

Andy – man, husband of Cassie, smart casual, wearing a jacket

Older of the two men, doing OK for himself, keen to use the money he makes to do stuff, but recently he's been going through the motions. A bit bored.

Cassie – woman, wife of Andy, dressed up a little

Equally as bored as Andy, hence her texting late at night after a few too many glasses of wine. Not knowing if she'd ever have gone through with it is part of the excitement.

Rich – man, boyfriend of Harriet, younger than Andy

I want it, I got it, get bored, move on.

Harriet – woman, girlfriend of Rich, younger than Cassie

Enjoyed the adventure of Rich, genuinely, but sees through him and recently only actually saw him for what she could get, which included an intro to Andy, who was suddenly way more interesting with way more ambition.

As for the auditions, I'd like people to read in pairs, ideally (assuming they're there at the same times),

Andy and Harriet – Start of scene two down to "...not saying it." half way down page 4.

Cassie and Rich – Start of scene four down to the first "shut up Rich" half way down page 9.

I'm hoping that going over each pairing as workshops can smooth out dialogue, suggest more (especially details – any equivalent holidays/experiences, any trivial little asides which could trail off would make it feel more real), and also – add in extra little mannerisms, like the throwing away of the coffee cup, suddenly standing and looming over the other, turning away, etc.

FYI, I (Robert Kibble) have written, directed and performed in a handful of short plays for the Burnham Library Drama Evenings over the last few years, albeit much smaller productions (our lighting was a man with a switch with both settings – on and off). In the past I've tended to write specifically for who was available, the Slough Writers Group not having many capable actors. At a running time of slightly over 20m, this will be the longest play I've written.