Cathedral of Learning
Pittsburgh, PA

Audition Instructions
2026-27 Spring Auditions for
Metamorphosis
RENT
Pittsburgh-Machine

General Auditions:
Monday, November 30, 2026, 6-10pm (Cathedral B44)
Tuesday, December 1, 2026, 6-10pm (Cathedral B44

Callbacks:
Wednesday, December 2, 2026, 6-10pm—*RENT* (Cathedral B-44)
Thursday, December 3, 2026, 6-10pm—*Pittsburgh-Machine* (Cathedral B44)
Friday, December 4, 2026, 6-10pm—*Metamorphosis* (Cathedral B44)

Location:
Cathedral of Learning, B-44, Basement "B" Level

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.
- For *RENT,* please also prepare a one-minute cut of a contemporary musical theater song or a song in the style of the show. An accompanist will be provided—bring sheet music.
- 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.**
  - Please note: there is no script for *Pittsburgh-Machine.* Please see casting information below.

How to Sign Up:

1. **STEP ONE**

Sign Up Genius- Sign Up For Your Audition Slot

- Visit Sign-Up Genius by visiting the following link and Register to use Sign-Up Genius:

https://www.signupgenius.com/go/4090949ABA92EA02-67313763-spring

You must use your pitt.edu email.

- Walk-ins are also welcome, but signing up is preferred.

2. **STEP TWO**

Microsoft Audition Form- Complete Mandatory Audition Form

- A mandatory audition form must be completed using this link to the form:

https://forms.cloud.microsoft/Pages/ResponsePage.aspx?id=ifT5nqDg606HzDpSYRL9DUQjwYNsBKtGtievcfZrHr1UQU1ZWTAyRFIzRjNJUkxZMTA3TDA0NkVMNy4u

You must use your pitt.edu email.

- Completed audition forms are due by the day of your audition.

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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. If you would like to audition for the musical, please bring sheet music.
- 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.

***Metamorphosis*, by Franz Kafka, adapted by David Farr and Gisli örn Gardarsson**

Director: Keelie Sheridan
Assistant Director: Laya Shahzamani
Stage Manager: Katie Ellison

Rehearsals: January 11- February 18, 2027
Tech: Feb 12-18, 2027 (MANDATORY)
Show Dates: February 19, 20, 21, 24, 25, 26, 27, 28 (MANDATORY)

Please note, students must be available for all tech and show dates. Due to the collaborative nature of this piece, the full company will be called to most rehearsals.

Pitt Stages is seeking a company of 6 actors for its spring production of Metamorphosis, adapted by David Farr and Gisli örn Gardarsson from the novella by Franz Kafka. This production is a collaboration between Pitt Stages and Pitt's Czechoslovak Nationality Room.

SYNOPSIS
A six-legged nightmare by Czech literary giant Franz Kafka, *Metamorphosis* is a terrifying and bizarrely comic story in a theatrically explosive new version.

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The ordinary, unremarkable life of the Samsa family is turned upside down when their son, Gregor emerges one morning transformed into a monstrous insect. As revulsion turns to resentment, the Samsas explore the boundaries of familial obligation and the pursuit of personal happiness. A fantastically surreal, deeply human, and bleakly funny tale from one of the most influential writers of the 20th century.

METAMORPHOSIS CASTING BREAKDOWN
Principals (6 Roles)

Father- enjoys retired life, and being physically (if not emotionally) present in his home. Inconvenienced by Gregor's transformation.
**This role requires extensive fight choreography.*

Mother- prone to emotional extremes which aggravate her asthma, loves keeping an orderly home, and loves her predictable life. Traumatized by Gregor's transformation.
**This role's physical demands include frequent fainting and carrying furniture.*

Grete- Gregor's sister. Dreams of becoming a musician, but works in a department store for now. Loves her brother. Pragmatized by Gregor's transformation.
**This role's physical demands include carrying furniture. This character may play an instrument or sing onstage.*

Gregor- A promising young textile salesman, who awakens to discover he has become a cockroach. Transformed.
**This role will require heavy physical activity, including climbing, balancing, heavy use of hand grip and upper body strength, and extensive fight choreography.*

Stietl (may double as n/s role- Doctor)- Gregor's boss, who has come to expect perfection from Gregor. Horrified by Gregor's transformation.
**This role requires some fight choreography.*

Fischer (may double as n/s role- Doctor)- Grete's colleague from the department store, and a potential new tenant in the Samsa household. Disgusted by Gregor's transformation.
**This role requires fight choreography.*

Note from the Director: No stage dialects will be used for this piece.

