

The Flick
By Annie Baker
April 17-19, 2025

Who?

Producer: Mila Volpe
Directors: Robert Gao
Stage Manager: Maya Evans
Preferred Contact Email: mav67@yale.edu

What?

A rundown movie theater in Central Massachusetts, 2012. After every showing, three employees clean up popcorn and take care of a 35mm film projector, their battles and heartbreaks playing out in the empty aisles. As the theater transitions into a digital multiplex, the employees have to learn how to move on.

When?

Auditions: January 17th - 20th, see below for more details
Date of First Rehearsal: Thursday, January 30th
Current Tech Week Dates: Sunday, April 13th to Wednesday, April 16th
Performance Dates: April 17th-19th
Overall Dates (First Rehearsal to Last Performance): January 30th-April 19th

Time Commitment

Due to the slightly longer rehearsal timeline but also the slightly longer length of the show (~2.5 hours), weekly time commitments will vary based on everyone's availability. In general, Sam, Avery, Rose (High Commitment roles) will be called for 6-12 hours per week; Skylar / The Dreaming Man (Low Commitment role) will be called for at most 2-3 hours per week. All roles including Skylar / The Dreaming Man are expected to fully commit to tech week.

Content Warnings

This play contains intimacy between Avery and Rose, ableist language, and mentions of suicide.

Audition Expectations

See below for details. We encourage actors of all levels and backgrounds to audition, no prior experience is required. Most importantly, we want everyone to have fun! Please do not hesitate to reach out if you need any support.

Audition Location(s)

Initial Auditions: WLH 211
Callbacks: TBD

Character Descriptions

Sam (age 35, he/him): Sam is an usher and the oldest employee at The Flick. He feels stuck in life on many levels: professionally, romantically, and in his relationship with his family. Out of pocket but sincere.

Avery (age 20, he/him): Avery is the new usher hired at The Flick. Goes to college at the same time and lives at home. Cinephile with a capital 'C'. Socially awkward, self described as "sad and depressed", but deep down an idealist. (*Avery is specified as African American in the script, but given the context of the character, we are open to cast other actors of color.*)*

Rose (age 24, she/her): Rose is the only projectionist at The Flick. Enigmatic and charismatic. Hair is dyed forest-green in the script. Manic Pixie Dream Girl.*

Skylar / The Dreaming Man (age 26, unspecified pronouns): Skylar is a competent new hire after the theater transforms into a multiplex. The Dreaming Man is a theater-goer who falls asleep after a movie.

**Rose and Avery have a scene involving intimacy. We are open to staging the scene around the actors' comfortability.*

The Team

Robert Gao (he/him, director) is excited to bridge together his passions for and friends from film and theater with this production. A Letterboxd veteran, he identifies most with Avery's character. Outside of film and theater, Robert loves solo-traveling, reading ethnographies, and making coffee.

Mila Volpe (she/her, producer) is so excited to be producing The Flick this semester! She spent most of the fall assistant producing shows such as Stupid Fucking Bird, Intimate Apparel, and Company. Born and raised in the New Haven arts scene (primarily as a singer!) she is thrilled to explore a new side of the city through Yale theater.

Maya Evans (she/her, stage manager) is a sophomore from Brooklyn majoring in psychology and education studies. She is super excited to stage manage The Flick! She is currently stage

managing Company and also has experience as a lighting designer. Outside of theater, Maya loves to read, hang out with her friends, and watch Glee.

Sonia Rosa (she/her, props designer) is a Puerto Rican filmmaker, poet, and photographer from the Bronx, New York! She loves production design in film and is very excited to be working more on theater projects as of recent.

Elizabeth Stanish (she/her, costume designer) is so excited to go shopping and play dress-up again as the costume designer for The Flick! She has done many roles in Yale theater, including stage managing, props designing, costume designing, and most recently becoming President of the Dramat. When not thrifting for fun costumes, Elizabeth is almost always sipping a chai in the elm with her friends or working on a computer science pset (bc she's one of those strange people that does theater and cs).

Lucy Xiao (she/her, lighting designer) is a junior majoring in physics. Outside of grinding psets, she enjoys watching flicks and letterboxd-ing about them.

Audition Details & Expectations

Timeline

Initial Auditions: Friday, January 17th 1-5pm & Saturday, January 18th 2-4 pm

Self-tape deadline: Saturday, January 18th at 10pm

Callbacks: Monday, January 20th 2-5pm

Casting Day: Sunday, January at noon

- Please keep your cell phones on!

Team Members Present

Robert Gao (director), Mila Volpe (producer), and Maya Evans (stage manager) will be present in the audition room. We will be available to answer questions regarding the show and the production in general!

Steps

1. Sign up for a 15-minute slot on our YCA page
 - a. If none of the slots available work with your schedule, you can also send in a self-tape to mav67@yale.edu reading your monologue.
2. Fill out this [audition form](#).
3. Prepare a monologue from this [document](#). You are free to choose any monologue that speaks to you, regardless of the characters you are planning to audition for! We have provided a 1-sentence context for each monologue for those that may find it helpful, but

feel free to interpret them however you like, we are interested in what you bring! No need to memorize, we will provide printouts.

4. You will have the opportunity to do the monologue at least twice, with notes given for the second run. In addition, we may ask you to cold read another monologue, with the understanding that it is a cold read.
5. For callbacks, you will receive notifications and sides by Saturday night for further instructions.

Rehearsal Expectations

The Flick is a funny, emotional, and incredibly relatable story. Through its radical realism, the story makes the tiny joys and sorrows in our daily lives feel monumental. Therefore, the show provides lots of opportunities for fun, naturalistic acting. First and foremost, we want to create an environment where actors can be brave, unafraid to commit to the at-times silly and vulnerable moments. We want this show to be a fun and rewarding experience for everyone involved!

That said, to ensure a smooth show process, we ask everyone to be fully committed and communicative with the team. Maya will do her very best to make sure that rehearsals fit with everyone's schedules and that they are scheduled around other commitments. Thus, you are expected to show up to scheduled rehearsals and other show-related commitments (if you have not communicated otherwise). If there are any conflicts, please communicate with Maya beforehand and we are always open to rescheduling! We understand that schedules can be unpredictable, and your physical/mental health should always be a priority.

Due to the length and small cast size, actors are expected to consistently work on their lines after each rehearsal and respect off-book deadlines (to be communicated). But trust, the lines are so fun you will know them in no time!