

NEIGHBOURHOOD WATCH

By Lally Katz

AUDITION PIECES:

AUDITION PIECE - ANA:

SCENE FOUR

ANA walks alone, back to Mary Street. She talks to her husband Vladir as she walks.

ANA: You vas the lucky Vladir. You all the time had Ana. Vhen you is sick, when you is dying, you got Ana. Ana got no-von. Solo una Ana. Vhen you is dying and I is bathing your overhead, kissing your hands, carrying you on my shoulder, vashing your kaka, drying your pee-pee, you is very grateful. You is very grateful that I never say it. That I never say, 'Vhere are your other ladies now? Vhere is your doctor prostitute now?' No-von do that for you. No-von but Ana. Solo una Ana. You is very grateful, Vladir.

She gets back home.

No matter. Ana vill fix. Keep going. Solo una Ana.

CATHERINE *is just getting home too.*

Hello, Kitty-kitty.

AUDITION PIECE - CATHERINE:

CATHERINE: Not all that much. I moved into this house. I quit four jobs. I was fired from one.

MARTIN: Have you been doing any acting?

CATHERINE: No. I did a voice and movement workshop.

MARTIN: Show me what you learned.

CATHERINE: No!

MARTIN: Please!

CATHERINE: I'll just do one line for you—that's all.

She thinks for a moment. She stands up, and begins a movement:

'Out, damn'd spot! out, I say!—One; two: why, then 'tis time to do't.—Hell is murky.—Fie, my lord, fie, a soldier, and afeard?'

He laughs. She does too.

MARTIN: What else? Tell me what else.

CATHERINE: I have a new friend. Her name is Ana and she lives across the street. She's Hungarian.

MARTIN: I think I saw her. Earlier.

CATHERINE: When?

MARTIN: When I was on your doorstep. She's got a big dog?

CATHERINE: Yeah.

MARTIN: And she's your new friend.

CATHERINE: Yeah.

MARTIN: Perfect.

He touches her hair.

You're still cutting your own hair.

CATHERINE: Does it look really bad?

MARTIN: Beautiful.

CATHERINE: Why did you leave?

MARTIN: Don't ask that.

CATHERINE: Tell me what I did.

MARTIN: Nothing. Cathy. Nothing. [*He looks up at the sky.*] Hey, look up. Bats.

His phone beeps with a text message. He takes the phone out.

CATHERINE: You've still got your old phone.

He reads the text message.

MARTIN: Shit. Cathy, I'm so sorry, I'm gonna have to run.

CATHERINE: But we just got here.

AUDITION PIECE – MARTIN / ARTUR

SCENE FIFTEEN

CATHERINE *runs out into the street.* MARTIN *is there.*

MARTIN: Cathy.

CATHERINE: What are you doing here?

MARTIN: Ken really hates me, huh?

CATHERINE: Martin!

MARTIN: I came over to ask you something.

CATHERINE: What?

MARTIN: Will you come on a picnic with me?

CATHERINE: It's too late.

MARTIN: It's a night picnic.

CATHERINE: Martin ...

MARTIN: Please? If you say no, then I'll have to have one by myself and that will be so depressing.

CATHERINE: Where?

MARTIN: Here in the dark woods. Your favourite place.

CATHERINE: I don't play The Woods anymore.

MARTIN: That's a shame. Because I brought your favourite trail mix.

CATHERINE: I don't like trail mix anymore.

MARTIN: Wow. You used to eat the whole bag in the first two minutes.

CATHERINE: See, I've changed. [*She thinks for a moment.*] Does it have chocolate chips in it?

MARTIN: Yup.

He pulls out a little bag. And holds it before her.

CATHERINE: There'll be bears.

MARTIN: It's okay, I'm armed. I've brought honey. Honey always stops bears right in their tracks.

CATHERINE: But I want to eat the honey.

MARTIN: You want everything! You can have one spoonful.

AUDITION PIECE – KEN

KEN: You're being pretty uppity for someone who's been to just one Neighbourhood Watch meeting. I don't know if you can really talk as though you're 'Miss Involved with the World'. And I don't have to justify myself to you—but I'm going to. World of Warcraft is a community. It's a global community. Tonight I went on a raid with members of my guild—one is a housewife from Toronto, one is a high school student from Wales, one is a computer programmer from Miami, Cathy—

CATHERINE: Catherine.

KEN: Catherine. The point is, World of Warcraft introduces me to people I normally have no access to in life. And I get to know them.

CATHERINE: Listen to yourself. You just said people who you have no access to in life. This isn't life. Just sitting at the table, looking into that screen.

KEN: Catherine, stop picking fights with me.

AUDITION PIECE – OTHER ROLES:

OTHER ROLES:-

MAN 35+ (Flexible) Multiple Roles –

The Chemist, An Australian Policeman, A Hungarian Policeman, Ana's Father, the Russian Soldier's Father and an Ambulance Officer.

