

RIPCORD

By David Lindsay-Abaire
Possum Point Players – 2026 Season

AUDITION INFORMATION

AUDITION DATES

Friday, December 12, 2pm - 5pm
Saturday, December 13, 1pm - 4pm

CALLBACKS

Wednesday, December 17, 6:30pm – 8pm

LOCATION

Possum Hall Theatre (Green Room – Enter from Front Building Entrance)
411 Old Laurel Road, Georgetown, DE

ABOUT THE PLAY

In *Ripcord*, two women face off in a clash of escalating wits, dares, and reveals – with their prized room at the Bristol Place Senior Living Facility on the line! Will the abrasive Abby rid the lively Marilyn from the room forever, or will Marilyn force Abby to change her ways? A bet snowballs into a battle between two resilient personalities and leads to uproarious, unexpected heights in this competitive comedy by Pulitzer Prize-winning playwright David Lindsay-Abaire.

IMPORTANT DATES

Rehearsals Begin: February 2, 2026

Technical Rehearsals: March 14 – 15, 2026

Dress Rehearsals: March 16-19, 2026 (Evenings)

Performances: March 20-29, 2026 (Two weekends)
Fridays and Saturdays at 7:30pm, Sundays at 2pm.

*To be considered eligible, actors must be available for all show dates
and for all technical and dress rehearsals.*

AUDITION PREPARATION – DECEMBER 12 & 13

To set up an audition slot and/or ask any questions, please contact director Andrew Peters by email (andrewpeters4@gmail.com). **Please mention** which day you are available to attend & which set of sides you will be preparing.

Audition slots will be scheduled in 10 minute blocks. If you cannot attend these audition dates in person, please contact the director (via email above) to make alternate arrangements. Video auditions will be an option; however, in-person auditioning will be preferred.

Actors are asked to prepare one set of sides, grouped below based on character ages (More information can be found on the “Roles” Page):

Set #1: Abby & Marilyn: Prepare **Side A (Abby)** and **Side B (Marilyn)**

Set #2: Colleen track: Prepare **Side C (Colleen)** & sing 10-15 seconds of a lullabye (IE: “Rockabye Baby”, “Twinkle Twinkle Little Star”, etc.)

Set #3: Scotty: Prepare **Side D (Scotty)** & prepare 30 seconds of a comedic “moment alone” as Scotty, imagining cleaning a resident’s room & listening to his favorite song while no one watches (or so he thinks?).

Set #4: Derek & Benjamin tracks: Prepare **Side E (Lewis)** and **Side F (Ben)** – Note that there is no side for Derek’s track; it will be cast based on the sides above.

Non-monologue sides will be read with an audition monitor.

Memorization is NOT mandatory, but encouraged. Sides will be available at the audition so don’t fret about printing. Dress comfortably. Have fun!

ROLES

Female Roles / Tracks (3)	Male Roles / Tracks (3)
• Abby Binder • Marilyn Dunne • Colleen / Woman in White	• Scotty • Benjamin / Lewis / Clown • Derek / Zombie Butler / Masked Man
<i>Character Descriptions:</i> ABBY BINDER: Age 70s to 80s, female. A resident of the Bristol Place Senior Living Facility. Prickly and prefers being by herself. Carries a deep emotional resentment of the past. MARILYN DUNNE: Age 70s to 80s, female. A resident of the Bristol Place Senior Living Facility and new roommate of ABBY. Family-oriented, adventurous, and optimistic. Highly competitive. COLLEEN track: Age 30s to 40s, female. COLLEEN is MARILYN's daughter, happily married to DEREK, and a proud participant in her mother's pranks. Also plays WOMAN IN WHITE, a mysterious, lullabye-singing character in a haunted warehouse attraction. SCOTTY: Age 20s to 30s, male. A resident aide at Bristol Place who assists Abby and Marilyn. His heart is in performing, even if he's not (yet?) a pro. Deeply cares for those he helps, but ultimately stands by the rules. BENJAMIN track: Age 40s, male. Plays multiple roles including BENJAMIN (ABBY's estranged son who has past drug addiction issues), LEWIS (a skydiving instructor), and CLOWN, a creepy clown character in a haunted warehouse attraction. DEREK track: Age 30s-40s, male. Plays multiple roles including DEREK – COLLEEN's affable husband (who may be slightly in over his head with his in-law's pranks) – and ZOMBIE BUTLER, the tour guide character for the haunted warehouse attraction. <u>ADDITIONAL NOTES:</u> Actors able to believably play in the age range of the characters as described will be considered. Actors auditioning for the COLLEEN, BENJAMIN, and DEREK tracks will be strongly considered for versatility and the ability to make distinct character choices between multiple characters. There are no limitations in regards to race / ethnicity.	

