

AUDITION SIDES

# CRIMSON HEARTS: LIVE!

*Complete Audition Sides*

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*All 8 roles. All 16 sides. Read what you need.*

— UPPITY IMPROV SOCIETY —

# How To Use These Sides

## WHAT IS A "SIDE"?

A side is a short scene from the play used for auditions. Instead of preparing the entire script, you read 1–2 short excerpts that show us whether you can hit the specific tonal range each role needs.

## WHAT'S IN THIS PACKET

Each of the 8 roles in *Crimson Hearts: LIVE!* has TWO sides:

- **Side A** — typically the broader/comedic register
- **Side B** — typically the heightened/dramatic/sacred register

You should prepare BOTH sides for the role(s) you're auditioning for. We need to see range.

## HOW TO PREPARE

You do not need to memorize. You may bring the pages with you. We will provide a reader for two-person scenes. Solo monologues you'll perform alone.

Read the **Setup** and **What we're looking for** sections carefully — they tell you what we're actually evaluating.

## AUDITIONING FOR MULTIPLE ROLES?

Welcome. Pick the role you most want, prepare both its sides, and arrive ready to perform them. If we want to see you for another role, we'll give you those sides on the spot for a cold read.

## ONE IMPORTANT NOTE ABOUT WALT

The role of Walt may have already been cast. We will still hear all auditions for the role; we are open to being surprised. If you read for Walt, take the warning in his Side B seriously — the actor who plays it small gets the role.

## AUDITION LOGISTICS

### AUDITIONS

**Date:** [TO BE FILLED IN]

**Location:** [TO BE FILLED IN]

**Show Dates:** November 27–29, 2026

**Venue:** Brockville Country Club

**More info:** [uppity.ca](http://uppity.ca)

# DIANE

*F · 50s–60s · The Diva*

*Diane plays Vanessa Castellano, the lead of Crimson Hearts for 31 years. She is a star, she is exhausted, and she is the smartest person in every room. Her diva behavior is armor, not personality. The actor who can play Diane needs to do BOTH the broad theatrical comedy AND the cold, controlled emotional truth — these two sides test that range.*

## SIDE A — THE ENTRANCE (COMEDIC)

**Format:** Two-person scene with JEN

**SETUP:** Diane has been refusing to come out of her dressing room. Jen the stage manager finally talks her into it. Diane emerges in a too-much wedding gown, sunglasses on, glass of wine in hand. The play to find: she is BIG, but she is not silly. Maggie Smith, not Norma Desmond.

**DIANE**

*(O.S., from behind door, theatrical)* I am NOT coming out.

**JEN**

Diane—

**DIANE**

*(O.S.)* This entire production is a SHAM and a BETRAYAL and I would rather die in here than come out and stand next to that — that boy —

**JEN**

Diane, the studio audience is here, they came out specifically to see you—

*(Beat. The dressing room door cracks open.)*

**DIANE**

*(O.S.)* ...How many of them.

**JEN**

All of them, Diane. The whole room.

**DIANE**

*(O.S.)* ...Are they nicely dressed?

**JEN**

*(looking out)* They look beautiful, Diane. Truly.

**DIANE**

*(O.S., beat)* ...I will give them three minutes.

*(The door flings open. DIANE emerges in a stunning, slightly-too-much wedding gown, a glass of white wine in one hand, sunglasses on indoors. She absorbs the imagined applause like sunlight.)*

**DIANE**

*(to imagined audience, gracious)* Thank you. Thank you. You're too kind. *(removing sunglasses)* Where is the bride supposed to stand. This blocking is INSANE.

**JEN**

Diane, you stand exactly where you stood yesterday in rehearsal—

**DIANE**

Yesterday in rehearsal the light hit me HERE — *(gestures to her cheekbone)* — and today it is hitting me HERE — *(gestures to her jaw)* — and I will NOT be photographed from THE JAW, Jennifer, I am not a HORSE.

**JEN**

You are not a horse, Diane.

**DIANE**

Thank you.

**WHAT WE'RE LOOKING FOR:**

Comic timing, but with REAL conviction. Diane genuinely believes the lighting has betrayed her. The moment she absorbs the (imagined) applause should land — she is being fed by it. The 'I am not a HORSE' should be read as legitimate grievance, not a punchline.

**SIDE B — THE RECKONING (DRAMATIC)**

**Format:** Solo monologue, addressing the audience directly

**SETUP:** Late in the play, Diane has caught everyone betraying her. She steps forward to address the audience. She has decided, finally, to tell the truth. This is the role's emotional climax — and it must be played COLD, not hysterical. Quiet wins. The actor who plays this big loses the part.

