

SPECIAL CONSIDERATIONS AND AUDITION INFORMATION

NO EXIT

By Jean-Paul Sartre

Directed by Jeremiah Price

PURPOSE:

The considerations and information herein represent actual materials and informed assumptions regarding this production based on the script and directorial/designer concept, as pertaining to the play NO EXIT. Due to the nature of the creative process this information and these considerations are subject to change.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

For more information or if you have any questions, please contact:

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Stage Manager •

PLAY SYNOPSIS:

The play centers around a depiction of the afterlife in which three deceased characters are punished by being locked into a room together for eternity. It is the source of Sartre's especially famous phrase "L'enfer, c'est les autres" or "Hell is other people", a reference to Sartre's ideas about the look and the perpetual ontological struggle of being caused to see oneself as an object from the view of another consciousness. – From Wikipedia.

NO EXIT- CHARACTER DESCRIPTIONS

Valet: The Valet enters the room with each character, but his only real dialogue is with Garcin. We learn little about him, except that his uncle is the head valet, and that his eyelids are atrophied because he does not blink.

Joseph Garcin: He is a journalist who lived in the barracks in Rio and died after refusing to fight in an unnamed war. His cowardice and callousness caused his young wife to die "of grief" after his execution. He was unfaithful to his wife – he even recalls, without any sympathy, bringing home another woman one night, and his wife bringing them their morning coffee after hearing their engagement all night. Initially, he hates Inèz because she understands his weakness, and wants Estelle because he feels that if she treats him as a man he will become manly. However, by the end of the play he understands that because Inèz understands the meaning of cowardice and wickedness, only absolution at her hands can redeem him (if indeed redemption is possible).

Estelle Rigault: Estelle is a high-society woman, who married an older man for his money and had an affair with a younger man. To her, the affair is merely an insignificant fling, but her lover becomes emotionally attached to her and she bears him a child. She drowns the child by throwing it off the balcony of a hotel into the sea, which drives her lover to commit suicide. Throughout the play she tries to get at Garcin, seeking to define herself as a woman in relation to a man. Her sins are deceit and murder (which also motivated a suicide). She lusts over "manly men", which Garcin himself strives to be.

Inèz Serrano: Inèz is the second character to enter the room. A lesbian postal clerk, she turned a wife against her husband, twisting the wife's perception of her spouse and the subsequent death of the man who is also her cousin. Inèz seems to be the only character who understands the power of opinion, manipulating Estelle's and Garcin's opinions of themselves and of each other throughout the play. She is honest about the evil deeds she, Garcin, and Estelle have done. She frankly acknowledges the fact that she is a cruel person.

Character descriptions from Wikipedia. Characters are gendered in the script, however, actors of both genders will be considered for each role.

CASTING & REHEARSAL INFORMATION:

- **CONSIDERATIONS:** Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are required to audition at all General Auditions, regardless of intent to accept an offered role in a production.
- **SWINGS:** Swing assignments may be used in this production. In this instance, performers with swing assignments will be responsible for learning a secondary role/track to their main role that they may be asked to "swing" into, if someone else in the production is unable to appear in a Dress Rehearsal, Preview, or Regular Performance.
- **GENDER-APPROPRIATE CASTING:** We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. When indicated in the script, we have included specific gender descriptions to help actors to find a role that they might be comfortable with. If there is a role that you would not want to be considered for, please do not hesitate to indicate this on your audition form.

REHEARSAL TIMES AND LOCATIONS

This play will rehearse:

- **FIRST REHEARSAL:** Monday, September 29, 2025
- Mondays, Wednesdays, Fridays, from 6:30pm – 10:00pm. (Possibly earlier on Fridays.)
- Weekly days off (until tech): Tuesdays, Thursdays, Saturdays, Sundays.

As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.

Rehearsals will be held in the following locations, as announced in the daily call:

- The Pocket Playhouse
- The Forge
- Class Annex Room 13
- The Hartung Theatre: Stage, Greenroom, and Lobby.

Performances: Thursday, December 4- Sunday, December 14, 2025 (specific date/times TBD)

ACCESS RELATED CONSIDERATIONS

- CONSENT and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent – in all things AND for all participating – including, but not limited to: intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.
- The Cast will be offered the opportunity to nominate and elect a Cast deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.
- The Crew will be offered the opportunity to nominate and elect a Crew deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.
- The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in this production. Each member of the Company will adopt and ratify the agreement by signature.

