



# 'TIS PITY SHE'S A WHORE

BY JOHN FORD  
ADAPTED BY GREG FIELD  
AUDITION PACK

**PITCHY  
BREATH**  
THEATRECOMPANY



# Dates for Your Diary



## AUDITION DETAILS

**THURSDAY 15 SEPTEMBER 7.30PM**  
THE LOFT @ THE HAWTH,  
CRAWLEY

**FRIDAY 16 SEPTEMBER 7.30PM**  
THREE BRIDGES COMMUNITY  
CENTRE, CRAWLEY

All audition material will be provided on the day and you do not need to prepare anything in advance. You may wish to familiarise yourself with the roles available. You can register via our website - [www.pitchybreath.co.uk](http://www.pitchybreath.co.uk)

## SHOW DETAILS

**FRIDAY 25 NOVEMBER**  
**2PM** & 7.45PM

**SATURDAY 26 NOVEMBER**  
7.45PM

THE HAWTH STUDIO, CRAWLEY

**PLEASE NOTE:** We have a **daytime** performance on Friday 25 November, designed for Schools. **All cast** will be required to take part, so please ensure you are willing to be available and/or request time off work before you audition.



# A Note From The Director

'Tis Pity is an obsessive play: not only in the actions of its characters (in particular, the central theme of Giovanni's pursuit of a physical relationship with his own his sister) but also as a performer - although I first acted in this play a decade ago, I am still obsessed with it! The cast of bold characters, vivid language, and powerful stage imagery will stay with you for years to come. I have seen the play by candlelight, in period costume, complete and unabridged and I have seen it paired-back and sleek: sub-plots and subsidiary characters, cut completely. Both were brilliant.

In this production most of Ford's characters remain, but some have had their roles altered or amalgamated. Our intention is that all action on stage serve a purpose, and that 'every action has an equal and opposite reaction'. Love between two characters, evokes anger and revenge in others, triumph for one is tragedy for another. The characters jump from extreme intolerance to decadent freedom, but the great strength of the play is that it does not judge one way or another. It steadily sees the whole and never leaves its central truth, two people are deeply in love, but the social conventions of society forbid them from being together.

**-Greg Field**

## CASTING BREAKDOWN

You'll find a list of characters and their playing ages below. Where there are traditionally male roles that could be cast gender blind, this is indicated in the list provided:

**GIOVANNI** (m, early – late 20s)

**ANNABELLA** (f, 18 - mid 20s)

**FLORIO** (m/f, 40+)

**FRIAR** (m, mid 20s+)

**PUTTANA** (f, late 20s+)

**SORANZO** (m, late 20s – 40)

**VASQUEZ** (m, late 20s – 50)

**HIPPOLITA** (f, 30-40s)

**RICHARDETTO** (m, 30-50)

**DONADO** (m/f, 40+)

**BERGETTO** (m/f, 18- mid 20s)

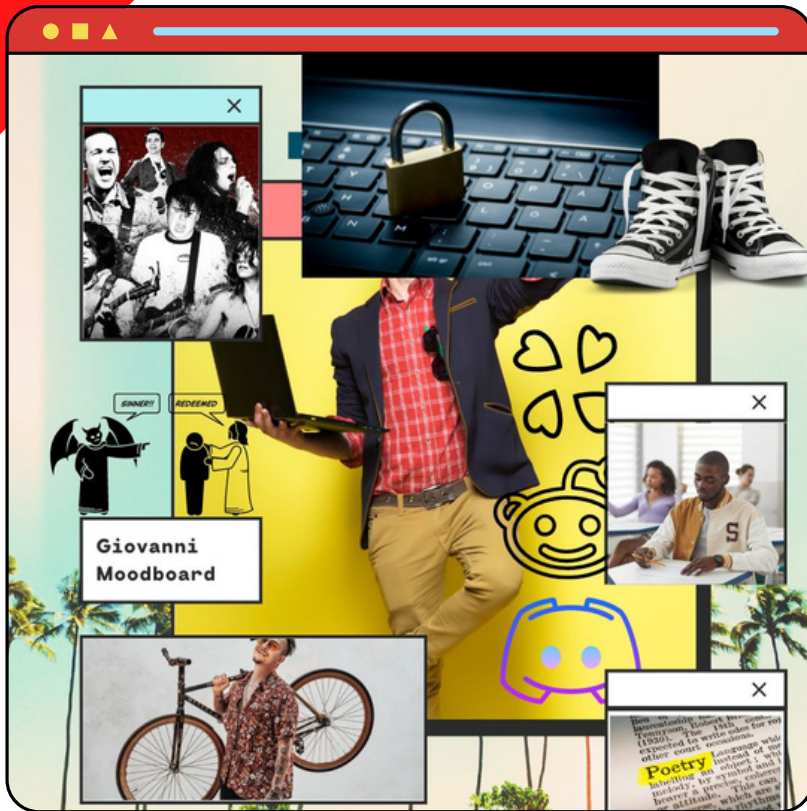
**PHILOTIS** (f, 18- mid 20s)

