

THE PAIN AND THE ITCH

BY
BRUCE NORRIS



The Pain and the Itch

SLT are pleased to announce auditions for **The Pain and the Itch** by Bruce Norris.

The Pain and the Itch is a dark family comedy about class, superficiality, and dysfunction. An American family grapples with their own culpability and the limits of their power after their actions cause an unintended death.

See below for show dates, character descriptions, and how to get involved in auditions!

In-Person Auditions

Sunday 1st December

10am - 12:30pm

Monday 2nd December

8pm - 10pm

(Come to either audition; sign up by filling in the form here)

Rehearsals

First rehearsal Sunday Jan 5th

Rehearsal days and times:

Mondays 8pm - 10pm

Wednesdays 8pm - 10pm

Sundays 1pm - 4:30pm

Run-up week (rehearsals on most evenings this week):

Mon 17th - Fri 21st March 8pm - 10pm

Show Week

Tech day Sun 23rd March (all day)

Dress rehearsal Mon 24th

Performances Tues 25th - Sat 29th

(Dress rehearsal and performances: 6:30pm call for 7:30pm show)

Costs

You do not need to be a member of SLT to audition - all are welcome!

If cast, you'll then need to become a member (£50, or £25 for concessions).

The only other cost is buying a copy of the script.

Location

SLT Fire Station

2A Norwood High Street

London SE27 9NS

Questions / Contact

thepainandtheitch.slt@gmail.com

Auditions

We are looking for six actors. Casting details are in the section below

The first round auditions will be on **Sunday 1st December** and **Monday 2nd December**, and will take place at SLT Fire Station, 2A Norwood High Street, SE27 9NS. We'll be seeing people individually, and asking them to perform a short monologue.

At the end of this audition notice, you'll find a list of monologues to choose from. You can choose any one you prefer, and we will certainly not be expecting people to have it memorised at the audition.

Recall Auditions The recall audition will be on Sunday 8th December, also at SLT Fire Station, from 10am - 12:30pm, working in pairs or small groups. (We might not recall all roles). If you can't make the recall then just let us know at your first audition - we can make that work.

What we're looking for: The play is an ensemble show, so mostly we are looking for actors who can bring bold character choices and work generously with other actors in the space. The design will be sparse, so the play will be carried by the quality and energy of the performances and should be great fun to be part of!

Characters

The cast consists of six adults and one child. Be sure to take a look at the casting requirements underneath as well, as there are additional requirements for all characters.

KELLY (Female, 30s) High-powered lawyer who always reads the papers. Worried, organised, somewhat dishonest.

CLAY (Male, 30s) Loving father and house husband. Owns expensive golf clubs. Insecure, romantic, prickly.

KALINA (Female, early 20s) Nail technician, Vogue subscriber, and Kayla's favourite person. Buoyant, jealous, sharp.

CASH (Male, 30s) Successful plastic surgeon and secret Bush voter who enjoys fart jokes. Brash, effective, caring.

CAROL (Female, 50-70) Socialist Party voter. Had chlamydia once. Cloying, laid back, and these days increasingly forgetful.

MR H (Male, 30-60) Father of one, whose wife was recently killed. Level-headed, greedy, sparkling wit.

KAYLA (Female, 5) Excitable, disobedient, loving. Kayla will be cast directly from SLT's Youth Group, and so will not be part of the main audition. If you

are interested in the Youth Group, contact *training@southlondontheatre.co.uk* to get involved!

Casting Requirements

There are some additional casting requirements:

KALINA is from the former Yugoslavia and has a pronounced accent.

MR H is a long-settled first-generation immigrant to the US; the text does not give details but he is most likely from North Africa, the Middle East or South Asia. He speaks with a very slight accent.

KELLY, CAROL, CLAY and CASH are white Americans, with American accents.

In rehearsals we'll fill in other details (e.g. the exact state in the US, the background of Mr H) since the text doesn't specify. In particular, **we'll do plenty of work on accents in rehearsals**, with proper coaching. Accents are not required for first-round auditions; we will ask you to try an accent in the recall auditions, but it does not need to be good as long as you are willing to have a go!

To register for auditions, fill in the form here:

<https://docs.google.com/forms/d/1RTd7us8o0L7aioIFP7HAYF6vnkJ3pMGwhp-ZLRf423c/>

If you have any questions about casting, send us an email at:
thepainandtheitch.slt@gmail.com

Content

The play contains:

- Discussion of sexual assault of a child; discussions of death and abuse; very offensive language
- Flashing lights, loud noises, TV pornography
- Running around, especially CLAY, KALINA and KAYLA

Production Team

Director: Lloyd Smith

Assistant Director: Austin Evans

Producer: Jessica Osorio

Tech: Sarah Farage

If you have any questions at all, please get in touch:
thepainandtheitch.slt@gmail.com

Audition Monologues

Audition monologues are below. Feel free to choose any monologue that you prefer (even if it's by a character you aren't auditioning for). We will definitely *not* be expecting people to have learned the monologue for the audition, and we'll have printed copies for you to use on the day.

KALINA

I know this word, Cash. The word "nitwit". Do not be calling me the names in front of your family, all right? Do you hear? Is not right, you know? Oh, big funny joke. How we are laughing now.