**DIANE**

*(quiet, ice-perfect)* No.

**DIANE**

No, Reginald. No, Veronica. No, Brock. No to ALL of it.

**DIANE**

*(turning to imagined audience, addressing them directly)* And YOU. You wonderful, wonderful people who came out tonight. Who paid actual MONEY to watch us make a television show.

**DIANE**

You have been LIED TO.

**DIANE**

For thirty-one years, this show — Crimson Hearts — has been a LIE. The plane crashes were FAKE. The amnesia was FAKE. The TWIN was FAKE.

**DIANE**

*(beat, with sudden, surprising warmth)* But the LOVE.

**DIANE**

The love that you have given me. For thirty-one years. Six days a week. From your couches and your kitchens and your hospital beds —

**DIANE**

*(her voice breaking, but contained — not weeping)* — that love has been the only true thing in my life.

**DIANE**

*(taking a breath, dignified)* And I want you to know. Tonight. As your studio audience...

**DIANE**

*(beat)* ...I quit.

**WHAT WE'RE LOOKING FOR:**

Restraint. The actor must resist the urge to weep, to swell, to play it operatic. The whole speech is delivered by a woman in complete control who is choosing — finally — to be honest. The 'But the LOVE' moment is

the warmth that earns everything. If the actor goes big, the speech dies. If they go small, it lands like a hammer.

# MARCIA

*F · 40s–50s · The Producer*

*Marcia has held this show together for fifteen years using duct tape, threats, and ambient panic. She is the spine of the play — the audience's avatar, the only adult in the room. She is also having an affair with Kayleigh. She is exhausted, brilliant, and morally compromised in ways she's stopped fighting. Her two sides test: can the actor play active exhaustion AND the quiet devastation when the producer in her finally outweighs the lover.*

## SIDE A — THE CRISIS MANAGER (COMEDIC)

**Format:** *Two-person scene with JEN (and brief offstage Trevor)*

**SETUP:** Five minutes into the show. Marcia is mid-pace, vaping. Jen brings her bad news. Marcia is already solving five problems at once. The play to find: she is funny because the situation is impossible, not because she is performing. She is **ACTIVELY** managing, even when exhausted.

**JEN**

Marcia. We've got a situation.

**MARCIA**

Of course we do. What kind. Rate it. One to ten.

**JEN**

...Six.

**MARCIA**

Oh thank God.

**JEN**

Trending toward eight.

**MARCIA**

*(deflates)* Hit me.

**JEN**

Walt isn't here.

**MARCIA**

Walt is never here. Walt lives in a state of 'not here.' Walt is Schrödinger's Walt. What else.

**JEN**

Diane won't come out of her dressing room.

**MARCIA**

Why.

**JEN**

She says the lighting is 'punishing her.'

**MARCIA**

The lighting is — it's a LIGHT, Diane, it does the same thing to everyone—

**JEN**

She also says her trailer smells like betrayal.

**MARCIA**

*(long pause)* Does it.

**JEN**

...Kind of, yeah.

**MARCIA**

Why.

**JEN**

Because Brad and Kayleigh were in there.

**MARCIA**

*(very still)* In Diane's trailer.

**JEN**

Yes.

**MARCIA**

Doing what.

**JEN**

Marcia.

**MARCIA**

DOING WHAT, JEN.

**JEN**

...Each other.

**WHAT WE'RE LOOKING FOR:**

Pacing. Marcia drives the rhythm of this scene. Each line needs to land like she's already three thoughts ahead. 'Schrödinger's Walt' must feel like a casual aside, not a punchline reach. The 'Does it' after 'smells like betrayal' is the heart of the scene — that's where we see her start to know the truth.

**SIDE B — THE FIRING (DRAMATIC)**

**Format:** Two-person scene with KAYLEIGH

**SETUP:** Late in the play. The show has just ended in chaos. Diane has come back with terms. Kayleigh — Marcia's lover, who orchestrated all of this — is angling for the spinoff. The producer Marcia and the lover Marcia are about to come into direct conflict. The producer wins. The play to find: this is the moment Marcia stops protecting Kayleigh. It must be QUIET. No anger. Just a woman doing her job.

**KAYLEIGH**

*(stepping forward fast)* Marcia. Marcia listen. The spinoff. Veronica. I have ideas, I have arcs, I have—

**MARCIA**

*(suddenly cold, the producer)* Kayleigh.

