

Bad Auditions ... On Camera

LiveScreen Theatre Edition

A COMEDY BY

**Ian McWethy
& Carrie McCrossen**



Playscripts

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THE BOTTOM LINE: If you break copyright law, you are robbing a playwright and opening yourself to expensive legal action. Follow the rules, and when in doubt, ask us.

Cast of Characters

CASTING DIRECTOR

ROGER

GINA MARIE

KELLIN

TANDY

JEFF

CARMEN

GREG

WENDY

PHYLLIS

RORY

TOM

UMA

Acknowledgments

Bad Auditions . . . On Camera, was originally produced as a Zoom webinar, on March 31st, 2020. It was produced by Carrie McCrossen and Ian McWethy. It was directed by David Ruttura. The cast was as follows:

CASTING DIRECTOR	Isaac Oliver
ROGER	Caroline Cotter
GINA MARIE.	Meg McCrossen
KELLIN.	Emilea Wilson
TANDY	Carrie McCrossen
JEFF	Zach Broussard
CARMEN	Carrie McCrossen
GREG.	Zach Broussard
WENDY.	Carrie McCrossen
PHYLLIS.	Emilea Wilson
RORY.	Meg McCrossen
TOM.	Zach Broussard
UMA	Meg McCrossen

Watch the premiere production [HERE](#).

(<https://www.youtube.com/watch?v=HjLofon7Xv0&feature=youtu.be&app=desktop>)

Or at www.ianmcwethy.com.

Production Notes

Hello readers and thank you for taking a look at our new play! I know we're all scrambling to figure out how to live and keep ourselves sane in these truly insane times. But we truly believe that storytelling and theatre are as important as ever. They bring people together and help us process this experience.

When Playscripts suggested that *Bad Auditions* could work on Zoom, we agreed. But only if we re-wrote the whole play, gearing the new version specifically toward on-camera auditions.

We didn't want to force the stage version into a webinar; we wanted to write specifically for the webinar format. We then did a four-day workshop with director Dave Ruttura and a cast of talented actors (based in both NY and LA! The beauty of teleconferencing!). We were pleasantly surprised to see how well it worked. With the Zoom webinar feature, Dave could cut between a single shot and a shared screen pretty easily, effectively directing the play in real time. He even found a way to cut to reaction shots within a monologue. We

were immensely proud of what we accomplished in such a short time and we're excited to see what you could do with this play!

Feel free to watch our version from the link on the previous page, or on Ian's website, www.ianmcwethy.com.

A note about the live poll ending: There is a way to live poll within Zoom, but we couldn't figure it out. We did a Google poll, copying the link into our webinar's chat. Our director then informed the audience about the link and that they should vote when prompted. This worked for us.

Notes for the actual script:

As you can see, we were flexible with gender in our casting and we encourage you to be too! Every role can work as any gender, just change up names and pronouns as you see fit.

If there's any character you'd like to add in from either theatrical version of *Bad Auditions*, feel free. If you'd like to add your own character(s), that's also fine. Could be a fun exercise. Basically anything you want to do to make this work for your production is pretty much fine with us. Just please ask permission if it seems like you might be adding like . . . more than 50% of original material. Also keep in mind that this play really works (in our opinion) as written. So you don't need to feel pressured to add to it.

That's it! Good luck! We know it's disappointing not being able to perform this in front of a live audience, but we really believe that this is a cool, fun and exciting substitute. We'd love to see your production!

Best,

Ian and Carrie

ian.mcwethy@gmail.com

BAD AUDITIONS . . . ON CAMERA

by Ian McWethy & Carrie McCrossen

Scene 1: Intro

(The CASTING DIRECTOR appears directly in front of the camera, like a confessional. He/she is pressing buttons and futzing with the screen. Feel free to vamp over a dark screen for a bit if you like.)

CASTING DIRECTOR. *(Flustered and a little angry:)* Okay. Is this working? Can you hear me? What's happening?

(ROGER pops up in his own screen in front of his computer.)

ROGER. I can hear you. It's working! Gosh, isn't technology just amazing? I have a brother who works for Tesla and he said he hasn't had to talk to another human being face to face in three years! Sure, he's depressed a lot. But technology!

CASTING DIRECTOR. Roger. I do not have time for this. If you can hear me, then we're a go.

ROGER. Right. Sorry. I'm ready.

CASTING DIRECTOR. We're in a crisis here. We need to replace the series LEAD of *Crime Court*. NBC's highest-rated drama. Doug Ryan left unexpectedly last night and if we don't find a replacement, the show is canceled. So we have to move!

ROGER. Wait. Doug left the show? What happened?

CASTING DIRECTOR. Apparently he decided that he was moving to New Zealand so he could "be among the sheep." I don't know what that means, and I don't want to.

ROGER. I heard sheep outnumber people there. I guess that's a good move if he really likes sheep. I like sheep fine, but they're no goats. Ah! Goats! They're the best, right?

CASTING DIRECTOR. Roger! Please stop talking! We need to find someone by the end of the day. So we have to move quickly! They're going to write a part for a new attorney who replaces Doug. Guy or girl. Old or young. It doesn't matter. I just need someone to anchor this show.

Preferably someone good. But if we can't find anyone good, then I'll take someone who can just say the lines without embarrassing themselves.

ROGER. But wait, you said you always like to meet actors in person to get a sense of them in real life.

CASTING DIRECTOR. Yes, but since I'm stuck on set in Muncie, Indiana, I need to meet with actors remotely. So are they all ready to teleconference with me? Do they all have the audition sides?

ROGER. Uh . . . yeah. Or, at least I tried. It was really hard to get people on such short notice. But . . . we got some! I sent everyone that monologue from last week's episode. It's this one, right? (*Doing a quick read:*) "Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing."

CASTING DIRECTOR. Yes. That's it. You didn't have to read it to me.

ROGER. Ah, you know me, I like to be thorough. Oh, by the way, I've been watering the plants in your office like you told me but they're all kind of dead and losing their leaves. The good news is . . . I think they kind of look cool that way. I can send you pics?

CASTING DIRECTOR. Nice, Roger. Thank you for that. Can you get the first actor please?

ROGER. Absolutely. This is Gina Marie coming to us from her home in Staten Island.

Scene 2: Gina Marie

(Window up on GINA MARIE, window down on ROGER.)

(GINA MARIE, a Staten Islander in her 30s [loads of makeup, lots of gold jewelry, thick New York accent], appears in front of her webcam.)

GINA MARIE. Hi! Hi! Can you hear me? Thank you so much for seeing me! I freakin' loved the script for *Crime Court*. It's SO good!

CASTING DIRECTOR. I'm glad you liked it. Can we hear you read the scene?