**GRIMALDI** (m, early 20s – 40)

**SANNAZAR** (m/f, 40+)

**Read on to find out more...**

# Main Characters



## GIOVANNI

One half of the central couple of the play, along with his sister Annabella. Giovanni is bright and well-educated, having recently returned to Parma from his studies. But he is arrogant and headstrong, willing to twist his skills in rhetoric and reasoning into defying his mentor the Friar and justifying his secret desires for his sister. Giovanni frequently uses Annabella's beauty and the strength of his passion to justify his increasingly dramatic actions. But how far is he willing to go?

## ANNABELLA

Annabella is the other half of the play's central couple, along with her brother Giovanni. Her character arc parallels his in many ways. Initially she is said to be beautiful and virtuous, but she shuns the attentions of her numerous suitors, and under the influence of her mentor Putanna she rejects the virtuous life and chooses to return Giovanni's love. But as events around her spiral out of control, will she come to repent her actions?



# Main Characters



## FLORIO

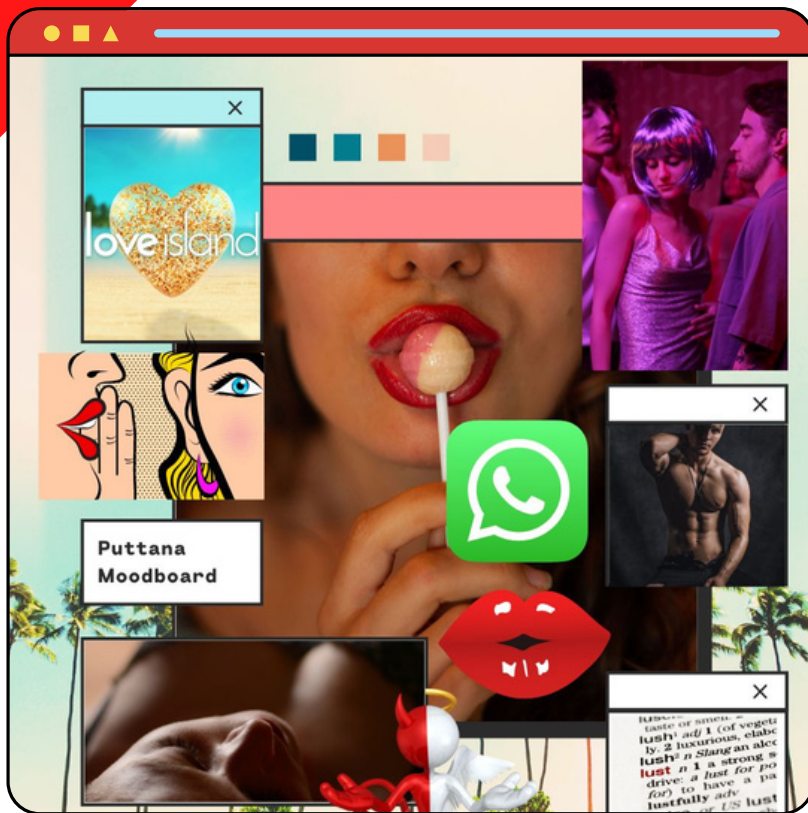
Annabella and Giovanni's father. A wealthy merchant and a presumed widower, Florio is defined most by his love for his children. He worries that Giovanni is too bookish and despite entertaining the wealthy suitors of his daughter, ultimately, he would be happy for Annabella to marry for love and not status. He wants nothing more than a happy ending for his children, but will he get his wish?