**KAYLEIGH**

Yes?

**MARCIA**

You're fired.

**KAYLEIGH**

*(genuinely shocked, soap-mask cracking)* ...What.

**MARCIA**

Effective immediately. HR will call you Monday.

**KAYLEIGH**

You can't — Marcia we — last night you said—

**MARCIA**

*(quiet, devastating)* I said a lot of things last night, Kayleigh. None of them were a contract.

*(Long beat. KAYLEIGH stares. The mask is fully gone. She has nothing.)*

*(KAYLEIGH turns and walks off.)*

**BRAD**

*(off, calling)* Am I fired?

**MARCIA**

Brad you're too dumb to fire. Stand over there.

**BRAD**

*(off, genuinely touched)* Thank you, Marcia.

**MARCIA**

*(to herself, looking after Kayleigh)* ...I am going to feed myself to the doves.

**WHAT WE'RE LOOKING FOR:**

The pivot from cold to bone-dry comedy. The 'I said a lot of things last night' line is one of the play's quietest moments — it should be devastating, not vengeful. Then the immediate snap-back to 'Brad you're too dumb to fire' has to land as comic relief without losing the weight of what just happened. This tests range in a single page.

# BRAD

*M · 30s · The Heartthrob*

*Brad plays Brock Sterling, the soap's male lead. He is vain. He is dim. He is sweet. He is currently sleeping with his castmate. The role is the play's broadest comedy and the easiest to ruin — if Brad is mean-stupid, the audience hates him; if Brad is sweet-stupid, they adore him. He must believe everything he says. The 'I know my rights' rhythm only works if he genuinely thought he knew his rights and is genuinely surprised that he doesn't.*

## SIDE A — THE INTERROGATION (COMEDIC)

**Format:** Two-person scene with MARCIA

**SETUP:** Marcia has called Brad in to confront him about being caught with Kayleigh in Diane's trailer. Brad is not equipped for this conversation. The play to find: Brad is genuinely confused, genuinely earnest, and genuinely thinks he's getting away with this. He is not playing dumb. He is playing earnest.

**BRAD**

You wanted to see me, boss?

**MARCIA**

Brad. Sit down.

**BRAD**

I'd rather stand. My core is engaged.

**MARCIA**

Brad. We need to talk about Diane's trailer.

**BRAD**

Oh yeah. The doorknob's broken.

**MARCIA**

*(beat)* ...That's what you went with.

**BRAD**

Hm?

**MARCIA**

Brad. Were you in Diane's trailer with Kayleigh.

**BRAD**

*(immediate, with conviction)* No.

**MARCIA**

Brad.

**BRAD**

...Define 'in.'

**MARCIA**

Brad. There is a security camera. In Diane's trailer.

**BRAD**

*(beat)* ...Why is there a security camera in Diane's trailer.

**MARCIA**

Because Diane installed one. Because Diane is Diane.

**BRAD**

That's an invasion of privacy.

**MARCIA**

It's HER trailer, Brad.

**BRAD**

I know my rights.

**MARCIA**

You don't.

**BRAD**

...I don't.

**WHAT WE'RE LOOKING FOR:**

Sincerity. Every Brad line is delivered without irony. 'Define in' is asked seriously. 'I know my rights' is a confident assertion that he immediately abandons because Marcia is more authoritative than his own beliefs. The actor who winks at the audience or telegraphs the joke breaks the role. Brad is funny because he is real.

## SIDE B — THE WEDDING (HEIGHTENED / ON-CAMERA)

**Format:** Two-person scene with DIANE, in soap-opera mode

**SETUP:** Brad and Diane are taping the wedding scene of their soap opera. They snap into 'Crimson Hearts' on-camera mode — eyebrows doing the work, two-camera big. This tests Brad's ability to play a SECOND character (the soap-opera character) on top of the first. He must commit to the soap-opera melodrama with TOTAL belief.

*(Soap-opera music swells. BRAD and DIANE snap into 'Crimson Hearts' mode. The acting is BIG. Two-camera big. Eyebrows-doing-the-work big.)*

**BRAD**

*(turning to DIANE, soap-eyes)* Vanessa. I have waited twelve years for this moment.

**DIANE**

*(soap-tears already forming)* Brock. I never thought — after the plane crash — after the amnesia — after the SECOND plane crash — I never thought we would stand here.

**BRAD**

And yet here we are, my darling.