GINA MARIE. Oh, of course! Absolutely! That's why I'm here. Just give me a quick minute, will ya?

(Beat. GINA MARIE collects herself, she takes a stance.)

GINA MARIE. Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing. (*To someone off-camera:*) Pauly, I see what you're doing. Put it down! Down! I don't think that's funny at all!

(GINA MARIE *points threateningly. Then comes back to camera. She does not apologize, just jumps right back into the audition.*)

GINA MARIE. The prosecution has repeatedly demeaned my client throughout this hearing. But when they demean her family, her children, that's going too far. PAULY! PUT THAT DOWN! LIGHTERS ARE NOT TOYS! AND IT'S NOT FUNNY TO LIGHT THAT POP-TART ON FIRE! PUT IT DOWN!

CASTING DIRECTOR. Okay can I stop you there?

GINA MARIE. Oh no! I was just getting to the good part!

CASTING DIRECTOR. Yes. It's just that . . . we kept kind of getting interrupted there.

GINA MARIE. It's my son. He's TRYING TO RUIN MOMMY'S BUDDING CAREER. He used to be the sweetest little boy, but the second he turned thirteen he became a hellion. Swearing all the time! Lighting things on fire. He gets it from his father. I swear, I—*Pauly, don't! You get away from that. That is your great aunt Vivianna's remains! Don't you dare smash that—Pauly!* (Reacting to Pauly breaking a vase:) *What is WRONG with you?*

He just—he just broke the vase with my aunt Viv's ashes. What are you supposed to do with a kid like that?! Send him down the river, that's what!

CASTING DIRECTOR. Okay is there a better time we could try to do this?

GINA MARIE. When Pauly's eighteen maybe? That's in five years. Are you free then?

CASTING DIRECTOR. Haha, well I actually need someone by the end of today. We need them to fly to Muncie first thing.

GINA MARIE. Oh I can't fly tomorrow! I have to take Pauly to the behavioral therapist! Because he keeps *giving me the finger and lighting his food on fire!* NOT EVERYTHING IS A S'MORE, PAULY! I'm sorry. I have to go! I guess find someone else. *Pauly, did you hear that? Mom just had to make another sacrifice for you. Pauly! The dog does not want to try vaping! Stop it!*

(*She storms off-camera to deal with Pauly and we just hear the sounds of a struggle.*)

CASTING DIRECTOR. Roger? Roger? Can you just, x out of her feed? Thanks.

(*Down on GINA MARIE's camera. ROGER comes back.*)

Scene 3: Kellin

CASTING DIRECTOR. Roger, where did you find that woman?

ROGER. I met her in a Target! I went to Target to buy some plant food for your plants which I had killed. They didn't have plant food. But they had Gina Marie. I think she's got something.

CASTING DIRECTOR. Okay. Well she clearly wasn't available. Please only show me actors who are ready and available!

ROGER. You got it, boss. Next up we have . . . Kellin MacDonagh.

(KELLIN's window pops up. ROGER leaves.)

(KELLIN is a theatre actor. They are dressed all in black. And if you want, you could have fun with some extreme lighting, [lots of shadows, bright spots, etc.] for this one.)

CASTING DIRECTOR. Kellin? Can you hear us?

(KELLIN does a very pretentious bow.)

KELLIN. I hear you. I do.

CASTING DIRECTOR. Oh well great. Thanks for reading for us today. I understand you're currently in a very well-received Off-Broadway play.

(KELLIN bows again.)

KELLIN. I'm very blessed to be working. Yes.

CASTING DIRECTOR. Why don't we get started?

KELLIN. Curtain. Up.

(KELLIN strikes a very dramatic pose. She performs this monologue as though she were doing some intense Greek theatre or like a very 1920s version of a Shakespeare play. Everything is INTONED.)

KELLIN. Your honor? I'd like to request the last remarks be stricken from the record. Stricken. STRICKEN. Stricken.

(KELLIN makes a repetitive organic movement on the word "stricken.")

KELLIN. *(Curling up into a ball:)* The prosecution has repeatedly demeaned my client throughout this hearing.

KELLIN. *(Unfurling:)* But when they demean her family, her children, that's going too far! *(Think Gandalf:)* TOO FAR!

CASTING DIRECTOR. Cool cool cool. So I'm going to stop you there. That's really great. But it's feeling a little . . . theatrical. Can you try bringing it down just a little . . . for the camera? I mean this is a very naturalistic show.

KELLIN. You desire something . . . smaller.

(We can tell KELLIN is insulted by this and hates this idea.)

KELLIN. Fine. I will do it because I need to book a job for health insurance.

CASTING DIRECTOR. Great! Whenever you're ready.

(Now KELLIN stays in one physical position, as though their head is cemented in place, but their EYES are going CRAZY, opening really wide with each line.)

KELLIN. Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing.

CASTING DIRECTOR. Okay, I'm going to stop you again. You were much smaller but your eyes were still doing a lot.

KELLIN. I'm an actor! I make choices! Those choices are going to come out SOMEWHERE. I guess they came out of my eyes.

CASTING DIRECTOR. Can you try it one more time and this time just be way simpler? You don't need to move, or do anything with your eyes. You don't even need to project—

KELLIN. *(Again intoning:)* But my voice is my INSTRUMENT.

CASTING DIRECTOR. Yes and it's just too loud for film.

KELLIN. No. That's it. I can't. I cannot. Do you know what Gielgud said when he was asked to go smaller? He said, "Never!" Then he attacked the director with a broadsword.

CASTING DIRECTOR. He did?

KELLIN. Today, it would be called manslaughter. But in those days it was called *acting*. Different times. Better times. No! I'm sorry. If you can't handle the FULL ME, Kellin MacDonagh, star of stage and just stage, then I'm afraid I shan't be in your little show.

CASTING DIRECTOR. Okay well thanks for coming in.

KELLIN. The pleasure. Was yours.

(KELLIN's cam disappears.)

Scene 4: Tandy

(ROGER's window pops up.)

CASTING DIRECTOR. Roger, we are losing light.

ROGER. What?

CASTING DIRECTOR. We're losing light. It's an expression? People say it on film sets to mean that they're running out of time before the sun goes down. We are running out of time.

ROGER. Would you like a fun background to cheer you up? Look, now you're sitting on a beach!

(ROGER has used one of this platform's fun background options so the CASTING DIRECTOR appears in front of a beach.)

CASTING DIRECTOR. Roger stop. That looks ridiculous.

ROGER. My bad. Look, I'll put myself in jail to show how sorry I am.

(Now ROGER is in jail. This is less successful because the bars will not be in front of him. He can have fun with this. Let's all just have fun, ya know?)

