

Theatre NDSU

Auditions for Fall 2026

Ride the Cyclone

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

Kimberly Akimbo ***(the play)***

by David Lindsay-Abaire



Audition Dates/Times

Sunday, August 30, 6:00-9:00pm

Monday, August 31, 6:00-9:00pm

Callback Dates/Time

Tuesday, September 1

- *Ride the Cyclone*: 5:00-8:00pm, Askanase Auditorium
- *Kimberly Akimbo*: 8:00-11:00pm, Walsh Studio Theatre

Audition Location

- Auditions for *Ride the Cyclone* will be held in **Askanase Auditorium** (in Askanase Hall on NDSU campus).
- Auditions for *Kimberly Akimbo* will be held in the **Walsh Studio Theatre** (in Askanase Hall on NDSU campus).

Sign-up for Auditions

- **SIGN-UP to AUDITION** using the google form - ([link HERE](#))
 - Please DO NOT make any edits to the spreadsheet apart from adding or deleting your name from an audition slot.
 - Please sign up for the earliest slot available and avoid leaving slots open.
- **PRINT, FILL OUT, and BRING** an **Audition Information Form** - ([link HERE](#))
 - Printed forms are also available at the Theatre Office, Askanase 107
- Please be ready at least 20 minutes ahead of your audition time.

Audition Requirements for *Ride the Cyclone* and *Kimberly Akimbo* are below.

Auditions - *Ride the Cyclone*

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

Directed by John Smiley - john.smiley@ndsu.edu

Stage Managed by Michael Ray - michael.a.ray@ndsu.edu

Music Direction by Jo Marie Fike

Choreography by Kathy Hanson

Askanase | Fall 2026

Who may audition: Open to all NDSU students regardless of major. BFA Performance and Musical Theatre Majors are required to audition.

Please bring a conflict calendar to your audition listing every commitment between September 2nd and October 24th. Conflicts do not disqualify you, undisclosed conflicts create problems later.

Auditions: Sunday August 30th, 6:00pm - 9:00pm
Monday August 31st, 6:00pm - 9:00pm

Callbacks: Tuesday September 1st, 5:00pm - 6:00pm, Dance Call
Tuesday September 1st, 6:15pm - 8:00pm, Acting/Vocals

For the Dance Call: We will be approaching the world of movement for *Ride the Cyclone* with a skewed eye, playing with a mix of unconventional and conventional concepts as we move through an exploratory rehearsal process. Dance experience and technique are a definite plus, but not necessary for all roles.

Rehearsal Schedule [\(link\)](#)

Access the Script [\(link\)](#)

Performances

Oct. 15th - 17th @ 7:30 PM

Oct. 21st @ 10:00 AM - DRAMA DAY

Oct. 22 – 24th @ 7:30 PM

Content Disclosure

This production contains material that may be difficult for some audience members and performers. All moments of violence and intimacy will be choreographed and rehearsed. Please read before auditioning.

- Death, self-harm, suicide, depression, tragic accidents, and trauma

- Sexually explicit content and physical displays of affection
- Drug use and abuse, alcoholism, underage drinking, smoking
- Explicit language, profanity, and derogatory language
- Racism, violence, crime, assault, murder, prostitution, theft, and class identification
- Religion, occult practices, resurrection, and life after death
- One character pushes and punches another character
- All performers except Karnak engage in robust choreography and physical expression, with very active onstage and offstage responsibilities

Character Breakdown

Every role in the show could be cast with any actor of any gender identity or gender expression.

THE AMAZING KARNAK

Non-singing role

Karnak is a dying precognition machine, the narrator and architect of the evening. Part philosopher, part cynical ringmaster, he faces his own impending destruction with total dignity. His humor is dry and he delivers jokes as facts. A commanding vocal instrument is non-negotiable.

OCEAN O'CONNELL ROSENBERG

Belter, Alto/Soprano

Born into a family of left of center humanists, Ocean is the most successful girl in town, class president, straight A student, and relentless competitor. She leads with confidence and can cut deep. She starts as almost a cartoon of herself. The arc demands she become fully human by the final choice.

