

AUDITION INFORMATION



BECKY'S NEW CAR

Written by Steven Dietz

Directed by Jimmy Kontos

Audition Dates: May 3 & 4, 2021

Performance Dates: June 18-20, 25-27

WELCOME

Thank you for your interest in auditioning for a Theatre Tallahassee production!

If you've auditioned for us before, welcome back!

If this is your first time auditioning at Theatre Tallahassee, we're thrilled to have you! We've been around now for 70 years, and we wouldn't have lasted so long without new people, new talent, and new voices.

Whether you're a veteran performer who just moved to town or you've never been on stage before but really want to try, we'd like to encourage you to audition for shows at Theatre Tallahassee.

We're aware that auditioning can be an overwhelming experience, even if you've done it a hundred times before. We've put this information booklet together for you to help you learn a little more about the play, the characters you will be reading for, and to give you some idea of what to expect during auditions.

Please read over the character list and director's comments, and pay attention to any specific audition requirements for this show. Then review any script sides provided. You will also need to fill out and submit an audition form.

Break a leg!

ABOUT OUR AUDITIONS

Theatre Tallahassee auditions are open — we try our best to discourage directors from pre-casting roles. Unless specified in the character list, most roles are open to all ethnicities.

Know what you're auditioning for. Do a little research on the play and characters. Audition sides are included in this packet, as well as a character breakdown to give you some idea of which roles you'd like to audition for.

Audition requirements and formats may vary from show to show. During this time of global pandemic, we're taking precautions for the safety of our performers, volunteers, and staff. This may mean a shift away from our usual in person auditions to video formats or online auditions. Please read this audition packet carefully for audition information.

We know that it can be disappointing not to get a part. We always have more people audition than we have roles for, and there are many factors that directors have to weigh when casting. We encourage you to audition often. Just because you weren't right for one role, doesn't mean that you won't be perfect for another.

We look forward to seeing you on stage. Break a leg!

COVID CHANGES

Given the current circumstances with COVID-19, and the now widely available vaccines, this production will play to limited audiences with enforced social distancing and mask requirements. The play will also be filmed and presented in a streaming format for any audience members who would prefer to view it from home.

Actors may need to be prepared to work virtually for some rehearsals. In person rehearsals may use masks, social distancing, and temperature checks, based on the COVID risk assessment for the cast. Cast will need to be able to minimize their exposure risk for COVID, and be willing to take COVID tests as necessary.

Vaccines are strongly recommended for anyone involved in the production, to minimize the danger to our volunteers and audience members.

A reminder: as a non-profit, community theatre, we are unable to provide payment for actors, and we understand that the risks of an unmasked performance at this time may be too high for some volunteer actors, despite all the precautions we will be taking to minimize that risk. Please consider this before auditioning.



THE PLAY

Have you ever been tempted to flee your own life? Becky Foster is caught in middle age, middle management, and a happy but middling marriage—with no prospects for change on the horizon. Then one night Walter Flood, a socially inept and grief struck millionaire, stumbles into the car dealership where Becky works. Walter mistakes Becky for a fellow widow, and Becky makes the choice not to correct him. This moment of choice propels Becky on a journey that sends her spiraling towards an inevitable crossroads in her life. *Becky's New Car* is a thoroughly original comedy with serious overtones; it is a devious and delightful romp down the road not taken, and the audience gets the chance to ride shotgun in an interactive way that most plays would not dare.

ABOUT THE DIRECTOR

JIMMY KONTOS

Jimmy is a Tallahassee native with over twenty years of experience teaching and developing theatrical curriculum in universities, public schools, and private conservatories. He has an MFA in Directing from the University of Alabama and has directed over fifty productions in the regional and academic arenas. Jimmy currently teaches at Tallahassee Community College, and has taught at a variety of institutions including Florida State University, Ringling College of Art and Design, and the University of Alabama.

Becky's New Car

IMPORTANT DATES

Actors must be able to commit to all performance dates & tech/dress rehearsals.

Actors must also be able to do virtual rehearsals via Zoom or similar app, and be willing and able to wear masks for in-person rehearsals, and take COVID tests as required.

