape for consideration for *The Lysistrata Project*.

**In Person** Auditions will be held at **The Epic Center** (359 S Kalamazoo Mall) in the basement classroom #17 at the following times:

- Wednesday January 14th, 6:30-9:30PM
- Thursday January 15th, 6:30-9:30PM

This audition involves group work, so please arrive by 6:30. Actors will be given an audition form to complete upon arrival.

**Virtual** Auditions will be accepted until *Thursday, January 15th at 9:30PM*. Actors should record their monologue (phone cameras are ok!) and submit the video through the following link. The actor will also complete a virtual audition form through this link:

- [www.queertk.org/auditions](http://www.queertk.org/auditions)

A potential callback audition will be held Friday, January 16th from 6:30-9:30PM. This will be invite-only, with actors notified via email or phone call.

For additional questions, please contact Connar Klock at connar@queertk.org.

## **TENTATIVE REHEARSAL & PERFORMANCE SCHEDULE:**

First Rehearsal: Monday, February 2nd @ 6:30

Weekly Rehearsals: Monday-Friday from 6:30-10:00 @ KNAC

*Weekly rehearsal days and times are subject to change based on needs and availability.*

Performances: March 27th, March 28th @ 7:30 PM

March 29th @ 2:00 PM



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## **ABOUT THE LYSISTRATA PROJECT:**

In response to men being just the WORST, four college roommates are swearing off sex until the local frat boys can get their act together. But as tensions rise and morals are questioned, the girls must band together and decide what's really worth fighting for. Local playwright Sarah Ault puts a modern spin on classic story with *The Lysistrata Project*, a sharply funny exploration of activism, sexuality, and what it means to be a good friend.

## **CHARACTERS IN THE LYSISTRATA PROJECT:**

- “MANIC PIXIE” / ALYSSA (*she/they*)  
22-year-old senior college student. Bisexual, genderqueer, neurodivergent woman. Vibrant, passionate, naive, self-important. After reading Aristophanes’ *Lysistrata* for a school assignment, Alyssa gathers her three roommates and begins a sex strike in an attempt to be the hero her campus needs. While this pact intends to solve sexism in general, Alyssa especially hopes to address men fetishizing her as a manic pixie dream girl instead of treating her like a whole person. However, when her class assignment brings her closer with the hot teaching assistant, Trevor, her desperation for a perfect solution leaves her wanting to be seen, heard, loved, and most importantly, right. Alyssa’s character deals with themes of emotional abuse.
- “GOLD STAR” / HAZEL (*she/her*)  
21-year-old senior college student. Cisgender lesbian woman. Decisive, loyal, blunt, stubborn. Since coming to college, Hazel is breathing much easier getting to be out, proud, and among good company. Of course, things have been tense— especially regarding that one old roommate nobody talks about— but isn’t that the case for everyone? Besides, there are other things to focus on now, like her unexpected romantic relationship with the new roommate Lexi. Between old wounds and the new no-sex pact, Hazel wants to keep her romantic escapades a secret. However, sticking by this conviction only draws her closer to a ticking time bomb, and she has to decide what’s worth blowing up. Hazel’s character deals with themes of lesbophobia, biphobia, and transphobia.
- “PICK-A-SIDE” / LEXI (*she/her*)  
21-year-old senior college student. Bisexual transgender woman. Thoughtful, eager, anxious, conciliatory. Lexi feels incredibly lucky. Her new roommates genuinely include her in womanhood and community. She’s deep in the “honeymoon” stage with her first girlfriend, Hazel, even if that relationship is being kept on the down-low. Now, as the right-hand-woman of the newly formed sex strike, Lexi sees an avenue to continue advocating for the change she wants to see in the world. However, this avenue reaches a fork in the road, where Lexi must choose between the causes she cares about or the people she cares about, unless she can chart an entirely different path forward. Lexi’s character deals with themes of biphobia, lesbophobia, and transphobia. Lexi is only to be played by an actor who identifies under the transfem+ umbrella.



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- “EASY A” / CASSIDY (*she/her*)  
22-year-old senior college student. A cisgender woman questioning if she’s really straight. Self-assured, reliable, reticent, detached. Cassidy has wagered her sexuality against her relationships in a major way. Everybody knows she finally lost her virginity the night of her 21st birthday, but nobody knows that her subsequent life of casual sex and hookups is all pretense. Sure, the sex was okay, but she’d rather be dancing. Now, with an active sex strike among her roommates, Cassidy fears her private life is about to be exposed, but a chance meeting with former classmate Cameron offers some protection. It even offers a way to navigate her complicated feelings towards sexual attraction. But, how do you finally start living your own truth when your own lies are working against you? Cassidy’s character deals with themes of internalized acephobia.
- “THE GOOD GUY” / TREVOR (*he/him*)  
24-year-old master’s student and teaching assistant. A straight cis man. Charming, dauntless, cerebral, contrarian. After a gap year spent backpacking through Europe, Trevor longs to feel the same sense of unpredictability and whimsy he found out there. Having almost given up hope of finding it under the fluorescents of a lecture hall, a chance meeting with a student, Alyssa, gives him a newfound spark. Hopefully, he can kindle that spark into a fire that burns exactly the way he wants it to. Trevor’s character deals with themes of emotional abuse.
- “GAY BEST FRIEND” / CAMERON (*he/they*)  
21-year-old senior college student. A pansexual transgender man. Curious, comedic, chaotic. Cameron’s coming out backfired completely, but he’s learned to navigate and embrace life’s changes with grace and—let’s be honest—shrugging at the small problems and hoping they disappear before becoming big ones. However, one problem he can’t seem to shake is finding a new community of support. A chance encounter with former classmate Cassidy gives him a place he might belong, and a way to make others feel like they belong, too. And after being so understanding of his new friends, they’ll certainly be understanding in return. Right? Cameron’s character deals with themes of transphobia and sexual assault. Cameron is only to be played by an actor who identifies under the transmasc+ umbrella.



