

australian.  
**script**  
centre

# THE METHOD

by Jodi Gallagher

EXTRACT

This script is distributed by the  
Australian Script Centre, trading  
as [australianplays.org](http://australianplays.org)

77 Salamanca Place Hobart  
7004 Tasmania Australia

[admin@australianplays.org](mailto:admin@australianplays.org)  
<http://australianplays.org>  
Tel +61 3 6223 4675  
Fax +61 3 6223 4678

© Jodi Gallagher

## CHARACTER NOTES:

**MARNIE:** is a woman in her late twenties/early thirties - thinks of herself as an intellectual, but in fact reacts emotionally to almost every situation - like any intellectual worth their salt. She is an actor who has worked on and off for some time - never quite cracking paid, mainstream work - the usual succession of bit parts, fringe shows, the occasional guest role and voice over. She is competent and sometimes a bit better than competent, and always searching for ways to make her work better. On the day in question, she is depressed, perhaps having received yet another rejection.

**KATERINA:** is the same age, though she would probably lie about it. She is perpetually twenty five. As different to Marnie as chalk to cheese, Katerina is definitely the cheese - she relies on sex to see her through almost every situation. She plays at her work, it's a lifestyle choice rather than a life - and she is the sort of actor who will undoubtedly be successful, to the continual amazement of her peers. She is very attractive, and knows it, comes from a relatively wealthy background with all the self-assurance that brings.

**THE TEACHER:** has been variously played by a very strong light that dazzles Marnie and Katerina during their exchanges - or as a male musician who improvises conversations on a solo instrument. The teacher is a very real presence in the piece, a third character even if not present - the two female actors try and please and placate this presence who is identified as male. Marnie tries to communicate as an equal, Katerina will do anything to get his pants down - or maybe she already has.

**The Method** is set in a rehearsal room or an empty theatre, thus is able to be played with any existing set or a bare stage or room. The play happens in real time.

**The Method** was first produced at LaMama Melbourne in November 1992 as a late show. Cast: Maryrose Casey and Georgie Basey, directed by the playwright. A subsequent season at Playbox Theatre in the Raw May 1993. Cast: Maryrose Casey, Josephine Fisher and Peter O'Shea and the O'Halloran violin, directed by the playwright. With thanks to Michael Gurr for on-the-run dramaturgy and generous support.

The playwright would like to thank Liz Jones for her continuing faith, and Michael Gurr.

**The Method** is subject to the Originating Producers Royalty. For Professional production enquiries please contact LaMama Melbourne Tel: (03) 9347 6948.

LIGHTS UP. THE STAGE IS BARE EXCEPT FOR SCATTERED CUSHIONS, A CARDBOARD BOX FILLED WITH ODDS AND ENDS, A COUPLE OF CHAIRS. MARNIE ENTERS WEARING WORKSHOP CHIC, LEGGINGS, BIG T-SHIRT, FLAT SHOES - CARRYING A LARGE BAG FULL OF STUFF. SHE STOPS CENTRE STAGE AND LOOKS AROUND - SHE'S LISTENING TO MUSIC ON HER WALKMAN THAT CAN BE HEARD THROUGH THE THEATRE SOUND SYSTEM. IT GOES OFF AS SHE SWITCHES OFF THE WALKMAN, TAKES OFF HER SHOES, STRETCHES. SHE GREET'S OTHERS AS THEY ARRIVE.

MARNIE: (WITH OBVIOUS DISLIKE WHICH IS RETURNED) Oh, hi. How are you? (SHE LIKES THE NEXT ONE, RELIEF) Hi! (GREEN WITH ENVY) Hi, haven't seen you for ages. Interstate? Working? Oh. Congratulations.(LUST, BARELY CONCEALED) Yeah, I've heard really good things about this. It'll be a good one.

KATERINA ENTERS, OUT OF BREATH, SHE'S LATE. DRESSED SIMILARLY, WITH A FEW NEW AGE TOUCHES, SCARVES, MAYBE SOME BELLS OR CRYSTALS. SHE TAKES OFF HER SHOES AND IMMEDIATELY LIES ON THE FLOOR. RAISES HER HEAD AND SEARCHES IN HER BAG, EMERGING WITH A BOOK - WHATEVER IS THE LATEST THEATRE GURU. IT MUST LOOK COMPLETELY UNREAD. SHE RESTS HER HEAD ON THE BOOK AS SHE LIES DOWN AGAIN, RAISING HER KNEES. SHE LOOKS UP WHEN SHE NOTICES MARNIE. GETS UP. DURING THE FOLLOWING CONVERSATION THEY BOTH DO ACTOR WARMUP EXERCISES.

KATERINA: I can't remember when I saw you last. State company auditions, or was it television? I know it was work, but it's been so long...

MARNIE: I didn't have a chance to make it to the generals. I was at your housewarming, so it might have been there that you saw me last. A month ago?

KATERINA: God, were you? I don't remember you being there. I wonder why I thought it was work? Because I really associate the last time I saw you with really hard work, you know, that's so weird. It must have been cleaning up the house for the party, and making all that guacamole that makes me associate you with work - did you eat any of it? It was just fabulous, and the place I found that sells the avocados only does organic fruit and veg and it's incredibly cheap...

MARNIE: What did you do for your State audition?

KATERINA: Lady bloody Macbeth and Kath from bloody Don's Party.

MARNIE: You don't sound very pleased about it. How'd it go?

KATERINA: I'm just so sick of sabotaging myself. I've just moved - oh, you know that, don't you - anyway, the flat was full of cockies - my sister has this theory that we never had cockies here until Sydney actors started coming down to work - day trippers - anyway - I sprayed all the corners and cupboards and especially the bathroom with Baygon, especially the bathroom because there's nothing worse than coming home and running a bath and finding foreign bodies in it. Anyway, the cockies are still alive and multiplying, and I went to the bloody audition with eyes streaming and snuffling like I'd done seven tons of coke and not able to focus and they were kind...

MARNIE: I hate it when they're kind. Thank you dear, that was very nice work, goodbye. Nice. Kind. I wonder why it is that when people are

nice and kind all I want to do is hit them.

KATERINA: Oh, they do their best.

MARNIE: In fact, I've often thought that getting violent was a reasonable alternative. At least they'd remember you. Dear Sir, even as you read this I am standing outside your door with a hand grenade. Give me a job or I will pull the pin, Yours sincerely...

KATERINA: I never quite know when to take you seriously...

MARNIE: It's the psychopathic glint in the eye. Always watch for it. Did your agent get you the audition, or did you hustle it yourself?

KATERINA: Combination of the two, I think. But I blew it anyway, which pisses me off because it must be the first time I've heard from my agent in at least six months.

MARNIE: Still like that?

KATERINA: Yep. They won't forgive me for not taking off my clothes.

MARNIE: But would they have forgiven you if you had?

PAUSE.

KATERINA: So, you didn't get a State audition?

MARNIE: Their work is so conservative. I genuinely prefer the fringe, I'm looking to be involved with people with new ideas...multi-media...Asian influences...physical, spatial...

KATERINA: Puppets and drums?

MARNIE: Yeah, exactly.

KATERINA: So you didn't get one.

MARNIE: Nup.

KATERINA: God knows what criteria they use.

MARNIE: I'm not interesting.

THEY BOTH PAUSE AND SAY HELLO TO ANOTHER FEMALE ACTOR.  
NEITHER OF THEM LIKE HER AND IT SHOWS.

KATERINA: She's already working for them.

MARNIE: She's very beautiful.