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RENT, **by Jonathan Larson**

Director: Kelly Trumbull
Music Director: Becki Toth
Stage Manager: Lila Kelley
Assistant Director: Amanda Lombardo
Assistant Stage Managers: Lily Martin and Justine Dyke

Rehearsals: February 22- April 8, 2027
Sitzprobe: March 30, 2027 (MANDATORY)
Wandelprobe: March 31, 2027 (MANDATORY)
Tech: April 3-April 8, 2027 (MANDATORY)
Show Dates: April 10, 11, 14, 15, 16, 17, and 18, 2026 (MANDATORY)

Please note, students must be available for Sitzprobe, Wandelprobe, and all tech and show dates.

Pitt Stages is seeking a company of 19 musical theater actors for its spring production of RENT.

From the Director

RENT was a formative musical for me growing up. Its music, characters, and unapologetic celebration of artists and chosen family shaped my understanding of what musical theatre could be. For this production, I plan to ground *RENT* firmly in the early 1990s, treating it as a period piece and exploring the grittiness, urgency, and extraordinary artistry of New York City during the AIDS epidemic. This was a community creating art while experiencing enormous loss, political neglect, economic struggle, and a rapidly changing city. I want our production to embrace that specific history while celebrating the love, rebellion, creativity, and fierce sense of community that lies at the heart of the musical.

SYNOPSIS

Set in New York City's East Village at the height of the HIV/AIDS crisis, *RENT* follows a group of young artists struggling to create, love, and survive. At the center are Mark, an aspiring filmmaker, and Roger, a musician living with HIV who has withdrawn from the world after the death of his girlfriend. Roger's relationship with Mimi, a dancer who is also HIV positive, challenges him to risk intimacy again. Their circle includes performance artist Maureen and her girlfriend Joanne, philosopher and teacher Tom Collins, and Angel, the vibrant street performer who becomes Collins's great love. Their former friend Benny, now their landlord, threatens the community they have built together. Inspired by Puccini's *La Bohème*, *RENT* explores love, grief, art, addiction, friendship, chosen family, and what it means to live fully and authentically amid uncertainty and strife.

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RENT CASTING BREAKDOWN

Principals (8 Roles)

Mark Cohen - An aspiring filmmaker and the primary storyteller of *RENT*. Intelligent, funny, observant, and sometimes emotionally guarded. Mark uses his camera to document the lives around him, but his journey asks whether documenting life is the same thing as participating in it. Roger's roommate and Maureen's former boyfriend.

Roger Davis - A rock musician living with HIV. Roger is grieving the death of his girlfriend and has largely isolated himself from the world. He desperately wants to write one meaningful song before he dies. His relationship with Mimi forces him to confront his fear of love, loss, and vulnerability.

Mimi Marquez - A dancer who lives downstairs from Mark and Roger. Bold, sensual, funny, impulsive, and vulnerable. Mimi is living with HIV and struggling with addiction. She refuses to let Roger hide from life and pursues connection with tremendous courage and urgency.

Tom Collins - A professor, philosopher, anarchist, and former roommate of Mark and Roger. Warm, intelligent, generous, and politically engaged. Collins falls in love with Angel, and their relationship becomes one of the emotional centers of the musical.

Angel Dumont Schunard – A street drummer and performance artist living with AIDS. Charismatic, joyful, generous, stylish, and completely comfortable commanding a room. Angel brings people together and becomes the heart of this chosen family. Performers of many backgrounds and gender identities are encouraged to audition for this role, including gender fluid performers, transgender women, nonbinary artists, and drag performers. Drumming experience a plus!

Maureen Johnson - A performance artist and activist. Magnetic, theatrical, unpredictable, funny, passionate, and unapologetically attention grabbing. Mark's former girlfriend and Joanne's current girlfriend. Maureen's protest against Benny's development plans becomes a rallying point for the community.

Joanne Jefferson - A lawyer and Maureen's girlfriend. Intelligent, grounded, ambitious, organized, and dryly funny. Joanne is often the practical counterpoint to Maureen's chaos. Her relationship with Maureen challenges her need for stability and control.

Benjamin Coffin III - Mark and Roger's former roommate who has married into wealth and become their landlord. Benny wants to redevelop the neighborhood and clear the homeless encampment next door. He should not simply be played as the villain. He shares real history with this community and represents someone who has chosen a very different path toward adulthood and security.

Ensemble/Swings (11 Roles)

The remaining 11 performers will form the ensemble creating the larger world of New York City and taking on multiple featured roles throughout the production. These company members may also cover principal roles as swings.

Rather than casting each smaller role separately, ensemble and swing tracks will be created after casting based on the strengths of the individual performers.

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RENT CASTING BREAKDOWN CONTINUED

Featured roles drawn from the ensemble may include:

Mrs. Cohen - Mark's loving and wonderfully persistent mother.

Alexi Darling - A producer from Buzzline who aggressively pursues Mark for a job.

