



Baskerville: A Sherlock Holmes Mystery

Written by: Ken Ludwig

Directed by: Dominique H. Eisengruber

AUDITIONS:

Sunday, February 8th and Monday, February 9th

6:30pm – 9:30pm

PIT & BALCONY

805 N. Hamilton St

Saginaw, MI 48602

Pit & Balcony is committed to providing a nurturing environment in which to share diverse experiences and ideas. We do not discriminate on the basis of race, ethnicity, religion, gender, age, disability, sexual orientation, or military status. We are committed to providing an inclusive and welcoming environment for all members of our community.

WELCOME!

Baskerville is a whirlwind of a show in two acts. Though the show includes over forty characters, there are only 5 actors on stage. The actors portraying Dr. Watson and Sherlock Holmes, on top of trying to solve a perilous mystery, are met throughout the show with only three other actors who each portray 10+ characters. If you love dialects, silly voices, and quick changes, those three roles should definitely be on your radar!

Thank you so much for your interest in auditioning. This show is going to be a blast!!
– Dominique H. Eisengruber; *Director*

SYNOPSIS:

Inspired by Arthur Conan Doyle's classic *The Hound of the Baskervilles*. To find the ingenious killer of the male heirs of the Baskerville Estate, Holmes and Watson must brave the desolate moors before a family curse dooms its newest heir. Our intrepid investigators try to escape a dizzying web of clues, silly accents, disguises, and deceit as three actors deftly portray 40+ characters.

AUDITION FORM

Please complete this online audition form prior to auditions:

<https://forms.gle/6WoxWPtYN4WCZfsR8>

AUDITION EXPECTATIONS/SCHEDULE

*** The schedule below is tentative and subject to change based on audition turn-out. Auditions may end early, but please plan to stay during the entire audition. ***

6:30 – 7:30

Monologues – 1 Comedic Monologue, 90 seconds or less

o Memorization is NOT required. There are monologues below to choose from, but you are welcome to bring your own. We just want to see you have FUN!

7:30-8:00

Improv Game! – The perfect time to show off any made-up character(s) you have stewing in your head! Dialects, funny voices, and interesting physicality are highly encouraged. Details will be disclosed at the time of audition.

8:00-8:10

Break

8:10-9:20

Warm-Reads – Reading scenes from the script with other auditionees.
(*Audition sides below*)

9:20-9:30

Review – Casting details/expectations.

SETTING:

London & Devonshire; Late 1890s

CHARACTER DESCRIPTIONS

Sherlock Holmes (30-40s, Male)

Highly intelligent, confident, quick-witted, and obsessive. Lives to solve mysteries and discover the truth. Thinks very highly of his close friend Watson.

Dialects required: Standard RP British

Doctor (John) Watson (late 20s - early 40s, Male)

Smart, grounded, and full of heart and wonder. He lives to have adventures and assist his close friend Holmes. He seems to always be ten steps behind Holmes but still manages to hold his own after years of mentorship from him.

Dialects required: Standard RP British

Actor 1 (18+, Male or Non-Binary)

Must be VERY physically and vocally versatile. *Preferably able to whistle.*

Dialects required: Standard RP British, Scottish, Cockney, "th" lisp

Characters: Dr. Mortimer, Baron Scarpia, Man with the Beard, Lucy, Milker (young urchin boy), Desk Clerk, Conductor, Trap Driver, Mr. Barrymore, Mr. Stapleton, Victor, Dr. McCann, Farmer, Sir John Flastaff

Actor 2 (18+, Male or Non-Binary)

Must be VERY physically and vocally versatile.

Dialects required: Standard RP British, Low-mid class British, Texan

Characters: Sir Charles Baskerville, Daisy (scullery maid), Sir Hugo Baskerville, Wilson, Bradley the Tobaccoist, Inspector Lastrade

Actress 1 (18+, Female or Non-Binary)

Must be VERY physically and vocally versatile.