CASTING DIRECTOR. Roger, can you just bring up the next actor? Let's try to speed this along.

ROGER. Okay okay! This is Tandy.

(TANDY's screen comes up. She is intense and very energetic.)

CASTING DIRECTOR. Hello Tandy! Thank you so much for coming in on such short notice.

TANDY. Oh, my gosh. Thank you for calling me! I'm so excited to read. I really love this character and I was going back and forth about how to play it. Because it's so complex and requires a lot of . . . intense emotions. But also, you know, she's a lawyer. So if I'm doing too much, please let me know.

CASTING DIRECTOR. I will. But . . . for this first take, just go with your gut. Trust your instincts and have fun.

TANDY. Great. Awesome.

CASTING DIRECTOR. Whenever you're ready.

(TANDY takes a moment, collects herself. Pulls out her sides. Then . . .)

(Reads the script very closely, never once looking up at the camera. She's also very quiet, and reading the lines way too fast. It is extreme.)

TANDY. *(Way too fast and mumbly:)* Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing. But when they demean her family, her children, that's going too far! TOO FAR! I will not stand idly by as justice is corrupted. Because I CARE TOO MUCH.

(TANDY finishes, looks up at the screen, happy.)

CASTING DIRECTOR. Okay. Well that was a good first take. But it's coming across a little . . . quiet. And like you're just reading it off the page. Can we try it again?

TANDY. Um . . . no. I liked my read. I'm good.

CASTING DIRECTOR. Oh.

(Beat.)

CASTING DIRECTOR. Well, thank you for coming in.

(TANDY Xs out her cam. ROGER's cam comes up.)

Scene 5: Jeff

CASTING DIRECTOR. Roger! What was that? Did you meet her in Target too?

ROGER. Nooo. Tandy sent me her headshot and resume. When we were both waiting for the dentist.

CASTING DIRECTOR. Roger. Where are the good actors? Bring me people with credits. People who have *done* something! Not people you meet in ordinary life.

ROGER. Fine! This next guy is a real actor. He's also a huge fan of courtroom dramas. I think he'd be a great fit.

CASTING DIRECTOR. Okay, well bring up his screen.

(JEFF's camera pops up. JEFF is a cocky, confident, bro-y actor.)

ROGER. This is Jeff Porter.

JEFF. Hi guys! Jeff Porter! Here and ready to act!

CASTING DIRECTOR. Hi Jeff! Do you have any questions about the sides before we start?

JEFF. Nah. I got this. I know what this needs.

CASTING DIRECTOR. Okay. Well, whenever you're ready.

JEFF. Okay! Acting starting in three! Two! One!

(Beat. JEFF settles down and delivers a serious performance.)

JEFF. Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing.

But when they demean her family, her children, that's going too far!
TOO FAR!

(JEFF looks directly into the camera.)

JEFF. DUN DUN!

(That's meant to be the Law & Order tone. You know, "DUN DUN!")

JEFF. I can't stand here in the halls of—

CASTING DIRECTOR. Jeff?

JEFF. Yup?

CASTING DIRECTOR. What was that? You were doing great and then you turned directly to the camera and went "DONG DONG."

(ROGER comes in.)

ROGER. I believe he was making the *Law & Order* "DUN DUN." Sound.

(ROGER leaves.)

JEFF. That's right! That's the climax of the scene! Got to hit that with a "dun dun!" *L&O* style!

CASTING DIRECTOR. Well it's very distracting. And this isn't *Law & Order!* It's *Crime Court.*

JEFF. But it's the same gen—short for genre. Trademark Jeff Porter. Dude, trust me. I know what this scene needs. I watch a lot of TV and I post about it on Twitter like all the time. Tweet! Tweet! Dun! Dun! Jeff Porter!

CASTING DIRECTOR. Well I'd like you to do it again. And please just leave out the dun dun this time? Yes?

(Beat.)

JEFF. That's the wrong choice. But if that's what you want, I'll try and do it and not make you look bad. Because I am classy. Note to the actual director, this was not my choice! She made me do this!

CASTING DIRECTOR. Fantastic. When you're ready.

JEFF. Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing.

But when they demean her family, her children, that's going too far!
TOO FAR!

(Beat. JEFF looks to camera then makes the Seinfeld transition music.)

(NOTE: You could make this music whatever you want. The Friends theme. Or the Office theme. Whatever you want, it just has to be a music cue or moment from a popular TV show.)

JEFF. Bow-ba-bow-bow-bow! *Seinfeld.*

CASTING DIRECTOR. No. Stop. Jeff, I just need you to read the lines! You don't need to do sound or camera things to amp up the drama. Just be an actor. That's your only job.

JEFF. No can do. Again, I watch a lot of TV and that means I know a lot about what TV should be. From the lighting, to the sound, to the music. And this moment needs a music cue!

Come on! Don't clip my wings! Jeff Porter's gotta fly baby!

CASTING DIRECTOR. Okay thanks for coming in, Jeff.

(CASTING DIRECTOR closes the window. ROGER comes back.)

Scene 6: Carmen

CASTING DIRECTOR. Who's next, Roger?

ROGER. Oooh. Up next we have Carmen. She's a very successful *influencer* and now she's getting into acting.

CASTING DIRECTOR. What does that mean? Does she have acting experience?

ROGER. Oh totally. She does livestreams all the time.

CASTING DIRECTOR. I'm not sure that's the same as acting experience. But whatever, we're desperate. Bring her up.

(Window up on CARMEN.)

(CARMEN is in front of a vision board. She looks very comfortable in front of the camera. Because she vlogs!)

CARMEN. Hey guys! What's up?

CASTING DIRECTOR. Hi Carmen. Thanks for reading for us. Any questions about the sides?

CARMEN. Nope! I think I get it. Lawyer yelling at a judge. Let's do this!

CASTING DIRECTOR. Well, it's a little more complicated than that. But . . . fine. In your own time.

(Beat. CARMEN collects herself. Then:)

CARMEN. What's up, internet! Your honor! Jury! I'm a lawyer and today I'm going to be talking about striking remarks from the record. I've been trying to get remarks stricken from the record for a few weeks here. And I'm going to share some hacks and just some of the stuff I've learned along the way.

CASTING DIRECTOR. Carmen? I hate to stop you but, what are you doing?

CARMEN. Hmm? I took the sides you gave me and I just kinda put them into my own words so that it would sound natural.

CASTING DIRECTOR. Okay but this character isn't an influencer talking to her webcam. She's a lawyer addressing the court. So I kinda need you to do the lines as-scripted.

CARMEN. I don't know . . . "Carmen" doesn't really talk like that. It's not her brand.

