Audition Instructions

2022-23 Spring Auditions for *Seven Guitars*, *Abduction* and *Astronots*.

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<td>Open Auditions*</td>
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<td>Seven Guitars Callbacks</td>
<td>Abduction Callbacks</td>
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<td>Henry Heymann Theatre</td>
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<td>6-10pm</td>
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* There will not be callbacks for *Astronots*

What to prepare:

- *Seven Guitars*: 1-2 minute monologue in the style of the show
- *Abduction*: a memorized 32 bar cut from a contemporary comedic musical theater piece. An accompanist will be provided. Bring sheet music. We will not have the facilities to play tracks. If you need sheet music or have any questions, contact Becki at rgt18@pitt.edu. If you aren’t able to find an appropriate cut for auditions, two cuts are provided: one for Sopranos/Altos, one for Tenors/Baritones. Recordings are available.
- Cold readings will also be available on audition days
- Scripts are on Reserve at the Hillman Library, ask for auditions material

How to Sign Up:

1. Visit https://www.signupgenius.com/go/4090949ABA92EA02-spring
2. Select your audition time slot
   ***You are able to swap slots and/or cancel with your login***

Audition Forms:

- Audition forms: https://tinyurl.com/2x8zjk4z
- Complete and submit the google form
- Completed applications are due Monday, November 29, 2022 at 4pm.
- One resume & headshot may be brought to your audition

Day of Auditions:

- Arrive at least 15 minutes prior to your scheduled time to check in with the registration desk
- You may bring a copy of your monologue and cold readings will be available
- A greeter will brief you on the process and protocol

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, 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 artist can take risks, stretch themselves, and approach each class, audition and production venture as a fresh opportunity for greatness.

*Seven Guitars*, by August Wilson
Directed by KJ Gilmer

Rehearsal Dates: January 10 – February 17, 2023
Performance Dates: February 18 – February 26, 2022

About the Play:
August Wilson's *Seven Guitars* is the sixth chapter in his continuing theatrical saga that explores the hope, heartbreak, and heritage of the African American experience in Pittsburgh during the twentieth century. The story follows a small group of friends who gather following the untimely death of Floyd "Schoolboy" Barton, a local blues guitarist on the edge of stardom. Together, they reminisce about his short life and discover the unspoken passions and undying spirit that live within each of them.

Floyd has just returned from a 90-day stretch in the county jail with a recording contract in his pocket and a plan to take his woman and his band to Chicago. But the backyard that serves as his office, social club and romantic getaway seems haunted; and his eccentric neighbor, Hedley, who teeters between wisdom and madness, is destined to bring Floyd’s dreams of success to an end.

Character Breakdown:

**FLOYD:** 30’s, an aspiring Blues singer and guitar player, Floyd “Schoolboy” Barton returns to Pittsburgh at thirty-five years old with a hit song and an opportunity to record a record back in Chicago. In the time since the recorded the initial song, Floyd has squandered the flat fee he received for recording, left his girlfriend (Vera) for another woman, was then left by the other woman, pawned his guitar, and spent ninety days in jail after being arrested while walking home from his mother’s funeral. After a year of trials and tribulations, Floyd wants to return to Chicago with Vera, his guitar, and a new sense of self. He is ready to “live with” not “live without” Unfortunately, the lengths he is willing to go to, to make his dreams happen, become his undoing. This role has violence and intimacy.

**VERA:** Late 20’s-Floyds’s ex-girlfriend and eight years his junior. She is a warm, sensible woman who loves Floyd, but after he left her for another woman, she is slow to trust him again. She has a strong sense of her own self-worth. She may have had a relationship with Canewell in Floyd’s absence. She is good friends with Louise. This role has intimacy.

**LOUISE:** 40–mid-50s. Black. A beautician and a hearty woman who describes herself as "forty-going on sixty." She has an astringent wit and tamped-down tenderness. She’s the independent and lively landlady of the boarding house where the play takes place. Although she claims to have no interest in love, she has an attachment to Hedley. She does not expect much out of life except to have a bit of fun, good friends and a car game. This character is a smoker.

