REDWOOD

MONA

AUDITION SIDES

Character Overview + Three Audition Scenes

SECTOR 7 FILMS

MONA

Mid 20s | Waitress, Redwood Grill

CHARACTER DESCRIPTION

Mona is a young waitress at Redwood Grill. The script describes her as mid-20s, timid and 'puggy' (as written), and notes that race does not matter for the role. She works in a polished, high-pressure restaurant environment, but her personal life is much less comfortable. Money is tight, she has children, and when she lends Elise money she makes clear that she really did not have it to spare.

Mona is not written as confrontational. She has to work herself up to ask for what she is owed, and when Elise's tone becomes aggressive, Mona retreats into the task in front of her. That does not make her weak. Later, when Elise apologizes and begins paying her back, Mona does not instantly pretend everything is fine. She simply says she is still processing it and accepts the apology. That quiet boundary tells us a great deal about her.

Her family matters. When Mona receives a call that her sister has been in a car accident, she is frightened enough to need to leave immediately - but she is still thinking about the four tables she is responsible for. The actress should find the responsibility underneath the worry. Mona is someone trying to hold together work, children, money and family without making herself the center of the room.

WHAT THE AUDITION SHOULD SHOW

- Vulnerability without helplessness - Mona may be timid, but she understands exactly what is happening around her.
- Financial pressure - the money Elise owes her matters because Mona has children and did not really have the money to lend.
- Restraint - when she is hurt, she does not need a big speech to make the feeling clear.
- Boundaries - she can accept an apology without pretending the relationship is instantly repaired.
- Responsibility - even during a family emergency, part of her mind is still on the job she is leaving behind.

DO NOT PLAY MONA AS WEAK. PLAY A WOMAN WHO HAS LEARNED TO KEEP GOING EVEN WHEN SHE DOES NOT HAVE MUCH ROOM TO FALL APART.

SIDE 1 - THE MONEY

SCENE: Mona and Elise are setting a private-party table at Redwood. Mona needs back money she lent Elise. The request is uncomfortable for her, but the money matters.

ACTOR OBJECTIVE: Ask for what you need without turning the scene into a fight. Mona wants her money back, but she also wants to get through the work shift and avoid open conflict.

PERFORMANCE NOTE: Do not begin angry. Mona starts carefully. Let the tension rise when she realizes Elise has been spending socially while still owing her money. The line about having kids is the emotional truth of the scene.

INT. PRIVATE CATERING ROOM INSIDE REDWOOD

Two waitresses are preparing a large table for a private party. Mona is trying to get back money she lent to Elise.

MONA

Hey, just curious. I could really use the money I lent you. Things are a little tight this week.

ELISE

Oh my god. I feel horrible. I know I promised you last week but the brakes went out on my car...again. I'm picking up extra shifts and even thinking about a part-time job. I promise you'll get your money.

They continue to set the table.

MONA

Rochella said she saw you at XT last weekend and ya'll were poppin' bottles. I can barely afford to pop popcorn.

ELISE

I don't have any kids.

Mona stops setting the table.

SIDE 1 - THE MONEY (CONTINUED)

MONA
I know, but I do. That's why lending it in the place wasn't easy. I really didn't have it.

Elise stops setting the table. Her voice becomes tense.

ELISE
Like I said, I don't have it right now!!!

Mona stares at her, then quickly starts setting the table again.

ELISE
You'll get your money.

The door swings open. LES, the general manager of Redwood Grill, enters.

LES
Ladies how are we looking?

ELISE
Everything is straight. Right Mo?

Mona answers under her breath.

MONA
Right.

Elise struts out of the room. Mona and Les are left in the room.

LES
Table two needs you.

Mona stops what she is doing and walks off past him, clearly upset.

PERFORMANCE KEY

The strongest choice here may be what Mona does not say. She has been dismissed, embarrassed and financially squeezed, but she still has to walk back onto the floor and do her job. Let us see the feeling without making her explain it.

SIDE 2 - THE APOLOGY

SCENE: Later at Redwood, Mona and Elise are waiting for drinks from the bartender. The tension from their earlier confrontation is still present. Elise finally tries to make things right.

ACTOR OBJECTIVE: Hear the apology, accept what is real, but do not give away trust just because Elise wants the moment to be over.

PERFORMANCE NOTE: Mona's power in this scene is restraint. 'I'm still processing it' is not punishment. It is honesty. Keep the moment small and specific.

INT. REDWOOD KITCHEN - SAME NIGHT

Elise and Mona stand silently side by side, waiting for the bartender to give them drinks. There is still tension between them. Elise tries to make eye contact with Mona. Mona looks away.

ELISE

Look, I appreciate what you did for me. You stepped up when I needed you. I'm sorry it's taken this long to pay it back. I have most of it now. Can I cashapp you?

Mona finally acknowledges her.

MONA

Sure.

ELISE

I picked up some extra shifts last week.

Elise takes her cell phone from her pocket and cashapps the money.

SIDE 2 - THE APOLOGY (CONTINUED)

ELISE
Done. I'll have the rest tomorrow.

MONA
Thanks.

ELISE
Shouldn't have reacted the way I did. I'm really sorry.

MONA
I'm still processing it. But I appreciate the apology.

ELISE
Understood. I...

Mona gets her drinks from the bartender and walks away, leaving Elise alone.

PERFORMANCE KEY

Do not rush to forgive Elise just to make the scene comfortable. Mona can appreciate the apology and still need distance. The scene works when the audience feels that Mona is deciding what happens next on her own timetable.

SIDE 3 - FAMILY FIRST

SCENE: During service, Mona gets a call from the hospital. Her sister has been in a car accident. Mona does not know how serious it is and needs to leave, but she is worried about abandoning her tables.

ACTOR OBJECTIVE: Get permission to leave now while still making sure the people depending on you at work are covered.

PERFORMANCE NOTE: This is fear under professional control. The important detail is that Mona mentions the four tables even while her sister may be seriously hurt. She is scared, responsible and trying not to fall apart in public.

SCRIPT NOTE: The source action line says Elise rushes up to Les in a panic, while the dialogue and following action assign the emergency to Mona. For this audition packet, the scene follows the dialogue assignment and is presented as Mona's scene.

INT. REDWOOD - NIGHT

Mona approaches Les in a panic.

MONA

Les, I gotta problem.

LES

What's up Mo.

MONA

I got a call from the hospital. My sister just got into a car accident. I can't tell how bad it was. I really have to leave. But I still have four tables.

LES

God! I hope she's ok.

Les surveys the restaurant.

LES

Let me figure out who can cover your tables. Give me a few.

MONA

Thank you.

Les walks off. From a distance, he talks to Elise. He gives Mona a thumbs up.

AUDITION REMINDER

Across these three sides, we should see the same woman under three different kinds of pressure: money she cannot afford to lose, trust that has been damaged, and a family emergency that instantly makes everything else feel small.

Mona does not need to dominate a room to matter. Her strength is quieter. She works. She provides. She tries to keep the peace. She remembers when someone crosses a line. And even when life hits her hard, she is still thinking about the people who are depending on her.

DO NOT PERFORM TIMIDITY. LET US SEE THE PERSON UNDERNEATH IT.

That's Mona. Now show us your version of her.