REDWOOD

ELISE

AUDITION SIDES

Character Overview + Three Audition Scenes

SECTOR 7 FILMS

ELISE

Mid 20s | Waitress, Redwood Grill

CHARACTER DESCRIPTION

Elise is a mid-20s waitress at Redwood Grill. The script introduces her as attractive and confident. She moves with the kind of self-assurance that can easily be mistaken for hardness, but her story quickly reveals that there is more going on underneath. When her coworker Mona asks for money Elise owes her, Elise is embarrassed, under pressure, and defensive. Instead of admitting how cornered she feels, she pushes back. Her pride gets there before her honesty does.

What makes Elise interesting is that she does not stay in that moment. She picks up extra shifts, repays what she can, apologizes without being forced, later covers Mona's shift when Mona has a family emergency, and gives Mona the tips from those tables. That tells us Elise is not simply selfish or careless. She is someone who can mishandle pressure, recognize it, and try to make things right.

For the actress, the key is to protect Elise's dignity. Even when she is wrong, she does not think of herself as a bad person. Her confidence is real. Her defensiveness is real. So is her remorse. The role works when we can believe all three at the same time.

WHAT THE AUDITION SHOULD SHOW

• Confidence - Elise should feel socially comfortable and self-possessed.

• Pressure - when money comes up, her confidence tightens into defensiveness.

• Pride - apologizing is difficult because admitting she was wrong costs her something emotionally.

• Accountability - once she owns what she did, she means it.

• Generosity - covering Mona's shift and handing over the tips should feel sincere, not performative.

• Friendship chemistry - these women have enough history for the conflict to hurt and the repair to matter.

DO NOT PLAY ELISE AS THE MEAN GIRL. PLAY THE PRIDE THAT MAKES THE APOLOGY HARD - AND THE HEART THAT MAKES HER GIVE IT ANYWAY.

SIDE 1 - THE DEBT

SCENE: Elise and Mona are preparing a private catering room at Redwood. Mona has loaned Elise money and now needs it back. Mona is trying to keep the conversation polite. Elise is embarrassed because she cannot pay her yet.

ACTOR OBJECTIVE: Protect your pride. Elise wants Mona to understand that she intends to pay her back without having to admit how financially stressed she really is.

PERFORMANCE NOTE: Do not begin angry. Start apologetic and uncomfortable. The edge should appear only when Elise feels judged or cornered. The turn into 'Like I said...' is the moment pressure wins.

INT. PRIVATE CATERING ROOM INSIDE REDWOOD - DAY

Mona and Elise set a large table with plates and silverware. The door is closed.

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.

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.

MONA

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

SIDE 1 - THE DEBT (CONTINUED)

Elise stops setting the table. Her voice tightens.

ELISE

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

Mona stares at her, then quickly goes back to setting the table.

ELISE

You'll get your money.

The door swings open. LES, their manager, enters.

LES

Ladies how are we looking?

ELISE

Everything is straight. Right Mo?

MONA

Right.

Elise struts out of the room, leaving Mona and Les behind.

PERFORMANCE BUTTON

The most important beat is not the raised voice. It is what Elise does immediately after. Les enters, and she puts the professional mask right back on. The actress should let us feel that Elise knows the conversation went badly, even if she refuses to show that to Mona in the moment.

SIDE 2 - THE APOLOGY

SCENE: Later, Elise and Mona wait side by side in the Redwood kitchen for drinks from the bartender. There is still tension between them. Elise decides to address it instead of pretending nothing happened.

ACTOR OBJECTIVE: Repair the friendship without begging for forgiveness. Elise wants Mona to know she remembers the help, she has been working to repay it, and she knows she handled the confrontation badly.

PERFORMANCE NOTE: This is not a dramatic confession. Keep it grounded. Elise is swallowing pride. The apology becomes more meaningful if she does not overplay guilt.

INT. REDWOOD KITCHEN - NIGHT

Elise and Mona stand silently side by side, waiting for the bartender. Elise tries to make eye contact. 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

Sure.

ELISE

I picked up some extra shifts last week.

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

ELISE

Done. I'll have the rest tomorrow.

MONA

Thanks.

ELISE

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

SIDE 2 - THE APOLOGY (CONTINUED)

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 BUTTON

Do not rush the unfinished 'I...' It tells us Elise wants to say more but understands Mona is not ready. Let that restraint matter. This is where confidence becomes humility without turning Elise weak.

ACTOR NOTE

Elise's apology matters because the script gives her a genuine correction arc. She does not simply say she is sorry; she works extra shifts and begins paying the money back. The performance should make us believe the apology is an action, not just a line.

SIDE 3 - SHOWING UP

SCENE: Mona returns from the hospital after her sister's car accident. Elise covered Mona's shift while she was gone. Their earlier money conflict is still part of the relationship, but this moment gives Elise a chance to show who she is when it counts.

ACTOR OBJECTIVE: Make it right without making a show of it. Elise does not want praise. She wants Mona to know that when the situation became serious, she showed up.

PERFORMANCE NOTE: Keep the generosity matter-of-fact. The cash is not a grand gesture to Elise; it is simply what she believes Mona needs more than she does.

INT. REDWOOD GRILL - SAME NIGHT

Elise is near the hostess stand talking to the hostess. Mona approaches.

MONA

Hey, gotta second?

The hostess walks off.

ELISE

Sure. Les told me about the accident. How's she doing?

MONA

She's fine. They should release her tomorrow. Thanks. For covering my shift on such a busy night. Look, I know things have been strained between us. I've been under a lot of pressure.

ELISE

Nobody understands pressure better than me. I get it. But, I'm the one who handled it wrong. I totally fumbled. I really am sorry. I promise that will never happen again.

MONA

We were both stressed out of our minds.

Elise reaches into her pocket and pulls out cash.

SIDE 3 - SHOWING UP (CONTINUED)

ELISE

Take it.

MONA

What's this. You already paid me back.

ELISE

From your shift today. Your tips.

MONA

Elise you took the tables. That's your money.

Elise forces it into Mona's hand.

ELISE

Please! Use it on daycare. Whatever.

Mona relents and takes the money, then stuffs it into her purse.

MONA

Thank you!

Elise extends her arms for a hug. They embrace.

AUDITION REMINDER

Across these three sides, we should see one continuous journey: Elise first protecting her pride, then taking responsibility, and finally proving the apology through what she does for Mona.

Do not turn her into a villain in Side 1 or a saint in Side 3. The power of Elise is that both moments belong to the same woman. She gets embarrassed. She gets defensive. She gets it wrong. Then she chooses to do better.

PLAY THE CONFIDENCE. PLAY THE PRESSURE. PLAY THE PRIDE. THEN LET US SEE THE HEART.

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