

## No Exit Audition Packet

We are so glad that you're interested in auditioning for No Exit! This 90 minute, one act play will go up November 4-6. In this packet, you will find details about the show, the team, information about auditions, and excerpts from the play that you will be asked to read at auditions. If you are more interested in working in a technical capacity, please reach out to William, our producer, at [william.an@yale.edu](mailto:william.an@yale.edu) for more information.

**TLDR: Audition for this wacky French play about hell! Anyone can audition for any of the roles (descriptions below), come to the audition workshop on September 6th at 2pm to learn more!**

### What is No Exit?

No Exit is a classic French play by Jean-Paul Sartre, exploring a version of hell where torture comes in the form of being stuck in a room for all eternity with people you don't really get along with. Three strangers find themselves trapped together in the afterlife: Cradeau, a cowardly reporter; Estelle, a frivolous wealthy woman; and Inez, a cynical secretary. While they try to understand their situation, they drive each other increasingly insane.

Spending a year without much social interaction at all has left this play's premise seeming pretty ridiculous. We're going to use the absurdity of this play and its characters to poke fun at Sartre's cynicism. This production is a great chance to explore Yale theater in a fun, low stakes setting. If you're interested in deconstructing gender stereotypes, over the top camp, and the importance of connecting with others, this is the perfect project for you!

Want to read the script? Check it out [here](#). Show content warnings include death, murder, and suicide

### Who can audition?

This play has four roles, one of which has already been cast. Since we will be exploring Sartre's use of gender stereotypes in these characters, all roles are open to actors of any gender. Here are the three open roles with short descriptions of each:

**Cradeau:** a middle aged man who sees himself as a brave rebel and nonconformist. In reality, he is cowardly and runs from his problems. He ends up in hell after being executed by firing squad for running from the draft in WWII. This role will include some fight and intimacy choreography, including shoving, kissing, and embracing (COVID permitting!).

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**Inez:** a lesbian woman who is open about her moral failings and tendency to manipulate. Inez is the only one of the three characters who initially says she knows why she is in hell. She worked as a secretary and ends up in hell after her lover kills herself and Inez with carbon monoxide. This role will include some fight choreography, including stabbing/being stabbed and being shoved.

**Boy:** he works in hell and brings the three characters to the room. This is a small role and great for someone looking for a lower time commitment. This role involves no fight or intimacy choreography.

### Who is on the team?

Currently our team includes:

**Director** - Claire Donnellan '23+1, she/her

**Producer** - William An '24, he/him

**Set Designer** - Jack Tripp '23, he/him

**Composer and Sound Designer** - Ben Beckman '23+1, he/him

**Costume Designer** - Carter King '24, he/him

**Dramaturg** - Zaporah Price '23, she/her

**Assistant Stage Manager** - Naomi Schwartzburt '24, she/her

If you're interested in working on a production role (even if you have no experience but want to learn!) reach out to William at [william.an@yale.edu](mailto:william.an@yale.edu). We're looking for a lighting designer, stage manager, sound engineer, graphic designer, and assistant roles for all other positions.

### When/where/how will the show be happening?

The show dates are Thursday, November 4th at 8pm, Friday, November 5th at 8pm, and Saturday, November 6th at 2pm and 8pm. The location is currently TBD and will be determined in early September through the CPA grant process.

As of now, the intention is to perform the show indoors with an in-person audience and streaming equipment. While this is not currently possible under Yale's [performing arts guidelines](#), we are optimistic that things will improve by November. If we are still unable to have an in-person audience in November, we will livestream the show.

## What is the anticipated time commitment for actors?

Actors playing Estelle, Cradeau, and Inez can anticipate around 5-10 hours of rehearsal every week from September through October. The actor playing Boy can anticipate around 2-5 hours of rehearsal every week during that time. During the week leading up to the show, all actors can anticipate spending 3-5 hours every day in the theater.

We want to make this process as stress-free as possible, especially during a busy semester! Life always comes first, and the health and wellbeing of everyone working on the show is far more important than the final product. To that end, we want to reduce the time commitment as much as possible and be transparent about the amount of work we expect from you.

## How will auditions work?

Auditions will be held from September 7-10, locations and exact times TBD. You'll be able to sign up for an audition time slot [here](#).

As stated above, any actor can audition for the roles of Cradeau, Inez, and Boy. When you come into the audition room, you'll fill out a short form with which role you're auditioning for, your contact information, and a few other questions. You'll get a copy of the sides (check them out at the end of this packet!) and read the appropriate monologue for the role you're auditioning for. Monologues don't have to be memorized but it's helpful to look them over in advance so you're more familiar with them. Then, Claire will give you some direction and you'll read the monologue again. You can also audition virtually if you prefer - the process will be exactly the same, just over Zoom. Depending on how many auditions we get, we may hold callback auditions on September 10th or 11th. On September 12th, you will get a call letting you know if you have been cast or not.

Have questions or want to meet the team? **Come to our audition workshop on September 6th at 2pm** (location TBD). We will go over the audition information, answer your questions, and give advice on how to audition. Plus we're excited to meet new theater people!! Come say hi!

## How can I learn more?

Come to our audition workshop! If you can't make it, feel free to email Claire at [claire.donnellan@yale.edu](mailto:claire.donnellan@yale.edu) with any questions.

### Cradeau audition monologue

I edited a newspaper that had a reputation for telling the truth. I had a bold policy. The truth, whether they liked it or not, and the hell with consequences. That was my motto. They called me a fearless journalist. I always came out against war. Pacifist, not the milksop kind, but militantly against all war, any war. After Danzig I went right ahead preaching the gospel of peace. France fell. Was I supposed to change all of my principles because they happened to find favor with the Germans? My enemies denounced me as a traitor. They said I had sold out. Fools! I was for the brotherhood of man. But mine was a lost cause. And the fools had their way in the end. They shot me. I folded my arms and they shot me. Where's the blame there? What did I do wrong?

### Inez audition monologue

[to Cradeau] I can feel you right down to my bones. Everything you don't say yells itself into my ears. You can nail your mouth shut, cut off your tongue, do you think that will keep you from existing? Do you think it will stop you from thinking? I can hear your brain going tick-tock like an alarm clock and I know you can hear mine. And you want to sit back in your easy chair! You're all over the room. Every sound comes into my ears dirty because you've heard it on the way. You've even stolen my face. You know what it looks like and I *don't* any more. And her! You've stolen her. If we were alone do you think she'd dare treat me the way she does? Take those hands away from your face. I'm not going to leave you alone, it would be too easy. You'd like to just stay there unconscious, buried inside yourself like a Buddha, and have me sit over here with my eyes shut, knowing that every sound she made, down to the rustling of her dress, was for you, and she was sending over smiles to you that you couldn't see. But I'm not having any of that! I want to choose my own hell. I want to look right at you and fight in the open.

### Boy audition monologue

What do you expect, all the guests ask the same thing. Right away they ask: "Where's the thumbscrews?" And when they say that, I can tell you they're not thinking about that Pepsodent smile of theirs. Then you get 'em calmed down, and about that time they start wanting their toothbrush. Now all I ask is, just stop and think: *why* in hell would you want to brush your teeth here?