

***The Antipodes* Information/Audition Packet**

**SHOW DATES:** April 14-16, 2022

**PLEASE NOTE: According to the official Yale College Public Health Policy, you must be FULLY VACCINATED against COVID-19 to participate in any in-person productions, including this one.**

If you have any questions about anything in this packet, please email [ellie.burke@yale.edu](mailto:ellie.burke@yale.edu)

## About the Show

*The Antipodes* is a play about people telling stories about telling stories. The action of the play sees a group of people sitting around a conference room table brainstorming a story for an ambiguous artistic project. Their boss encourages them to share personal stories to serve as artistic fodder. There's apocalyptic weather, poor video chat connection, probiotic-fueled drug trips, La Croix, animalistic rituals, corporate bureaucracy, and lots and lots of stories.

**Content Warning:** This play contains discussions of suicide and graphic sexual content; depictions of blood.

## AUDITION INFORMATION

**DUE TO CURRENT COVID RESTRICTIONS, ALL AUDITIONS WILL BE HELD VIA ZOOM. sorry :(**

First-round auditions will be held on January 31 & February 1 on Zoom.

- For first-round auditions, we encourage you to *prepare* (memorization not necessary!) one of the monologues from the show found in this packet.
- You will be notified by the end of the day on February 1 if you are being invited to a callback audition.
- WHAT ARE WE LOOKING FOR? So much of this show is about naturalistic storytelling, so try to tell the story as if it were one from your own life. Be casual! We want to see your personality and how you tell stories.

Callback auditions will be held on February 2-3 on Zoom.

- For callback auditions, we will provide audition sides for each character. Some are monologues, and others consist of dialogue between two characters. A member of the production team will read the other character.
- We may also ask some actors to read different dialogue sides with other actors. These do not need to be prepared ahead of time, and will be distributed at the callback.

**\*IF NONE OF THE AVAILABLE TIME SLOTS WORK FOR YOU, EMAIL [ellie.burke@yale.edu](mailto:ellie.burke@yale.edu) AND WE WILL SET UP AN ADDITIONAL TIME SLOT OR ARRANGE FOR YOU TO SEND IN AN AUDITION VIDEO INSTEAD.**

This show calls for a cast of nine actors. On the next page you will find a full list of characters, along with character descriptions.

## CHARACTERS

**Sandy:** (Male) The boss. An entertainment mogul. Very much an Executive Presence in the room. Self-described nice guy. Just don't rat him out to HR. Come to him directly if you have a problem.

**Sarah:** (Female) Sandy's assistant. Only in the writing room when she's taking lunch orders or restocking the seltzer boxes. The only character whose costume changes throughout the show. Always eager to be of assistance.

**Eleanor:** (Female) The only female writer in the room. Part Icelandic. Holding her own against the men who keep talking over her. Likes knitting and almond butter. Probably the smartest person in the room at any given time.

**Adam:** (Male) One of the new guys. A little confused but he's trying his best.

**Danny M1:** (Male) Danny M. Has been in the writing room before. One of Sandy's groupies. A decently nice guy other than that one time he had an affair. **This character has a lengthy monologue with descriptions of graphic sexual content.**

**Danny M2:** (Male) Also Danny M. One of the new guys. Doesn't really get it, and keeps screwing up.

**Josh:** (Male) One of the new guys. Can't get his id to work and isn't getting paid.

**Dave:** (Male) Sandy's biggest fan. Has been in the writing room before. Kind of a dick. Is more than willing to take credit for Eleanor's ideas to make himself look good. **This character has a lengthy monologue with descriptions of suicide.**

**Brian:** (Male) In charge of taking notes. Constantly typing, except when Eleanor or Adam are talking. **This character will have to interact with fake blood.**

