

SELLING DEAD C*'S STUFF TO FUND OUR ARTISTIC DREAMS! AUDITION PACKET**

a senior thesis in Theater and Performance Studies for Vanessa Copeland
and Jacob Yoder-Schrock



Performance Dates & Times

February 10, 2022 - 8pm

February 11, 2022 - 8pm

February 12, 2022 - 2pm

February 12, 2022 - 8pm

COVID & Vaccine Disclaimer: As of Fall 2021 guidelines, the Yale Undergraduate Productions COVID policy for performing arts states as follows: "Only asymptomatic vaccinated students, faculty, and staff are permitted to take part in aerosolizing arts activities."

Saturday, September 25 at 2:00-3:00pm is our Audition Workshop! Join us to learn more about the show and the process, and to get some help in developing the piece you'll share during your solo audition. The workshop will take place in the **220 York Ballroom** (Room 101). Email any of us below with questions or to let us know you'll be coming.

Contact

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[Yale College Arts Page](#)

What will the rehearsal process look like?

*Selling Dead C***'s Stuff to Fund Our Artistic Dreams!* is a devised performance project. This means that so far, not much of it exists, and we'll be building it from scratch over the course of the next few months with YOU, the performing ensemble. Vanessa and Jacob will act as co-directors at rehearsals, providing prompts and workshops to develop the actual story and characters of this piece.

Our starting point for the devising process is simply our relationship to the objects that populate our lives. We're hoping to investigate things like:

- How do the objects we hold onto and let go of mirror processes of holding on and letting go in our lives?
- How do objects straddle reality and fiction in a theatrical performance where we ask the audience to accept that the object is something it is not?
- How do objects function as remnants of the past, as signifiers of class and culture, as waste, or possessions that have been abandoned, co-opted, or appropriated (sometimes in the name of art and theater)?
- Any questions the ensemble would like to explore!

Time Commitment and Schedule

For most of this semester, rehearsals will take up *4-6 hours total per week, ideally in 3 two-hour blocks*. As we get close to the end of the semester, we might work up to 8 hours per week (big maybe), because we'll start to get ready to put together a complete performance piece for the Spring semester.

When we return to campus in January, the schedule will be more intense. We have one week of regular rehearsals (probably 6-8 hours total). Then, because this is a production through the Theater and Performance Studies department, we'll have a three-week residency, from Jan. 23 through Feb. 12, which includes our tech rehearsals and performances. We know it's early in the semester and we'll really be hitting the ground running, so *plan for a required 4-5 hrs. of rehearsals on most weekdays, with slightly longer rehearsals on weekends.* We'll make sure everyone has regular days off (we need them too!), and we'll discuss with the ensemble how many days off will be necessary.

What are we looking for in auditions?

In auditions we are just hoping to get to know a little bit more about you and your specific artistic talents and goals. We are seeking a wide range of performance strengths, openness to play, willingness to try new things and the desire to work in a highly collaborative environment!

We won't be looking for any kind of perfection on your end. Don't worry about messing up, restarting, flubbing lines, or missing notes. In fact, we believe these kinds of accidents make great theater!

We also won't be assessing the actual content you bring in. Don't stress about your monologue, or song, or dance, or performance piece being "good," we're much more interested in what you as a person and performer bring to the table than in the piece itself. Show off your skills!

Note on race, ethnicity, gender identity, and dis/ability in casting: We seek an ensemble of collaborators from diverse experiences in order to more fully respond to and engage with the community we're a part of. Because characters and plot will emerge during the devising process, we will work with our collaborators to shape characters whose identities are affirming (i.e. not dysphoric) to their performers.

How do auditions work, and what do you need to prepare?

We'll have two rounds of auditions: a solo audition/interview, and a group callback. We'll share an audition form with you in advance of the first round.

