*Every Brilliant Thing* Audition Information

Performances: April 20-22

**What is *Every Brilliant Thing* about?**

*Every Brilliant Thing* by Duncan MacMillanis a one-person play which tells the story of a person who, from the age of 7, strives to cope with his mother's depression and suicide attempts by creating a list of everything that makes life worth living. Throughout the course of the play, the narrator creates a list of one million wonderful things in life ranging from ‘really good oranges’ to ‘planning a declaration of love.’ Audience members are invited to participate in the creation and partial recitation of this list. While the list is not enough to heal the protagonist’s mother or her mental illness, the narrator creates a warm and inviting space where hope, humor, and gratitude permeate and the audience can form a sincere connection with one another and the performer.

The play ends with the narrator writing down the millionth thing that makes life worth living and the reflection that “If you live a long life and get to the end of it without ever once having felt crushingly depressed, then you probably haven't been paying attention.”

**What will the performances be like?**

*Every Brilliant Thing* is a play that weaves in sincere and structured audience interaction. Before the show begins the narrator will chat with audience members and get to know them. Each audience member will also be given a piece of paper with a number and a ‘brilliant thing’ that they may be called upon to share during the play. Some audience members may even be asked by the narrator to join them on stage to stand in as a character in the story. Although the show is a one-person show, it is really an experience in communal storytelling.

The performance will be approximately 70 minutes long. Once the performance ends, the performer will leave, and the audience will be invited to continue the communal storytelling experience by having a conversation about mental health. The performance will serve as a launching point for this conversation and connection. The facilitator of this conversation will ask the audience to be open-hearted, honest, and not smart.

**What are the sensitive topics or themes of the show?**

*Every Brilliant Thing* contains discussion of mental health, depression, parental neglect, and suicide.

**What are we looking for in collaborators?**

In this audition process we are looking to build a creative company that consists of one narrator and several creative ensemble members to aid the rehearsal process. Since the show audience interaction, the creative ensemble will stand in for them until the dates of final performance. They will also be vital in the development of the artistic vision of the show. Members of the ensemble do not need any experience in theater. We are looking for kind and honest people to engage with this story and devote a bit of time to seeing it flourish.

For the narrator, we are looking for a person who has experience performing and engaging with audience members. We will be looking for someone who is passionate about storytelling, can think on their feet, and sincerely connect with someone they’ve never met before.

**What will auditions look like?**

If you would like to audition for the narrator, please sign up for a 10-15 minute audition slot. In the audition, you will meet and get to know some of the kind-hearted members of the production team. We ask that you come prepared to tell a story that is 5-7 minutes long (time flexible). This story could be a true story from your life. It could be a story from someone’s life. We ask that you incorporate some sort of audience participation in the telling of this story. Think about how you can include the audience into your story so that you can’t tell the story without them. The audience participation could be a million different things and there is no right or wrong way to do it. It could look like:

* Asking the audience for a suggestion on how to deliver the story (like an old person, on a rollercoaster, while tying your shoe...)
* Having an audience member read or tell part of the story as a character in the story
* Asking the audience to dance or sing to a simple song
* Arranging the audience in a particular way to enhance the experience of telling the story
* The possibilities are endless! We just want to see that you are thinking about how to bring your audience into the storytelling experience

If you would like to audition to be a part of the creative ensemble, congratulations you got the part! Just email the director, Samantha White at [samantha.white@yale.edu](mailto:samantha.white@yale.edu).

**What is the time commitment for this show?**

The person who is cast as the narrator should expect to rehearse 5-7 hours per week before tech week. They will also be expected to memorize their lines by the end of spring break. From April 10-22, the narrator should expect up to 14 hours per week of rehearsal time.

The ensemble of creative collaborators have the flexibility to participate as much or as little as they would like! For those who would like to be very active in the process, they can expect 2-3 hours of rehearsal per week until tech. The creative ensemble will be invited to at least to half of the full runs of the show after spring break and attend as much tech rehearsals as possible never more than three hours a night). There is truly a role for everyone in this production that would like to be a part of it!

**What are the values of this production?**

* Gratitude, hope, kindness, and curiosity are central to the play and central to the process.
* All of you is welcome in this space. The amazing parts and the parts that are upset, grumpy, tired. (COME AS YOU ARE)
* There is no right or wrong answer, right or wrong way to do something. We are creating art. The questions in the space should not be is this right or wrong? Rather does this feel alive?