## FRIAR

Giovanni's mentor and confessor. They counsel Giovanni against pursuing a relationship with Annabella, and with moral certainty and eternal damnation on their side, they make a compelling argument. But when they see that Giovanni is beyond rescuing, they will instead try to help Annabella repent and save her soul. But to what end?



# Main Characters

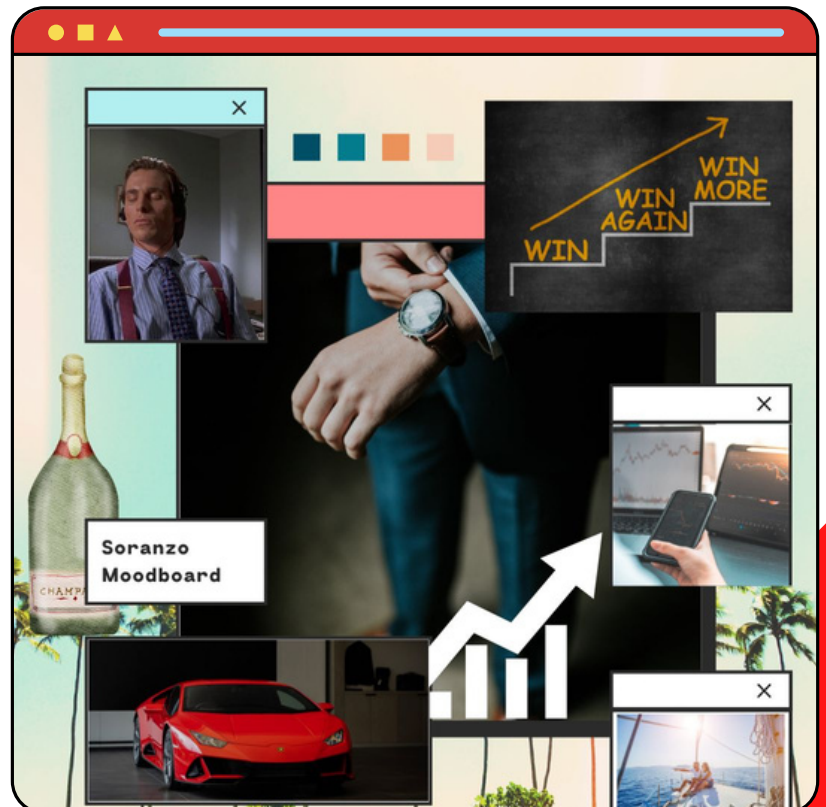


## PUTTANA

Annabella's confidant and keeper of secrets, Puttana's name literally means "whore" in Italian. She revels in the hedonism and infatuation of young desire, around her. She runs her experienced eye over Annabella's various suitors and when she sees the love that Annabella feels for Giovanni, she actively encourages it. But these are real lives, with real consequences – not entertainment.

## SORANZO

One of Annabella's suitors who eventually wins out to become her husband. Soranzo is said to be wealthy, handsome, and noble, but like many citizens of Parma, they are not always what they seem. He is not afraid to threaten and intimidate to get what he wants, and he recently seduced a married woman named Hippolyta, under false promises. He seems to be turning over a new leaf with his young bride, but how would he react if her secrets were ever to come to light?



# Main Characters



## VASQUEZ

Soranzo's servant and right hand man. Vasquez's loyalty seems to be unquestionable even though his morals are less secure. He is equally adept at obtaining his master's goals through wit and cunning as he is through using his fists. He thinks logically and is a master schemer, a counterpoint to the passionate characters in the play.

## HIPPOLITA

Richardetto's wife and former lover to Soranzo, Hippolita exemplifies society's double standard against women. As Soranzo carried on an affair with Hippolita, he promised that he would marry her if her husband died. After her husband is believed to be dead, Soranzo, however, refuses to keep his word: he is free to marry Annabella, whilst her reputation is in tatters. The abandoned and heartbroken Hippolita plots her revenge, but what will be the fruit of this passionate and destructive thirst for blood?



# Supporting Characters



## RICHARDETTO

Hippolita's presumed dead husband, Richardetto spends the play disguised as a doctor, using the position to get close to the two people who wronged him - Hippolita for her infidelity, and Soranzo for cuckolding him. He is happy to bide his time, manipulating the passions of others as a conduit for his own revenge, even using his own niece as a pawn in his complex schemes.