Dialects required: Standard RP British, Irish, Swedish, Cockney, German

Characters: Mrs. Hudson, Maiden, Shepherdess, Floria Tosca, Cartwright (young urchin boy), German Maid, Baby, Mrs. Clayton, Mrs. Barrymore, Miss Stapleton, Nurse Malloy, Winnie, Nurse MacKeeble, Laura Lyons

MASTER SHOW CALENDAR

***Schedule is subject to change. A more detailed schedule will be provided on the day of auditions. Not everybody will be called at every rehearsal. ***

FEBRUARY						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
8 Auditions Day 1 6:30-9:30	9 Auditions Day 2 6:30-9:30	10	11	12	13	14 Happy V- Day!
15	16 First Read-Thru 7:00-10:00	17 Rehearsal #1 7:00-10:00	18 Rehearsal #2 7:00-10:00	19 Rehearsal #3 7:00-10:00	20	21
22	23 Rehearsal #4 7:00-10:00	24 Rehearsal #5 7:00-10:00	25 Rehearsal #6 7:00-10:00	26 Rehearsal #7 7:00-10:00	27	28
MARCH						
1	2 Rehearsal #8 7:00-10:00	3 Rehearsal #9 7:00-10:00	4 Rehearsal #10 7:00-10:00	5 Rehearsal #11 7:00-10:00	6	7
8	9 Rehearsal #12 7:00-10:00	10 Rehearsal #13 7:00-10:00	11 Rehearsal #14 7:00-10:00	12 Rehearsal #15 7:00-10:00	13	14
15	16 No Rehearsal Last 5 Years Auditions	17 No Rehearsal Happy St. Patty's Day!	18 Rehearsal #16 7:00-10:00	19 Rehearsal #17 7:00-10:00	20 Rehearsal #18 7:00-10:00	21
22	23 Rehearsal #19 7:00-10:00	24 Rehearsal #20 7:00-10:00	25 Rehearsal #21 7:00-10:00	26 Rehearsal #22 7:00-10:00	27	28
29	30 Tech Rehearsal 6:00-10:00	31 Tech Rehearsal 6:00-10:00	APRIL			
5 TechDress Rehearsal 12:00-8:00	6 Dress Rehearsal 6:00-??	7 Dress Rehearsal 6:00-??	8 No Rehearsal REST DAY	9 Dress Rehearsal 6:00-??	10 Show #1 6:00-9:30	11 Show #2 6:00-9:30
12 Show #3 1:00-4:30	13	14	15	16 Pickup Rehearsal 7:00-10:00	17 Show #4 6:00-9:30	18 Show #5 6:00-9:30
19 Show #6 1:00-4:30 STRIKE!	20	21	22	23	24	25

NOTE: Strike is MANDATORY for all company members. Extenuating circumstances will be considered at the discretion of Pit and Balcony.

Sides

Please see the pages below for the audition sides and monologues that will be available to you at auditions.

Note: *Using any monologue, including these ones, will not affect your chances of being cast. Come as you are – no memorization required!*

MONOLOGUE 1

Sherlock Holmes (*examining a cane*)

The inscription says right here on the ferrule: “To Doctor John Mortimer: good luck from his friends at the CCH, 1984.”

The cane tells us, our Doctor Mortimer is a young man under thirty who used to work at Charing Cross Hospital – “CCH” – here in London. He has lived in the country for the past five years, and he is amiable, unambitious, absent-minded, and the possessor of a favorite medium-sized dog.

He is Doctor Mortimer, so “CCH” must stand for Charing Cross Hospital, and he must be a *young* man because he wouldn’t leave such a fine practice if he were well established. So he must have been a student there, and as the date on the stick is five years old, we have a young fellow, under thirty.

The scratches on the cane confirm that he does indeed live in the country now, and it is my experience that only *amiable* men receive testimonials, only *unambitious* ones abandon London, and only *absent-minded* ones leave their sticks and not their visiting-cards.

Do you see the tooth marks? Being a heavy stick, the dog has held it tightly by the middle. The dog’s jaw, as shown in the space between the marks, is too broad for a terrier and too narrow for a mastiff. It may have been, aha, yes it is! It’s a curly-haired spaniel.

MONOLOGUE 2

Dr. Mortimer (*to Holmes and Watson*)

I am here because of the sudden death three weeks ago of my friend and patient Sir Charles Baskerville. The verdict at the inquest was death by natural causes.

