



Audition Disclosure Form

Performance Title: The Fever

Director: Melody Erfani

Assistant Director: Ember Isabelo

Stage Manager: Quincy Giesen

Audition Date: Wednesday, November 18, 2026

Time: 6:00-10:30pm

Callback Date: Thursday, November 19, 2026

Time: 6:00-10:30pm

Auditions/Callbacks

There will be no intimacy or stage violence during auditions
All intimacy and violence in the production will be choreographed

What kind of activities will be performed at the audition? Two monologues and a movement exercise. Actors will choose between one word LONGING, GUILT, SACRIFICE, CARE. Then find three abstract movements for the word. There is no right or wrong but looking for how you move, create, and take chances.

What kind of activities will be performed at the callback? Reading from the script, ensemble movement exercises - these will involve partner work.

Will the auditions or callbacks be recorded? No

Will there be any understudies in this production? No

Are there any roles that have already been cast? No

Intimacy

All intimacy in the production will be choreographed

Will a performer perform or witness:

Realistic theatrical intimacy? No

Kissing? No

Stylized theatrical intimacy? No

Simulated sexual assault? No

Stylized simulated sexual assault? No

Non-sexual physical contact with others? Yes, there will be a lot of ensemble movement work that requires leans, grabs, possibly lifts, intertwining, holding etc. We will be discovering this together in rehearsal.

Violence

All violence in the production will be choreographed

Will a performer perform or witness:

Simulated acts of violence? Yes, restraining a prisoner.

Situations involving theatrical firearms? No

Simulated self harm? No

Stylized simulated self harm? No

Nudity

Will a performer perform or witness:

Partial nudity (including revealing costumes)? No

On-stage costume changes? Yes, adding and taking off of pieces of clothing.

Other Content

Are there any characters with a specifically stated disability? No

Will a performer perform or witness:

Situations involving substance abuse? No

Situations involving profanity? Yes

Situations involving derogatory language? Yes

Character Breakdowns

BODY — the sick person; the physical body experiencing the fever. This role requires the physical portrayal of illness and distress, including fever, shaking, nausea/vomiting, dizziness, physical pain, disorientation, and moments of heightened physical and emotional distress. BODY remains visible throughout much of the production and may physically echo violence experienced by MIND. Physical contact can be negotiated. No nudity or sexual intimacy is required.

MIND — the narrator; the consciousness experiencing, remembering, questioning, and reckoning. This role contains mature and potentially distressing spoken material, including profanity; references to violent sex, rape/sexual violence, torture, execution, murder, mutilation, death, poverty, and political violence; and references to nudity. There will be no physical reenactment or depiction of rape or sexual violence. MIND also participates in theatricalized physical violence, including being restrained, kicked, repeatedly hit, and spit at, as well as imprisonment/interrogation and a staged fall. Physical violence will be choreographed and can be negotiated; however, the essential spoken content of the role cannot be removed.

WORLD — a three- or four-person ensemble; the people, memories, images, sounds, and external world pressing into MIND's consciousness. The ensemble remains visible throughout, creates the production's live Foley/soundscape, and embodies multiple characters and images. WORLD speaks text concerning torture, execution, murder/death, political violence, poverty, and class/economic inequality, as well as references to rape, including the line “watch the soldiers rape their children.” WORLD also participates in theatricalized depictions of execution, imprisonment/interrogation, physical assault, and other disturbing imagery. Individual ensemble members may portray guards who restrain, hit/kick, or simulate spitting on MIND. Physical

contact and choreography can be negotiated, but engagement with the production's mature subject matter is essential to the role.

Upon reading both this disclosure form and the [play](#) (found in the Willamette University Theatre Google Drive), potential auditioners may decline to audition without fear of losing future audition opportunities. Those who do choose to decline will be assigned a production position.

Once cast, you may not choose to decline a role. If you need to decline a production position, please contact the Production Supervisor, Production Stage Manager, and Technical Director to work through conflicts or be reassigned.

More information about accepting or declining a production position will become available when the cast list is posted.