

AUDITION SIDES

DIANE

F · 50s–60s · The Diva

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

— UPPITY IMPROV SOCIETY —

DIANE

F · 50s–60s · The Diva

Diane plays Vanessa Castellano, the lead of Crimson Hearts for 31 years. She is a star, she is exhausted, and she is the smartest person in every room. Her diva behavior is armor, not personality. The actor who can play Diane needs to do BOTH the broad theatrical comedy AND the cold, controlled emotional truth — these two sides test that range.

SIDE A — THE ENTRANCE (COMEDIC)

Format: Two-person scene with JEN

SETUP: Diane has been refusing to come out of her dressing room. Jen the stage manager finally talks her into it. Diane emerges in a too-much wedding gown, sunglasses on, glass of wine in hand. The play to find: she is BIG, but she is not silly. Maggie Smith, not Norma Desmond.

DIANE

(O.S., from behind door, theatrical) I am NOT coming out.

JEN

Diane—

DIANE

(O.S.) This entire production is a SHAM and a BETRAYAL and I would rather die in here than come out and stand next to that — that boy —

JEN

Diane, the studio audience is here, they came out specifically to see you—

(Beat. The dressing room door cracks open.)

DIANE

(O.S.) ...How many of them.

JEN

All of them, Diane. The whole room.

DIANE

(O.S.) ...Are they nicely dressed?

JEN

(looking out) They look beautiful, Diane. Truly.

DIANE

(O.S., beat) ...I will give them three minutes.

(The door flings open. DIANE emerges in a stunning, slightly-too-much wedding gown, a glass of white wine in one hand, sunglasses on indoors. She absorbs the imagined applause like sunlight.)

DIANE

(to imagined audience, gracious) Thank you. Thank you. You're too kind. *(removing sunglasses)* Where is the bride supposed to stand. This blocking is INSANE.

JEN

Diane, you stand exactly where you stood yesterday in rehearsal—

DIANE

Yesterday in rehearsal the light hit me HERE — *(gestures to her cheekbone)* — and today it is hitting me HERE — *(gestures to her jaw)* — and I will NOT be photographed from THE JAW, Jennifer, I am not a HORSE.

JEN

You are not a horse, Diane.

DIANE

Thank you.

WHAT WE'RE LOOKING FOR:

Comic timing, but with REAL conviction. Diane genuinely believes the lighting has betrayed her. The moment she absorbs the (imagined) applause should land — she is being fed by it. The 'I am not a HORSE' should be read as legitimate grievance, not a punchline.

SIDE B — THE RECKONING (DRAMATIC)

Format: Solo monologue, addressing the audience directly

SETUP: Late in the play, Diane has caught everyone betraying her. She steps forward to address the audience. She has decided, finally, to tell the truth. This is the role's emotional climax — and it must be played COLD, not hysterical. Quiet wins. The actor who plays this big loses the part.

DIANE

(quiet, ice-perfect) No.

DIANE

No, Reginald. No, Veronica. No, Brock. No to ALL of it.

DIANE

(turning to imagined audience, addressing them directly) And YOU. You wonderful, wonderful people who came out tonight. Who paid actual MONEY to watch us make a television show.

DIANE

You have been LIED TO.

DIANE

For thirty-one years, this show — Crimson Hearts — has been a LIE. The plane crashes were FAKE. The amnesia was FAKE. The TWIN was FAKE.

DIANE

(beat, with sudden, surprising warmth) But the LOVE.

DIANE

The love that you have given me. For thirty-one years. Six days a week. From your couches and your kitchens and your hospital beds —

DIANE

(her voice breaking, but contained — not weeping) — that love has been the only true thing in my life.

DIANE

(taking a breath, dignified) And I want you to know. Tonight. As your studio audience...

DIANE

(beat) ...I quit.

WHAT WE'RE LOOKING FOR:

Restraint. The actor must resist the urge to weep, to swell, to play it operatic. The whole speech is delivered by a woman in complete control who is choosing — finally — to be honest. The 'But the LOVE' moment is

the warmth that earns everything. If the actor goes big, the speech dies. If they go small, it lands like a hammer.