**DIANE**

Here we—

*(A door SLAMS open. The scene is interrupted by an unseen disaster offstage.)*

**BRAD**

*(breaking soap mode, normal voice, panicked)* Wait, do I really have amnesia? What's my name —

**BRAD**

*(louder, to no one)* WHAT'S MY NAME?

**BRAD**

*(beat, remembers)* ...I PLAY BROCK!

**BRAD**

*(to imagined audience, with great pride)* I PLAY BROCK!

**WHAT WE'RE LOOKING FOR:**

TOTAL commitment to the soap-opera mode in the first half. No winking. The 'soap-eyes' must be real. Then the panic-snap-back to the real Brad in the second half tests whether the actor can flip registers cleanly. The triumphant 'I PLAY BROCK!' to the audience must be earnest joy at remembering.

# KAYLEIGH

*F · 20s · The Ingenue*

*Kayleigh plays Veronica, Vanessa's presumed-dead twin sister. She is new to the show. She is sleeping with Brad and with Marcia. She is doing what every ambitious twenty-six-year-old in the entertainment industry has done since the medium began. She is morally compromised but she is not stupid, and she is not the villain — Diane and Marcia are at least as compromised. The actor who plays Kayleigh must be a SHARK, not a snake. Sharks aren't evil. They just keep moving.*

## SIDE A — THE NEGOTIATION (COMEDIC)

**Format:** Two-person scene with MARCIA

**SETUP:** Kayleigh has just been caught in Diane's trailer with Brad. Marcia has called her in. Kayleigh is unbothered. She uses this conversation to make her ACTUAL ask. The play to find: Kayleigh is the most composed person in any room. She does not apologize. She does not perform regret. She maneuvers.

**MARCIA**

Kayleigh. We talked about this.

**KAYLEIGH**

*(crossing slowly to a vanity, picking up a lipstick, applying it without looking at MARCIA)* We did.

**MARCIA**

We said discretion.

**KAYLEIGH**

You said discretion.

**MARCIA**

And you said?

**KAYLEIGH**

*(turning, smiling sweetly)* I said 'okay.'

**MARCIA**

And then you went into the lead actress's trailer with the male lead.

**KAYLEIGH**

*(considering)* ...Yes.

**MARCIA**

Kayleigh. Why.

**KAYLEIGH**

*(beat, then bright and clear)* Because I want the spinoff.

**MARCIA**

...What spinoff.

**KAYLEIGH**

The one I'm going to make you pitch to the network on Monday. Veronica. One word. Friday nights at nine. I have ideas.

*(MARCIA stares at her. KAYLEIGH caps the lipstick. Turns directly to the audience.)*

**KAYLEIGH**

*(directly to audience, conspiratorial)* I am twenty-six years old. I am going to own this network by forty.

#### **WHAT WE'RE LOOKING FOR:**

Composure. Kayleigh never raises her voice. She never explains. She never defends. The aside to the audience at the end is delivered like a private joke — not bragging, just stating a fact. The role lives in stillness. The actor who fidgets, over-emotes, or plays 'sexy' breaks the part. Kayleigh is a shark — calm water, then teeth.

## **SIDE B — THE MASK CRACKS (DRAMATIC)**

**Format:** *Two-person scene with MARCIA*

**SETUP:** End of the play. Kayleigh has been controlling everyone. Now Marcia — her own lover — is firing her. For the first time all night, Kayleigh has nothing. The play to find: the mask doesn't crack with anger or tears. It cracks with confusion. Just for one second. Then she walks. The actor who plays this big loses the role.

**MARCIA**

*(suddenly cold, the producer)* Kayleigh.

**KAYLEIGH**

Yes?

**MARCIA**

You're fired.

**KAYLEIGH**

*(genuinely shocked, mask cracking)* ...What.

**MARCIA**

Effective immediately. HR will call you Monday.

**KAYLEIGH**

You can't — Marcia we — last night you said—

**MARCIA**

*(quiet, devastating)* I said a lot of things last night, Kayleigh. None of them were a contract.

*(KAYLEIGH stares. The mask is fully gone. For the first time all night she has nothing. Beat. She turns and walks off stage with as much dignity as she can muster.)*

*(Later — much later — she returns hesitantly to the doorway.)*

**KAYLEIGH**

*(small)* ...Marcia?

**MARCIA**

*(without looking up)* Kayleigh you're un-fired.

**KAYLEIGH**

*(brightening, the shark returning)* Spinoff?

**MARCIA**

*(eyes still closed)* Get her OFF my set.

