

# AUDITION NOTICE

## Dinner With The Family

by Jean Anouilh translated by Edward Owen Marsh

Director: John Roth

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**Reading:** Monday 27 January 2020 7.45p.m. at the Mary Wallace Theatre

**Auditions:** Monday 24 February 7.45p.m. at the Mary Wallace Theatre

**Playing dates:** 6 June to 13 June (not Wednesday 10 June)

**For a copy of the script please contact the director**

**Rehearsals:** Start Sunday 5 April 2020  
(From then on Tuesday, Thursday, Friday evenings at 7.45pm until 10.15pm and Sunday afternoons 2pm until 6pm.)

REHEARSALS: Official start, 5 April 2020 and then Tuesday 14 April, but I may have one or two readings and talks so we get to know each other beforehand. Tuesdays, Thursdays, Fridays @ 7.45, Sunday afternoons @ 2.00 are the days of rehearsals, but you will not be required for all (until, logically, the last 2 weeks before the opening): see below.

This is a play which appears basically superficial, with lots of humorous dialogue, strange situations, bizarre parents, but there are deeper and more serious matters at stake. It is also a love story between Georges and Isabelle which may seem predictable, but is not. Those who reside with him and his wife Christine, and who are reliant upon him are faced with having to change their lives completely. So do Georges and Isabelle, but we know that they will. The main fun occurs with two sets of parents, his own and the two actors he recruits to woo Isabelle.

### Characters

**GEORGES:** He is basically something of a mystic; with an unhappy marriage to Christine (whom we never see), he has embarked on a liaison with a young girl, Isabelle, and has moved away from her sumptuous house in Paris, to rent a flat in Senlis. He has an Impressionist outlook on life and, like the painters in this genre, acts on the occasions of the moment to try to establish something more fitting to his thoughts. Age: mid to late twenties.

**JACQUES:** Georges' "best friend" although as we see, he isn't. In fact, he operates on an entirely different plane: cynical, self-motivated and, as it turns out, he cannot accept, nor cope, with the "fait accompli" with which he is presented when Georges finally decides on Isabelle. Age as per Georges.

**DELMONTE AND MADAME DELMONTE:** These are the Actors Georges hires to be the "pretend" parents. Great extrovert roles, but they must not just be stereotype stage characters, since they must establish sympathy for their intrusion into what they thought was a gag, but is not so. Hence, at the end, they become part of the actual "Dinner With the Family". Ages 40's/50's

DELACHAUME & MADAME DELACHAUME: These are the real parents, and a pretty dim twosome they are: I think Anouilh meant them to be one of the bases as to why Georges made his decision to change his life. They are quite unable to understand their son, and indeed live in another era - Jacques says "the old boy is two or three wars behind us". Again, comic parts with whom you can have a great time.. Ages as for the other "family"

BARBARA: This great part is a challenging one. She is Jacques' wife, but Georges' Mistress (*I said this was typically French!*). She loses, in fact, on all fronts, and there is a prevailing bitterness in her throughout – we wonder if such a lady can ever achieve anything like acceptance or indeed happiness. Her final scene at the end is a highlight.

ISABELLE: We don't meet her until after the Interval, but the part is not just a "pretty girl" enamoured of Georges. There is depth there and in fact she is the only character in the play who achieves real sympathy – for example, when she says: "I believe I can teach him real happiness". No lovesick youngster here, we must really believe in her. Age 19 – 25.

EMILE: THE BUTLER: Well, there is always a "scene-stealing" part in plays such as this, and Emile is it. In fact, he is important as a catalyst, since he relieves a lot of tension, besides providing laughs that are genuine, as opposed to being put in for any kind of cheap gag! Age 40's – 50's.

THE PROPRIETRESS: Only a small part (she rents the Flat George rents), but worth playing: she opens the play with Georges and has other entrances following. Middle Aged. There is a tiny part for a Doctor in the final scene, but I have decided to cut him, and use such lines as are necessary to the Proprietress.

**SCENES ACTORS ARE NOT IN.** There is one scene in Act 1, two in Act 2 and one in Act 3. My interval is between Act 2.1 and 2.2.

GEORGES:	Not in Act 2, Scene 1
JACQUES	Not in Act 1
BARBARA	Not in Act 1
DELACHAUMES	Not in Act 1 or Act 3
DEMONTES	Not in Act, 2, scene 1, small entrances in Act 2, Scene 2 & at the end of Act 3
ISABELLE	Not in until Act 2 Scene 2 – so only appears in the 2 <sup>nd</sup> half.
PRORIETRESS	Not much after Act 1, small entrances only
BUTLER:	In each Act, but we can negotiate!

## Audition Pieces

Please contact the Director for information re the audition pieces

**While auditions are open to all, please be aware that, if cast, you will be expected to become a member of the R.S.S. before the first rehearsal**

For details on how to join, please contact the Membership Secretary  
on (020) 8898 4397 or [membership@rss-mwt.org.uk](mailto:membership@rss-mwt.org.uk)

(You may join at either the reading or the auditions – pick up a membership form in the foyer)

**Audition application forms** are available in the theatre or can be downloaded from the auditions page of the R.S.S. web-site: [www.richmondshakespeare.org.uk](http://www.richmondshakespeare.org.uk)

**Please return these to the Hon. Secretary at the theatre  
or by e-mail to [secretary@rss-mwt.org.uk](mailto:secretary@rss-mwt.org.uk)**

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