

# 'Tis Pity She's a Whore

Written by John Ford  
Directed by Nick Mouton

Performance dates: 19 - 23 November 2019  
Venue: White Bear Theatre, 138 Kennington Park Road, London SE11 4DJ



## 1. Auditions

**When:** Monday 16, Tuesday 17 and Wednesday 18 September 2019. Choose whichever date suits you best but bear in mind that auditions get busier later in the week.

**Time:** Registration 6.40pm. Auditions from 7pm-9.30pm.

**Where:** Theatre Deli - Broadgate Studios, 2 Finsbury Ave, London EC2M 2PA. Nearest tubes: Liverpool Street (4 minute walk), Moorgate Station (5 minute walk).

**Format:** Auditions are free and open to all. The initial audition will be monologues from the play. There will be four to choose from and they are included at the bottom of this Audition Notice. You don't need to be word perfect. Copies of the monologues will also be handed out at the auditions. Time permitting, you'll get a chance to do the monologue twice.

Both KDC shows (this and Animal Farm) will be auditioning in the same venue at the same time, to allow you the chance to audition for both in the same evening. The audition slot for each show will last between 40 - 60 minutes.

On the night you audition, you will be asked to fill in an audition form so that we have your contact details. On the form you can let us know if there are any specific parts you'd like to audition for or which play you prefer, as well as if there are any rehearsal dates you can't do.

## **2. Recalls**

You will be contacted by Thursday 19 September if the directors would like to invite you recalls.

**Time:** Registration 11.50am. Recalls 12 - 4pm, Saturday 21 September 2019

**Venue:** Theatre Deli - Broadgate Studios, 2 Finsbury Ave, London EC2M 2PA. Nearest tube(s): Liverpool Street (4 minute walk), Moorgate Station (5 minute walk).

## **3. Show Dates**

The show will be performed from Tuesday 19 November to Saturday 23 November at The White Bear Theatre, 138 Kennington Park Road, London SE11 4DJ. Each performance will start at 7.30pm and you will be called at least an hour beforehand to warm up. There will be a full run-through the Sunday before the opening night and a dress and tech rehearsal during the day on the Monday before the opening night. On the Monday you will need to be available from midday onwards. If this is impossible for you, it may not be vital but you will need to flag this to the director when you audition (verbally) and note it on your audition form.

## **4. Rehearsals**

First rehearsal (depending on cast availability) on Wednesday 25<sup>th</sup> September 2019. Rehearsals will be no more than 3-per-week, mainly on Monday, Tuesday, Wednesday evenings and Saturday/Sunday afternoons/evenings. You might not be needed for every single rehearsal. A rehearsal schedule will be created and circulated as soon as possible, once the cast's availability dates are all accounted for.

KDC rehearsals take place in central London. The most frequent venues used in past seasons are:

- Theatre Deli - Deli Studios, 2 Finsbury Ave, London EC2M 2PA. Nearest tube(s): Liverpool Street (4 minute walk), Moorgate Station (5 minute walk)
- Hoop and Grapes pub, 80 Farringdon St, London EC4A 4BL. Nearest tube(s): Blackfriars (7 minute walk), St Paul's Station (9 minute walk)

## **5. KDC Subs**

Auditions are free and open to all. If you are cast, you will be required to pay a 'subs' fee of £70, which gives you membership of KDC for three seasons (one year). KDC Theatre is a charity. Your subs, along with tickets, help to cover some of the costs of putting on the show.

## **6. About the Play**

Suitors vie to win Annabella's hand in marriage, but it is her brother Giovanni, just returned from university, who has all her attention, in every way. A shocking and controversial tale of love, *'Tis Pity She's a Whore* has both outraged and intrigued audiences over the centuries. The play explores the brother and sister's relationship, the plots behind the marriage plans, and the shocking consequences. There are murderous feelings of revenge and jealousy that sets the scene for a graphic and explosive conclusion.

John Ford wrote *'Tis Pity She's a Whore* as a response to Shakespeare's *Romeo and Juliet*. He wanted to explore how love can have no boundaries despite a number of obstacles, moral and physical.

The script has been heavily edited with some scenes moved and others deleted to allow the play to flow at a fast pace.

