

### **Audition info for *Ride the Cyclone***

**Director: Kate Pemberton, SM: Savannah Watson, Choreographer: Kaylee Clough**

**Dates of Performances:** Feb. 26-29, March 6-8

**Dates of rehearsals:** Rehearsals will start Monday, Nov. 17<sup>th</sup>

Auditions will be held in the Forge October 12 from 12-5 PM, with a movement call at 6:30 PM

Callbacks will be Monday, October 13<sup>th</sup>, 6-9:30 PM in the Forge. Do not worry Pippin peeps!



Please be sure to read the special considerations form.

**Requirements:** One minute monologue and one minute song- please bring clearly marked sheet music for Kyle.

Please sign up via [signup genius](#) and fill out the audition form, which can be downloaded and bring it to your audition.

Please also bring an 8x10 Headshot attached securely to your resume.

<https://youtu.be/je2aEMoy5cl> -this video explains an easy way to cut your resume down and fit it to your 8x10 headshot. You can print an 8x10 pic at Walmart.

Here is a helpful article to take professional photos on your phone!

[How to Take Professional Headshots With A Smart Phone \(Updated 2024\) | HeadShots Inc](#)

Here is a great article about how to create your resume. Do not worry about how much material is on your resume. Do not put your address on this.

[Acting Résumé With No Experience: Template + Tips | Backstage](#)

### **Important note about video submissions:**

We are no longer accepting video submissions for auditions. A student may directly contact a director to audition at an earlier time, but the director is under no obligation to do this. We wish to create a culture of celebration around auditions, honoring everyone's unique gifts in the space!

## **SPECIAL CONSIDERATIONS & AUDITION INFORMATION**

### ***RIDE THE CYCLONE***

Book, Music, & Lyrics by Jacob Richmond and Brooke Maxwell

Directed by Kate Pemberton

Music Directed by J. Kyle Coleman

Choreographed by Kaylee Clough

Production Stage Managed by Savannah Watson

### **PURPOSE:**

The considerations and information herein represent actual materials and informed assumptions regarding this production based on the libretto licensed by Musical Theatre International. Due to the nature of the creative process and consent-based practice, this information and these considerations are subject to change. The currently licensed libretto includes many specific staging/fight/choreography/intimacy stage directions. These are negotiable.

We strongly encourage all students, faculty, staff, and anyone auditioning to read the play scripts selected for the season before deciding to audition or agreeing to serve in a directorial, dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid any potential participant make informed decisions about their involvement with this production.

### **For more information, or if you have questions, please contact:**

Kate Pemberton, Director

J. Kyle Coleman, Music Director

Savannah Watson, Stage Manager

### **MUSICAL SYNOPSIS**

*From Broadway Licensing Global*

In this hilarious and outlandish story, the lives of six teenagers from a Canadian chamber choir are cut short in a freak accident aboard a roller coaster. When they awake in limbo, a mechanical fortune teller invites each to tell a story to win a prize like no other — the chance to return to life. This popular musical is a funny, moving look at what makes a life well-lived!

### **CHARACTER BREAKDOWN:**

M – Male-presenting

F – Female-presenting

#### **THE AMAZING KARNAK (M/F)**

Non-singing role; the narrator; a mechanical fortune-telling machine.

#### **OCEAN O'CONNELL ROSENBERG (F)**

The leader of the group, relentlessly competitive, sometimes cruel, though she sees herself as a virtuous person; high Broadway mix, with a pop quality; big range.

#### **MISHA BACHINSKI (M)**

Adopted from the Ukraine as a teenager; he has a thick Ukrainian dialect and a lot of rage; he is obsessed by Gangsta Rap (an enormous fan of the auto-tune phenomena); there is a hidden, soulful romantic side; Baritenor with the ability to sing lyrical Ukrainian folk music as well as rap.

#### **NOEL GRUBER (M)**

The only gay kid in Uranium; never had a relationship; obsessed by French New Wave cinema, he has fantasies of dying a tragic death. Must be able to sing in the style of a French chanteuse.

#### **RICKY POTTS (M)**

Begins the play wordless and on crutches; suffers from a degenerative disease that has left him speechless and mostly immobile; he discovers at the beginning of the play that in this strange purgatory, he has regained all of these abilities. Baritone rock voice.

#### **CONSTANCE BLACKWOOD (F)**

Filled with self-loathing; will do anything for Ocean's friendship and allows herself to be used as a doormat. Dubbed "the nicest girl in town," a title she secretly despises. Very likable comic actress; alto belt, with a rock range.