POLICEMAN: Thanks very much for having me here to speak to you this evening. I just wanted to start off by saying that already, just by attending a Neighbourhood Watch meeting, you're making my job easier. By knowing your neighbourhood, by being a part of your community, you are the best ones to spot signs of trouble, and you can keep each other informed. A close community is the best way to make sure that individuals stay safe. If we know our neighbours, we can look after our neighbours. And if we look after our neighbours, then our neighbours can look after us. The best way to fight crime is to prevent it from happening in the first place. Now the first step to a safe street is to be familiar—

Woman 35+ (Flexible) Multiple Roles –

Jovanka, Nancy, Katrina, Russian Soldier's Mother, Ana's Mother, and Doctor White

Kitty?

But when she opens it, there is KATRINA.

KATRINA *doesn't look well. There is blood dripping down her face.*

Katrina.

KATRINA: I'm sorry. Sometimes I drop things. Sometimes I drop things and make a lot of noise.

ANA: You got the blood.

ANA *helps her inside.*

KATRINA: You see they took a hole—the size of a golf ball out of my head. And now sometimes I drop things and sometimes I forget people's names. Because of the cancer. It was in my brain. So sometimes I drop things ... And sometimes I forget people's names ...

KATRINA doesn't notice the blood dripping into her eye. ANA reaches up, softly, and wipes it away with her sleeve.

ANA: You felled down.

KATRINA: Sometimes I drop things. Sometimes I put things where they shouldn't go. Don't tell my daughter. Don't tell my son. I hope the cameras didn't catch it.

ANA: Now, Katrina, we must sit you down.

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A Teenager Boy to play -

an Employee, A Soldier Dying, A Delivery Boy, A Postman and a Russian Soldier 15 years plus ...

And Same scene for:

A Teenager Girl to play

Young Ana (Big Role), and the Gypsy – 15 years plus, (Challenging role)

She lifts the blanket. But then stops.

YOUNG ANA: I cannot. Your legs is gone.

SOLDIER: Gone ... My legs is gone ...

YOUNG ANA: Gone.

SOLDIER: But I feel them. Hurting. Show me.

YOUNG ANA: No. Don't look.

She touches his arm.

Tell me. What happen.

SOLDIER: I was standing, at end of war. Standing with von German soldier. In the snow. German soldier tell me to shoot into von town. I say, 'No. My mummy and daddy live in this town.' So German soldier turn and shoot me. All over the legs. And leave me to die in the snow. Coming von Russian soldier. He find me bleeding to death in the snow. And he carry me. On his back. I don't know how far. But was for nothing.

YOUNG ANA: Not for nothing.

He grabs her hand.

SOLDIER: I feel it. My blood is gone.

A stern voice calls out.

VOICE: Girl. Girl. Come.

YOUNG ANA: I must to leave you. I am sorry.

VOICE: Girl!

SOLDIER: Please. I ask you. Go to my mummy and daddy. You must to travel far. Go to my mummy and daddy. And tell them I has died.

YOUNG ANA: You will not dying.

SOLDIER: Young girl. What is your name?

YOUNG ANA: Ana.

SOLDIER: Ana. You must to promise. To tell my mummy and daddy their son has died. Please.

YOUNG ANA: Yes. I promise.

She has to leave. Time and distance pass. YOUNG ANA arrives at a river.

There is a RUSSIAN SOLDIER there with a gun and a raft. He holds the gun up to her.

YOUNG ANA: Don't shoot. Don't shoot. Don't shoot.

RUSSIAN SOLDIER: What you want, Hungarian girl?

YOUNG ANA: This raft will cross the river?

RUSSIAN SOLDIER: Da.

YOUNG ANA: Take me on your raft.

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A Teenage Girl to play

A Girl, A Young woman with a Dog, A Receptionist and A Woman in a Cinema. 15 years plus ... 15 lines. But opportunity to be other characters.

CATHERINE: Okay. Back soon, ladies.

She arrives at the movie ticket booth. She speaks to the WOMAN working there.

Hello, I'd like three tickets to *Mamma Mia* for the one p.m. session please.

WOMAN: I'm sorry, there is no one p.m. session.

CATHERINE: What? What time is it on?

WOMAN: The only session today is at seven p.m.

CATHERINE: Seven p.m.! Listen, this is actually a very big problem. I have two old ladies with me—one of them is Hungarian, and the other is Serbian—she walked here—and they've come to see the one p.m. session.

WOMAN: Well, that is a problem because there isn't a one p.m. session.

CATHERINE: I need to speak to your manager. Because, I'm sorry, but that just isn't acceptable. I called just the other day and the message said *Mamma Mia* is on at one p.m. So something is going to have to be done about this.

WOMAN: First of all, I am the manager. Second, did you happen to listen to the part of the message that says the recording with the session times changes each Thursday?

CATHERINE: Um ...

WOMAN: Well, today's Thursday.

CATHERINE: I see.

WOMAN: Yes.