CASTING DIRECTOR. Well, it's the brand of *Crime Court*.

CARMEN. So you want me to just . . . read this how it's written? Don't make it my own at all?

CASTING DIRECTOR. I mean, you can make it your own. You just need to say the words on the page.

CARMEN. Cool. Got it! That I can totally do!

CASTING DIRECTOR. Whenever you're ready.

CARMEN. *(Reading the lines, but still like a YouTube host:)* Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing. Hey and if you like what you see, click to subscribe!

(She gestures to the upper corner of the screen for a long beat, as though viewers could really click to subscribe.)

CASTING DIRECTOR. Okay. That was better. Except for the very end where you tried to get me to subscribe. Want to try it one more time with a little more gravitas? Remember this is a well-respected lawyer.

CARMEN. Mm . . . I don't think so. I usually just do one take.

CASTING DIRECTOR. Well . . . sometimes in TV you have to do more than one take. Give it another try. *Crime Court* is a really great gig!

CARMEN. Oh, I don't need a job. I made 30k last month. I am *verified* on Insta and Twitter. I have 400 thousand followers. I was just doing this for fun. And the more I think about it, I'm not sure I have the time to do your show. I drop new vids every day. In fact, this is part of my "guide to auditioning for TV" vid.

(She waves at the camera.)

CARMEN. Guess I didn't get the job. But that's okay! Thanks for watching, Carmen nation! Sparkles!

(She Xs out her screen.)

CASTING DIRECTOR. Okay and . . . she's gone. Great.

(End.)

Scene 7: Greg

CASTING DIRECTOR. Dear god. I think you're trying to kill me, Roger. You are trying to raise my blood pressure SO HIGH that my heart explodes.

ROGER. So would now be a bad time to tell you, you just got an email from NBC? And that the email said they're going to fire you if you can't find a replacement for Doug? Also I have access to your email and I read it sometimes?

CASTING DIRECTOR. ROGER! FIRED!? No! I can't get fired! This is my livelihood. If I lose this job, I'll have to move back to Arizona and, and . . . work for my mother. And I can't do it again! She's a wonderful mother but she is a *cruel* boss.

ROGER. Whoa. That's depressing. I always make sure I have at least two jobs. Gotta diversify.

CASTING DIRECTOR. Please, Roger. Let's not get fired. Bring me some decent actors! The world is crawling with DESPERATE, DECENT ACTORS!

ROGER. I'm sorry! I'm trying! Look, the next one is based in LA and has a lot of heat right now. He just got cast in a commercial for chewing gum. I mean you can't see his whole face in it, just his mouth. But still!

CASTING DIRECTOR. Great. The man with the golden gums. Let's see him.

(GREG's cam pops up. GREG, an earnest young ingenue type, addresses the camera directly. But we only see his chin and chest.)

GREG. Hi! I just want to say it's a real honor to be auditioning for you. I am a big fan of all the shows you cast so this is, just, HUGE for me. Thank you for the opportunity.

CASTING DIRECTOR. Of course, happy to be meeting you. But Greg, we can't really see your face there.

(GREG stops.)

GREG. Oh my word! Look at this. Haha. I'm so sorry. I got the frame all wrong.

(He moves in his seat so that the camera lines up with his face.)

CASTING DIRECTOR. That's much better. Do you want to try the scene?

GREG. Absolutely.

(GREG takes a minute, collects himself. Then turns to begin the scene, and somehow is seated so you only see his arm.)

GREG. Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing.

CASTING DIRECTOR. Greg? Sorry I have to stop you.

GREG. Oh totally. What's up?

CASTING DIRECTOR. It *sounds* like you're doing a great job. But I can't actually see your face, Greg. Can you position the camera in a better spot?

(GREG looks at his monitor.)

GREG. Oh jeez! What a dummy! I see what I did there, I'm so sorry. Yes. Here.

(He adjusts the screen again.)

CASTING DIRECTOR. That's good. Now you're in frame. Want to go again?

GREG. Yes! Absolutely. Thank you!

(Beat.)

(GREG begins in frame but during the following speech he slowly migrates out of frame until we can't see him anymore.)

GREG. Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing. But when they demean her family, her children, that's going too far! TOO FAR! I will not stand idly by—

CASTING DIRECTOR. AND YOU'RE OUT.

GREG. What? How do I keep doing that? I'm so sorry! I'm just going to stay put. I'm not going to let myself move at all. I'm going to stare at this X on the screen.

(GREG focuses intently directly at the camera. He delivers the next speech directly to the camera.)

GREG. Your honor? I'd like to request the last remarks be stricken from the record.

(He's doing better. But getting closer to the camera.)

GREG. The prosecution has repeatedly demeaned my client throughout this hearing.

(He's really feeling it, but now too close.)

GREG. But when they demean her family, her children, that's going too far! TOO FAR!

(He really goes for it! But now he's so close we're in his tonsils.)

GREG. This is a circus and I will not stand idly by as justice is corrupted.

CASTING DIRECTOR. GREG! GREG?

GREG. UH? Yes?

(He stays in the same frame, a super zoom on his mouth.)

CASTING DIRECTOR. That was really great I think we've seen enough. Thank you.

GREG. Oh great! Thank you!

CASTING DIRECTOR. And you have kale in your teeth.

(CASTING DIRECTOR Xs out the frame.)

Scene 8: Wendy

(CASTING DIRECTOR takes a long, labored breath.)

CASTING DIRECTOR. Okay. Who's next?

ROGER. We have Wendy Spellane from New York.

CASTING DIRECTOR. Great. Send her. What fresh hell do you have in store for me, Wendy?

(Window down on ROGER. Window up on WENDY.)

WENDY. Hello, is this . . . oh hi!

CASTING DIRECTOR. Wendy, its so nice of you to audition for us. And on such short notice.

WENDY. Well, I really feel a connection to this part. Honestly, this is some of the best writing I've seen in a long time.

CASTING DIRECTOR. Well, whenever you're ready.

(WENDY takes a moment. Flutters her lips. Then looks to the camera.)

WENDY. Athlete's foot has always been a problem for me. Going to bed at night, it felt like my feet were on fire. Then I discovered, Moorixa. For feet. Moorixa was a heart medication that several doctors took by accident, then discovered it cured their athlete's foot. Moorixa, for feet, hasn't yet been approved by the FDA, but take it from me, and several doctors who got drunk at a convention and accidentally took Moorixa, it works. Just listen to these testimonials!

(WENDY waits. Then looks to the camera.)

WENDY. How was that?

CASTING DIRECTOR. Uh, good.

WENDY. Wonderful. Should I go straight to the side effects? Because there are a lot.