#### **JANE DOE (F)**

She was decapitated in the accident and no one claimed her body; even though she isn't headless in the piece (but often carries around a headless doll). Robot-like; the other contestants are freaked out by her. Classically trained soprano with a flexible coloratura upper range, and some grit and mean in the lower register.

#### **UNEARTHLY CARNIVAL WORKERS (One M/One F)**

These two characters will act as Karnak's assistants, and will also be swings for the other characters in the show.

#### **CASTING & REHEARSAL INFORMATION:**

##### **CONSIDERATIONS:**

- Any UI student (Major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in UI Theatre Arts productions.
- Priority in the audition, consideration, and casting process will be given to UI students.
- BFA performance students are required to audition at all General Auditions, regardless of intent to accept an offered role in a production. Failing to audition will result in potential probation or dismissal from the BFA track.
- Anyone who is receiving a grade below a C in any theatre class at the time of auditions will be ineligible for production participation. Please check with your teachers to make sure you are on track.
- SWINGS: Swing assignments will be used in this production. These actors will be responsible for learning a secondary role/track to their main role that they may be asked to "swing" into, if someone else in the production is unable to appear in a Dress Rehearsal, Preview, or Regular Performance.
- GENDER-RESPONSIVE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression, if that is an important factor in their decision to participate. If there is a role that you would not want to be considered for, please do not hesitate to indicate this on your

audition form. In this musical, any actor can play any role permitting that they sing the role in the published Broadway Licensing key.

#### **REHEARSAL TIMES AND LOCATIONS:**

This musical will rehearse:

- First Rehearsal: November 17
- Weeknights: Monday-Thursday, 6:30pm-10:00pm
- Weekends: Saturdays 11:00am-3:00pm
- Weekly Days Off (Until Tech): Fridays and Sundays
- Rehearsals will be held in the following locations as listed in the daily call: Room 13, Forge Theatre
- Performance Dates: February 27-March 8, Friday 7:30pm, Saturday 7:30pm, Sunday 2:00pm.

As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

**PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.**

#### **ACCESS RELATED CONSIDERATIONS:**

- CONSENT and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent – in all things AND for all participating – including, but not limited to intimacy, staging, dance choreography, costuming, violence/combat, and overall production safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.
- The Cast will be offered the opportunity to nominate and elect a Cast deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Cast deputy will be outlined at the first rehearsal.
- The Crew will be offered the opportunity to nominate and elect a Crew deputy who shall be a third-year student or higher, with experience in at least one mainstage production at UI. The role of Crew deputy will be outlined at the first rehearsal.
- The Company (Cast, Crew, Design Team, et al) will unanimously establish a Company Agreement at the first rehearsal, outlining expectations, responsibilities, and accountability for participating in this production.

#### **PRODUCTION ELEMENT CONSIDERATIONS:**

- The production may use strobes or other bright lights, as well as atmospheric haze/fog/particulate, and dry ice.
- The production may include the use of loud sound effects/music or potentially jarring noises.

#### **PHYSICAL AND VOCAL CONSIDERATIONS:**

- The production includes the fast-paced learning of music and choreography.
- The production requires all performers to move props and scenic elements while on and off stage.

#### **INTIMACY/VIOLENCE CONSIDERATIONS:**

- A consent-based survey of all moments of intimacy and violence will be provided at the auditions so performers can share their comfortability with ALL potential instances the production.
- The production will have an intimacy coordinator.
- Noel wears a woman's robe/slip/dress during his song/dance.
- Noel and Mischa kiss
- Jane is described as having been decapitated.
- Constance punches Ocean "in the boob"

#### **SUBJECT MATTER AND LANGUAGE CONSIDERATIONS:**

Ride the Cyclone deals with and mentions subject matter some may find difficult including:

- Death (particularly the death of teenagers in a roller coaster accident)
- The afterlife
- Language, including the phrase "fucked up girl" repeated in the chorus of Noel's song
- Bullying/popularity/self-loathing
- Discussions of sex/prostitution in Noel's song
- Mentions of drugs, alcoholism, sex, virginity
- Sexual innuendo addressed from Ricky to Ocean
- Discussions of a human man having sex with multiple cat-women in Ricky's song
- Students simulate drinking alcohol
- Constance discusses losing her virginity to an older man in a port-a-potty

*(this is a living document as of 9/09/2025 and is subject to change/edits)*