First Round Auditions

Your first audition will be a 15 minute time slot with two components:

1. First, we'll just have an informal chat with you about your experience with performing and art-making. We just want to get to know you! You can anticipate a range of silly to serious questions. Maybe things like: What's a song you hate? How do you feel about dairy? What drew you to theater-making in the first place?
2. Then, we'll ask you to share an example of your own work. Bring in a piece (original or using source material) that is in response to one (or more!) of the **prompts** on the next page. Your piece can be a monologue, a song, a dance, a performance, a staged dream, a painting, a piece of writing.... We just ask that it involves a performance component. If you're not sure how to develop the "performance component," feel free to bring in the piece itself, and we can work on it with you! Your piece can be as short as 1 minute or as long as 6 minutes and does not need to be memorized, though ideally you will not be doing it for the first time in the audition. *(Again, the piece you bring in can totally just be a monologue or a song, the way you'd prepare for any other audition. If you're having trouble coming up with something, reach out to Vanessa or Jacob and they can help brainstorm ideas. Or **come to our audition workshop on Sep. 25th**, where we'll help you come up with your audition piece!)*

Prompt #1 - What is in your attic/basement/storage locker? Under your bed? What would it be like to dig that stuff up? What would you do with it if you had to use it right now?

Prompt #2 - What was your favorite outfit you've ever worn? What did it look like? What did it feel like? What did it sound like? What did it smell like? How did you feel wearing it?

Prompt #3 - To paraphrase Robert Wilson, if you put a *baroque clock* on a *baroque commode*, it is not very interesting, but if you put a *computer* on top of a *commode*, you will see both items more clearly. What two disparate items would you place together? What are they doing in the same space?

Prompt #4 - What is an item you own that you would (or have) denied is yours if (or when) someone found it? Is it embarrassing? Shameful? Silly? Why? Would you feel different about it in a different context (with other people or in another place)?

Second Round Auditions (Callbacks)

Our callbacks will take place in groups! You'll be placed in a small group with others who are auditioning, and we'll give you a prompt and some props to work with. Essentially, you'll be tasked with creating a short piece or moment in collaboration with others, probably based on something like a poem, song, piece of writing, or artwork. You'll have around 15 minutes to create your piece, and then we might give your group some feedback and time to revise the piece for a second performance.

How does casting work?

We're holding auditions and callbacks Sep. 25-Oct. 2. On Sunday, October 3rd, we'll begin calling folks who attend our auditions to let them know whether they've been cast in the ensemble. We'll start calling folks at 12pm that day, and casting could take several hours (years ago, they lasted until 7pm, but we don't anticipate running that late). In any case, you'll hear back about whether or not you've been cast by Sunday evening.

When we call, you don't have to immediately respond to the offer of being cast in the show. You can wait to hear back from any other shows you've auditioned for, and take about half an hour to consider your options. If you need more time, just ask!

We'll also probably ask you to share a bit more info about your time commitments for the semester during that phone call, so that we can talk through how this work will fit into your semester as a whole.

Precast ensemble members

So far, we've cast only one ensemble member, Julian Hornos-Kohl. You might see Julian at some callbacks, to help get the creative juices flowing!

Content Advisory

For this piece, the ensemble will shape the content, so we don't have any content warnings to give yet. But! This process will likely involve some amount of self-reflection and personal exploration, and could come close to sensitive subjects for all. We will request content advisories during all presentations of devised work.

Some of our working values

We aim to run a consent-based rehearsal space, where all interactions between & among performers and team members are mutually beneficial. We will teach some practices for consensual rehearsal spaces with our ensemble.

We hope to facilitate a "brave space," one in which all participants are empowered to bring their full selves, to be challenged by choice, to own intents and impacts.

In our work we practice communicating & respecting our personal, physical, professional, and cultural boundaries. We believe that communicating our bodies' needs clearly makes us easier to work with, as opposed to difficult to work with.

We value power sharing—though this is a hierarchical process, we believe that power should exist across the group, that group members have power within the group, and that power over others is not valued.

Production Team

Producer: Logan Klutse
Co-Director: Vanessa Copeland
Co-Director: Jacob Yoder-Schrock

Lighting Designer: Eitan Acks
Sound Designer: Naomi Schwartzburt
Collaborator: Julian Hornos-Kohl

Production Roles we are still looking for:

Stage Manager
Assistant Stage Managers
Assistant Producers
Set Designer

Costumes Designer
Props Designer
Dramaturg