CASTING DIRECTOR. No. Um, this is an audition for *Crime Court*. You know, the hit network TV show?

WENDY. Oh my god. Really? I'm sorry! I guess I got the wrong sides! Haha.

CASTING DIRECTOR. Haha. It can happen to anyone. But hey that was a great read! If you're still game, we'd love to hear you read the actual sides.

WENDY. Um . . . that's okay. I don't really do TV. I'm a commercial actor.

CASTING DIRECTOR. Exclusively? You don't do anything else?

WENDY. Sorry. I just believe in commercials. And I'm not ready to sell out yet.

CASTING DIRECTOR. Okay. Well, I wouldn't want you to be a part of something you don't believe in. Like Moorixa—for feet. Good luck!

(CASTING DIRECTOR *closes WENDY's window.*)

Scene 9: Phyllis

CASTING DIRECTOR. Roger!

(*Window up on ROGER.*)

ROGER. Hey! How was Wendy!?! She was super nice on the phone.

CASTING DIRECTOR. Roger, I know you're also an assistant for that commercial casting agency.

ROGER. Yes. I am! I thought it would be a conflict of interest but it turns out to be two paychecks with no downside. Two jobs! Pow, pow, pow!

CASTING DIRECTOR. Did you by any chance . . . send me a commercial actor by mistake? 'Cause Wendy came in with sides for a commercial. Not for *Crime Court*.

ROGER. Hm . . . no. I'm pretty sure that's her fault. My organizational skills have been called "Lebron-esque." So.

CASTING DIRECTOR. Uh-huh. Can you just double check?

(*ROGER rolls his eyes. Looks at his screen.*)

ROGER. Fine. Look. I have two completely different folders for TV and commercial casting. And Wendy is definitely in . . .

(*He looks. Clicks. Clicks.*)

ROGER. Hm. Yeah . . . this was . . . my fault. God this is a mess.

CASTING DIRECTOR. Roger!

ROGER. Sorry! But don't worry, I have the next actor ready and she's really great! She's a total perfectionist, wants to turn in the best read possible.

CASTING DIRECTOR. Well I've already seen the worst read possible. Six of them. So let's see how she does. Phyllis?

(*PHYLLIS's cam is up. She's a serious actor.*)

PHYLLIS. Hey! Are you ready for me?

CASTING DIRECTOR. We're ready. We're standing by!

PHYLLIS. Great.

(PHYLLIS takes a very long breath.)

PHYLLIS. Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing— I'm sorry. Can I take that back?

CASTING DIRECTOR. Oh I wish you hadn't stopped! Phyllis, that was really great.

PHYLLIS. No. It was garbage. It physically hurt my ears but . . . I can do it better. Just give me a minute. I'll do it again.

CASTING DIRECTOR. Okay. Why don't you just take a breath, calm down and . . . be kind to yourself? You're doing great!

(PHYLLIS takes a beat. Shakes off the nerves.)

PHYLLIS. Your honor? I'd like to request the last remarks be stricken from the record. I would also like to request that this last take be ERASED because it was SO VERY BAD. Phyllis, you talentless hack! You're embarrassing yourself!

CASTING DIRECTOR. No! Phyllis! Why did you stop? It was good! You're good!

PHYLLIS. No, I'm an excellent judge of my own acting. I can always tell how well I do. Whether it's "passable" or "the-worst-acting-ever-I-should-crawl-into-a-hole." And that was objectively the latter. I'm— I'm going to the sewer! I should have done this years ago! I'm going!

CASTING DIRECTOR. No. Please, Phyllis! Don't go in the sewer! Just . . . take a breath. Calm down. I'm telling you, you're doing really well. Just take it again and don't be so hard on yourself.

(PHYLLIS nods. Takes a deep breath.)

PHYLLIS. Okay. Sorry. I'll give it one more try. Okay. Deep breath. In. Out. Here we go.

(After a few more deep breaths, PHYLLIS settles in. Then looks to the camera.)

PHYLLIS. Your honor— THAT SUCKED! Phyllis! You wretched failure! This is what you get for only practicing your sides 22 times and not 23 times like you normally do! I'm going to the sewer!

CASTING DIRECTOR. No! Phyllis! Please!

PHYLLIS. I'M GOING TO THE SEWER! I'M GOING!

(PHYLLIS's feed goes dark.)

CASTING DIRECTOR. And . . . I guess she's gone. To the sewer. Roger? Are you seeing this? She's gone?

(End.)

Scene 10: Rory

ROGER. Yes! I saw. And up next we have Rory. From LA.

(Window up on RORY's cam. RORY is not in frame. It's just her empty room. We hear her rustling around, getting set up.)

RORY. *(O.C.)* Just a second! I'm just getting set up!

CASTING DIRECTOR. All good! Just let us know when you're ready.

RORY. *(O.C.)* Ready!

(RORY enters the frame wearing a full chicken suit. Or a clown costume, or really any intense costume/makeup lewk you can pull together. It should seem like a LOT.)

(Despite the strange and very unnecessary costume, RORY gives a solid, serious read.)

RORY. "Your honor? I'd like to request the last remarks be stricken from the record. The prosecution has repeatedly demeaned my client throughout this hearing. But when they demean her family, her children, that's going too far! TOO FAR! This is a circus and I *(stifles tears:)* will not stand idly by as justice is corrupted. I CARE TOO MUCH.

(Beat.)

CASTING DIRECTOR. Wow. That was a really great read.

RORY. Thanks!

CASTING DIRECTOR. And I bet there's a funny story behind the costume!

RORY. What costume?

(Beat.)

RORY. What costume?

CASTING DIRECTOR. *(Covering:)* Oh I was talking to my assistant, Roger, about the costumes for this character. I think he had a, uh, funny story about it. Roger?

ROGER. I don't know what you're talking about. I never said that.

CASTING DIRECTOR. Okay well thank you so much for reading for us, Rory, we'll be in touch.

ROGER. Bye, Rory!

(Beat.)

CASTING DIRECTOR. God! That was so awkward! When I said the thing about her costume. So WEIRD right? Who wears a [*whatever the costume is*] costume all the time, like as their clothes?

RORY. I do.

CASTING DIRECTOR. AH! You're still here! Roger, I thought you ended the call.

ROGER. Oops sorry.

(ROGER Xs out RORY's feed.)

CASTING DIRECTOR. Roger! You said, "Bye Rory!" I thought you had ended her feed!

ROGER. Oopsie doops! That was kinda funny though, huh? You thought she was gone so you started talking about her. But then she heard you. And now her feelings are probably hurt. Haha. Good times.

Scene 11: Tom

(The CASTING DIRECTOR takes a long sip of something.)