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### **PROVIDED MONOLOGUES:**

*Actors may choose one of the following monologues for their audition if desired. Otherwise, they should prepare their own monologue from content published post-2000s.*

#### 1. Nora, *A Doll's House Part 2* by Lucas Hnath

You think I've never given you anything, but  
you don't know what I've given you—  
because what I'm trying to do for you—  
the kind of world I'm trying to make for you—  
it hasn't happened yet.

But it won't happen this way— not if I let you or Torvald  
fix this problem for me

no, I have to do this myself—  
If that judge wants me to publish a letter,  
then I'll do it and I'll tell everyone

"Yes, yes, I'm a criminal,  
and I am not sorry,"

I'll go and face the people who are telling me what I can and can't do and show them that  
there's nothing they can do—

it doesn't matter—because I'm already  
in a prison if I'm having to rely on Torvald to give me a divorce,  
if I'm having to hide behind some pseudonym,  
if I'm—if we're beholden to all of these

bad rules is what they are—  
there are so many bad rules in this world, Emmy—

I'm not going to follow these bad rules,  
this is my chance to change the rules  
because 20, 30 years from now  
the world isn't going to be the kind of place I say it's going to be  
unless I'm the one to make it that way



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### 2. Raelynn, *John Proctor is the Villain* by Kimberly Bellflower

honestly Lee maybe  
I don't know  
it might be good that this happened?  
you know?

like I think maybe it was supposed to?  
like maybe it's actually better this way?  
we've been together for seven years  
Lee that's not normal  
we're only sixteen  
we've been going out since fourth grade  
it's so weird

I like  
...  
...

I think I'm starting to realize like  
I don't really um  
I have no idea who I am without you?  
I mean  
being your girlfriend has been like  
the main thing in my life, like it's been everything?  
and I just  
I'm not sure that's the way it should be  
I think maybe I just didn't think about it  
I like thinking about things  
I wanna think about more things  
I wanna try more stuff  
I don't know!  
that's the point!  
I don't even know what I wanna try!  
I don't know anything!



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### 3. #11, *The Wolves* by Sarah DeLappe

no what I meant was like  
ok I do think it was horrible  
obviously  
he was horrible  
IS horrible  
but  
I think it's interesting  
imagine if you did something horrible today  
but you didn't think it was horrible  
let me finish  
it was horrible  
it was an an atrocity  
right?  
but YOU didn't think it was an atrocity  
you thought you were like saving your country  
like destroying the enemy to save your own people  
but like  
what if  
after you did that  
you just like lived your life  
like went to college and got a job and got married and had kids and grandkids and  
and then  
when you were ninety and like on the verge of death with like uh emphysema  
that's when an INTERPOL guy knocks on your door and is like  
we found you  
we know what you did  
and guess what?  
you're going to prison  
For Life



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### 4. Maeve, *You Have to Promise* by Audrey Lang

i'm not!  
i promise i'm not  
i just  
my heart is beating so fast right now  
for no reason really  
but i know why  
i just  
every second that we spend  
talking about rachael  
or my dad  
talking about how i'm going to tell them  
and what i'm going to say  
every second and minute and hour we spend on that  
is one less second and minute and hour  
and one less moment  
that we are spending together  
and there is not enough time  
every moment we are getting one second closer to running out of time  
and i just  
i can't  
because we're running out of time for everything  
and i just  
i need to spend all that time  
holding you  
before i run out  
i love you  
so much



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### 5. Tom, *En Folkefiende (An Enemy of the People)* by Brad Birch

You make a deal with yourself about the person you want to be. You say ok. Here's the world, and here's what I'll do in it. But what you don't realise in that moment, is that you're starting a dialogue. Between you, and the idea of you. And when you start to actually do things, to make choices, you find yourself checking back in with him, this other you, to make sure you're still on track. And then suddenly you're not. Suddenly life gets a bit more complicated, and you turn to him and you start making excuses. Little excuses that you think are ok. And all the time he's saying wait a minute, this isn't what we agreed. This isn't what we were supposed to be. And so you find yourself suppressing that voice, drowning him out. You find yourself smothering him so tight that he can't talk back. And then, one day, when you need him, to tell you what to do, to remind you of what you're supposed to be, he's gone. He doesn't talk back anymore. And you're the Director of a poisoned Springs in a poisoned city. And he's gone.