MISCHA BACHINSKI

Rapper/Folk Singer, Baritone

Mischa's mother was dying of Chernobyl exposure when she put him up for adoption. Because of his upbringing he turned to commercialized hip hop for strength and masculinity. His rage is earned. Underneath is someone capable of profound tenderness. Strong rap skills and the ability to sing lyrical Ukrainian folk music are required.

NOEL GRUBER

Smooth Cabaret Singer, Tenor

Noel is the only gay kid in Uranium City, a working class aspiring poet laureate dying of boredom in a town where the biggest cultural event is free Slurpees on July 11th. In his heart he was always Lola Lola. His mother told him to blend in. In the afterlife he finally gets to be Monique Gibeau, a French chanteuse fantasy that was never allowed to

breathe. This role requires genuine vulnerability and the fearlessness to fully inhabit that fantasy.

RICKY POTTS

Rock Voice, Baritone

Ricky lost his ability to speak after witnessing his father's death and retreated into an elaborate fantasy life for comfort and companionship. In Karnak's pocket universe that imagination opens into something lurid, cosmic, and entirely uncontained. The transformation must feel like revelation not reinvention. Someone who was always extraordinary, and the world just never listened.

CONSTANCE BLACKWOOD

Rock Voice, Alto

The only honor Constance Blackwood was to receive in her short lifetime was Nicest Girl in Homeroom three years in a row, an award she secretly threw in the dumpster behind her local KFC on her way home. She has spent her life as the audience for someone else's story. Her final monologue is the heartbeat of the show. This role demands genuine warmth, deep comedic instincts, and the ability to make a private life of contradiction land as both funny and devastating.

JANE DOE

Classical/Operatic Voice, Soprano

Jane Doe is the crash's unclaimed body, no name, no memory, no head, unknown even to Karnak. The stage directions describe her as a marionette with broken wings. Her desire to be known is on full display in the Ballad of Jane Doe, a cry, a plea, a lament directed straight at the audience. This role requires an actor whose presence makes the audience afraid to look and unable to look away. Classically trained soprano with flexible coloratura upper range and grit in the lower register.

NOTE: To meet the physical/movement demands of the production, an ensemble of dancers MAY be cast for the show. Dancers who can sing are especially encouraged to audition regardless of major. The ensemble may also be asked to cover principal roles.

What to Prepare for the Audition

Everyone will prepare two things: a song and a monologue.

1. A Song — choose Option A or Option B

Option A - Bring your own. 32 bars/60–90 seconds of a song in the style of the show that showcases your vocal range and personality. Selections outside of traditional musical theatre are welcome (rock, pop, folk, punk). We want you to show us who you

are. No songs from *Ride the Cyclone*. Bring sheet music in the correct key; an accompanist will be provided.

Option B - Choose from our provided list. This option is especially for anyone newer to auditioning, or newer to musicals — but it's open to everyone, and choosing it will never count against you. If you have musical theatre training or audition experience, we encourage you to choose Option A; selecting and preparing your own material is part of what we love to see. But Option B is here for anyone who wants it.

We've picked six songs across the show's stylistic range — pick whichever one feels most like you. Each cut is roughly 60–90 seconds and covers the best part of the song to sing. We'll play the track for you in the room, so all you need to do is practice and show up. Please practice with our linked track, not other recordings, since keys and timings vary between versions.

- **Pop/Rock:** ["Pulled"](#) - *The Addams Family*. Cut: 1:52 to the end. Begins: *"Puppy dogs with droopy faces..."*
- **Folk:** ["Landslide"](#) - Fleetwood Mac. Cut: 2:10 to the end. Begins: *"Well I've been afraid of changing..."*
- **Classical/Legit:** ["I Could Have Danced All Night"](#) - *My Fair Lady*. Cut: 1:23 to the end. Begins: *"I could have danced all night..."*
- **Cabaret:** higher voices (G) ["Maybe This Time"](#) - *Cabaret* or lower voices (D) ["Maybe This Time"](#) - *Cabaret*. Cut: 1:45 to the end. Begins: *"Cause everybody loves a winner..."*
- **Rock Storytelling:** ["Space Oddity"](#) - David Bowie. Cut: 1:05 to 2:00. Begins: *"This is ground control to major tom..."*
- **Contemporary Ballad:** ["It All Fades Away"](#) - *Bridges of Madison County*. Cut: 3:37 to the end. Begins: *"There is one thing that's eternal..."*

2. Audition Monologues [\(link\)](#)

Please prepare one of the character audition monologues from the link above. You're welcome to choose the character you hope to be cast as. These roles live large, so commit fully and make bold choices. We want to see your instincts and imagination, not an imitation of the cast recording or a production you've seen.