**WHAT WE'RE LOOKING FOR:**

The crack must be small and real. Just one '...What.' that lands. Then the immediate fight to recover dignity. The return at the end with 'Marcia?' must be genuinely small — vulnerability, not strategy. And the 'Spinoff?' immediately afterward is the shark coming back online. The actor must show all three modes — composed, broken, recovered — without overplaying any of them.

# WALT

*M · 60s–70s · The Veteran*

*Walt plays Arthur Castellano. He has been on the show since 1987. He drinks. He was Tony-nominated in 1983. He carries the entire emotional weight of the third act — his monologue is the moment the play stops being a comedy and asks the audience to feel something real. The actor who plays Walt must be able to play BOTH the broad drunk Shakespeare AND a quiet, unsentimental confessional. THIS IS THE HARDEST ROLE IN THE PLAY. If we cannot find this actor, we will not produce this play.*

## SIDE A — DRUNK SHAKESPEARE (COMEDIC)

**Format:** Two-person scene with JEN, with brief monologue moments

**SETUP:** Backstage. Walt is hung over (or possibly still drunk). Jen is trying to button his tuxedo shirt. He is not helping. The play to find: even in the broad comedy, there is sadness underneath. Walt is using performance as a coping mechanism — he drinks because it keeps the grief manageable. This must be present even in the funny moments.

**JEN**

Walt. Walt, look at me. How many fingers am I holding up.

**WALT**

*(squinting)* ...Four.

**JEN**

I'm holding up two.

**WALT**

Ah. Then four.

**JEN**

Walt, you can't go on like this. Marcia is going to kill you.

**WALT**

Marcia has been going to kill me for nineteen years. She has not killed me yet. She lacks follow-through.

**JEN**

Walt. Why.

**WALT**

*(suddenly clear, sad)* Why what, my dear.

**JEN**

Why do you do this. Every time. You're a beautiful actor. You were Tony-nominated in 1984.

**WALT**

*(very softly)* I was Tony-nominated in 1983.

**JEN**

Then why—

**WALT**

*(rising suddenly with theatrical commitment, raising his coffee mug like a chalice)* "TOMORROW AND TOMORROW AND TOMORROW —"

**WALT**

"CREEPS IN THIS PETTY PACE FROM DAY TO DAY —"

**WALT**

"TO THE LAST SYLLABLE OF RECORDED TIME —"

**WALT**

*(suddenly normal, conversational, sitting back down)* I'm fine. I'm fine. Put me on. I will be magnificent. I am ALWAYS magnificent. Even drunk I am better than half the people on this set.

**WALT**

*(beat, considering honestly)* ...Two-thirds.

**WHAT WE'RE LOOKING FOR:**

The shift between modes. The drunk fumbling, the brief moment of real sadness ('I was Tony-nominated in 1983'), the explosion into Shakespeare, then the deflation back to dry self-assessment. The 'Two-thirds' must be a quiet, honest moment — not a punchline. The actor must show that this man is using all of this — the drinking, the bits, the Shakespeare — to keep something at bay.

## SIDE B — THE MONOLOGUE (SACRED)

**Format:** Solo monologue, addressing the audience directly

**SETUP:** Late in the play. Walt steps into a single light. Everyone else fades into shadow. The play stops. He addresses the audience. THIS IS THE MOST IMPORTANT MOMENT IN THE PLAY. There is no music. No reactions from other cast. Just Walt, alone, telling the truth. The actor who plays this big does NOT get cast. The actor who plays this small, dry, almost embarrassed — gets the role. If you cry, the audience won't. If you stay dry, the audience will weep.

**WALT**

*(quiet, real, no theatrics)* May I say something.

**WALT**

My first day on this show was October the twelfth, nineteen eighty-seven. I was thirty years old. My wife had just left me. I had two hundred dollars in my checking account and a cat named Mister Beans.

**WALT**

*(small smile)* I told myself: six months.

**WALT**

*(beat)* Tonight is my fourteen thousand, two hundred and ninth episode.

**WALT**

*(looking out, slow)* People watch this show. Real people. Night-shift nurses, coming home at seven in the morning, who put us on while they make eggs. Old men in nursing homes who can't follow the plot anymore but recognize our faces and feel less alone. Mothers folding laundry. Truckers in motel rooms in Saskatoon.

**WALT**

*(beat)* My own mother — God rest her — watched every day until she died. The last words she ever said to me were 'Arthur, why did you marry that woman, she's no good for you.'

**WALT**

*(beat, flat, reportorial — NOT sad)* ...She thought I was Arthur.

