

Cue-conservatory – For female auditionees, please prepare all of **Leah's** lines from the script below. Please try to memorise the lines, scripts should not be held.

## DNA

*Dennis Kelly*

*This play is about a group of friends who, while out playing in the woods, accidentally knock one of their classmates, Adam, down some sort of well. They cover up their crime so convincingly that an innocent man in the town is arrested and accused of murder. This double tragedy causes chaos among the group as they respond to the events in many different ways. One of the group, Leah, who wasn't directly involved in the incident, spends her days sitting next to her silent friend, Phil, in a field – she finds herself doing all the talking ...*

*A Field. Leah and Phil, Phil eating an ice cream.*

**Leah** What are you thinking?

*No answer.*

No, don't tell me, sorry, that's a stupid, that's such a stupid—

You can tell me, you know. You can talk to me. I won't judge you, whatever it is. Whatever you're, you know, I won't, I won't ...

Is it me?

Not that I'm—

I mean it wouldn't matter if you weren't or were, actually, so—

Are you thinking about me?

*No answer.*

What good things? Phil? Or ...

I mean is it a negative, are you thinking a negative thing about—

Not that I'm bothered. I'm not bothered, Phil, I'm not,

it doesn't, I don't care. You know. I don't ...

What, like I talk too much?

You're a bit ...

You're ...

*Pause. She sits.*

You're not scared. Nothing scares, there, I've said it;  
scared. Scared, Phil. I'm scared

*You should give the impression that you're talking to the ever-silent Phil, who you adore even though he is impossible to read and he rarely acknowledges what you say. You should give the impression that you're trying to get through to him, but also find a way of opening the speech out to the audience so that we see that your questions are reaching out to the whole universe. You have a quick, inquisitive mind, and each question should be asked in a way that is distinct from the last, yet shares the same guarded urgency.*

Cue-conservatory – For Male auditionees, please prepare all of **Richard's** lines from the script below. Please try to memorise the lines, scripts should not be held.

*At the end of the play, Leah is gone and Phil sits alone in the field where they used to spend time together. Richard comes to visit him.*

**Richard**

Come on, Phil. Come back to us. What do you want to sit up here for? In this field? Don't you get bored? Don't you get bored sitting here, every day, doing nothing?

*No answer.*

Everyone's asking after you. You know that? Everyone's saying 'where's Phil?' 'what's Phil up to?' 'when's Phil going to come down from that stupid field?' 'wasn't it good when Phil was running the show?' What do you think about that? What do you think about everyone asking after you?

*No answer.*

Aren't you interested? Aren't you interested in what's going on?

*No answer.*

John Tate's found god. Yeah, Yeah I know. He's joined the Jesus Army, he runs round the shopping centre singing and trying to give people leaflets. Danny's doing work experience at a dentist's. He hates it. Can't stand the cavities, he says when they open their mouths sometimes it feels like you're going to fall in.

*Pause.*

Brian's on stronger and stronger medication. They caught him staring at a wall and drooling last week. It's either drooling or giggling. Keeps talking about earth. I think they're going to section him. Cathy doesn't care. She's too busy running things. You wouldn't believe how things have got, Phil. She's insane. She cut some kid's finger off, that's what they say anyway.

Doesn't that bother you? Aren't you even bothered?

*No answer.*

Lou's her best friend, now. Dangerous game. I feel