But I got there before the police came, and at the inquest I was reluctant to reveal certain... observations I made at the time for fear of endorsing local superstitions.

The day had been wet and the footprints of Sir Charles reveal him walking behind the house to the gate, where he seems to have waited. He then continued, but his footprints changed – he appears to have walked on tiptoe from that point on, moving away from the house to the spot where he fell. I then examined the body, which had not been touched.

Sir Charles lay face down, his arms out, his fingers dug into the ground, and when I turned him over, his features were convulsed with such strong emotion that I could hardly have sworn his identity. There was certainly no physical injury of any kind, and while there was no disturbance near the body, there were marks on the ground several yards away.

SIDE 1: 4 men, 1 woman

Actor 1 plays **Lucy** (hard of hearing. Co-runs the District Messenger Office), **Milker** (young urchin boy, cockney accent), and **Desk Clerk** (has a “th” lisp).

Actor 2 plays **Wilson** (exuberant man.

Co-runs the District Messenger Office)

Actress 1 plays Cartwright (young urchin boy, cockney accent).

Lucy and Wilson are on stage. Holmes and Watson enter.

LUCY. Oh my saints, it's Mr. Holmes and the dear Doctor! Oh, we'll never forget what you gentlemen did for us.

WILSON. We'd have no business left! LUCY. He'd be rotting in jail as he ought to be.

WILSON. Owwww.

WATSON. You're lovely to say it.

LUCY. What?

WATSON. *YOU'RE LOVELY!* LUCY. Ooh, Doctor! *(flirting)* Last man who called me lovely is the father of me children.

WILSON. Now what can I do for you gentlemen?

HOLMES. Just two items. First, I'd like to send a wire to the Cab Authority. Tell them I seek the identity of the woman who drives Cab Number 2704. *[spoken as "twenty-seven-oh-four"]*

WATSON. "Woman?"

HOLMES. Come, Watson, you didn't notice?

WILSON. I'll do it this instant, sir.

HOLMES. Also, amongst your messenger boys I recall you have a lad named Cartwright who has done some errands for me in the past. Is he here?

LUCY. Who?

WATSON. *CARTWRIGHT!* LUCY. Oh he's a good lad, he is. I'll call him for you. He's been one of our regulars since *CARTWRIGHT, GET DOWN HERE! IT'S MR. HOLMES TO SEE YOU!*

CARTWRIGHT. (off) Coming, ma'am!

HOLMES. And if you would be so kind, I'd like a moment alone with him.

LUCY. What?

WILSON. *Be quiet!*

WATSON. ALONE!

LUCY. *(taking his hand)* Of course you feel alone, Doctor, you need a wife to take care of you.

WILSON. CARTWRIGHT!!

CARTWRIGHT. *(entering)* I'm right 'ere, sir.

(CARTWRIGHT is a boy of fourteen, a street urchin with a Cockney accent. He wears a cap and has a ready smile.)

WILSON. We'll leave you to it.

LUCY. What? What?

WILSON. WE'RE GOING AWAY!

LUCY. No, I don't think we should stay ...

(They're gone.)

CARTWRIGHT. 'Allo, Mr. 'Olmes. Doctor.

HOLMES. Hello, Cartwright. How are the rest of the boys?

CARTWRIGHT. The Irregulars, sir? They're doin' all right with the odd job now and then. O' course they wouldn't mind a little extra work on their plates if it came a-callin' in the scheme o' things.

(A boy named MILKER pops in. Another street urchin.)

MILKER. We certainly wouldn't!

WATSON. Who's that?

MILKER. The name's Milker, sir. I work with Cartwright when there's a shilling or two in circulation, if ya see what I mean. So what d'ya think?

HOLMES. Fine, fine, it will speed things up. Now do you boys see this Hotel Directory?

(HOLMES has taken it from one of Wilson's sheets.)

There are twenty-three hotels listed in the neighborhood of Charing Cross.

CARTWRIGHT. I see 'em.

MILKER. Got it.

HOLMES. You will visit each of them in turn.

CARTWRIGHT. Yes, sir.

HOLMES. *(giving them money)* You will begin in each case by giving the porter one shilling.