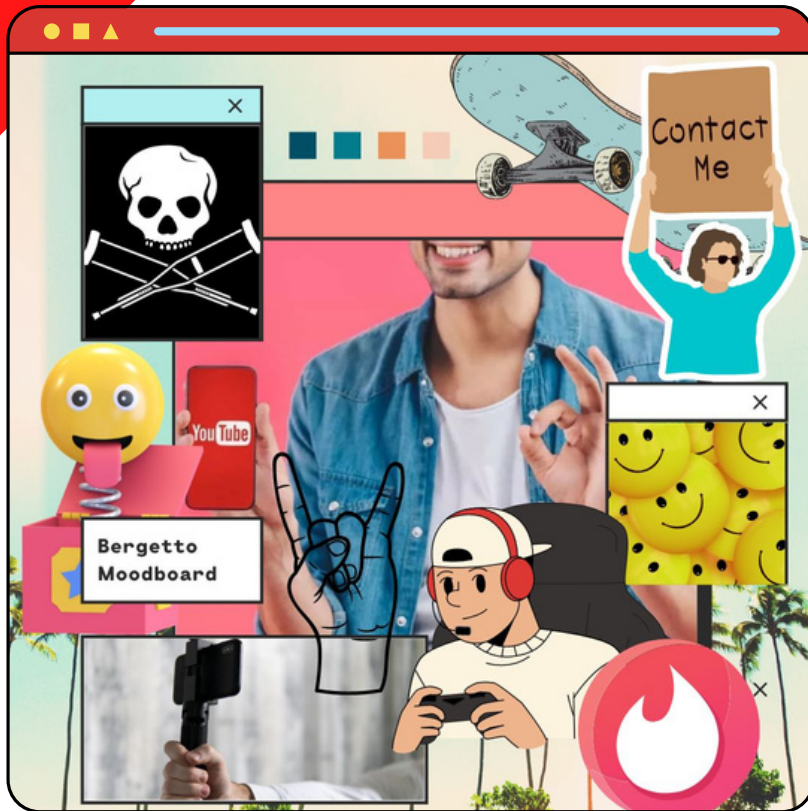
## DONADO

Florio's friend and the long suffering uncle to Bergetto. He spends most of the play trying to help win Annabella for his nephew but ultimately has to acknowledge that Bergetto is too much of an idiot to succeed. However, will he see that all is fair in love and war?