CASTING DIRECTOR. Okay. Okay. If I have to work for my mom again, I'm just going to tell her flat out: Mom, you have to respect me. No more forced overtime. No making me wear that romper. Just because I've been fired in disgrace doesn't mean I'm a failure. And stop trying to set me up with George!

ROGER. You're not going to lose this job. You're not going out with George again. We'll find someone. Do a couple "pow-pow-pows" to cheer yourself up.

CASTING DIRECTOR. No.

ROGER. Do it! They work!

(Beat.)

CASTING DIRECTOR. Pow. Pow. Pow.

ROGER. Okay . . . so now that you're feeling better, I've got some not *great* news. We were supposed to see Augustus Finelli next . . .

CASTING DIRECTOR. Oh! I love Augustus! He is such a good actor. I haven't seen that Sundance movie he was in, but everyone is raving about it!

ROGER. Right. But then he cancelled. Because he's getting really famous from that movie and . . . doesn't have time.

CASTING DIRECTOR. Damn it! Well he's overrated anyway. I was just saying that to be nice.

ROGER. Anyway, since we have a slot free, I did find an actor who's willing to audition. Tom Buckman. He's 55 and has a lot of experience in community theatre. Also . . . he is my dad.

CASTING DIRECTOR. Roger.

ROGER. Look. I know I've pitched my dad before and I know you always say no because "he's not a real actor and I'm biased." But we don't have anyone else to see for the next five minutes so . . . what's the harm?

(Beat.)

CASTING DIRECTOR. Fine. Let's see him.

ROGER. Great! He's really excited and he spent all day memorizing his lines and . . . I think you'll be surprised. I'll get him.

(Window down on ROGER.)

(Window up on TOM BUCKMAN, your friendly, middle-aged doof. He always sounds like he's talking into a drive-through . . . too loud.)

(Feel free to overlap parts of this scene, to make it feel like TOM can't hear the CASTING DIRECTOR.)

TOM BUCKMAN. Hello! Is this thing on? I've been sitting here for 20 minutes. Roger? Hello!

CASTING DIRECTOR. Hi! Mr. Buckman!

TOM BUCKMAN. Oh. Wait! There's a lady on the screen. *(Shouting to another room:)* Karen, I think it's working! There's a lady on the screen! Karen! *(Back to the screen:)* I don't know where your mother is. I've been shouting all day, she doesn't respond.

CASTING DIRECTOR. Mr. Buckman? I'm the casting director for—

TOM BUCKMAN. Hello! Lady, your lips are moving but there's nothing coming out.

CASTING DIRECTOR.

Mr. Buckman. Can you not hear me?

TOM BUCKMAN.

Hello! Lady! Why isn't this working? This is worse than that stupid firestick Roger got me for TV. I just want to watch CSI! Why do they make it so hard?

CASTING DIRECTOR. Okay! Tom. I think you've muted me. Can you unmute me?

TOM BUCKMAN. I can't hear you! Hello! (*Taps the screen.*) I think maybe your computer is broken. Is this a touchscreen? Karen! Is my computer like my phone? I can't remember!

CASTING DIRECTOR. Okay! Tom! Just hold on! I'm going to get something!

(*CASTING DIRECTOR makes a big gesture for TOM to cool it.*)

TOM BUCKMAN. Oh! Wait. She's leaving. Great. This is quite a fiasco. You know, they never make you do this at the Roxsman Summer Community Theater. You just come in, sing five bars of "Happy Birthday," and then they cast you in *Arsenic and Old Lace*. Never once have I had to use a laptop!

(*CASTING DIRECTOR comes back. She's written on a white piece of paper: "You've muted your computer. Click the microphone at the top of your screen."*)

TOM BUCKMAN. Oh! Wait. She's back. She's writing. She's communicating by writing now! Okay. Here we go. She says "You've muted yourself. Click the microphone . . . at the top corner." Okay. Where's that microphone. Aha.

(*TOM clicks.*)

(*His background changes to a picture of a dog.*)

TOM BUCKMAN. Birdie! What are you doing there?! Honey, the dog's on the screen! Whoa, look at that. It looks like she's eating me. Who's a hungry girl?

CASTING DIRECTOR. Okay. Mr. Buckman. If you can just—

TOM BUCKMAN. Wow. That was fun. Hey casting lady! If you can hear me, I'm going to try something. Sit tight. We use our neighbor's wi-fi and sometimes the signal's bad. That is most likely the issue. Let me just find a corner . . . with a good signal . . .

(*TOM picks up his computer. Stands on a chair.*)

CASTING DIRECTOR.

No! Mr. Buckman. This is a simple problem! I promise you it's not related to your wi-fi.

TOM BUCKMAN.

Okay. Getting better signal strength! And—
— Oh my god!

(TOM falls! We see a rattled computer camera, now looking at the ground.)

TOM BUCKMAN. *(Off:)* Oh boy! I fell! Karen! The wi-fi got me again! Karen! Karen!

(And then the feed goes dead. CASTING DIRECTOR takes a big exhale. Then . . .)

(Window up on ROGER.)

ROGER. Hey. How'd he do?

CASTING DIRECTOR. He's not getting the part. Sorry. Roger.

ROGER. Ah. Well, thanks for giving him a look. You could tell he's pretty good though right? I saw him in a production of *The Sunshine Boys* last spring, and he sang an amazing "Happy Birthday." Really brought the house down.

CASTING DIRECTOR. I'm sure he did. Can we move on?

Scene 12: Uma

CASTING DIRECTOR. Who are we seeing next?

ROGER. It looks like we have one actor left.

CASTING DIRECTOR. Oh no. Oh my god. ONE ACTOR?

ROGER. Yeah, I know. I hope she's good. She submitted herself, but said she knew you. It says her name is Uma Flynn.

CASTING DIRECTOR. Uma Flynn? Yes! I do know her. She's auditioned for us before and she is very good. This could be it! My ticket out of Arizona! Can you bring her up?

ROGER. Sure thing, boss! Pow pow!

(UMA appears in her window.)

CASTING DIRECTOR. Uma! Thank you for coming in!

UMA. Oh my gosh, of course.

CASTING DIRECTOR. No. Really. You are . . . like, the only person I've seen today who has actual, legit credits. I saw you in that regional production of *Hamlet*. You were . . . transcendent! After I saw that, I was like "why isn't Hamlet always a woman?"

UMA. Oh that's so sweet. Thank you!

CASTING DIRECTOR. Anyway, I'm so happy you're here. Really, the actors I've seen today . . . this will be a breath of fresh air! So, whenever you're ready.

(UMA takes a moment to get ready. Takes a deep breath. And then she acts and . . . she is good. Off book. Committed. She should get this role. Except . . .)

