

AUDITION SIDES

MARCIA

F · 40s–50s · The Producer

Audition sides for the role of Marcia in Crimson Hearts: LIVE!

— UPPITY IMPROV SOCIETY —

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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.