PRODUCTION ELEMENT CONSIDERATIONS

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate, and dry ice.
- The production may include the use of loud sound effects/music or potentially jarring noises.
- This production may employ projections against that scenery and possibly projected upon the actors themselves as part of the storytelling.

PHYSICAL AND VOCAL CONSIDERATIONS

- The production requires all performers to speak lines. The character of Inez will be asked to sing a short song.
- All performers will be asked to engage in everyday movements including walking, running, standing, and sitting as part of the blocking of the play. Standing or sitting in one place for an extended period of time may be necessary. The characters of Estelle and Garcin may be asked to do a brief dance.
- Some actors may be required to deliver the language of the play with dialects. Dialect coaching will be provided as part of the rehearsal process; but coaching appointments may be required outside of the normal rehearsal schedule.

A NOTE ABOUT AGE/DISABILITY AND ITS PORTRAYAL: If we do not have the opportunity of working with actors who fit the age/abilities/disabilities called for in the character traits provided in the script (including the use of a cane or walking aid), we will endeavor to employ sensitivity consultants in this area to ensure a careful and respectful approach to crafting these characters.

INTIMACY/VIOLENCE CONSIDERATIONS: The following are descriptions from the script of intimacy and violence. All violence and intimacy will be choreographed. IF THERE ARE CONCERNS ABOUT INTIMACY OR VIOLENCE IN THE PRODUCTION, PLEASE CONTACT THE DIRECTOR OR PRODUCTION STAGE MANAGER.

- Inez will be asked to hold up Estelle from fainting. The two will be asked to sit in close proximity with potential close speaking. Inez will be asked to guide Estelle's hand in applying lipstick in a manner potentially considered intimate. (Pg. 19-22.)
- Garcin will be asked to lightly fondle Estelle's neck. (Pg. 23.)
- Garcin will be asked to place his hands on Inez's shoulders and look into her eyes. (Pg. 30-31.)
- Inez and Estelle will be asked to be in close proximity speaking in one another's ears. (Pg. 31.)
- Estelle will be asked to cling desperately to Garcin. They have a short struggle before he frees himself. (Pg. 33-34.)
- Estelle will be asked to spit in Inez's face. (Pg. 34.)
- Garcin and Estelle will be asked to engage in intimate contact including placing his hands on her shoulders, bending over her, and coming very close to kissing her. (Pg. 34-36.)
- Inez will be asked to grab Garcin's arm and he will be asked to thrust her away. (Pg. 35.)
- Estelle will be asked to catch Garcin's arm and place his hands around her neck. (Pg. 39-40.)
- Estelle will be asked to run to Garcin and he will be asked to push her away. (Pg. 41.)
- Garcin will be asked to wrench the door open and just avoid falling. (Pg. 41.)
- Estelle will be asked to spring at Inez and the two must struggle before Estelle releases her. (Pg. 42.)
- Garcin will be asked to place his hands on Inez's shoulders. (Pg. 43.)
- Garcin will be asked to approach Inez in a menacing manner with his palms open. (Pg. 44.)
- Garcin will be asked to bend over Estelle. (Pg. 44.)
- Garcin will be asked to "thrust" Estelle away from him. (Pg. 45.)
- Estelle will be asked to stab Inez with a paper knife and again they will struggle. (Pg. 46.)
- Inez will be asked to stab herself with a paper knife. (Pg. 46.)
- The production WILL involve both a Combat Director and an Intimacy Director.

SUBJECT MATTER AND LANGUAGE CONSIDERATIONS

NO EXIT deals with and mentions subject matter some may find activating and difficult including:

- The use of the terms "Chinaman" and "Indian" in describing persons.
- Discussion of torture and instruments of torture.
- Use of coarse language and profanity.

- Talk of gun violence.
- Comparisons of pacificism to cowardice.
- Talk of damnation and Hell.
- The use of the word “queer” in describing faintness or weakness of body.
- Talk of men as inherent aggressors.
- Descriptions of domestic violence and adultery.
- Talk of alcohol abuse.
- Murder.
- Suicide.
- Infanticide.

INCOMPLETE LIST OF PRODUCTION ASSIGNMENTS: (Complete List Available Soon)

Director: Jeremiah Price

This living document is current as of 07/24/2025 – updates will be posted.