AUDITION SIDE A – ABBY (Monologue)

ABBY

We all *want* things. I certainly did. I wanted to stay in my house, I wanted a healthy son –

I wanted holidays and neighbors and barbecues and a garden –

Well I wanted *more* of it. I wanted it to keep going. It does for most people after all.

I wanted to get old with Daddy, and take trips to Hawaii, and go to your wedding, and *grandchildren* that I could *squeeze*, and *spoil*. I wanted *a lot of things*, Benny. So no, it's not crazy to *want* to spend time with me. I spent years *wishing* you would want that. But you seemed to want other things more. And now it's too late.

And I'm too tired to be disappointed again. It hurts too much when it doesn't work out. And it seems to never work out.

I have put in my time with you. I have done more than my fair share of parental duty. I don't owe you any more.

Beat.

I'd like you to go now.

AUDITION SIDE B – MARILYN (Side)

MARILYN

Did you hear that Mrs. Moore died? Poor thing. Went in her sleep. Such a nice woman.

ABBY

Such a nice *room*.

MARILYN

Room?

ABBY

It's too bad she's dead, but silver linings, right?

MARILYN

How do you mean?

ABBY

That room is prime real estate in this place. First floor – between the mailboxes and the day room. Less walking, more space.

MARILYN

Are you thinking of changing rooms?

ABBY

What? No, I'm not thinking of changing rooms.

MARILYN

Oh, you sound so enamored of it.

ABBY

I'm not. I only mentioned it because I thought *you* might want it.

MARILYN

Oh no, I'm perfectly happy where I am. There's much more sunlight up here.

ABBY

No there isn't.

(--Continued next page--)

MARILYN

Sure there is, we don't have that building blocking our view like they do downstairs. And I can see the park from up here. There's your bench where you like to sit and read. It's a lovely view.

ABBY

I guess I've never noticed.

MARILYN

Well that's a waste, with you so close to the window. Maybe you'd like to swap beds?

ABBY

I would not.

MARILYN

No, I don't blame you. It's the nicest spot in the room.

AUDITION SIDE C – COLLEEN (Side)

COLLEEN

This has to stop. I thought the bet was funny, but this has gotten way out of hand.

ABBY

And whose fault is that?

COLLEEN

Please, just call it off.

ABBY

Why would I do that?

COLLEEN

Because *she* won't. She's too stubborn, and too proud, and she will take whatever you dish out. She's had a lot of practice in that department, believe me. She's not gonna quit, Abby.

ABBY

Then why should I?

COLLEEN

Because she's not well. That's why she's in this facility. We wanted her somewhere with doctors on staff, god forbid something goes wrong.

ABBY

You let her jump out of a plane!

COLLEEN

That's like riding a bike to her! What *you're* doing –

ABBY

There's nothing wrong with Marilyn. You're just scamming me to get what you want. You're just like your mother.

COLLEEN *(A sudden fierceness rising up.)*

I swear to god, if something happens to her because of you I am going to sneak into that goddamn room when you're sleeping and hold a fucking pillow over your face!

(Beat, then quietly to herself.)

Sassafras.

AUDITION SIDE D – SCOTTY (Monologue)

SCOTTY

You want your money back, Abby?
Fine.

(Sort of throws a few bills in her direction.)