**WALT**

*(softly, to the audience)* What we do is silly. What we do is small.

**WALT**

*(beat)* But we have kept somebody company. For thirty-eight years.

## WALT

*(beat — slightly embarrassed, almost a shrug) ...That's not nothing.*

### **WHAT WE'RE LOOKING FOR:**

RESTRAINT ABOVE ALL ELSE. No theatricality. No tears. The mother line **MUST** be played flat — reportorial, almost surprised at himself for saying it. The 'That's not nothing' is the smallest line in the play; do not weight it. The actor must trust the silence. We will be looking for the actor who does the **LEAST** and lands the **MOST**. If you watch this side and want to make it bigger — you are not the actor. If you watch it and want to make it smaller — you might be.

# TREVOR

*Any · 30s–40s · The Writer*

*Trevor is the head writer. He is bitter. He is brilliant. He is underpaid. He has been escalating storylines for nine years because no one respects him. The actor who plays Trevor must NOT make him whiny. He must love the show. He must love Marcia. His escalating ideas are not sabotage — they are devotion. He believes, with his whole heart, that the cake bomb will save daytime television. The audience laughs at the idea. Trevor doesn't.*

## SIDE A — THE PITCH (COMEDIC)

**Format:** Two-person scene with MARCIA

**SETUP:** Mid-show. Trevor has had an idea. A terrible idea. He must pitch it to Marcia, who has been shooting down his ideas for nine years. The play to find: Trevor is not joking. He thinks this is the best idea anyone has ever had. The comedy comes from his TOTAL belief.

**TREVOR**

*(eyes shining, a notebook clutched to his chest like scripture)* Marcia. I've cracked it.

**MARCIA**

Oh no.

**TREVOR**

I have CRACKED it.

**MARCIA**

Trevor—

**TREVOR**

What if. What if. What if the WEDDING CAKE—

**MARCIA**

Trevor I will end you.

**TREVOR**

—IS A BOMB.

*(Beat.)*

**MARCIA**

...What.

**TREVOR**

Veronica plants a bomb in the wedding cake. Mid-ceremony, it counts down. We end the episode on the COUNTDOWN. Sweeps. Cliffhanger. We come back in the fall.

**MARCIA**

Trevor we don't have time to build a cake bomb.

**TREVOR**

We HAVE a cake. We just need to—

**MARCIA**

Trevor we don't have a budget for a cake bomb.

**TREVOR**

It can be cheap. It can be a digital readout we tape to the—

**MARCIA**

TREVOR. NO.

**TREVOR**

*(undeterred, scribbling furiously)* Six minutes Marcia, just give me six minutes of your life and I can have new sides—

**WHAT WE'RE LOOKING FOR:**

Total commitment. Trevor genuinely thinks this is brilliant. The pauses before 'IS A BOMB' should feel like he's revealing the cure for cancer. The 'Sweeps. Cliffhanger.' is delivered like a closing argument. The role dies if the actor plays this for laughs — Trevor must mean every word. The funny is in the audience seeing what he can't.

**SIDE B — RECEIVING LOVE (DRAMATIC)**

**Format:** Two-person scene with *MARCIA*

**SETUP:** End of the play. The chaos has subsided. Marcia, against all odds, tells Trevor he was right. After nine years of being shut down, Trevor has to figure out what to do with this. The play to find: he must be **UNDONE**. Not embarrassed. Not deflecting. Genuinely struck. The actor will want to make a joke. Don't.

**MARCIA**

*(slow, dawning) ...Trevor.*

**TREVOR**

*(emerging from the wings, eyes shining)* Yes Marcia.

**MARCIA**

That. **THAT** was the episode.

**TREVOR**

I know.

**MARCIA**

That was the best thing this show has done in fifteen years.

**TREVOR**

I **KNOW**.

*(Then later — after a chaotic moment, Marcia turns to Trevor again, this time without the producer mask.)*

**MARCIA**

Trevor.

**TREVOR**

*(stopping dead) ...What?*

**MARCIA**

I love you.

**TREVOR**

*(stopping dead) ...What?*

**MARCIA**

I love you. You little freak. You are the best writer in daytime and I have been telling you to shut up for nine years and I am **SORRY**.

*(TREVOR begins to cry. Quietly. Then loudly. He doesn't try to hide it. He doesn't try to make it smaller. He just receives it.)*

**WALT**

*(from offstage, fatherly)* There, there, son. There, there.

