

## **SYNOPSIS OF TOUCH OF RAPTURE**

(A full-length one act comic drama)

**TIME:** The present

**PLACE:** A stylized set represents a bedroom and parlor at the estate of Fennfield in Hampstead Heath, and Shallots Gallery in London.

**CHARACTERS:** two women; one man

QUINCE DILLINGHAM, a middle-aged London gallerist

CLOVIS MINTON DILLINGHAM, Quince's wife; a sculptress

GINGER MINTON, Clovis's younger sister; a barrister

ROSEMARY MINTON, the cousin of Clovis and Ginger

\*Note: Clovis and Rosemary are played by the same actress

**PLOT SYNOPSIS:** As Quince Dillingham attends his dying wife, Clovis, she speaks her last words: "Will you take my hands?" He clasps her hands in his own, and in that instant the gift of sculpting which once belonged to Clovis is bestowed upon Quince. Although he's an esteemed art dealer, Quince failed to appraise his wife's goddesses as worthy of an exhibition. Now that he's endowed with her talent, Quince knows the statues are masterful and capable of garnering a fortune. In her will, Clovis bequeathed her entire collection to her barrister sister, Ginger, who vows to avenge Clovis by making her statuary known to the world. Months pass and Quince has become a prolific sculptor, exhibiting his own goddesses in his gallery under a false name. Ginger sees them, confronts Quince, and threatens to expose him as a thief. A quarrel ensues, and though Quince fails to persuade Ginger of his mystical gift, he demonstrates his artistic prowess, convincing her of a genuine newfound talent. Together they conspire to exhibit the statues, employing Ginger's cousin, Rosemary, to attend gallery openings, posing as the sculptress. Quince soon finds that managing the gallery while being an artist is threatening his health, so he relinquishes the hands to Ginger who succumbs to their power. After an opening exhibition, the goddesses reign supreme in the art world, Rosemary is feted by the media, and takes up residence at Fennfield along with Ginger and Quince. As time passes, Rosemary longs to become a genuine artist, and after learning the true legacy of the hands, grasps them for herself, triumphing as their final possessor.

*Touch of Rapture* is an allegorical exploration of the relationship of art to character; the art of creation versus art as a commodity; and the importance of body image in contemporary society. There is a crimson cloth that moves from scene to scene serving as a deathbed shroud, a curtain, carpet, shawl, and so on. The cloth represents post-Newtonian physics in which the perception of an object actually alters its molecular substance, so our concept of an object's purpose might also change its essence as we perceive it to possess beauty, functionality, and so forth. As the crimson cloth flows from scene to scene, it affects the audience through its color, shapes, and applications, and also through being touched by the hands of the characters in the play.