

The Girl on the Train at Sharnbrook Mill Theatre

Audition Material

Scott Hipwell

Gender: Male

Playing age: 25-35

Accent: British

Appearance: Any ethnicity and body type.

Content: Scott will be required to kiss Rachel and Megan, and be physically aggressive with both of them.

Character Description

Scott is Megan's husband. He is very possessive of Megan, and after finding out about her infidelity, threatens to kill her, which makes him a prime suspect in her disappearance. He is duped by Rachel for a short time, as she pretends to be Megan's friend to get more information, and eventually ends up in an uncomfortable romance with her. Scott has a short temper, and is aggressive with both Rachel and Megan.

Audition Material

Pages 55-58

Scott and Rachel are at Scott (and Megan's) house. Rachel is comforting Scott as they have found out Megan was killed. In previous scenes, an uncomfortable romance has been developing between them.

In this piece, we are looking for the shift of character between Scott talking to Rachel, and his flashback talking to Megan.

Scene Two

SCOTT START

(Friday. Scott's house.)

RACHEL. I'm so sorry about Megan.

(Comforts him. Remembers the weirdness between them. Pulls away.)

SCOTT. Thanks for coming round. It's just, I don't know who else to talk to.

RACHEL. Have they told you anything?

SCOTT. They've had me in for questioning. Again.

RACHEL. Why?

(Beat.)

SCOTT. Why did you get involved in this?

RACHEL. Because *I* knew something that nobody else knew. How could I not tell you?

SCOTT. All you've done is lie.

RACHEL. But I haven't lied about what I saw. What would I have to gain?

SCOTT. To make your life more interesting.

Sorry.

RACHEL. You said you wanted to talk...?

(SCOTT doesn't know how to say it.)

SCOTT. There's something I haven't told the police.

RACHEL. What is it?

SCOTT. I wish I'd never...

I left a message on her phone. The police, they've just found it.

RACHEL. What did you say?

SCOTT. You know what it's like being married. People argue.

RACHEL. What did you say, Scott?

SCOTT. ...I said I could kill her.

RACHEL. What! Why?

(RACHEL suddenly unsure of SCOTT.)

What haven't you told the police?

SCOTT. ...If I tell them now, they'll think I've been hiding something.

RACHEL. If you haven't told them, then you *have* been hiding something.

(MEGAN enters.)

SCOTT. Don't you people ever stop for one minute? My wife's been murdered, and all the time everyone's looking at me, wondering if they're looking into the eyes of a killer.

(Sighs. Rubs his temples.) Oh God. Do you want a drink?

RACHEL. No. I told you, I don't...

(SCOTT gets two beers from the fridge. Holds one out.)

(RACHEL trying hard to choose not to take it.)

I don't drink.

What haven't you told them?

SCOTT. *(Sipping from the bottle.)* Sure you don't want one?

MEGAN. **Scott, there's something I need to tell you.**

RACHEL. What haven't you told them?

(MEGAN goes to SCOTT.)

MEGAN. Scott... I've made some mistakes.

SCOTT. What sort of mistakes?

MEGAN. Please don't make this any harder than it has to be.

SCOTT. (*Grabs her arm.*) What sort of mistakes?

MEGAN. Don't raise your voice. It's not you.

It was nothing. It's over now.

SCOTT. You've been seeing someone. Who?

MEGAN. It doesn't matter.

SCOTT. Who have you been fucking?

MEGAN. It doesn't matter. You've never met him.

SCOTT. Oh shit... I can't believe you could -

MEGAN. Oh, come on. People have affairs all the time. It's the real world -

SCOTT. That's your excuse? People do it, so that makes it all right?

MEGAN. That's not what I'm saying -

SCOTT. That you can apologise and everything's back to normal.

MEGAN. This isn't an apology. I'm not living the rest of my life trying to make it up to you. I messed up. I didn't understand what we have. But I'm drawing a line and moving on. Either we move on together, or -

SCOTT. How many? Since we've been together. How many men?

MEGAN. Don't do this.

SCOTT. So there've been more.

MEGAN. (*Lying.*) No.

SCOTT. Oh my God. How can I believe anything you say?

MEGAN. Please, it's over now. Listen, there's something important I have to tell you. But you have to forgive me before -

SCOTT. Forgive and that's it? 'Sorry about the affair.' 'Oh, never mind, I'll put the kettle on'?

(MEGAN reaches for him, tenderly.)

MEGAN. We can move forwards. I know we -

SCOTT. Don't touch me.

(MEGAN reaches again.)

Don't fucking touch me.

(A stand-off. Neither knows what to do. She reaches for him again and he fends her off. Suddenly, SCOTT grabs her by the hair.)

MEGAN. You're hurting me.

(He wrestles her across the room. Pins her up against a wall. His hand on her throat, holding her down. She fights back. He doesn't let her go.)

SCOTT. I could crush you.

MEGAN. Please -

SCOTT. I could crush you like a fucking insect.

SCOTT STOP

(He doesn't hit her. She breaks free. She flees.)

(SCOTT brings us back to the present.)

That was the last thing I said to her.

How could I tell the police? I probably left bruises.

RACHEL. Was that the first time you'd hit Megan?

SCOTT. I didn't hit her. I just -