



Audition Instructions
2025-26 Fall Auditions for
Ms. Holmes and Ms. Watson: Apt 2B
Iphigenia and Other Daughters
The Dumb Waiter

Auditions:
Thursday, August 28, 6-10pm
Friday, August 29, 6-10pm

Callbacks:
Tuesday, September 2, 6-10pm—*Ms. Holmes and Ms. Watson: Apt 2B*
Wednesday, September 3, 6-10pm—*Iphigenia and Other Daughters*
Thursday, September 4, 6-10pm—*The Dumb Waiter*

Location:
Henry Heymann Theatre
Stephen Foster Memorial, 4301 Forbes Avenue, Pittsburgh, PA 15213

What to Prepare:

- 1-2 minute monologue
 - Print-outs of monologues, “cold readings,” will be available on audition days if you would like to select one when you arrive. You may choose any monologue you’d like—it does not have to be from these shows. It does not have to be memorized.
- Scripts are on Reserve at the Hillman Library—ask for Theatre Arts audition materials at the Front Desk. **It is required to read the show(s) in entirety before auditioning.**

How to Sign Up:

1. Visit Sign-Up Genius by visiting the following link and Register to use Sign-Up Genius:
<https://www.signupgenius.com/go/4090949ABA92EA02-57918712-auditions>
You must use your pitt.edu email.
2. Walk-ins are also welcome, but signing up is preferred.

Audition Forms:

- Mandatory audition forms must be completed using this form:
<https://tally.so/r/mYIR95>
- You must use your pitt.edu email.
- Completed audition forms are due by the day of your audition.

Day of Audition:

- Arrive at least 15 minutes early to check in with the registration desk.
- A greeter will brief you on the process and protocol.
- You may bring a copy of your monologue, or cold readings will also be available.
- One resume & headshot may be brought to your audition.

Questions? Email audition@pitt.edu

Department of Theatre Arts and U.P. Stages Casting & Production Policy

We are committed to producing stories from multiple cultural perspectives, of diverse styles and structures, and from many different time periods and global locales.

In order to tell every story upon our stage, student, faculty, and guest artists of all abilities, races, genders, sexualities, nationalities, and religions are needed and welcome for our casts, our crews, and our production teams. As a department and producing organization, we consider our audience to be the Department of Theatre Arts, the University campus, and the larger Pittsburgh and regional community. We are committed to analyzing and understanding a playwright's intentions for location, time, and character. We are equally committed to challenging ourselves and our audiences to think beyond the strictures of given circumstances and historical expectations in production. We are committing to cultivating spaces, theatres, and classrooms in which students, faculty, and guest artists can take risks, stretch themselves, and approach each class, audition, and production venture as a fresh opportunity for greatness.

Ms. Holmes and Ms. Watson: Apt. 2B, by Kate Hamill

Directed by KJ Gilmer

Rehearsal Dates: September 15, 2025- October 23, 2025

Performance Dates: October 24, 2025- November 2, 2025

About the Play: This three-play cycle is a modern retelling of the fall of the House of Atreus. It follows the children of Clytemnestra and Agamemnon, siblings who are both players in the family tragedy and victims of it. The cycle of blood and vengeance seems inescapable until the final reunion of a lost sister and brother brings the bloody family saga to its mystical and unlikely end.

Character Breakdown:

Sherlock Holmes, female identifying. A once in-a-generation genius. Eccentric. Focused, to a fault. Can be less-than sensitive. Always playing psychological 3-D chess; operating on a totally different level than civilians. Like many geniuses, has a megalomaniac streak. Gets bored easily; likes applause; sometimes accused of being unfeeling. LOVES costumes and drama. **Fight and intimacy choreography, simulated drug use: marijuana joints, and other smoking apparatus, stage blood contact, firearm possession and use. British/Continental accent.**

Dr. Joan Watson- female identifying. Formerly type-A high-achiever. Recently divorced; struggling to find herself, feels broken. Reflexively defensive. Once had great bedside manner. Sometimes accused of being a loser; is not a loser. Wry. Smart. **Fight and intimacy choreography, in a scene with drug use, crime scene stage blood contact. Firearm possession and use. American.**

Ms. Hudson/Ensemble- Holmes & Watson's long-suffering landlady. **Fight choreography, crime scene stage blood contact. British accent.**

Irene(Ay-RENeE)/Ensemble-female identifying, a whip-smart, super-charming sex worker finding success at the highest levels. Always playing psychological 3-D chess; operating on a totally different level than civilians. Has incredible charm, confidence, and wit, and she knows it—uses it without mercy. You may want to be Irene, or you may want to be with Irene; but you can't ignore her. Steampunk dream.

Fight and Intimacy choreography, crime scene stage blood contact. Firearm possession and use. British/Continental accent.

