

ATC Bareboards 2021

'In Bed' Audition sheet

(Kate)

KATE: Oh, hello. (*Indicating feet*) Sorry about this. Someone – I think it was Andy Warhol – once said: 'Everything is more glamorous when you do it in bed.' Not sure, though, whether he'd have meant toenail cutting. Hard to imbue it with a sense of glamour – hunched over your own feet like a monkey.

KATE: Beds... beds... so many beds...
Beds of fame and little known, beds where art and love are grown;
Beds of brilliance, beds of madness, beds of beauty's song and sadness
Beds the dying light encloses, beds of nails and beds of roses...

TRACEY: Plus...silver lining. It's inspired my ultimate artistic achievement.

KATE: Which is?

TRACEY: My Bed.

KATE: It's ... an art installation?

TRACEY: Turner Prize entry.

KATE: You're... Tracey Emin, aren't you? *Enfant terrible* of the modern art world?

TRACEY: yes.

KATE: You know what the critics will say, don't you?

TRACEY: That anyone could exhibit a filthy, unmade bed.

KATE nods

KATE: Those shapes there – are they apples?

HENRI: If you want them to be.

KATE: I love how those leaf shapes flutter. Just like real leaves.

HENRI: I see it more and more clearly, as I get closer to the end.

KATE: But, Henri, it's all so cruel. Life, illness, old age, death. You – here – like this.
A great artist. Dying slowly, in your sick bed.

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(Andy Warhol, Brian Wilson & Henri Matisse)

ANDY: Just a minute. The ads are on. They're the best bit...
I'd like to make a TV special.

KATE: What about?

ANDY: Nothing. *(Pause)* I'd call it the Nothing Special... There was no TV when I was a kid. Just the radio. I was sick. Sick in bed for months.

KATE: That must have been terrible.

ANDY: Um, no. I wrote letters to movie stars. Shirley Temple sent me a photo. Autographed. I loved her. *(Pause)* I never wanted to be a painter, you know. I wanted to be a tap dancer.

KATE: What're you doing?

HENRI: Cutting out.

KATE: Andy liked cutting out. Are you an artist?

HENRI: I hope so. I'm Henri. *(Pause)* Henri Matisse.
Who're you looking for?

KATE: Picasso. *(Pause)*

HENRI: Pablo wouldn't be hiding under the bed. He'd be jumping on top of it.

KATE: Do you know him well?

HENRI: Well, our work's very different. Moi, I love balance and serenity. Pablo's work, on the other hand, resembles that of an epileptic. In a good way.

BRIAN: Nah. It's the voices saying I'm rubbish. My music's rubbish. *(Pause)* And that they're coming for me. They're gonna kill me. Sometimes pills help. Not for long. *(Pause)* Eating, drinking, drugs. Sleeping, not sleeping. Nothing really works. Not for long. It can't.

KATE: Why?

BRIAN: Cos they're in my brain. The voices. And it's crowded in here. It's a crowded space. It's not just the bad ones, ya see. There are others in here. Other voices. And they're trying to make something... something beautiful.

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(Nurse, Edith Wharton, Florence Nightingale & Tracey Emin)

NURSE: How long since *you've* slept?

KATE: I'm ok.

NURSE: You should get some rest, Kate. Even an hour.

KATE: I don't...I don't want to be asleep when Mum goes.

NURSE: I think you've a little more time.

EDITH: Are you insane? This is the final draft of 'The Age of Innocence.'

KATE: Sorry?

EDITH: My novel. My novel of social constraint and thwarted love. My *Pulitzer Prize* winning novel...

KATE: Oh. (*Kneeling to pick up pages*) Well I better pick it up then.

EDITH: Leave it.

KATE: No, it's ok. I love books, I don't mind –

EDITH: Leave it... Leave it!

KATE: Who are you?

FLORENCE: I'm Florence Nightingale.

KATE: The nurse?

FLORENCE: Yes.

KATE: Are we in a war?

FLORENCE: There's always a war.

TRACEY: Fuck! Fuck! Fuckety fuckety fuck! The bastard. The fucking bastard!

KATE: I'm sorry.

TRACEY: Don't be. I'm fine. I've moved through suicidal depression, and arrived safely at incandescent fucking rage! Plus...silver fucking lining. It's inspired my ultimate artistic achievement. My Fucking Bed! This! Sleeping Beauty on her bloody bed of thorns.