## 7. Cast Breakdown

To allow stronger and varied female roles than what was originally written in the play, the gender of some of the characters have been changed. There are no specified accents or ethnicities for these roles. Everyone is on an equal plane with others.

We will be looking for 6 female and 5 male actors.

- **Annabella** – *Female, 18+*. She's headstrong but is also very vulnerable.
- **Giovanni** – *Male, 20+*. Full of passion and angst. A mix of Hamlet and Romeo.
- **Soranzo** – *Male, 25+*. A rich cad. Never worked a hard day in his life.
- **Vasques** – *Female, 25+*. The puppet master of the show. She plays everyone to her advantage and isn't concerned about others. Originally a male character.
- **Florio** – *Female, 40+*. Giovanni and Annabella's mother. A well respected member of the high society. Originally a male character.
- **Donado** – *Male, 40+*. Bergetto's rich uncle and Florio's dear friend.
- **Sister Bonaventura** – *Female, 35+*. Giovanni's mentor and the city's moral compass. Similar to Friar Lawrence in Romeo & Juliet but doesn't suffer fools. Originally a male character.
- **Putana** – *Female, 30+*. Annabella's nurse and confidant. Similar to Nurse in Romeo & Juliet.
- **Grimaldi** – *Male, 25+*. One of Annabella's suitors. Claims to have been a skilled soldier but spent most of his time behind a desk.
- **Bergetto** – *Male, 25+*. The third of Annabella's suitors. He's a rich dim-witted fool and the comedy relief in the play.
- **Poggio** – *Female, 20+*. Bergetto's long-time suffering servant who has been protecting him all of his life. Originally a male character.

The actors playing Grimaldi, Bergetto and Poggio will be doubling up as the Banditti – criminals and thugs hired by Vasques, on behalf of Soranzo.

The relevant cast will work with a trained Intimacy and Fight Coordinator during rehearsals to ensure that they feel safe in the rehearsal and performance spaces.

## 8. About the Director

Nick has been a member of KDC Theatre - as an actor, writer and director - for over 16 years and has also directed a number of plays for SEDOS, another London-based amdram group. Outside of the world of amdram, Nick has directed a number of short New Writing pieces for companies such as Director's Cut Theatre, The Brockley Jack Studio, the Sci-Fi Theatre Festival, So It Goes Theatre and The 10 Minute Collective.

Nick has a passion for working with an ensemble of actors to bring life to forgotten scripts. He works collaboratively with his cast, allowing all actors to contribute to the process of building the play and performances as well as creating believable characters that help them to convincingly put themselves in the place of the people that they're playing. Most importantly he aims to bring fun to the rehearsal room, as a happy cast leads to a happy audience.

*To meet the directors and find out more about the audition process, come to*  
**KDC's Autumn Season Launch**  
**7pm on Thursday 12 September 2019**  
**at The Hoop and Grapes, 80 Farringdon St, EC4A 4BL**

## **9. Anything else?**

*When will the play be set?*

- It was first performed in 1633, but this version of the play will be set in modern day.

*Is the script easy to understand?*

- Even though it was written nearly 400 years ago, the language of the play isn't too hard to understand. It isn't as complex as Shakespeare and is very straight and to the point.
- Nick will be working with the cast to ensure that they understand what the script means so that they are confident with what they are saying.

*I've never performed in any classical plays before*

- Don't worry, it's not as daunting as you think it might be. These types of plays were written for everyone and there isn't any right or wrong accents or interpretations.
- The fun part of the rehearsal process is getting to understand what the characters are talking about and working out how best to put this across on stage so that the audience can enjoy it.

*I'm not sure about the kissing and fighting bits*

- There will be intimate and fight scenes – it's the nature of the play.
- The actors playing Giovanni and Annabella will have a number of intimate scenes together, as well Annabella and Soranzo. There will be separate, closed rehearsals with those actors that will be led by a fully trained intimacy coach to ensure that all of the actors are comfortable with what they are doing. Likewise there will be extensive fight rehearsals with a trained fight coordinator involving the characters Giovanni, Vasques, Soranzo, Grimaldi, Bergetto, Putana and the Banditti.
- The fight and intimacy scenes will be rehearsed regularly so that they become second nature for all of the actors involved.

*How long will the play be?*

- The play has been heavily edited, with a number of scenes and characters taken out, so that it will run for two hours, including an interval. There might be further cuts during the rehearsal period.