Ohhhhh, you know, last month we are going to New York? Cash and I are going to New York and we go to the Ground Zero and it is so sad, you know? To think how all the people die? And is still just big empty hole sitting there with nothing? So sad. Do you ever go to New York to see the Ground Zero? Is good to go there so maybe you will. For the nation. And I buy these boots there, too! I spend so much money! But still is good because is hard to find good shoes sometime.

Is so weird! I say to Cash you have brother here and you not ever see him? Is wrong, you know? Because your family, this is the people who would kill for you. And you for them. But you are so lucky to have Kelly, who makes so much money so that you can do no thing all day but to be the perfect father for the children! So lucky for you!!

CAROL

I was watching a documentary the other night on PBS. I don't know if you watch PBS. Sometimes I volunteer for the pledge drives. But mostly I think, what else is there to watch? I mean, ninety-nine percent of what's on television, I just look at it and I - I don't disapprove, I mean, more power to all that. Diversity and everything. Diversity is so important. But it's like with junk food too, isn't it? I say to my first graders, if all you eat is junk food, then you can hardly expect to feel good about yourself. And you know, I was showing them a wonderful program all about families around the world, from each continent, and when they got to some tribesmen in New Guinea, who wear very little clothing, just some leaves and ...gourds, but it's the tropics, after all, well, some of the children started to laugh. And you know, that just upset me so much. So I said to them, well now, let's think how you would like to be laughed at. If you went to New Guinea right now, dressed in your American clothes. That wouldn't be very nice would it? How do we ever expect to reach out to new cultures and embrace new ideas if all we can do is laugh? And plus, Bill Moyers is so wonderful.

CASH

So the other day this woman comes in my office. Says, to me, I think I want to get a nose job. She says to me the problem is, I don't believe in plastic surgery. She says, not believe like it doesn't exist, it's that my belief system tells me not to agree with it. So I say okay, which belief system is this? She says it's my personal belief. I don't think our lives should be determined by something so random as biology. I have a wonderful personality. I'm a good friend. I'm funny. I'm lively. And still I don't have a boyfriend and I don't get the jobs I want. I'm at this enormous disadvantage all because I've got this nose. She says the world should not be that way. And she says, so what can you say to me to put my mind at ease about the whole procedure?

Now, I'm trying to wrap my head around this. I say, let me ask you this: which do think came first, your beliefs or your nose? Because maybe if you hadn't been born with this giant — with this nose, you wouldn't have developed these beliefs. She says, yes, but my beliefs go deeper. And I say, yes, right, understood, but see, the problem is, I can't see your beliefs. Whereas your nose is readily apparent. So she says I don't care for your attitude and she storms out. Goes to a friend of mine. He fixed her nose last week. Chin implant, too. My point is... Well, you see what my point is.

MR H

Excuse me once again. I am wondering about the table. This one. Very nice. Very good table. And you could fix it. The table. It is easy to fix. If you were to use the sandpaper? To rub it with the sandpaper. And you fill in these little holes. Here. And here. And then you use the beeswax. In this way, you bring out the pattern of the grain. You could fix it.

[Clay says the table is meant to look like that]

Ahhhh. And do you know how much you pay for it? It was expensive? But can you say how much? In dollars.

Forgive me. None of my beeswax. And I have interrupted. I will be more careful. Please. Continue.

One more question. This neighborhood? In a neighborhood such as this one, what can one expect to pay for property tax? That is, with a house of this size and with the school district, upon what basis would the figure be calculated? The property tax?

I am sorry. I apologize. Money is not what you are about, I see. Then, if you wish, you may tell me what you are about.

CLAY

I used to have a beard. Years ago. Seriously. My dad had a mustache. But for me, with the shape of my face, I always thought the full beard. Kelly, though, she didn't so much... care for it. But I could grow another. One of these days.

It's just, we want you to get an accurate picture of who we are. Which is so hard because you're tempted to fall back on clichés. Which is frustrating if you want someone to understand the things that motivate you. Or all of us. As a people. Well. There you go. Sounds clichéd. No, what I mean is, that this society, our society, as a whole ... Okay. Once again. What does that mean? Society as a whole. I don't even know what that means. I can only talk about us. The things that motivate us, because—

Oh. But ...the others are going to be here. Especially Mom. And didn't you want the juice? Because. Wait a second. You're not looking at who we are. Sorry. I have to say this. Not to be critical? But I kind of get the feeling that ... that maybe you're not really listening to what we're trying to say.

KELLY

...in which of course, corporate media is totally complicit, since if you decide you're going to hurt people, as our president seems determined to do, then of course it helps to vilify them in advance so that we don't have to feel so bad when we start dropping bombs on them.

So I'm stranded there on the runway in Orange County. At *John Wayne Airport*, which I think says it all, and I'm talking to this young white man next to me who is headed to West Africa to do his missionary work like trick or treat for the Republican Party.

Clay, did you put her in a Pull-Up? Why is she scratching like that?

And this man opens his bag, and remember, I'm actually conversing with this person, opens his carry-on and it is filled, top to bottom, with Bibles, American flags, and laminated pictures of our president. And I'm thinking how dare you, you T.G.I. Friday's customer. You T.J.Maxx shopper with your iceberg lettuce and your ranch dressing and the right to vote. *How dare you.* I mean the audacity. And I'm sorry, Carol, I'm all for inclusion. But that part of the country? Those are not my people.