# Supporting Characters

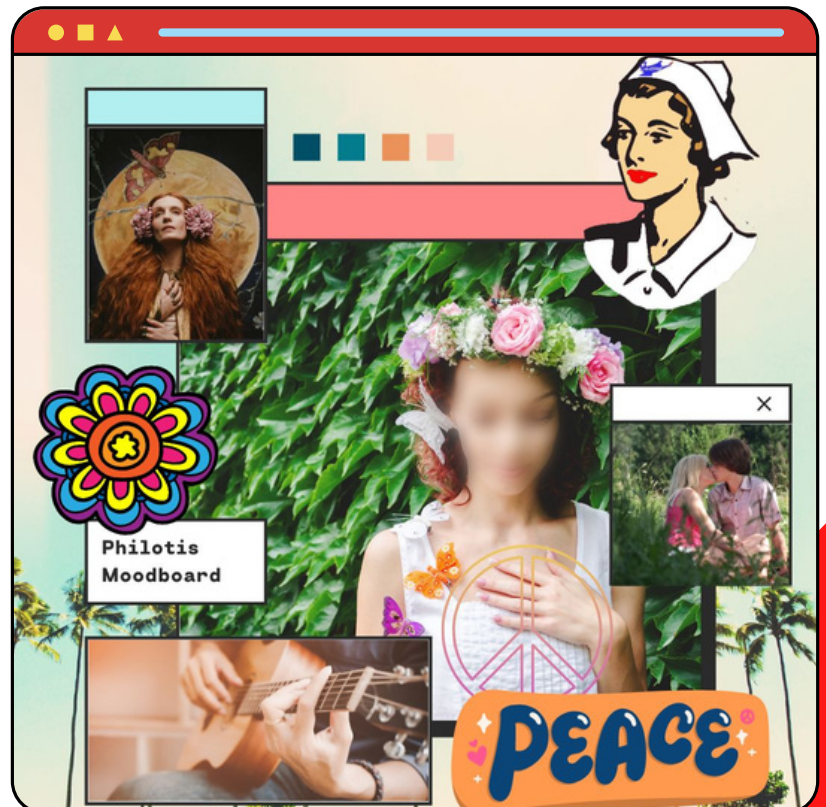


## **BERGETTO**

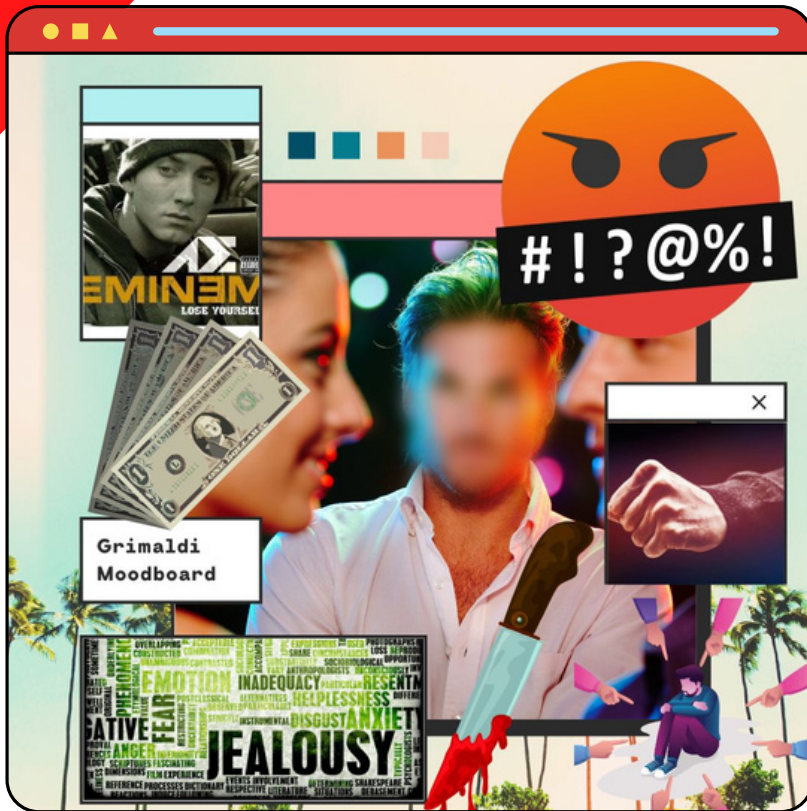
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## **PHILOTIS**

Richardetto's niece and Bergetto's eventual fiancée. Philotis is innocent and sweet. She is a witness to the harm that men and sex bring to women in their society, with her own uncle fatefully using her for his own schemes of revenge.



# Supporting Characters



## GRIMALDI

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## SANNAZAR

The Mayor of Parma, Sannazar represents the injustice and corruption of the political classes. He is happy to protect the wealthy and deny the innocent justice, whilst at the same time casting moral judgement on women who infract the dubious moral standards of a patriarchal society.





# AUDITION FAQs

## **Do I need to prepare anything in advance of the audition?**

You can register in advance via our website. All audition material will be provided on the day so you do not need to prepare anything. The audition will be a mixture of workshop exercises and scene work. We recommend coming in clothes that are comfortable for you to move around in. You may also wish to bring a bottle of water.

## **I have access requirements - is there anyone I can speak to about this beforehand?**

Please do get in touch via our website or [pitchybreath@gmail.com](mailto:pitchybreath@gmail.com) and one of our team would love to chat with you to see how we can best assist you with your visit.

## **How many roles can I audition for?**

You can ask to be considered for as many roles as you like - however please bear in mind that you may not have time to read for all of them, so it's best to prioritise a couple of parts and make that clear to the audition panel. Similarly, if you don't have a preference, that's fine!

## **When will I hear if I have been successful?**

You will be notified by the Pitchy Creative Team via email a few days after the audition. We will ask you to share your contact details with us at the audition. If you like, at this stage you can also be added to our mailing list.