○ AUDITIONS

Mon, May 3 & Tues, May 4,
Please see next page for Audition info

Wed, May 5

Call backs, by director invitation only

■ REHEARSAL PERIOD

Rehearsals are currently scheduled Mon-Fri (7pm-10pm), some weekends as necessary. Final schedule may vary.

■ TECH WEEK/DRESS JUNE 9-17

Tech runs & dress rehearsals.

● FILMING

Will likely take place during dress, or a performance.

○ PERFORMANCES JUNE 18-20 JUNE 25-27

Performances will be to limited audiences in the mainstage auditorium, with social distancing and mask wearing enforced.

We will also offer the filmed version of the show online, streaming, one weekend in July.

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CHARACTERS

BECKY FOSTER – (*mid-forties to mid-fifties*)

Charming, funny, attractive, and haunted by the feeling that her life isn't what she had hoped it would be. Central to the ensemble and drives the show. She has multiple interactive fourth wall breaking monologues.

JOE FOSTER – (*mid-forties to mid-fifties*)

Becky's husband. Strong, pragmatic, stolid, loves his wife and family, and is significantly smarter than he gives himself credit for.

WALTER FLOOD – (*mid-forties to sixty*)

A very wealthy businessman. Gentle, sweet, good hearted, and not terribly connected to the real world. Has been lost since his wife's death.

CHRIS FOSTER – (*mid-twenties*)

Joe and Becky's son. A college psychology major. Who comes across both intelligent and self-possessed.

KENSINGTON "KENNI" FLOOD – (*early to mid twenties*)

Rich, cynical, brilliant. Howard's daughter and is dating Chris.

STEVE – (*forty to mid-fifties*)

Becky's coworker. Still grieving the loss of his wife in a hiking accident. Manic and aggressively emotional.

GINGER – (*forty to mid-fifties*)

Walter's neighbor. Scion of a family that has gone through all of its long held family wealth. Sardonic, funny, and smart.

AUDITION INSTRUCTIONS

Auditions will be cold readings of the play, which will include the sides below. Additional sides will be provided at the audition that will include additional roles.

If you need special accommodations for auditions (i.e. uncomfortable with in-person auditions, unable to attend audition dates, disability accommodations, etc.), please contact the director at jimmykontos@gmail.com


 A logo for the play "Becky's New Car" featuring the title in a stylized, rounded font inside a black-outlined shape that resembles a car's front end or a speech bubble.

SIDE 1

Welcome! *(Beat, looks around)* Fact is: We need a new house. My friend, Rita - beautiful, wonderful woman, passed away last year, her husband Steve still hasn't gotten over it - anyway, Rita had this theory:

When a woman says she needs new shoes, what she really wants is a new job.

When she says she needs a new house, she wants a new husband. And when she says she wants a new car, she wants a new life. *(A beat. Becky opens a drawer or cupboard and pulls out a very large [and nearly empty] carton of Diet Sprite. She fishes out a can, pops the top, starts to drink - then, seeing an audience member, she stops. To an audience member.)* Oh, I'm sorry. Did you want one? *(If this person says yes, she digs out the final can, saying.)*

(As needed.) (Here you go.)

(Also: if this person says yes, she turns to the person next to this audience member, saying.) (Sorry. That's all there is. Money's been tight and we let our Costco membership lapse, so ... you know.)

(Becky now ... sits, for the first time in the play. Breathes deeply. And drinks her soda.) I think we'll just stay here in the living room, if that's okay. *(Points.)* The kitchen's that way, if you need something - but promise me you won't look in the backyard. It's a disaster. Used to be a garden. We should just pave it over. Keep our cars back there. Yes, I know that's terrible - but I need to ask you this: Have you ever really been as happy in your garden as you've been on a good day in your car?

All alone. Radio on. Traffic moving, nice and easy.

Heaven.



