

The Girl on the Train at Sharnbrook Mill Theatre

Audition Material

D.I Gaskill

Gender: Any

Playing age: Any

Accent: British

Appearance: Any ethnicity and body type

Content: The role of D.I Gaskill does not require any intimacy, and they are not the target of physical violence.

Character Description

D.I Gaskill is the lead detective on Megan Hipwell's case, and the only truly objective person in the show. They spend a lot of time with all the characters, getting mixed up in their lives, and trying to unpick the truth between them. They're experienced and authoritative, but sometimes lose their patience with Rachel's half truths.

Audition Material

Pages 47-48

DI Gaskell and Rachel share several scenes together, and provide a lot of the real time narrative for the play. Gaskell has realised that Rachel is an alcoholic, and has some sympathy for her. In this scene, he is coming to tell her that they've found Megan's body, likely because they will want to see her reaction to the news.

We are looking for your portrayal of an experienced detective, who has seen a lot in their time, but is getting more involved in this case than usual. Their last line in this scene is the closing line of act 1, and needs to be delivered clearly to ensure a cliff hanger for act 2.

GASKILL START

(She lets GASKILL in.)

GASKILL. Well, this has been a funny old few days, hasn't it?

(He sees her Megan Hipwell cuttings etc. Examines it all suspiciously.)

RACHEL. What are you doing here?

GASKILL. When Megan first went missing, honestly, I just thought, another domestic that ends up on my desk. But then, at every step of the investigation, I hear the name Rachel Watson.

RACHEL. So?

GASKILL. So I have to ask myself. Who *is* Rachel Watson?

RACHEL. I've told you everything I remember.

GASKILL. Ah, yes. The unreliable memory.

(GASKILL picks up some remaining bottles.)

So, what kind of drinker are you?

RACHEL. What d'you mean?

GASKILL. My old dad, he'd sway down the street with a bottle of wine in a brown paper bag and people crossed over to avoid him. Someone walks down the road with their wine in a Waitrose bag, people think they're part of a civilised society. But it all ends up the same. The need.

RACHEL. Yes, well, I'm not -

GASKILL. Then you get the redundancy, but the need of a drink is still there. So then you're in Bargain Booze, with the rest of us, working out the cost per unit of alcohol, and now people are crossing the road to avoid *you*.

RACHEL. So what type of drinker are you?

GASKILL. Recovered.

And have you remembered anything yet? From Saturday night?

RACHEL. ...

GASKILL. The next time my superintendent asks me if I have any suspects, would you blame me for mentioning one Rachel Watson, a half-cut loner who's obsessed with the missing woman (*Indicates all the Megan Hipwell clippings.*). One Rachel Watson, who, on the night Megan went missing, was seen in the neighbourhood, and what's her alibi? Black holes in her memory. Which is no alibi at all.

RACHEL. Are you here to humiliate me?

GASKILL. No. Rachel. I came to tell you that we've found her.

RACHEL. Then why have you just put me through all that if you've found her?

GASKILL. No. No. I came to tell you...that we've *found* her.

(*Music**. RACHEL, *wordless.*)

GASKILL STOP

* A licence to produce *The Girl on the Train* does not include a performance license for any third-party or copyrighted music. Licensees should create an original composition or use music in the public domain. For further information, please see Music and Third-Party Materials Use Note on page iii.