

AUDITION SIDES

# KAYLEIGH

*F · 20s · The Ingenue*

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*Audition sides for the role of Kayleigh in Crimson Hearts:*

*LIVE!*

— UPPITY IMPROV SOCIETY —

# 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.