



Audition Notice

The Servant of Two Masters

By Carlo Goldoni, adapted by Nick Enright and Ron Blair

Directed by Rebecca McMahon and Gemma Keliher

Venue: Windsor School of Arts, 381 Lutwyche Rd, Windsor

Performance dates: 14, 15, 20, 21, 22, 27, 28 June
Evening 5:30 to 10pm: 14, 20, 21, 27, 28 June
Matinee: 12:30 to 5pm: 15, 22, 28 June

Rehearsals: Starting Sunday 30 March
Mondays & Thursdays 6:30 - 9:30 pm
Sundays 1:30 - 4:30 pm

Audition Details

Date: Monday 10th March
Times: 6:30pm
Callbacks (if required): Wednesday 12th March, 6:30pm

- **Check the dates.** If you cannot make any of the performance dates or critical rehearsals, **do not audition.** Unavailability at certain points during the production may not be critical, but we can avoid awkwardness and additional work if people provide info at this early stage.
- **Complete the Audition Registration Form** to register your interest with your name, phone number and role/s you're auditioning for. Email production@growltheatre.org.au with a recent headshot and an acting resume/outline.
- **Combination of prepared piece and cold read:** auditionees should familiarize themselves with the provided, prepared pieces, but also be ready to do a cold read i.e. to read sections of the play without preparation.

Membership fees: If you are cast for a role, you will need to become a financial member of Growl Theatre for 2025, which is \$30 per calendar year.

Other Costs: Growl Theatre will provide the vast majority of your costume. Depending on the role, the cast may be expected to purchase smaller items. Cast will be required to bring their own makeup basics (including foundation, eyeliner etc)

SYNOPSIS

Truffaldino, a wily servant, has found a way to double his income – work two jobs for two masters at the same time. What could possibly go wrong? *Hang on.*

His first master is actually a woman disguised as a man (who's dead), come to find her lover (who killed her brother), but now finds herself accidentally betrothed to a girl (who's engaged to someone else).

His second master is a man (actually a man) who is in love with his first master (who's really a woman whose brother he actually killed). Nah. What could go wrong?

CHARACTERS - DESCRIPTION & INDICATIVE AGES

Truffaldino (*Male 20s to 40s*): Servant of Beatrice (disguised as Signor Frederigo Rasponi). A loveable scoundrel, always out for a buck and some food. This actor will need to have good comedic timing. 'Ocker' accent is most welcome.

Pantalona (*Female 50s to 60s*): Mother of Clarice, a gender swapped version of **Pantalone** - a stock character in commedia dell'arte who is portrayed as an old merchant, often wealthy and esteemed. With her exceptional greed and status at the top of the social order, Pantalona is "money" in the commedia world.

Clarice (*Female 20s*): The young daughter of Pantalona; the 'hard done by' female romantic lead; formerly engaged to the now deceased Signor Frederigo Rasponi, now betrothed to Silvio - her true love.

Silvio (*Male 20s*): The handsome young son of Dottore; newly betrothed to Clarice.

Dottore (*Male 50s to 60s*): The father of Silvio; pompous, egotistical, well educated. Frequently breaks into Latin.

Smeraldina (*Female*): This role has been precast

Beatrice (*Female 20s to 30s*): Loving sister of Signor Frederigo Rasponi; on her own lover's mission to marry Florindo; must be able to pull off 'feisty'; disguised as her dead brother.

Florindo (*Male 20s to 30s*): Lover of Beatrice; honourable and upright.

Brighella (*Any gender 40s to 60s*): The local inn keeper.

Waiter/Porter (*Any gender, any age*): Minor characters, possibly doubled. No preparation required for these roles, if interested in auditioning for these, we'll give you a piece to perform on the night.

Rehearsal Schedule

MARCH/APRIL						
Mo	Tu	We	Th	Fr	Sa	Su
						30 March
31 March	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	Good Friday	19 - Easter	20 - Easter
21 - Easter	22	23	24	25	26	27
28	29	30				
MAY						
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	
JUNE						
						1
2	3	4	5	6	7	8 - Dress
9 - Dress	10	11	12 - Preview	13	14	15
16	17	18	19	20	21	23
23	24	25	26	27	28	BUMP OUT
	No rehearsal	Rehearsal	Critical Rehearsal		Performance	

Please note: While every step will be taken to ensure a happy and safe production on these dates, the ongoing presence of COVID in the community may mean the production could be delayed or postponed.

AUDITION PIECES

TRUFFALDINO

TRUFFALDINO: So I've had two beatings. I can shrug them off. I've eaten well. A good dinner today, and tonight I'll eat again, even better. And while I've got two masters I get paid twice. Now let me think. What's next? One master's outside, the other's asleep. Right. That gives me time to air their clothes, see if there's any darning or washing. I'll do it in here. Got the keys here, now let me see. What does this one do?