**HEDLEY:** 50’s-60’s, Black. **This role has been cast.**

**CANEWELL:** 30s. Black. A man from the country with traditional values. He had to learn street smarts. He is an edgy, quick-tempered harmonica player, who is tired of playing back-up in life for Floyd. He made the trip with Floyd to Chicago for the first time and regrets it. Wary, and dissatisfied, thinks he knows best. He loves Vera. He and Red Carter are Floyd’s closest friends.

**RED CARTER:** 30s, Black. Floyd’s drummer migrating from Alabama. A slick and citified heartbreaker who is also laid-back, practical, steady, and balanced. He and Canewell are Floyd’s closest friends. This character is a smoker.

**RUBY:** mid-20s. Black. Good looking, sexy, free-spirited niece of Louise who comes to Pittsburgh from Alabama. Stubborn, young, and fatally attractive, will not belong to anyone, but needs someone to help care for her unborn child. This role has intimacy.

**LANGUAGE AND/OR CONTENT THAT MAY BE GRAPHIC/CHALLENGING/OFFENSIVE**
***NOTE: Most, if not all language that may be considered insensitive enough to need addressing (by, say, a high school production) has alternative text provided. All such suggestions will be considered and decided on by the director (and/or producers) in consultation with the cast and rehearsal team.

- Some content may be considered blasphemous regarding views of God and Death/After life/Hell
- There may be some content that may be offensive to religious beliefs
- Content may be disturbing to a performer who had a recent death in their lives
- There are some dated racial, gender and sexual slurs and comments
- Simulated poultry slaughter
- Cigarette smoking-Louise, Red Carter
- Cigar smoking-Floyd, Red Carter, Hedley, Canewell
- Gun possession-Floyd .38, Red Carter snub-nose 32

**Profanity, strong language by character**

This play contains adult themes, strong language and profanity, racial oppression, discussion of the Bible, Christian/God, death, choreographed physical violence and sex, and intimacy. An intimacy and fight choreographer will be retained.

Pg. 41-Floyd-“White folks gonna have a fit with a nigger named Mister”.
Pg. 44-Floyd-There are a lot of niggers running around with Canewell’s scars.
Pg. 54-Floyd-You can’t dance nigger. Lucky you can walk
Pg. 60 Red Carter-There ain’t nothing but niggers in from Mississippi in Chicago
Pg. 62-Hedley-Soon you mark my words when God ain’t making no more niggers.

**Choreographed violence-Fight Choreographer**

Pg. 62- Hedley cut a roosters throat and spreads the blood in the yard.
Pg. 68-Hedley and Floyd- Hedley grabs Floyds arm with a great sense of urgency
Pg. 96-Floyd and Canewell wrestle over a handkerchief of money
Pg. 98-Floyd pushes Hedley down to the ground
Pg. 98-Hedley severs Floyd’s windpipe with a machete

**Choreographed Intimacy-Intimacy choreographer**

Pg.12- Floyd and Vera-(SD) Floyd pushes his pelvis into hers
    Floyd and Vera-(SD)-Vera tries to break away, Floyd holds her close
    Floyd and Vera (SD)-Floyd tries to kiss Vera, Vera breaks away
    Floyd and Vera (SD) Floyd pulls her to him
Pg.16-Floyd and Vera-Floyd tries to slide his arm around Vera, she slides away
Pg.20-Floyd and Vera-Floyd puts his arm around Vera
Pg. 31-Floyd puts his arm around Vera.
Pg. 55-Vera and Red Carter-suggestive pelvic dancing
Pg. 85-Hedley grabs Ruby and kisses her with aggression and passion
85. Ruby and Hedley-Ruby consenting lifts her dress and gives herself to Hedley-simulated sex, costume and lights out to mask the act, ends the scene

**Appearance in Undergarments or revealing clothes**

Pg 94. Ruby backless red dress and seamed stockings

*Abduction*, music by Brad Kemp & Becki Toth, book and lyrics by T.J. Pieffer
Directed by Becki Toth

Rehearsal Dates: January 10 – February 16, 2023
Performance Dates: February 17 – February 26, 2023