## Monologues for First-Round Auditions

**Danny M2:** Well. Uh. This one summer when I was a teenager I lived on a farm. And I had a lot of little jobs but one of them was putting the chickens to bed at night. There were a lot of foxes roaming around so it was important to get all the chickens in their little chicken house by sundown and lock the door behind them and then turn on the electric fence. And most of the chickens would be in the chicken house already by the time it got dark and they'd be sleeping or sleepy and I gotta tell you there's nothing cuter than a bunch of sleepy chickens nestled up together all plump with their eyes drooping shut. But uh... yeah. There would usually be a few stragglers still wandering around and the guy who gave me the job told me that I was supposed to pick those stragglers up and put them down in the chicken house. But for some reason I was terrified of picking up a chicken. I loved them but the idea of grabbing them and... I don't know I pictured them pecking me and or clawing me or me accidentally hurting them... maybe part of it was that I actually wanted to pick the chickens up very badly... there was something about their chests, those fluffy alive chicken breasts, and I loved the idea of holding them firmly but lovingly in my hands but I just couldn't picture it going the right way... like how to do it... and I worried I would hurt the chickens or be hurt by the chickens so I actually would just wait until way after sundown, like 10:30, 11 pm, and that's when I would go lock the chicken house door and turn on the electric fence and by that time all the chickens had gone in the house and fallen asleep on their own. But I was really playing with fire because the fox could have come around before then. I mean something really bad could have happened in that two-hour window. But I was so scared of picking up a chicken that I...I didn't tell anyone and I too, that risk every night. Luckily no chickens died that summer. But they could have.

*(pause)*

So I guess my regret is that I didn't ask for a... that I didn't just ask someone to give me a tutorial on how to hold a chicken.

**Adam:** You know what I think would be cool? If we could – I mean science must be able to – there's got to be a way to just like attach electrodes to people's brains and stimulate the parts of the brain that respond to story and like specific story elements. So you could make people feel all the things they would feel during a romance or an adventure or a happy ending and there would still be an art to it because you'd be figuring out which synapses to stimulate when and for exactly how long. But the whole thing where we have to make up some fictional world or some fictional series of events or narrative Concepts would be over. And if you wanted to do something new it would just be coming up with the new algorithm. A new sequence. Which is really what it is anyway. We all Pretend There's Something Magic about it but actually it's just algorithms.

**Sarah:** And yeah I knock on the door and this old lady opens it and she looks like a million years old and I asked her if she has any rosemary and she says she has to check first and why don't I come inside. And like this feels like a really really bad idea but the doll whispers to me that I should do as I'm told and go inside. And so I go inside and it's basically like my worst nightmare. The old woman locked me in a room and tells me that she's going to put me in the oven and eat me unless I clean her whole house and separate The Moldy corn from the good corn by the next day at sundown. Oh yeah she has this like enormous vat of corn kernels. Maybe I forgot to mention that. It's like an impossible task. So I'm like freaking out and the doll says to me: "Go to sleep. Morning is wiser than evening." so I go to sleep and in the morning I wake up and the old lady has gone off to do errands and my doll has already like amazingly cleaned the whole house and has separated all the thousands of moldy kernels of corn from the good kernels of corn and when the old woman comes home she can't believe it and she gets really mad because she was planning on eating me for dinner. So she gets really mad and yells: "How did you do all the work I gave you?" and I just say: "I did it with the blessing of my mother," because my mother did give me the doll and I didn't want to say, like, "the doll did it for me." Anyway right after I say that the old woman gets really scared and she says: "I don't want any blessings in my house," and she pushes me out the front door and down to the gate made of human bones and skulls. Then she takes one of the skulls and puts it on a pole for me and says: "This will light your way home." And sure enough there's fire inside the skull and it burns through the eyes and lights my way back to my Stepmother's house. When I get back home I try to hide the skull in the garbage cans in our driveway so my stepmother doesn't find out but then I hear this little voice coming out of the skull. It's saying: "Don't throw me away. Take me to your stepmother." so I bring the skull inside and it stares at my stepmother and stepsister with these burning eyes and eyes follow them wherever they go. The eyes burn right into their evil souls. And by the next morning they had both turned to ash.

## **SHOW TIMELINE**

**January 31-February 1:** First-round auditions

**February 2-3:** Callback auditions

**February 6:** Casting day!

**February 7-March 18:** Rehearsals! Expect ~6 hours of rehearsal time per week. This is an ensemble-based show, so we will need to find times that work for everyone to be there. If possible, we would find regular times to meet each week rather than case-by-case gcal scheduling. During this time, we will do table work and block the show.

**March 19-27:** Spring Break!

**March 28-April 8:** More rehearsals.

**\*OFF-BOOK DEADLINES FOR DIFFERENT SECTIONS OF THE SHOW WILL BE STAGGERED THROUGHOUT THE REHEARSAL PROCESS. MARCH 28th WILL BE THE FINAL DEADLINE FOR THE ENTIRE SCRIPT.**

**April 9-16:** Tech week and performances! Expect more rehearsal time during this period.

**April 17:** Strike.

\*With COVID, everything is unpredictable, so this plan is destined to change. Expect to have to be flexible. The goal for this show is to have a relaxed, low-stress rehearsal process.