Becky's
New Car

SIDE 2

WALTER. I need to buy some cars. As a gift for my employees. We have our company breakfast at seven A.M. tomorrow morning and we've had a pretty good year, so I want to get them all a little something. Bur I'm just terrible at gifts. My wife, Sheila, she was so good at it. She had a knack. Knew just the perfect thing to buy for people - no matter what the occasion. But ever since she passed, I'm a total wreck. I'm told I should hire a gift consultant, put a sort of Swag Master on my payroll, but I really wouldn't know where to begin—

BECKY. Look, now is not a —

WALTER. So, I had my driver take me to some stores - I had no idea there were so many stores, they're everywhere - and I walked around those stores, not a clue, no idea what to get, and so I told my driver to take me home and right away, there we were, stuck in traffic ... and I looked out the window and I said to myself: cars. People like cars. I'll get them some cars. So, I know it's late, but may I please buy some of your cars? *(Pause.)*


 A logo for "Becky's New Car" featuring the text in a stylized, rounded font inside a black-outlined shape that resembles a car's front end or a license plate.

SIDE 3

JOE. It's eleven-fifteen.

BECKY. I know. I'm sorry.

JOE. *(Re: the papers.)* And you brought work home?

BECKY. *(To the audience member if they did not do the collating/stapling.) (I didn't want to!) (Back to Joe.)* I told Buckley I'd pull together some info for his new office manager.

JOE. At the Mega-place?

BECKY. Yeah.

JOE. Has that opened?

BECKY. Two weeks.

JOE. And he's paying you overtime for this, right? — For setting up his new office, on top of running your own? *(The answer, of course, is no. Becky sheepishly looks at Joe . . . who opens his arms.)* Come here. *(And holds her tight.)* Let me tell you how this goes: You take your shoes off, go upstairs, put your nightgown on, put all those mysterious lotions on your face, climb in our bed, arrange your pillows, and crack open that big biography you've been reading for the past two years. That thing always puts you to sleep.

BECKY. I really want to finish it.

JOE. Don't ruin a good thing.

BECKY. Is Chris home?

JOE. Had a date.

BECKY. Oh, no.

JOE. Some girl he met at a party.

BECKY. Is she a student?

JOE. It doesn't matter, Beck.

BECKY. I'm just —

JOE. And why would you even ask? He's never going to tell us anything about this girl, any girl —

BECKY. You're right. I'm not going to pry —

JOE. Good.

BECKY. *(Can't help it.)* Did he say where they were going?

JOE. All I remember is: naked skydiving-shark-infested waters. *(Becky punches him, playfully. Joe starts off, as Becky staples a final piece of paper-heading offitage.)* You coming?

BECKY. Right behind you.


 A logo for "Becky's New Car" featuring the text in a stylized, rounded font inside a black-outlined shape that resembles a car's front end or a license plate.

SIDE 4

STEVE. Becky — I've got those invoices. (*Looking around.*) **Becky?** (*Becky throws on her shoes and hurries to meet Steve.*)

BECKY. I'm here, Steve —

STEVE. Are you just getting sorry — I just — here? It's after ten.

BECKY. No, I was — I needed to —

STEVE. Did you sleep here? You look like you slept here.

BECKY. I didn't sleep here.

STEVE. It's okay. After Rita died, I slept here —

BECKY. Yes, I know.

STEVE. — Couldn't bear it at home. Couldn't bring myself to look at her things — her hiking boots — her socks — her funny winter cap —

BECKY. It was hard, I know.

STEVE. (*Overlapping.*) — And then, when I went upstairs, there was our little hallway — the paint — the pictures on the walls — our bedroom door. (*A beat, we think he's done, then ...*) The doorknob — our bed — the quilt — the sheets — the pillowcases ... our little "Mister Dibble" —

BECKY. Yes, you told me.

STEVE. — So you know what I did?

BECKY. Yes, I do.

STEVE. I curled up under my desk and fell asleep. Spent three nights like that. Right here in the sales room.

BECKY. Yes, I know.

STEVE. I see her falling, Becky. My mind goes to this place ... and I am reliving that moment on that mountain and no matter how many times it happens: I can't catch her — my arms won't reach — and all I can do is watch. (*Pause.*)

BECKY. (*BIG change of subject.*) Okay, Steve, what have you got there for me?

STEVE. When did you get so cold?

CREDITS

BECKY'S NEW CAR

Written by Steven Dietz

BECKY'S NEW CAR is presented by special arrangement with Dramatists Play Service, Inc.

Director: Jimmy Kontos

THE THEATRE

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