MILKER. Yes, sir.

HOLMES. You will tell him that you want to see yesterday's refuse. You will say that you're looking for a lost telegram.

CARTWRIGHT. Yes, sir.

HOLMES. But what you are really looking for is this page of *The Times* with some words cut out.

MILKER. Yes, sir.

HOLMES. Will you both stop saying "Yes, sir?"

CARTWRIGHT & MILKER. Yes, sir.

HOLMES. Now in about twenty cases the waste of the day before will have been burned, but in the three other cases you will be shown a heap of paper and you will look for this page of *The Times* among it. The odds are enormously against your finding it, and I'd like a report as soon as possible.

MILKER. Yes, s -

CARTWRIGHT. You got it, sir.

MILKER. And may I say what a pleasure it is entering your employment, Mr. Holmes -

CARTWRIGHT. and you Doctor Watson

MILKER. and now

CARTWRIGHT. like a runaway 'orse

MILKER. or a speeding train

CARTWRIGHT. or a spotted leopard

MILKER. or a genie in a bottle

CARTWRIGHT. or a phantom

MILKER. or a ghost

CARTWRIGHT. or a bullet

MILKER. or a sound

CARTWRIGHT & MILNER, *we're off!*

(They run off.)

HOLMES. Watson, come. We are due at the Northumberland Hotel and I know the desk clerk there. He's a Castilian.

Scene Seven: The Lobby of the
Northumberland Hotel

(Behind the counter is a CASTILIAN DESK CLERK with an unctuous manner and pronounced accent.)

DESK CLERK. *Meether Holmes!* What a pleasure, thir! And *Doctor Watthon!* Oh I read about your exthploits in the *Thurand Magazine religiosity*. Thir Henry Baskerville is exthpecting you upstairs, thir.

HOLMES. Have you any objection to my looking at your register?

DESK CLERK. Oh, not in the least, thir. Mi registerio eth tu registerio.

HOLMES. Ah, I see that no one has checked in since Sir Henry arrived.

DESK CLERK. Thir ith correct, thir. We try to keep out the rift and the raft becauth, ath you know, our hotel ith the most proper in all of London.

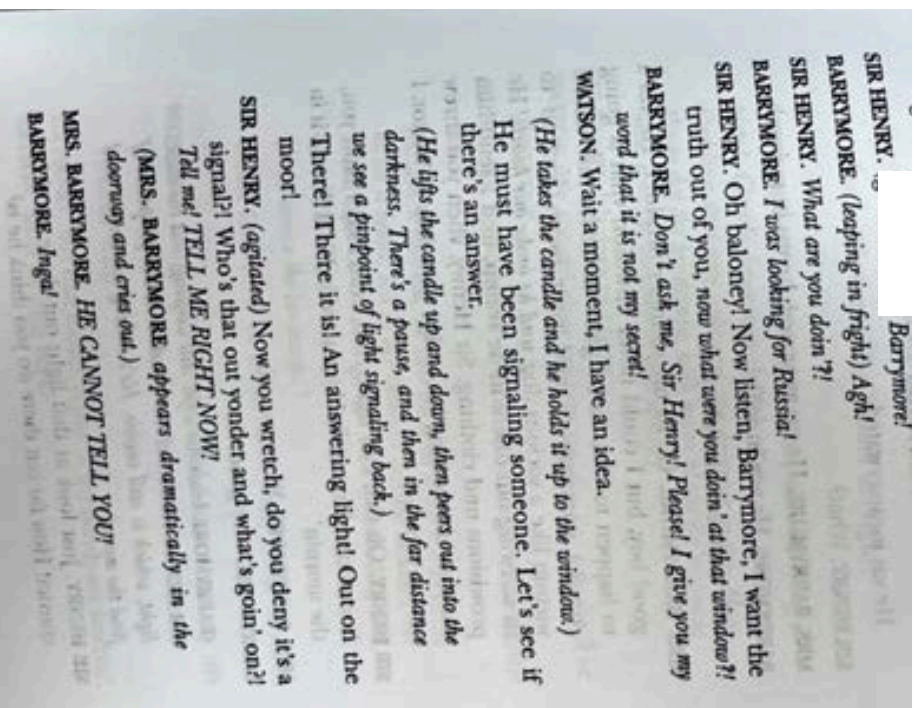
SIDE 2: 3 men, 1 woman

Actor 1 plays **Barrymore** (hunchback with a withered arm)

Actor 2 plays **Sir Henry Baskerville** (handsome and charming. Pronounced [not silly] Texan accent))

Actress 1 plays **Mrs. Barrymore** (mournful and eerie; strong Swedish accent)

Barrymore is on stage looking out at something (perhaps in the audience somewhere). Watson and Sir Henry enter.



