

AUDITION SIDES

TREVOR

Any · 30s–40s · The Writer

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

— UPPITY IMPROV SOCIETY —

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.