

A BAYOU MYSTIC FILMS PRODUCTION

# BOUDREAUX

## THE 13TH SACRIFICE

Written & Directed by Antonio R. Ward Jr. • New Orleans, 1938

---

CASTING SIDES — SELF-TAPE

# JULES

SUPPORTING — COMIC RELIEF • AGE: 16–22

### THE CHARACTER

Pierre's best friend and fellow hand — younger, wiry, a mouth that runs about four sentences ahead of his brain. Jules is the film's primary comedy engine, and the comedy is deadpan, fast, and born entirely out of self-preservation: he is the one character who always says the thing everyone else is too polite or too scared to say.

The trick of Jules — and the reason this casting matters — is that under all the clowning there is real fear and real love. He jokes because he knows exactly how stories like his best friend's end in 1938 Louisiana. The laughs have to land, and then the one quiet line has to land harder.

### ABOUT THE SCENE

*The wagon-wheel scene. Play the speed and the rhythm — Jules is funniest when he is completely serious — and then find the gear change on 'I didn't see nothin'.' That half-beat of real fear is the whole audition. The reader plays PIERRE (and one line of SCARLET).*

### SELF-TAPE INSTRUCTIONS

- Slate: name, height, location, representation (if any), and the role you are reading for.
- Frame from the chest up, in good light, with a neutral background. Reader off-camera.
- Period voice welcome, but truth first — do not let the accent drive the scene.
- Two takes maximum. Label your file: LASTNAME\_FIRSTNAME\_JULES.

EXT. CARRIAGE HOUSE - LATE MORNING

And here -- across the courtyard, across the whole invisible border this family draws through its own property -- the estate stops performing and simply works.

Wood, leather, hay, sweat, warm metal, horse. No white columns. No silver. The light comes in dusty bars through the board walls, and it is the first place in the film that feels like it's breathing.

PIERRE LANDRY, eighteen, is half under a wagon, wrestling a wheel back onto its axle. JULES -- younger, wiry, a mouth that runs about four sentences ahead of his brain -- is supposed to be holding the axle steady. He is not. He's holding it like it might bite him.

PIERRE

Jules. You gotta hold it steady, man. It's movin' all over the place.

JULES

It's heavy! You try holdin' a wagon up with your bare hands and lookin' graceful. Ain't nobody can do both. Not even Jesus, and He had help.

PIERRE

(grunting, seating the wheel)  
Don't bring the Lord into you bein' weak.

JULES

I'm not weak, I'm conservin'. Big difference. A smart man saves his strength for when it counts.

(a beat)

Like lunch.

Pierre snorts despite himself. Scarlet crosses the courtyard toward the conservatory. Pierre clocks her mid-motion and something in his whole engine shifts down a gear.

PIERRE

(calling, easy)  
Mornin', Miss Scarlet.

SCARLET

Good morning, Pierre.

She goes. Pierre watches the empty doorway a half-second

too long -- a beat that costs him something. Jules watches Pierre watch it, and his whole face lights up like Christmas came early.

JULES

Ohhh. Oh, no. No, no, no.

PIERRE

Hold the axle, Jules.

JULES

I know that look. That is not a "mornin' Miss Scarlet" look. That is a "I have lost my entire mind" look. Pierre. Pierre, look at me.

(delighted, horrified)

That is the master's daughter. That is a white girl in a house that would hang you for lookin' at her wrong, and you out here lookin' at her right.

PIERRE

I ain't lookin' at her any kind of way.

JULES

You lookin' at her like she's payday and Sunday and your mama's cookin' all walkin' at once! I got eyes! God gave me two good eyes and this is the worst thing they ever seen!

PIERRE

(low, sharp, the humor gone)

Then close 'em. For both our sakes. You didn't see nothin'.

That lands. Jules shuts up -- but he holds Pierre's eye a second, and under all the clowning there's real fear there, because he loves this fool and he knows exactly how this ends.

JULES

(quiet, meaning it)

...I didn't see nothin'.

(then, needing the joke back)

Hand you the wrench so we can go back to pretendin' you sane?

PIERRE

Please.

Jules hands him a hammer.

PIERRE

That's a hammer, Jules.

JULES

(already walking off)

And yet somehow still smarter than  
what you doin' with that girl.

BAYOU MYSTIC FILMS  
CASTING SIDES • DO NOT DISTRIBUTE