Memorization is encouraged but not required. You should be off-book enough to take real risks with the material.

Callback Music and Sides [\(link\)](#)

Auditions - *Kimberly Akimbo*

(the play)

by David Lindsay-Abaire

Directed by Marc Devine, marc.devine@ndsu.edu

Stage manager: Katherine Briggs, katherine.briggs@ndsu.edu

Auditions

Sunday, August 30, 6:00-9:00pm

Monday, August 31, 6:00-9:00pm

Callbacks

Tuesday, September 1, 8:00-11:00pm

Performance Dates

December 3-5 & 10-12th @ 7:30pm

Who may audition

Open to all NDSU students regardless of major. BFA Performance and Musical Theatre Majors are required to audition.

Casting of the Play

Kimberly Akimbo calls for 3 female identifying actors and 2 male-identifying actors. Gender fluid actors are welcome to audition for any role they connect with.

[A Brief Synopsis of the Play can be found HERE.](#)

Content Disclaimer

This play contains adult language, and quite a lot of it. Actors are highly encouraged to read the play prior to auditioning to gain a sense of the comedic style.

Read the Play [\(link to script\)](#)

Character Breakdown

KIMBERLY

A 16-year-old girl, with an aging disease that makes her body age 4 to 5 times faster than the normal person. While technically 16 years-old, she looks closer to her mid-seventies. Kimberly is trying to find her place in her new community, has a strong desire for life and to experience big adventures where she can find them.

BUDDY

Is Kimberly's dad and is in his mid-thirties. Buddy feels stuck in a life where he can barely keep his head above water. He is a working-class gas attendant in New Jersey who has a drinking problem. He self-medicates with alcohol and is very concerned that his daughter's time may be running out.

PATTIE

A pregnant woman in her mid-30s. She is Kimberly's mother and Buddy's wife. She recently had surgery for carpal tunnel syndrome and her hands are wrapped in bandages throughout the play. Patty is a bit of a hard woman, who outwardly shows little love or kindness to members of her family on the surface, however, she has a deep care for them underneath. She is very driven by the prospect of her new baby.

JEFF

A socially awkward and unpopular 16-year old boy. Jeff has no friends and says the wrong things at inopportune times. He is incredibly bright and spends his time rearranging letters to make anagrams (word games). He also introduces Kimberly (and others) to Dungeons and Dragons.

DEBRA

Is an ex-convict in her early 30s. She is Pattie's sister and Kimberly's aunt. She is constantly running from the law and her past troubles. She wants a better life and hatches an illegal plan to get rich quickly. Debra has a deep love for Kimberly, and she ropes Kim (and Jeff) into her mischievous schemes.

What to Prepare for the Audition

Actors should **prepare (and memorize) a 1-to-2-minute contemporary comedic monologue**. This play tells the story of unique and fun characters. Actors may wish to select material that showcases their range.

What to Expect at the Callback

For the callback, actors should be prepared to read sides from the play. Sides will be provided during the callback announcements.

Prior to Auditioning

- Actors are encouraged to **read the play prior to auditioning**. This is a fast-moving, dark comedy, set in 1999 in New Jersey. Actors should be familiar with the character plot lines and arcs.

- Actors should **review the rehearsal schedule** (link below). The Rehearsal Schedule for *Kimberly Akimbo* is following a Monday-Thursday schedule.
- It is imperative that all conflicts are noted on the actor's Audition Information Form. Conflicts presented after casting will not be granted and roles may be recast.

[REVIEW the KIMBERLY AKIMBO Rehearsal Schedule prior to auditioning HERE.](#)

Please feel free to reach out to the Director or Stage Manager with any questions.