

Both Your Houses – directed by Tony Pisculli

Ode (Juliet in R&J) brings her concerns about Hunter (Director of R&J) to Patrice (Associate Artistic Director).

PATRICE

Hey, really great rehearsal for *Cat* today. How are you feeling about going on for R&J? Ready for your first show?

ODE

Good. I'm very grateful.

PATRICE

I'm so glad. It's great to have you.

ODE

Well, you're the reason I came here. I wanted to see what you'd do with *Cat on a Hot Tin Roof*. How you'd update it, make it yours, make it ours.

PATRICE

Thanks, hun. I can't tell you how good that is to hear.

ODE

That's why I wanted to talk to you. I didn't sign up for... Let's just say, after working with... Hunter, I'm not sure I feel safe in this environment.

PATRICE

That's concerning. Safe? You don't feel safe? Can you tell me what you mean? Or, if you'd rather, you can talk to Donna. Or go to HR. That's...what's her name—Helena...

ODE

But. I don't know them. Please, I need you to be real with me. Don't just give me the company line.

PATRICE

Okay....

ODE

I'm sorry. It's just that.

PATRICE

Hey. Breathe. Let's talk this through.

Nate (Capulet in R&J) is discussing his screenplay with Joe (Romeo) when Monty (ASM) intrudes.

NATE

You don't think it's.... (sexist?) Well, some women got upset after the reading. Isn't it possible to explore a world that's high octane and hyper-masculine without being sexist? I mean...

MONTY

Nate, I can tell you this because I will not be in your movie. You're the kind of average guy who thinks he's pro-women because he perceives himself as nice and someone at some point, maybe your mom, has told you you're awesome. But unless you're actively, consciously working against the gravitational pull of the culture of being you, and by you, I mean an average, straight, upper middle class white man, then you will predictably create fucked up representations of women. And if you are *trying* to lean into sexism. Then yeah. Listen to your female friends who tell you your screenplay is fucked up and horrible.

NATE

Dude. What the fuck are you talking about. You didn't even read it.

MONTY

I don't need to.

NATE

I think you do.

MONTY

Then, correction, I don't *want* to.

NATE

I don't like being attacked for being an idea of a person or for a screenplay you can't be bothered to read. You're way out of line.