He opens one trunk after experimenting with a key.

Right. Talk about smart. That means this other key...opens this one!

He opens the second trunk.

Both open! All right, you lot, out of there.

He takes clothes out of each trunk and puts them table. In each trunk there is a black coat, books, other objects.

I'll have a quick squiz in the pockets, see if there's a crust of bread or--

In the pocket of Beatrice's coat he finds a portrait.

Hey, it's a picture. A nice-looking bloke, too. Wonder who he is? I'm sure I've seen him somewhere before. Funny, he looks a bit like my other boss. No, can't be. The clothes are different and he's wearing a wig.

FLORINDO: *[offstage]* Truffaldino!

TRUFFALDINO: He's awake. What if he comes out and sees all this stuff?

He starts packing it away quickly.

Quick, quick. If he comes in, I'll say I don't know whose it is.

BEATRICE

Hush! For the love of Heaven, don't give me away.

Yes, my poor brother is dead. He had forbidden me to see Florindo. And so they fought. My brother was killed, and Florindo had to flee from Turin without a word to me. All I knew was that he was coming to Venice. And so, I resolved to follow him here, in his clothes and under my brother's name. And now, thanks to you, Signor Pantalone believes I am my brother. He will give me money, and so I will be able to help my Florindo. It's madness, I know but I'm caught up in love's whirlwind!

Help me dear Brighella! I shall make it worth your while.

CLARICE

(This piece includes Beatrice's lines, but is to be played at the audition in the style/character of Clarice)

Ah, my dear Florindo, you're dead, and with you die all my hopes and thoughts. What is the point of life when I lived only for you, my darling? All our hopes gone! All our plans! I left home to be near you, left my family, dressed as a man, and travelled the road risking everything to be near you. And now you are dead! Poor Beatrice! First I lose my brother and now my Florindo. And who caused it all? I did. I caused it. I cannot live. All reason for life is gone. Florindo, dearest, I will join you in death. Only wait for your Beatrice!

PANTALONA

Just a minute, I'll explain. You see, Signor Federigo, you were dead, so we thought, and so I gave my daughter's hand to Silvio. But there's no harm done. You got here just in time. Clarice will be yours, I promise you. Now, Silvio: how can I put this? You see him yourself, the fault's not mine, I told you, it's the will of Heaven.

What else can I do? I've promised. I can't retract. Do you think I like the idea? Let me tell you, I don't. But what can be done? Nothing. He asked, I agreed, and ... well, my daughter's happy. Yes, believe it or not, she is. That surprises you?

BRIGHELLA

(This piece uses Pantalona's lines, but is to be played at the audition in the style/character of Brighella)

What else can I do? I've promised. I can't retract. Do you think I like the idea? Let me tell you, I don't. But what can be done? Nothing. He asked, I agreed, and ... well, my daughter's happy. Yes, believe it or not, she is. That surprises you?

DOTTORE

So what you're trying to tell me is that you intend to go ahead with this other marriage. I'm surprised at you. I'm surprised you set so little value on the solemn vows made this very morning. I'm surprised you set so little value on your daughter that you'll give her away to any wandering layabout who just happens to turn up, but there's no accounting for taste. I ought to drag you both through the courts but now I don't want to see my son married to that little baggage-- Especially when her mother has so little regard for her own good name. But even if you don't care about your honour, Signora, I care about mine. Just remember this: I will not forget this. Time will tell, *yes omnia tempus habent*.

FLORINDO

What is this? A letter addressed to Beatrice? To Beatrice in Venice? *[reading]* Most illustrious mistress, your departure from Turin has set the town talking. The authorities know you are dressed as a man and resolved to follow Signor Florindo. They will attempt to bring you back and place you under arrest. Your faithful servant, Tonia. *[aside]* What do I read? Beatrice left home? Dressed as a man? Come in quest of me? How she loves me. Would go to Heaven I could find her in Venice. Truffaldino, go and find this Pasqual. Find out if his master is a man or a woman. Find out his address. No, bring him to me, and I'll reward you handsomely.

SILVIO

(This piece uses Florindo's lines, to be played in the style of Sylvio)

What is this? A letter addressed to Beatrice? To Beatrice in Venice? *[reading]* Most illustrious mistress, your departure from Turin has set the town talking. The authorities know you are dressed as a man and resolved to follow Signor Florindo. They will attempt to bring you back and place you under arrest. Your faithful servant, Tonia. *[aside]* What do I read? Beatrice left home? Dressed as a man? Come in quest of me? How she loves me. Would go to Heaven I could find her in Venice. Truffaldino, go and find this Pasqual. Find out if his master is a man or a woman. Find out his address. No, bring him to me, and I'll reward you handsomely.