Mrs. Jefferson and Mr. Jefferson - Joanne's parents, who provide a glimpse into her family and the very different world from which she comes.

Mrs. Marquez - Mimi's mother.

Paul - Leader of the Life Support group.

Gordon - A member of Life Support living with HIV.

Steve - A member of Life Support and the larger community.

The Man - Mimi's drug dealer.

Homeless Woman - A woman who challenges Mark about his decision to film people experiencing homelessness.

The ensemble will also play Life Support members, artists, neighbors, club patrons, people experiencing homelessness, police officers, vendors, parents, and other residents of the East Village.

Content Notice

Rent contains mature content and adult themes, including sexuality, drug use, illness, and death. Maureen and Joanne, Angel and Collins, and Roger and Mimi are in romantic relationships that involve kissing, hugging, and other physical intimacy. An intimacy coordinator will be provided to support actors throughout the rehearsal process.

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AUDITIONS

UNIVERSITY OF PITTSBURGH stages

One Act: Pittsburgh-Machine,

Conceived and directed by Guilherme Meletti Yazbek, Ph.D. student

Rehearsals: February 8-25, 2026
Tech: February 20-25, 2026 (MANDATORY)
Show Dates: February 26, 27, 28, 2026 (MANDATORY)

ABOUT THE PERFORMANCE

Pittsburgh-Machine is an experimental performance built as a system of improvisation. Rather than following a conventional script or a fixed sequence of events, the performance is structured through a set of conditions, relationships, and actions that create a framework for what can happen onstage. Movement, live instrumental music, projection, and the performers' choices all become part of this system. Three invited writers will also contribute new writing about Pittsburgh, which will be read live during the performances. (Please note: performers/movers will work with their bodies, not their voices.)

The structure remains consistent, but what happens within it can change from one performance to the next. Each night becomes a new encounter between the performers, the musicians, the space, the materials, and the conditions of the moment. In this sense, rehearsals will be less about memorizing a predetermined sequence and more about a series of shared experiments: fine-tuning the ensemble's listening and responsiveness, developing a shared vocabulary, and building the conditions for that vocabulary to be activated improvisationally in performance.

Pittsburgh-Machine is interested in what happens when performance is not simply something to be repeated, but something that is continually produced in the act of performing.

CAST BREAKDOWN

→ MOVERS/PERFORMERS — Up to 6

We are looking for up to **six movers/performers** who are curious about movement, improvisation, and creating together in the moment.

If you dance—in *any* style—you are welcome. If you don't consider yourself a dancer but are interested in **exploring expression through movement**, this project is also for you. If you are a dramatic actor who is curious about working physically and experimenting with a different kind of performance, we want to meet you too. This project will be a great opportunity to develop stage presence, listening, connection, and physical expression—including gesture and the use and control of pauses.

You do *not* need previous experience with experimental performance. What matters most is curiosity, openness, physical and imaginative engagement, and a willingness to try things that may be unfamiliar.

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PITTSBURGH-MACHINE CAST BREAKDOWN CONTINUED

→ MUSICIANS — Up to 6

We are looking for up to six instrumentalists interested in exploring live music through experimentation and improvisation. *Any instrument* is welcome! We are particularly interested in musicians who enjoy improvisation and are excited by the possibility of responding to what is happening in the room.

We are looking for instrumentalists rather than singers for this project. Drummers are welcome to reach out, although we are not looking for a full drum kit. If you are a drummer and interested in the project, please talk to us—we may be able to explore a much smaller or more limited percussion setup.

(Please note: musicians will be responsible for providing their own instruments and for managing their transportation and logistics. The department can provide a keyboard, if needed.)

You do not need to come from a particular musical tradition. Jazz, improvisation, experimental music, classical and contemporary music, and other musical backgrounds are all welcome. **We are interested in what you can bring to the collective.**

> The first round of musician auditions will work as follows. By November 27, please email gum22@pitt.edu with a short paragraph explaining which instrument you play, how long you've been playing, what musical styles or settings you have experience with, and why this project interests you. Please also include a 1–2-minute video of yourself improvising on your instrument in any musical style. Callbacks will take place in person on the evening of December 3.

DIRECTOR'S NOTE

I am an artist and arts educator who works at the intersection of different performance languages. I have worked with Viewpoints as a system for improvisation and actor training for more than a decade, and that will be an important foundation for *Pittsburgh-Machine*, though most certainly not the only one.
At the heart of this project is a desire to explore the joy of being onstage and improvising in the space between choice and chance. I am interested in what becomes possible when artists from different backgrounds and disciplines come together, bringing their own practices into a shared space of experimentation, play, and discovery. You do not need to already be an "experimental performer". You just need curiosity, openness, and a willingness to try something different.

Come ready to play!