

# The Girl on the Train at Sharnbrook Mill Theatre

## Audition Material

### Tom Watson

**Gender:** Male

**Playing age:** 30-40

**Accent:** British

**Appearance:** Any ethnicity and body type

**Content:** Tom is required to kiss Rachel and be physically aggressive with her.

#### **Character Description**

Tom is Rachel's ex-husband, who is now married to Anna. They have a baby, Evie. He is very charming and uses this to his advantage to attract women. Tom is central to Rachel's story, as his emotional abuse and narcissism (which is hidden behind his charm and outward kindness) destabilised Rachel's sense of self. He is a complex character to play, and pivotal to the play's twist.

#### **Audition Material**

##### **Pages 82 - 86 (Miss out the flashback section on pages 84-85 as marked)**

Tom is at Rachel's Bedsit, they are alone. Rachel is drunk, which Tom is used to. He is trying to warn Rachel that DI Gaskill is on their way to her, and wants to convince her that she was the one who attacked Megan.

We are looking for your shift in character as Rachel realises that Tom wasn't the caring and loving husband she thought he was, but in fact someone who has been manipulating and gaslighting her for years.

## Scene Six

TOM START

*(Saturday night. RACHEL back at her flat. Really loud thumping music\*. RACHEL drinking heavily. Off the wagon. She's ripping down her newspaper articles.)*

*(The buzzer goes. RACHEL disorientated again. The buzzer goes again. RACHEL stumbles over to it. Drunkenly just lets whomever it is in.)*

*(TOM looks at the mess / destruction.)*

TOM. What's happened?

RACHEL. I've given up. I have given up.

TOM. Rach, I think Gaskill's on his way.

RACHEL. Why?

TOM. He's just taken a statement from Anna about all the malicious calls you've made.

RACHEL. What calls?

*(He shows her his phone. He goes to play a message. She stops him.)*

What's that got to do with anything?

TOM. He thinks you mistook Megan for Anna.

RACHEL. What? But that's ridiculous!

TOM. Then you need to come up with an explanation of what you did last Saturday night.

RACHEL. *(Shocked / frightened.)* But... I didn't do anything!

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TOM. You said you had blood on your hands.

RACHEL. I had a cut! You've seen it.

TOM. Do you do it on purpose? Do you blank out these memories on purpose?

RACHEL. No!

TOM. Then you *have* to remember.

RACHEL. You don't believe I did this.

TOM. Did you have any reason to hurt Megan?

RACHEL. I didn't even know Megan.

TOM. Come on. You need to remember.

RACHEL. I've tried, Tom. I've tried. Bits come, but I can't trust them. Nothing fits.

TOM. You remember being at my house. Arguing with Anna...

*(Lights and sound shift. RACHEL trying to engage her memory.)*

RACHEL. I was angry. With her, and with you. He said it, the therapist, he said anger clouds memories.

TOM. Where did you go when you left mine?

RACHEL. I wanted more drink – for the train. I bought a bottle of wine...went through the underpass...

TOM. Come on. Really think. What about... What could you hear? Smells? Anything.

RACHEL. ...The chip shop. Salt and vinegar on the air.

TOM. That's good. What else?

RACHEL. Music, from the pub.

TOM. Good. Was anyone there?

RACHEL. I told you. It was Anna.

TOM. It couldn't have been Anna.

Tom SKIPTO PAGE 85

(MEGAN appears.)

RACHEL. Jess!

TOM. Who's Jess?

RACHEL. It was Megan I saw.

TOM. You said it was Anna.

RACHEL. No, I... I must've got confused -

TOM. Stay in the moment. You see someone. It's Megan.  
Are you still angry?

RACHEL. Angry. I'd seen her, the day before. Cheating  
on her husband.

TOM. Do you say anything?

RACHEL. Wait!

(MEGAN turns round.)

Jess! Is that you?

MEGAN. Sorry?

RACHEL. I saw you. I saw you cheating on him!

MEGAN. I don't know you.

(MEGAN walking away.)

TOM. What else?

(The sound of a train whooshing by.)

RACHEL. I can't hear any words. She, yeah, that was it,  
she was looking beyond me. Over my shoulder. Like,  
there was someone behind me. But -

TOM. There was no one there...

RACHEL. I didn't see anyone; I was looking at *her*.

TOM. And then what?

RACHEL. ...

TOM. Come on. Everything you saw, it's in there somewhere. Did you call after her?

RACHEL. Jess!

*(The sound of a train horn.)*

RACHEL. Jess!

Tom  
RESTART

TOM. Was she scared of you? A drunken stranger, shouting at her in the underpass.

RACHEL. I didn't want to hurt her...

TOM. Concentrate, Rach. You're doing really well. What did you do?

RACHEL. I don't remember!

TOM. How can you not know what you've done?

RACHEL. Don't be angry with me.

TOM. Are you so ashamed of what you did that you have to make yourself forget?

RACHEL. Just because I can't remember, it doesn't mean I did something bad.

TOM. It was always bad. I'd always have to tell you the next morning all the things you'd done. You never wanted to take responsibility.

RACHEL. How can I take responsibility for something I don't know I've done?

TOM. Because you still did it.

RACHEL. I wouldn't have...

TOM. Did you want to hurt her?

RACHEL. I don't know what I wanted.

TOM. Was she scared?

MEGAN. (*Horried.*) What are you doing?

(*Sound of a bottle smashing.*)

RACHEL. I dropped my bottle of wine... Someone hit me.

TOM. Megan hit you?

RACHEL. I don't know. It must have been.

TOM. Fighting you off.

RACHEL. I wouldn't have killed her.

TOM. Can you be sure that you didn't pour out all your bitterness and hatred onto that woman?

(*Silence. No. RACHEL can't be sure.*)

They said she had a blow to the head. Can you picture yourself, with Megan, standing over her?

Rachel.

(*TOM physically composes RACHEL in position.*)

Can you see yourself standing over her? Holding anything? A rock?

(*A piercing sound begins to grow.*)

Were you hitting her?

(*TOM now animates RACHEL, hit, hit.*)

RACHEL. No. I don't know. Please -

TOM. Is this how you did it?

(*TOM takes RACHEL in his arms.*)

I'll look after you. We're in this together.

(*The piercing sound intensifies.*)

for the audition,  
do the actress  
yourself - you will  
not be asked to  
move Rachel

TOM STOP