

AUDITION SIDES & OVERVIEW

Rapture, Blister, Burn

Thank you for submitting to Tongue in Cheek Theater's fall production of *Rapture, Blister, Burn*.

Email info@tictheater.com with any questions.

Please review the below dates and note any conflicts before confirming your audition slot.

This is an AEA showcase production, approval pending. \$220 stipend for cast actors.

AUDITIONS

By appointment, Wed 9/7 and Thur 9/8 from 6:45-9:15 PM
Shetler Studios (244 West 54th Street, 12th Floor – room 1200)
Sign in with the monitor upon arrival

Arrive 10 minutes before time slot with head shot/resume.

Prepare the side for your character, below. Actors reading for Catherine may prepare any side.

CALLBACKS

Sat 9/10 from 1:15-3:45 PM

IMPORTANT DATES

Due to the ensemble nature of this play, we can only audition actors with excellent availability.

Rehearsals: Tue/Wed/Thur evenings, 6:30-9:30 PM from 9/20-10/20 & Sun 10/16 from 1-5 PM

Tech: Mon 10/24 from 6-10 PM

Final Dress: Tue 10/25 from 6-10 PM

9 performances @ Bridge Theatre: Wed-Sun 10/26-30 & Wed-Sat 11/2-6 @ 7:30 PM (actors called at 7)

ABOUT THE PRODUCTION

Auditions, callbacks, rehearsals and performance will all take place in midtown NYC at Shetler Studios.

Tongue in Cheek Theater (Ms. Jake Lipman, producing artistic director) is in its eleventh season of thought-provoking comedies (www.tictheater.com). Molly Ballerstein directs.

SYNOPSIS

Rapture, Blister, Burn by Gina Gionfriddo is a comedy about taking stock in your life choices. When ambitious women studies professor Catherine returns to the college town where she went to grad school, she reunites with former boyfriend Don, and former roommate Gwen (cast), who have married and have 2 kids. Soon Catherine is teaching a summer symposium on feminism and media to Gwen, her mother Alice, and college student Avery. Sexual tension and shifting alliances develop.

BREAKDOWN

[CATHERINE]40 to 45 years old, female. Hot, a go-getter. Feminist author and professor, back living with her mother who recently had a heart attack. Regrets not settling down with grad school boyfriend, Don.

[ALICE]60 to 75 years old, female. Mother to Catherine, recently had a heart attack, but is up on her feet. Traditional values but admires her feminist daughter and is supportive of her.

[AVERY]21 to 24 years old, female. Ambitious, opinionated, provocative college student (seeking an actress who is actually out of college to play this age range). Enrolls in Catherine's class on feminism and media.

[DON]40 to 50 years old, Caucasian male. Dean at a liberal arts college in New England. Once a brilliant and charismatic grad student, now he's married with two kids. His good looks have faded a bit; he drinks too much, smokes too much pot, and has his share of regret.

DON & CATHERINE SIDES

DON. At least your sexual depravity has a little cachet to it. Picking up a guy in a bar... It's retro. It's cute.

CATHERINE. Why is it retro?

DON. You're supposed to do that stuff on Craigslist now. You're out *Looking for Mr. Goodbar* like it's 1975. I think it's adorable. (*Catherine cracks a smile.*) Whereas my shit is... I'm jerking off to a computer while my family watches *Toy Story*. It's just appalling.

CATHERINE. Still think I'm living the dream?

DON. Oh, it's all... messy. The sex thing. If you don't shut it off when you hit forty, it's gonna get messy. (*A beat.*) Well, this didn't go as planned. I came over to minimize the damage.

CATHERINE. Why do you care what I think of you at this point?

DON. I'm a guy. I've got the caveman wiring.

CATHERINE. What does that mean?

DON. The girl is supposed to cook the big game after I catch it. She's not supposed to catch the big bison instead of me.

CATHERINE. You think I caught the big bison?

DON. You did. And Gwen knows I have my stupid caveman thing about seeing you again on unequal footing. She could have kept her mouth shut for once.

CATHERINE. Here I've been feeling on unequal footing with you because I have no family.

DON. A family's easier to get than a career like yours.

CATHERINE. I don't know that that's true.

DON. Did you want one—a family?

CATHERINE. I would say yes, but... I think I wanted a family like you wanted a career. I wanted it but I didn't do the stuff you gotta do to get it. (*A beat. He makes some subtle physical move that suggests he'd fool around if she responded.*) Don't do it.