## **'Tis Pity She's a Whore Audition Monologues**

There are Act and Scene references in case you want to find the monologue in any full versions of the play.

### **Giovanni**

*Act 1, Scene 2*

*Giovanni has just confided in Sister Bonaventura that he desires his sister Annabella. Bonaventura has told him how morally wrong his feelings are so Giovanni is trying to reason with himself.*

Lost! I am lost! my fates have doomed my death:  
The more I strive, I love; the more I love,  
The less I hope: I see my ruin certain.  
What judgment or endeavours could apply  
To my incurable and restless wounds,  
I thoroughly have examined, but in vain.  
O, that it were not in religion sin  
To make our love a god, and worship it!  
I have even wearied Heaven with prayers, dried up  
The spring of my continual tears, even starved  
My veins with daily fasts: what wit or art  
Could counsel, I have practised. But alas,  
I find all these but dreams, and old men's tales,  
To fright unsteady youth; I am still the same:  
Or I must speak, or burst. 'Tis not, I know,  
My lust, but 'tis my fate, that leads me on.  
Keep fear and low faint-hearted shame with slaves!  
I'll tell her that I love her, though my heart  
Were rated at the price of that attempt.

## **Soranzo**

### *Act 1, Scene 2*

*Soranzo is one of the suitors competing for Annabella's hand in marriage. He's arrogant, self-centred and is used to getting what he wants. He's competing against Grimaldi, who claims to have fought in the army but he was really based in an office rather than a battlefield.*

That, with your patience I'll resolve:

This gentleman, whom fame reports a soldier,

For else I know not rivals me in love

To Signora Florio's daughter, to whose ears

He still prefers his suit, to my disgrace,

Thinking the way to recommend himself

Is to disparage me in his report.

But know, Grimaldi, though maybe thou art

My equal in thy blood, yet this bewrays

A lowness in thy mind, which, wert thou noble,

Thou wouldst as much disdain as I do thee

For this unworthiness. And on this ground

I willed my servant to correct his tongue,

Holding a man so base no match for me.

I fear thee not, Grimaldi.

## **Annabella**

### *Act 3, Scene 2*

*Annabella is meeting with Soranzo, who is the obvious choice for her husband amongst all of the suitors seeing as he's rich and his family are well respected. She reluctantly realises this, but wants to use this opportunity to tease him.*

You are no looking-glass; or if you were,  
I would dress my language by you.  
To put you out of doubt, my lord, methinks  
Your common sense should make you understand,  
That if I loved you, or desired your love,  
Some way I should have given you better taste;  
But since you are a nobleman, and one  
I would not wish should spend his youth in hopes,  
Let me advise you to forbear your suit,  
And think I wish you well, I tell you this.  
Thus far I give you comfort if mine eyes  
Could have picked out a man, amongst all those  
That sued to me, to make a husband of,  
You should have been that man; let this suffice,  
Be noble in your secrecy, and wise.  
One word more.  
As ever virtue lived within your mind,  
As ever noble courses were your guide,  
As ever you would have me know you loved me,  
Let not my mother know hereof by you.  
If I hereafter find that I must marry,  
It shall be you or none.



## **Sister Bonaventura**

### *Act 3, Scene 6*

*Sister Bonaventura is Giovanni's former teacher and is seen as the city's moral compass.*

*Giovanni has confided in her that he desires his sister and she naturally disapproves. She has found out that Annabella feels the same way about her brother and that they've had sex so she is now confronting Annabella about their incestuous relationship.*

Ay, you are wretched, miserably wretched,  
Almost condemned alive. There is a place -  
List, daughter! - in a black and hollow vault,  
Where day is never seen; there shines no sun,  
But flaming horror of consuming fires,  
A lightless sulphur, choked with smoky fogs  
Of an infected darkness. In this place  
Dwell many thousand thousand sundry sorts  
Of never-dying deaths: there damned souls  
Roar without pity; there are gluttons fed  
With toads and adders; there is burning oil  
Poured down the drunkard's throat; the usurer  
Is forced to sup whole draughts of molten gold;  
There is the murderer forever stabbed,  
Yet can he never die; there lies the wanton  
On racks of burning steel, whilst in his soul  
He feels the torment of his raging lust.