Here, take it. *Take* it!

(Turns to leave, but then comes back at her.)

But you know ... for the record, Charlie Hastings did not do you any favors.

He was not pulling residents out of this room as a *favor* to you, he was doing it as a favor to *them*.

There wasn't a single person placed in this room who didn't want out of it within a week. This may come as a shock, but you're apparently not the easiest person to live with.

It's not in the records, it's common knowledge. No one wanted to live with you. Charlie got so sick of the room change requests that he just stopped putting people in here.

I did my best with Larusso, despite what you may think, but she made it very clear – not only will she *not* eject Marilyn from this room, she said it's my job to *keep* her here, because god knows if Marilyn *does* leave, we may never be able to fill that bed again.

AUDITION SIDE E – LEWIS (Monologue)

(LEWIS, a jump instructor, yelling over the sounds of an airplane.)

LEWIS

NOW THIS IS VERY IMPORTANT, SO LISTEN UP! YOU WILL JUMP! BECAUSE YOU ARE TWO PEOPLE STRAPPED TOGETHER, YOU WILL BE FALLING MUCH TOO FAST! A SMALL DROGUE CHUTE WILL SLOW YOUR DESCENT! YOU WILL BE FALLING AT A SPEED OF ONE HUNDRED AND TWENTY MILES PER HOUR! YOU WILL FREE FALL ALMOST FIVE THOUSAND FEET! AT WHICH POINT THE MAIN CHUTE SHOULD OPEN!

IF THE MAIN CHUTE DOES *NOT* OPEN, WHICH IS VERY RARE, YOU WILL CONTINUE TO FREE FALL FOR ANOTHER THREE THOUSAND FEET. THIS WILL BE HARROWING. BUT THEN A SECONDARY RESERVE CHUTE WILL AUTOMATICALLY BE TRIGGERED, AND YOU WILL LAND SAFELY! DO YOU UNDERSTAND, ABBY?

YOU'RE GONNA LIKE THIS, ABBY! IT'S JUST LIKE LIFE! YOU GET SHOVED OUT INTO NOTHINGNESS, THEN IT'S A LONG TERRIFYING FREE FALL TO CERTAIN DEATH! WHICH IS WHY YOU GOTTA PULL THE RIPCORDER, BABY! SLOW YOURSELF DOWN AND LOOK AROUND WHILE YOU CAN!

AUDITION SIDE F – BENJAMIN (Side)

A slash (/) in the dialogue indicates the start of the next spoken line

BENJAMIN

So this is nice. It's a nice place. I would've come to visit sooner, but I had no idea where you were.

ABBY

Well, I wanted to leave a forwarding address, but you were otherwise engaged.

Beat.

BENJAMIN

You look good.

ABBY

I *am* good.

BENJAMIN

Me too. Much better than I was. And I'm working. Odd jobs mostly. Drywalling and things like that. Nothing big, but it pays the rent. I think you'd be proud.

ABBY

Where are you living?

BENJAMIN

In Freehold. With Zoe.

ABBY

I don't know who that is.

BENJAMIN

No, I know. She's, uh ... pretty great actually. You'd like her.

ABBY

Can I safely assume you didn't meet this Zoe woman on the floor of the New York Stock Exchange then?

BENJAMIN

No, I didn't meet her on the floor of the New York Stock Exchange.

(--Continued next page--)

ABBY

But on *some* kind of floor, I bet.

BENJAMIN (*Chuckles.*)

You just let me know when you're finished getting in your punches.

ABBY

Oh it's gonna be a while I think.

BENJAMIN

Then I should probably sit down.

ABBY

Right. I remember how this scene goes now. You come to catch up, and the next day I notice that things are missing.

BENJAMIN

I'm not gonna / take anything.

ABBY

Jewelry, radios, the *change jar*.

BENJAMIN

Jesus. When did you get so mean?

ABBY

Oh it just happened, in dribs and drabs.

BENJAMIN

Because of me?

ABBY

I didn't say that.

BENJAMIN

It's what you think though.