MRS. BARRYMORE. *It iss my brudder!* My brudder iss starwving on de moor! Der light is a signal dat wictuals is ready for him, and his light iss to show us where to bring dem.

WATSON. Then your brother is:

MRS. BARRYMORE. *(weeping)* His name is Wictor. He iss a convict.

WATSON. Pardon?

MRS. BARRYMORE. *(weeping)* A convict.

(WATSON and SIR HENRY are still confused.)

He vas incarcerated.

SIR HENRY. What?

MRS. BARRYMORE. He vas awwested, he vas in pwison!

BARRYMORE. He vas in jail!

(She weeps uncontrollably.)

MRS. BARRYMORE. He iss my younger brudder. He vas a good boy, but I could never enwision what is going to happen to him. As he gwew older he thet wicket convict companions and went fwom wictim to wictim like a vicious dog *und he broke our hearts!* He iss starwving out there in de swamp, und I send him provisions und clothing. Sir Henry, when you threw out your old clothing last week, I gave dem to Wictor. I am wery sowwy!

SIR HENRY. Oh that's all right. And I can't say I fault you, Barrymore, for standin' by your wife. We'll discuss it in the mornin'.

MRS. BARRYMORE. Wery goot, sir.

BARRYMORE. Very good, sir.

(BARRYMORE leads his wife, still weeping, out the door.)

SIDE 3: 3 men

Actor 2 plays Sir Henry Baskerville

(handsome and charming. Pronounced [not silly] Texan accent))

HOLMES, I

I take it you've told Sir Henry about the hound.

DR. MORTIMER. Yes I have -
SIR HENRY. And it sounds like hogwash to me. A big ol' hound with blazin' eyes who breathes fire? Hell, I got hounds back home that would eat him for breakfast and spit out the bones.

HOLMES. Watson, do we have yesterday's *Times*?

WATSON. Right here.
HOLMES. There's an interesting article on the front page about Free Trade. Listen carefully. "You will see that it stands to reason that your tariffs will keep away wealth from the life of the country, which ..."

SIR HENRY. Aren't you gettin' a bit off the trail here?

HOLMES. On the contrary, I am hot *on* the trail. See the words in this article: "you," "your," "life," "reason," "keep away," "from the." You see the words in this letter - "you," "your," "life," "reason," "keep away," "from the" - they were cut out of a copy of this very article.

DR. MORTIMER. That's remarkable! How did you know that?

HOLMES. Come now, Doctor. It is my profession. I know the print of every newspaper in the country - though I will confess that once, when I was very young, I confused the *Dover Express* with the *Oxford Mercury*. I couldn't leave my house for weeks.

SIR HENRY. But why is the word "moor" written out by hand?

WATSON. The word is less common and therefore harder to find in print.

HOLMES. Well done, Watson.

WATSON. Thank you, Holmes.

HOLMES. Now tell me, gentlemen, have you observed anyone following you this morning?

SIR HENRY. Holy cow, it's like I've walked straight into a dime novel.

DR. MORTIMER. I've seen no one.

WATSON. The point remains whether Sir Henry should go to Devonshire or not.

SIR HENRY. No it don't remain! That is my property now - all ten thousand acres of it - and I ain't givin' it up for nobody.

HOLMES. Then do as I say and do it now. I want the two of you to *walk back* to your hotel at a brisk but not unreasonable pace. Doctor Watson and I will then join you there for lunch at one. Good morning, gentlemen. Go quickly.

SIR HENRY. I gotta confess, I don't quite understand why we're -

HOLMES. *Do not question me! Go now!*