UMA. Your honor? I'd like to request the last remarks be stricken from the record. The *prostitution* has repeatedly demeaned my client throughout this hearing. But when the *prostitution* demeans her family, her children, that's going too far! TOO FAR! This is a circus! And I will not stand idly by as justice is corrupted. Because I CARE TOO MUCH.

(Beat. UMA is really feeling it.)

CASTING DIRECTOR. Uma. That was really, really great.

UMA. Oh, thank you.

CASTING DIRECTOR. I mean . . . phenomenal acting. Truly. I want to send this in to the producers and director immediately because I really think you'll get this. I just . . . have a little note.

UMA. Sure.

CASTING DIRECTOR. So you're getting a couple of the lines wrong. And normally it doesn't matter that much. But . . . the words you got wrong are . . . distracting.

UMA. I'm so sorry. What did I say?

CASTING DIRECTOR. Not a big deal. I think we should just do it again, and make sure to get the lines right. So, you know, it's, "The prosecution has repeatedly demeaned my clients." Not . . . "The prostitution has repeatedly demeaned my clients."

UMA. I said that?! That's so embarrassing. I'm so sorry. Can we go again?

CASTING DIRECTOR. Of course, yes. Whenever you're ready!

(UMA takes a beat.)

UMA. Your honor? I'd like to request the last remarks be stricken from the record. The *prosecution* has repeatedly demeaned my client throughout this hearing. But when they demean her family, her children, that's going too far! TOO FAR! This is a kirkus! And I will not stand idly by as justice is corrupted. Because I CARE TOO MUCH.

CASTING DIRECTOR. Okay. Great. Again, great read.

UMA. And I'm pretty sure I said prosecution this time! Haha.

CASTING DIRECTOR. Yes! You did! Thank you for that adjustment. Really really strong read. Just one more small note. You pronounced circus, kirkus.

UMA. Kirkus? I did? What's a kirkus? I'm so sorry. I think I've been working a little too hard the past week. I've been memorizing all of Prospero plus I had a ton of copy for my Moorixa audition this morning. I think I'm a little fried!

CASTING DIRECTOR. Honestly? You could read it, if you want! Read it off the page if that will help.

UMA. I mean, I feel like I know it. But maybe you're right. That'll be less pressure.

CASTING DIRECTOR. Great. So one more time, whenever you're ready.

(UMA gets centered. Then starts the scene, reading this time.)

UMA. Your farmer? I'd like to request the last remarks be stricken from the record.

CASTING DIRECTOR. Gotta stop you. You said "your farmer." Not your honor. One more time.

UMA. Sorry. Sorry. I'm just tired. Okay. Here we go!

UMA. *(Takes a quick beat.)* Your honor. I'd like to request the last remarks be sicken from the record. *(Stopping:)* No! Sorry. I heard that. I said sicken. Let me just . . . *(Starting again:)* Your farmer, NO! – One more time! Here we go. *(Starting again!)* Your honor! I'd like to request the last romance be sicken from the dancefloor. Damn it! That didn't make any sense! Hold on! One more time! *(Starting again:)* Your farmer is an honor! NO! Your farmer— No! Stop it! *(Again:)* Your farmer is an honor— I JUST SAID THAT! *(Again. Beat.)* Moorixa for feet can cause dry eyes, liver damage, NO! I'm sorry. I— I'm done.

(UMA hugs herself.)

UMA. I can't do this. I— I need a break. I can't finish this audition. I'm having a bit of a breakdown.

(She reaches over and Xs out her window.)

CASTING DIRECTOR. No! Uma! Wait please! You're my only hope please—ah. Shoot. Roger!

Scene 13: Outro

(ROGER's window pops up.)

ROGER. Hey! How did it go? Did she get it?

CASTING DIRECTOR. No! She didn't. What are you doing? You're supposed to be watching the auditions with me.

ROGER. Uh. Sorry. I was working for my commercial agent. Also I was playing mahjong with my uncle. And I was practicing a dance for a Tok I wanna do later. Wanna see? *(While quiet singing:) Don't let my moves . . . make you sad or sick . . . I'm dancing . . .*

CASTING DIRECTOR. Roger! Please stop dancing! You have to find me some more actors! Because these will not cut it.

ROGER. Yeah. But, uh . . . I am officially out of actors. All the good actors are doing theatre and all the famous actors are doing a Marvel movie in New Zealand. With sheep. I'm sorry. This is it.

CASTING DIRECTOR. Roger, what are we going to do? We have to cast this by today! Please, help me! I can't go back to working for my mother! She says I'm a slow typist but I am above the national average! I've tested myself online several times!

ROGER. Dude! Just relax. If you need an actor, just . . . pick someone. It's not that hard. And if they're bad . . . well there are plenty of bad actors on TV. No one seems to care.

CASTING DIRECTOR. Well, how do I pick one? They were all equally terrible.

ROGER. Well, we could let the internet decide?

CASTING DIRECTOR. What are you talking about?

ROGER. Well, as you may but probably don't know, I always livestream our remote auditions because . . . it's another way to make a little bit of income. Pow-pow! So if you really can't decide, I'll poll the audience.

CASTING DIRECTOR. Roger. That is the most unethical, creepy, weird thing I have ever heard anyone in casting do. And I've worked with Scott Rudin!

ROGER. So . . . you don't want me to do it?

(CASTING DIRECTOR *thinks.*)

CASTING DIRECTOR. No. Do it. Just don't tell anyone.

(ROGER *looks at his computer.*)

ROGER. Okay secret streaming chat room. We need to cast this thing. Who do you think is the best choice? Respond in the next minute.

CASTING DIRECTOR. So is it happening? Are they doing it?

ROGER. Yeah, just give me a second. Live poll is going on now. And . . .

(ROGER *waits and watches the results stream in. Actors playing ROGER and CASTING DIRECTOR, feel free to vamp if your polling/chat is taking longer.*)

ROGER. The actor we should cast, according to a live feed of internet trolls and shut-ins is . . .

(ANNOUNCE WINNER HERE!)

CASTING DIRECTOR. Really? [NAME]?

ROGER. That's what the mob told me.

CASTING DIRECTOR. Fine. Call them up. I want to make sure they don't have any scheduling conflicts.

(Window down on ROGER.)

(And then . . . window up on whoever wins.)

INSERT ALTERNATE ENDING HERE!

(There are eleven alternate endings based on who wins. Find them in the last pages of the script. Use them as simple, quick outros or as jumping-off points to improvise more.)

(Then, when alt ending is over, ROGER Xs out the screen.)

ROGER. Okay. That's a relief. I should probably tell you that tomorrow we have to find a replacement for the judge on *Crime Court*. 'Cause she left too.