DON. Well... I have to try.

CATHERINE. No, you do not have to try. If I had come back from London when you asked, would we be married now? (*He thinks on it.*)

DON. If I'm honest... No. You work harder and you're a couple of IQ points smarter. I wouldn't have stuck around for that.

CATHERINE. I think that's very sad.

DON. It is. I was at my best when I was with you. Now look at me. (*A beat.*) I wouldn't blow it now, you know? Now? I'd suck it up, go to therapy, do whatever I had to do to, you know... be your number two. (*A beat.*) I'm sorry I didn't have this groping towards wisdom back when we could have used it. I'm sorry.

EVERY & CATHERINE SIDE

EVERY. What are your books about?

CATHERINE. Well...The first one is about the politics of pornography within the women's movement... It has a terrible, hard-to-explain title that I regret.

EVERY. (*Reading.*) *Women Always Call Free: Pornography and the Corruption of American Feminism.* You're right. That's a bad title.

CATHERINE. You're too young to get it. One of the reasons it's a lousy title.

EVERY. "Women always call free." What does that even mean?

CATHERINE. Well. Back in the dark ages, men would call in and pay to talk dirty with women phone sex workers.

EVERY. Seriously?

CATHERINE. Seriously. Why does that surprise you?

EVERY. It's just hard to imagine guys got off on that, you know? A voice.

CATHERINE. It does seem prehistoric, post-Internet. Now you just point and click to see full penetration.

EVERY. I guess it's like...There used to be silent movies. And people went to them.

CATHERINE. And before television, families gathered around a radio.

EVERY. So intense. So the title... *Women Always Call Free?*

CATHERINE. Yes. The sex lines were profitable, but a chunk of the profits went to paying the women. So eventually they tried phone sex lines without paid women answering the phones.

EVERY. So who did the men talk to?

CATHERINE. The idea was for both men and women to call in simultaneously. Then a computer would put them on the phone together. And the ads said, "Women always call free." Because they knew that women would not pay to talk dirty with men. So they had to let them call free. You follow?

EVERY. I know girls who would pay. Not a lot, but they'd pay.

CATHERINE. Right! Your generation of women would. How old are you?

EVERY. I'm twenty-one.

CATHERINE. You're half my age. The women of your generation have...Let's say you have reduced inhibitions.

EVERY. So, did it work? Did the women call free?

CATHERINE. In comparatively small numbers.

EVERY. Did you call?

CATHERINE. Did I call? Uh...

EVERY. You totally did. I would have, too. I mean, what the fuck? If it's free. What's your other book about?

ALICE & CATHERINE SIDE

ALICE. I feel wonderful! I wish I hadn't told you what happened. If I'd know you'd react this way—

CATHERINE. How did you think I'd react?

ALICE. I didn't think you'd leave your job and run home to me.

CATHERINE. It's a sabbatical; I didn't quit.

ALICE. You know, I was fine when my mother died. I was very briefly sad, then it was like a great burden had lifted. You know what they say: "Your life begins when your mother dies."

CATHERINE. Who says that? That's horrible.

ALICE. (*Trying to remember.*) Well, I heard it from my mother, but many people have said it.

CATHERINE. See! You were fine when your mother died because she said terrible things like that. (*Giving an order.*) You have to take care of yourself. I am not ready to live without you.

ALICE. You're over forty...

CATHERINE. Yes, but I didn't get married. So you are my beloved. You are the person who cares about the soap and coffee I like.

ALICE. A husband wouldn't care about those things.

CATHERINE. Great. Thank you. There goes my fantasy of filling the void left when you go.

ALICE. I'm not going anytime soon. Why does Don take you out and leave his wife at home?

CATHERINE. I told you; they just fired their babysitter.

ALICE. Are you enjoying catching up?

CATHERINE. Yes. Very much. (*A beat. They look at each other and speak without speaking.*)

CATHERINE. He's married to Gwen.

ALICE. He was yours first and she took him from you.

CATHERINE. He was not "taken"; he went. I went to London, he married my roommate.

ALICE. Well, he asked you to come home and you said no...

CATHERINE. You agreed it was the right decision—

ALICE. You look so happy when you go out with him...

CATHERINE. Stop. They have children.

ALICE. I'm suggesting you keep an open mind. I'm not planning on dying soon, but if you think a man would make that easier for you... Well, it's not too soon to think about getting one.