Note from director:
Abduction is a show about growing up with a big personality in a small town, and the complicated relationship that some of us have with our hometowns. Our team has tried to harness the energy of improvisational comedy and marry it with the structured storyline of a contemporary musical theater piece. It’s quick paced and satirical, but grounded in a simple message: we’re only as strong as our own community. Our intent is to create a show that is warm, welcoming, inclusive, and relatable to every audience, cast, and crew member. We will always strive for fully inclusive casting, with an eye for actors of all shapes, abilities, ages, colors, and sizes.
It's a love letter to our small, rural hometowns. From the last two elections to COVID protocols and vaccine conflict, there’s so much to unpack as we try to resolve our frustration and annoyance with our love of where we came from. Abduction gives us a chance to laugh through the chaos

Synopsis:
Abduction tells the story of high school senior and student body president Pippa Peterson whose social footing crumbles after she witnesses an alien abduction in her tiny, suburban town of Pluto. An alarming wave of speculative misinformation leads her neighbors to hypothesize the light she saw was everything from Bill Gates to the return of Jesus Christ. Pippa must convince them of the grave danger they're truly in, all while coming to terms with her cozy hometown's many flaws. Will they escape the clutches of hungry, flesh eating aliens in time for this year's Corn Fest?

Character Breakdown:
PIPPA: Old for her age with a strong sense of irony and determination. A people pleasing three term class president. Lover of progress and organization.

QUINN: A charismatically dark outcast who spends her days under the bleachers or in the art room. A goth conspiracy theorist.

LYDIA: Pippa’s helicopter mom, always trying to protect her from embarrassment and point her towards success. Dramatic, narcissistic, passionate.

TEDDY: Pippa’s faithful right-hand man. Meek, anxious, intelligent.

MAYOR O’NEIL: A noodley manipulator weaponizing fear.

ZIGGY: An emotional, saucy alien CEO who is keeping an eye on the town as his ship abducts them for a feast. His need to live up to his father’s expectations runs to his alien core. The role of ZIGGY can be performed by any gender identity with pronoun adjustments to the text.

ENSEMBLE: The ensemble covers a wide variety of speaking and singing roles throughout the show, including Townspeople, Students, GleepGlorps, Sally Ride, and Elizabeth Warren. This show has a robust and very active ensemble of 18-24 hilarious, versatile, and committed performers. This ensemble is the engine of Abduction, and the dedication of this group is pivotal to the success of the show.

Best audition practices include reading the provided script before auditions. Know what you’re auditioning for before you get there. Content warning: profanity.

Astronots, by Mora V. Harris
Directed by Ashley Martin

Rehearsal and the reading take place on March 25, 2023. A read through of the script and meet and greet will be scheduled based on team availability.

**About the Play:**
In the very near future, billionaire C.E.O Alston Garth invites four lucky contest winners to ride with him on a quick scenic orbit around the Earth in an unmanned craft. But when Alston reveals he has a larger adventure in store, the passengers are determined to reverse the ship’s course before they languish away in a metallic tube full of strangers. The outcome may look bleak, but Alston assures them he didn’t select anyone who wasn’t ready to leave the Earth behind... and all billionaires are geniuses, right?

**Character Breakdown:**
ALSTON GARTH (he/him/his, age 36): The out-of-touch billionaire founder and CEO of Utopo. An “ideas-guy”; ambitious, boastful, and of course, a little clingy.

SAGE WARMACK (she/her/hers, age 34): Justice-seeking, high-anxiety straight-shooter, a little defensive. A restaurant server.

REGINALD WALKER(he/him/his, age 42): A mild-mannered high school physics teacher. Punctilious, lowkey heartbroken, and ashamed of himself.

FAITH SHERWOOD (she/her/hers, age 19): A shy college student. A/B Honor Roll but sits in the back.

WIELAND DE JULIO (he/him/his, age 22): A triple threat performer from the Disney channel. A sincere striver desperate for approval. He has his own kind of golden retriever charm.

HINDY HORDINER (she/her/hers, age 23): Ground control. An actual genius. Independent, nononsense, giving you as little as possible.

CAMERON WALKER (he/him/his, age 15): Space nerd, open wound, retainer lisp, utterly brilliant. Can also play the Various Utopians (Hindy’s Ground control team at UtopoSpace.)

NARRATOR: To read stage directions

**Director’s Notes for Auditions:**
This script is a fun, wild adventure, we’re looking for students interested in exploring characters in a quick-reading environment. No memorization is necessary and absolute availability for Saturday March 25, 2023 is the only time-commitment requirement.