(The CASTING DIRECTOR *drops/shakes their head. Nope. They're done.*)

ROGER. But we have all day tomorrow. Well just a few hours. They want a replacement by noon. Can you hear me? You haven't said anything in a while?

(The CASTING DIRECTOR looks down and starts writing.)

ROGER. Are you muted or am I? Wait, what are you writing? You're writing something. What are you writing?

(CASTING DIRECTOR holds up a piece of paper that says "THE END" so that it fills the screen.)

(ROGER's window Xs out. We stay on "THE END" as we hear music come up. [We suggest "HOORAY FOR HOLLYWOOD."])

End of Play

Alternate Endings

Alt. Ending #1: Gina Marie

CASTING DIRECTOR. Gina Marie? We would like to offer you the role in *Crime Court*. I know you said you were too busy—

GINA MARIE. You know what? You're on. Pauly's gone berserk. He's melting the remote control on the stove. I just locked myself in the bathroom because I've had enough. I'll take the role.

CASTING DIRECTOR. Great. I'll email you the details. Just to be clear, are you abandoning your child?

GINA MARIE. I'll see you on Monday!

(Flush sound.)

(End.)

Alt. Ending #2: Kellin

CASTING DIRECTOR. Kellin? Hi. Good news! We would like to offer you the role in *Crime Court*.

KELLIN. Of course you would. I knew you'd come crawling back. As Gielgud once said, "Give me the job or I'll fight you with my broad sword. AND I FIGHT DIRTY."

CASTING DIRECTOR. Gielgud did not say that.

KELLIN. I'll have my agent send you my rider. It's extensive.

(End.)

Alt. Ending #3: Tandy

CASTING DIRECTOR. Tandy? We would like to offer you the role in *Crime Court*.

TANDY. I *knew* I had a good read.

CASTING DIRECTOR. I'm sending you over the contract as we speak. Any questions?

TANDY. Oh, I got it. Let me read it over real quick.

(She gets really close to the computer screen and reads very monotone, just like she did in her audition.)

TANDY. *This agreement will govern exclusive appearance of the Performer as retained by the Production Company and Studio. All executed Schedules will constitute an integral part of this agreement and will be governed by the terms of this agreement.*

(TANDY keeps reading as CASTING DIRECTOR Xs out the screen.)

CASTING DIRECTOR. Okay, well once again, great read. I'll forward to your agent.

(End.)

Alt. Ending #4: Jeff

CASTING DIRECTOR. Jeff? We would like to offer you the role in *Crime Court*.

JEFF. Dun dun, baby! I'm in.

CASTING DIRECTOR. Great. Dun dun.

JEFF. Also, "I'll be there for you!!!!"

CASTING DIRECTOR. Yes. Well, you're the director's problem now. So . . . bye!

(End.)

Alt. Ending #5: Carmen

CASTING DIRECTOR. Carmen? We would like to offer you the role in *Crime Court*. I know you said you were busy.

CARMEN. No I think it will be fun. Plus my followers really want me to livestream the experience.

(She turns to her phone cam.)

CARMEN. Hey, Carmen Nation! Looks like I got the part after all! Sparkles!

CASTING DIRECTOR. Yes. Sparkles. I'll send over the contract.

(CASTING DIRECTOR Xs out the window. End.)

Alt. Ending #6: Greg

CASTING DIRECTOR. Greg? We would like to offer you the role in *Crime Court*.

(We can just see GREG's feet.)

GREG. WOOHOO! FANTASTIC! THANK YOU GUYS SO MUCH!
Sorry to cry like this! I'm a real mess!

CASTING DIRECTOR. We just see feet, Greg. We just see feet.

(CASTING DIRECTOR Xs out the window. End.)

Alt. Ending #7: Wendy

CASTING DIRECTOR. Wendy? We would like to offer you the role in *Crime Court*. I know you said you didn't want to work in TV—

WENDY. Actually? I've been thinking about it a lot and I think I can take this job.

CASTING DIRECTOR. Really? That's great.

WENDY. Yeah! Shows are doing more and more product placement *within* the episodes. So as long as I can do that on *Crime Court*. I can stay true to my ideals.

CASTING DIRECTOR. Your ideal of working only in advertising.

WENDY. It could something like, "Your honor? When I'm going to be on my feet all day being a lawyer, Moorixa makes it bearable." See? You didn't even notice I slipped in a commercial.

CASTING DIRECTOR. Nope. Sure didn't. Welcome aboard!

(End.)

Alt. Ending #8: Phyllis

CASTING DIRECTOR. Phyllis? We would like to offer you the role in *Crime Court*.

PHYLLIS. Really? But I'm the worst actor in the world!

CASTING DIRECTOR. Roger is sending you the contract now. So take a look whenever you get a chance.

PHYLLIS. YOU'RE MAKING A HUGE MISTAKE! I BELONG IN THE SEWER!

CASTING DIRECTOR. Sorry Phyllis. You got the part.

(End.)

Alt. Ending #9: Rory

CASTING DIRECTOR. Rory? We would like to offer you the role in *Crime Court*.

(RORY walks into frame in a different, weird, and totally intense costume.)

RORY. I accept.

(End.)

Alt. Ending #10: Tom

CASTING DIRECTOR. Roger, tell your dad he got the part.

(ROGER opens a window on TOM.)

ROGER. Dad? DAD! YOU GOT THE PART!

(A blank screen comes up.)

TOM BUCKMAN. I HEAR YOU BUT I DON'T SEE YOU. ROGER? IF YOU CAN HEAR ME, CAN YOU TELL ME WHERE I PUT MY APPLE PHONE? THERE'S RINGING COMING FROM THE COUCH CUSHIONS BUT I THINK IT'S A RUSE. HOLD ON . . . I'M ON THE DESKTOP NOW. I GOT AN EMAIL FROM YOU THAT SAYS . . . I GOT THE PART IN THE CRIME SHOW THINGY? WOW! LOOK AT ME! TOM BUCKMAN FROM MAPLEWOOD NEW JERSEY! HAPPY BIRTHDAY TO ME! HAPPY BIRTHDAY TO ME!

CASTING DIRECTOR. Okay, that's enough. Congrats, Mr. Buckman.

(She Xs out of the blank screen. End.)

Alt. Ending #11: Uma

CASTING DIRECTOR. Uma? We would like to offer you the role in *Crime Court*. I know you said you were too overwhelmed right now to take it. But I think you should reconsider.

UMA. You know what? I had a cup of coffee and I feel much better. I'd happily accept this role. I'd love to be on *Crime Fart*.

CASTING DIRECTOR. *Crime Fart* is lucky to have you.

(End.)