## **If I am successful, do I need to pay any membership fees to take part in the play?**

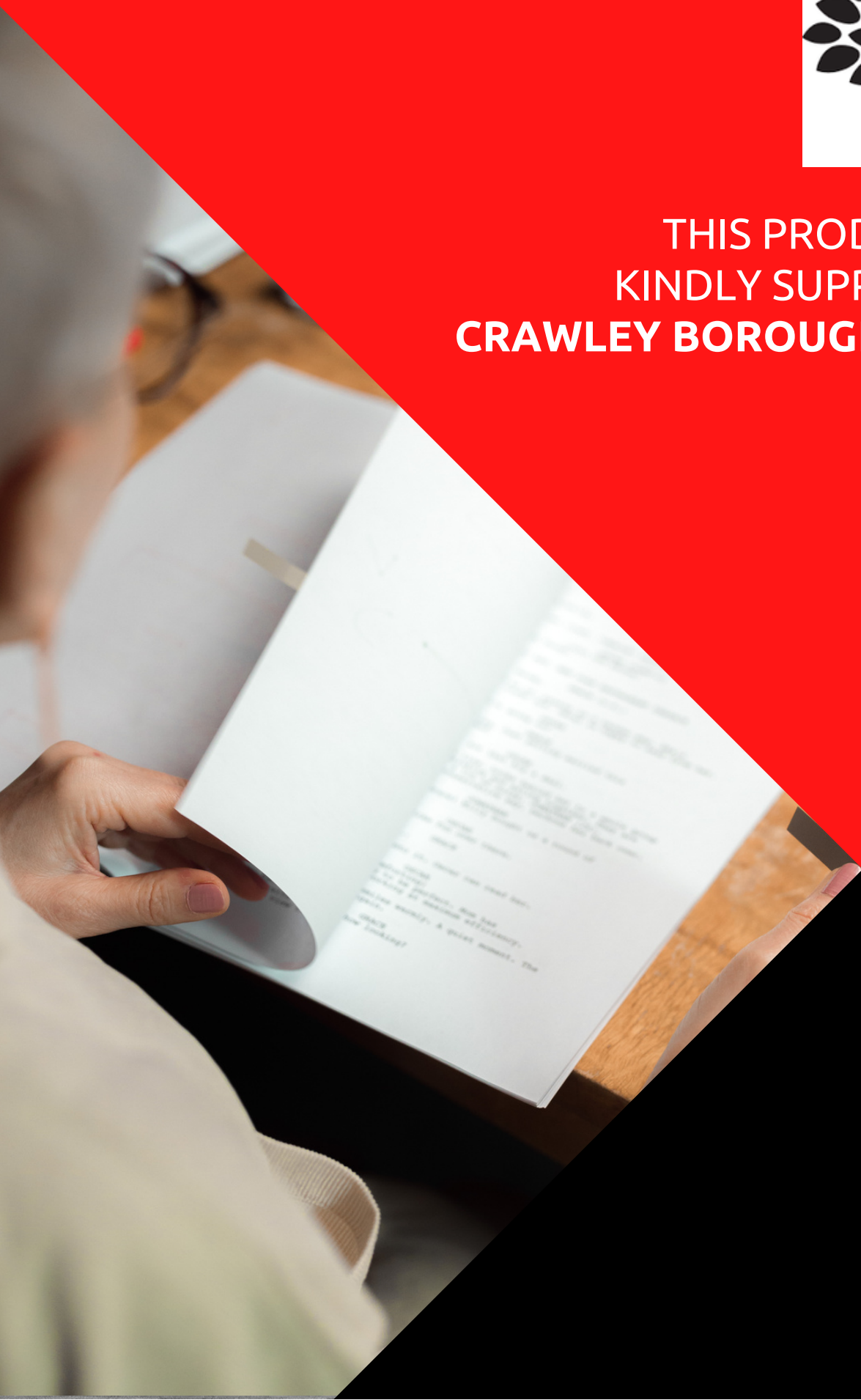
We do not charge any membership or performance fees to take part. In return for the opportunity to perform, all we ask is that you take an active role in supporting the production behind the scenes. It's a collaborative effort by the whole cast in sourcing costume, finding props, marketing the show and so on!...

## **What does the Rehearsal process look like?**

Rehearsals start the week after auditions and will take place on Tuesday & Thursday evenings either at The Hawth or Three Bridges Community Centre. You will be required to attend at least two or three Sunday rehearsals in November.



THIS PRODUCTION IS  
KINDLY SUPPORTED BY  
**CRAWLEY BOROUGH COUNCIL**



**PITCHY  
BREATH**  
THEATRE COMPANY