**WHAT WE'RE LOOKING FOR:**

The actor must let it land. No deflection, no joke, no quip. Trevor has waited nine years to be told he is good. When he hears it, he breaks. The crying is real and unguarded. The actor who tries to be cool, or witty, or composed — misses the role. We need someone who can be totally, embarrassingly, publicly moved on stage.

# JEN

*Any · 20s–30s · The Stage Manager*

*Jen is the only character who is fully aware of every register the play is operating in. She's the audience's friend, the cast's stage manager, the play's narrator. She has the hardest technical job in the show: appearing to be the most relaxed person in the room while actually executing thirty cues per act. The actor must love these people, see them all clearly, and do real audience-interaction work. She is also the play's emotional through-line — the warmth that makes everything else land.*

## SIDE A — THE AUDIENCE WARM-UP (COMEDIC / IMPROVISATIONAL)

**Format:** Solo, addressing the audience directly — must improvise and read the room

**SETUP:** The opening of the show. Jen is warming up the dinner audience as the 'studio audience' for today's soap-opera taping. This requires the actor to actually engage real people in the room — make eye contact, get the audience to applaud and gasp on cue, work the room with confidence. The play to find: Jen is the only competent person in the building, and she knows it. Warmth, humor, control.

### JEN

*(at various tables, ad-lib energy)* Hi, welcome, are you our studio audience? Fantastic. Have you been to a soap taping before? You're going to love it. Today is a HUGE episode. Massive. The wedding of Brock and Vanessa, finally, after — what is it now — seven years of will-they-won't-they? (checks clipboard) ...Twelve. Twelve years. God.

### JEN

*(gathering attention, finishing the warm-up)* Okay studio audience! In just a minute, we're going LIVE — well, 'live to tape,' which is a thing we say but doesn't really mean anything anymore.

### JEN

*(holding up imagined sign)* When you see THIS sign — applause! — you applaud.

**JEN**

*(another imagined sign)* When you see THIS — gasp! — you gasp.

**JEN**

*(another)* And when you see THIS — awww — you awww.

**JEN**

*(directly to audience)* Practice with me. Applause! (waits for actual applause from real audience) Gasp! (waits) Awww! (waits)

**JEN**

*(genuinely warm)* Beautiful. You are the most talented studio audience we have ever had, and I'm not just saying that, I literally am, because the last group fell asleep during a murder.

**JEN**

*(big finish)* Okay. Here we go. Quiet on set!

#### WHAT WE'RE LOOKING FOR:

Real audience engagement. The actor must actually look at us, get us to respond, hold the room. This is improvisational — they should feel free to riff with the auditioners as if we are the studio audience. We are looking for warmth, command, genuine charm, and the confidence to wait for our response. If they rush past the 'practice with me' moment, they are not the actor. If they actually get us to do it, they are.

## SIDE B — WALT'S CONFESSION (DRAMATIC / LISTENING)

**Format:** *Two-person scene with WALT*

**SETUP:** Backstage in Act Two. Walt is drunk in a folding chair. Jen is trying to button his tuxedo shirt. He's not helping. Then suddenly, unexpectedly, he becomes clear and tells her something true. This side is mostly LISTENING — and the actor who can listen well is rare and valuable. The play to find: Jen sees this man. She loves him. She has heard him say similar things before, but never quite like this.

**JEN**

Walt. Walt, look at me. How many fingers am I holding up.

**WALT**

*(squinting)* ...Four.

**JEN**

I'm holding up two.

**WALT**

Ah. Then four.

**JEN**

Walt, you can't go on like this. Marcia is going to kill you.

**WALT**

Marcia has been going to kill me for nineteen years. She has not killed me yet. She lacks follow-through.

**JEN**

*(real now, gentler)* Walt. Why.

**WALT**

*(suddenly clear, sad)* Why what, my dear.

**JEN**

Why do you do this. Every time. You're a beautiful actor. You were Tony-nominated in 1984.

**WALT**

*(very softly)* I was Tony-nominated in 1983.

**JEN**

*(softly, knowing she has touched something)* Then why—

*(WALT begins to speak, telling her about his career, his life, his disappointment. JEN listens. She does not interrupt. She does not try to fix it. She is just present with him. After a long moment, she gently takes the coffee mug from his hand. Reads what's actually in it. Says nothing. Sets it aside.)*

**JEN**

*(quiet, no judgment)* Walt.

**WALT**

I'm fine. I'm fine. Put me on. I will be magnificent.

**JEN**

*(quiet, sure)* I know you will.