Mrs. Drebber/Ensemble/Tub Body- female-identifying. seemingly an ordinary housewife. Somebody you would be very wise not to underestimate. **TUB BODY**-nonspeaking-dead body of a cab driver in the bathtub. Fat padding costume. **Fight choreography and intimacy, crime scene stage blood contact, firearm contact.**

Moriarty/Lestrade- same actor

Lestrade-male identifying. an inspector new to his position at Scotland Yard. Not very imaginative, often says the wrong thing. British. **Moriarty**-male identifying. a criminal so great you've never heard of him. A master blackmailer; knows just when to play his cards. Always playing psychological 3-D chess; operating on a different level than civilians. Wears many masks. A professional. Amoral, but you'd like him. British/Continental Accent. Kelsey Grammar's "Frasier" like American British. Moriarty/Lestrade fight and intimacy choreography, firearm possession and use, keepers of a secret.

Elliot Monk/Ensemble- an amoral tech billionaire from Texas. Wears a Trump mask, Crime scene stage blood contact. Texan accent.

Moriarty/Lestrade swing/Prologue Actor/Police officer/Ensemble male identifying, contact with crime scene stage blood. Firearm contact, fight and intimacy choreography. Accents as Moriarty/Lestrade.

Director's Notes for Auditions:

KJ Gilmer establishes a consent forward based space for creativity in the rehearsal and production spaces. Best practices in consent and theatrical intimacy and fight choreography protocols are followed and implemented.

Holmes and Dr. Watson: Apt 2B is an extraordinary, fast-paced, physical comedy set in London, 2021. There will be dialect coaching, fight and intimacy choreographers on staff for this production. Dialects are indicated by character in the character content. There is also drug use, marijuana and A LOT of stage blood.

Cast will use the exploration of West African dance, in the creation and implementation on character movement and development. West African dance will be built into the rehearsal process.

There is stage blood. Did I mention that? Sherlock and Dr. Watson get drenched in it. There are two bloody CSI background crime scene ensemble may also come in contact with stage blood.

All titled characters besides Holmes, Dr. Watson and Lestrade/Moriarty are expected to play non-speaking costumed extra characters in both crime scenes, and aid in scene changes.

Sherlock Holmes does use marijuana in the form of joints and other apparatus. Dr Watson is in these scenes.

There is firearm use and possession for Holmes, Dr. Watson, Irene, Lestrade/Moriarty, Mrs. Drebber. Fight choreography rules and regulations will be followed.

Iphigenia and Other Daughters, adapted by Ellen McLaughlin

Directed by Payne Banister
Assistant Directors: Audrey Pernell and Tamanna Khan

Rehearsal Dates: October 6, 2025- November 13, 2025
Performance Dates: November 14, 2025- November 21, 2025

About the Play: This three-play cycle is a modern retelling of the fall of the House of Atreus. It follows the children of Clytemnestra and Agamemnon, siblings who are both players in the family tragedy and victims of it. The cycle of blood and vengeance seems inescapable until the final reunion of a lost sister and brother brings the bloody family saga to its mystical and unlikely end.

Character Breakdown:

Iphigenia—a young woman just on the verge of maturity
Clytemnestra—a queen and no mistake
Electra—an extremely problematic woman in her late twenties or early thirties
Chrysothemis—an enigmatic, cool presence, a few years older than Electra
Orestes—a young man who has seen too much to be young anymore
The Chorus—five young women, colleagues and contemporaries of Iphigenia

Understudies: This production seeks to cast understudies for Iphigenia, Clytemnestra, Electra, Chrysothemis, and Orestes.

Director's Notes for Auditions: I'm especially excited to work with actors who are interested in exploring expressive movement and heightened text. Throughout the play, characters sit, dig, and lie in dirt. Although this drama focuses on a highly dysfunctional family, each character is involved in moments of familial intimacy (such as personal grooming, cuddling, hugging, holding hands, and touching faces/heads). As this is a play about death and vengeance, there are moments of staged violence (some of which include the handling of knives), and this production may include (theatrical) blood. All staged violence and intimacy will be choreographed with experts to ensure the safety of everyone involved in the production. In their own way, each character is larger than life, so don't be afraid to make bold choices!

The Dumb Waiter, by Harold Pinter
One-Act

Directed by Samuel Couch

Rehearsal Dates: September 14, 2025- October 2, 2025
Performance Dates: October 3, 2025- October 5, 2025

About the Play: *The Dumb Waiter* is a play that wrestles with questions about authority, loyalty, and cycles of violence. The audience follows two hitmen as they wait for their target in the dilapidated



basement of a former café. As is Harold Pinter's trademark style, the play includes dry wit, dark comedy, and allusions to the Theatre of the Absurd. *The Dumb Waiter* includes depictions of firearms, and discussions of violence.

Character Breakdown:

Ben: The older, more experienced, natural leader of the two. He spends his time reading the newspaper and complaining about its contents. He respects authority and doesn't feel that it's his place to question orders.

Gus: The younger of the two; wrestling with his distrust of the system he's a part of. As the play progresses, we see him question his role in the operation, and broader, society.

Both characters speak in a British working-class accent. This is not necessary to have prepared for the audition.

Director's Notes for Auditions: While traditionally cast with male presenting actors, performers of all identities are more than welcome to audition for this show. Please email Samuel with any questions (sjc139@pitt.edu)