

AUDITION SIDES

# REGINALD

*M • 50s–60s • The Broadway Snob*

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

*LIVE!*

— UPPITY IMPROV SOCIETY —

# 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.