**WHAT WE'RE LOOKING FOR:**

Listening. Real listening. The actor's face must do work the script doesn't tell them to do. The moment Jen takes the mug — without judgment, without comment — is the heart of the side. The 'I know you will' at the end must be unconditional. We are looking for an actor who can be present with another actor's pain without trying to make it about themselves.

# REGINALD

*M · 50s–60s · The Broadway Snob*

*Reginald is a Tony-winning Broadway actor doing a one-day guest spot as the wedding officiant. He treats this gig like Olivier doing Lear. The comedy is in his snobbery — but his payoff is in his sincerity. The actor must believe, completely, that they are slumming. The disgust at the script must be real. Otherwise the embrace with Walt at the end is just another bit. The reason Reginald is doing this gig is the money, and he is ashamed of it.*

## SIDE A — THE DIVA SNOB (COMEDIC)

**Format:** Two-person scene with MARCIA

**SETUP:** Reginald is threatening to walk off the production. Marcia is trying to talk him down. The play to find: Reginald is genuinely offended by the writing. He is not playing it for laughs. The contrast between his elevated diction and the absurd context is the comedy.

**MARCIA**

Reggie. Reggie. Reginald. Talk to me.

**REGINALD**

*(deep, theatrical, dignity intact)* I have done Lear at the Old Vic. I have done Hamlet at Stratford. I have done Beckett, in the original silence.

**REGINALD**

And today, today I am asked to officiate a make-believe wedding while a man named Brock—

**MARCIA**

*(under her breath)* That's the character.

**REGINALD**

—recites vows that I myself, in my green room, with my own pen, attempted to RESCUE from the page—

**MARCIA**

Reggie—

**REGINALD**

They're INSULTS, madam, to language itself.

**MARCIA**

Reggie. Reggie. Look at me. Look in my eyes. We are paying you fourteen thousand dollars for one day of work.

**REGINALD**

*(softening slightly)* ...That is true.

**MARCIA**

Fourteen thousand dollars to say 'do you take this woman' and stand there looking dignified. Which you are EXTREMELY good at.

**REGINALD**

*(adjusting scarf, allowing himself a small moment of vanity)* ...I am rather, aren't I.

**MARCIA**

The best in the business. Now. Are we shooting this scene or am I calling your agent.

**REGINALD**

*(huge sigh, then committed)* ...Places.

**WHAT WE'RE LOOKING FOR:**

Total commitment to the snobbery. Reginald is not winking. He genuinely believes he is debasing himself. The credit list ('Lear at the Old Vic, Hamlet at Stratford, Beckett in the original silence') must be delivered like a CV under siege, not a punchline. The melt at the mention of money must be honest — he is bought, and he knows it. The 'I am rather, aren't I' is the moment we see his vanity peek through. Pure poker-faced commitment is the engine.

**SIDE B — THE EMBRACE (SACRED)**

**Format:** *Two-person scene with WALT*

**SETUP:** End of the play. Walt has just finished his confessional monologue. Reginald, who has been frozen at the altar this entire time, slowly removes his scarf and crosses to him. This is the moment the snob recognizes a fellow craftsman. The scarf coming off is the role's most important physical action — it is the

defense coming down. The play to find: total honesty. The snob is gone. What remains is a man who has worked his whole life and just witnessed something he didn't think possible in this kind of room.

*(WALT has just finished his monologue. The room is silent. REGINALD, frozen at the altar this entire time, slowly removes his scarf. Crosses to WALT. Takes his hand.)*

**REGINALD**

*(quiet, undone — no theatricality at all)* I have done forty-one years on the stage.

**REGINALD**

I have played Lear three times.

**REGINALD**

*(his voice catches — but he does NOT weep, just holds it)* I have never — I have never been part of an evening like this one.

**WALT**

*(gentle)* You're a snob, Reggie.

**REGINALD**

*(tears in his eyes, but smiling through them)* I am a TERRIBLE snob.

**WALT**

But you're a beautiful actor.

**REGINALD**

*(weeping openly now, no shame)* Thank you, Walt.

*(They embrace.)*

**WHAT WE'RE LOOKING FOR:**

The opposite of Side A. In Side A, Reginald is armored, theatrical, certain. In Side B, every defense is gone. The scarf removal must be deliberate and visible — the actor should TREAT the scarf like it matters. The catch in 'I have never been part of an evening like this one' should be real. The weeping at the end is unashamed and earned. We are looking for an actor who can play big AND small in the same audition. This is the second-most-important emotional moment in the play.