

AUDITION NOTICE:

AUDITIONS

RIT and NTID Performing Arts are excited to announce auditions for the following productions:

Concord Floral

Peter and the Starcatcher

Freshwater

Peer Gynt

The Cracked Nut

Auditions will take place **on Thursday, August 29 and Friday, August 30** in the Panara Theatre (LBJ-1860) and NTID Dance Lab (LBJ-1845). Interpreters will be provided.

For all performers interested in Theatre:	For all performers interested in Dance:
<i>Concord Floral</i> <i>Peter and the Starcatcher</i> <i>Freshwater</i> <i>Peer Gynt</i>	<i>The Cracked Nut</i>
Thursday, August 29 Panara Theatre (LBJ-1860)	Thursday, August 29 Dance Lab (LBJ-1845)
6-7pm: Priority session for signing performers 7-9pm: Sign ups available for all performers 9-10pm: Open for walk ups	6-6:30pm: Registration at Dance Lab 6:30-8pm: Teaching dance routine 8-10pm: Working dance routine
Friday, August 30 Panara Theatre (LBJ-1860)	Friday, August 30 Dance Lab (LBJ-1845)
6-8pm: Sign ups available for all performers 8-9pm: Open for walk ups 9-10pm: Priority session for signing performers and anyone who hasn't been seen	6-6:30pm: Registration at Dance Lab 6:30-8pm: Teaching dance routine 8-10pm: Working dance routine

Dancers may attend auditions on either night but do not need to attend both nights. If needed, dancers may briefly leave the dance call to audition for the other productions.

Signing actors may attend the priority sessions, sign up for a slot on either night, or attend auditions during a walk up session.

Non-signing actors may sign up for a slot on either night or attend during a walk up session.

For theatre auditions, please select one of the provided monologues and perform it to the best of your abilities. Any monologue can be chosen and performed by any actor. The choice of monologue will not be considered when directors are planning callbacks.

[> Click here to view Audition Monologue options.](#)

If you would like to sign up for an audition slot instead of attending a priority or walk up session, please sign up here: <https://www.signupgenius.com/go/904044BA5A72EA1FA7-50256711-2024>

If you have questions, please reach out to one of the directors. Their contact information will be found in the dropdowns below.

CALLBACKS:

Callback notifications will be sent out after auditions and you will be notified via email if you have received a callback.

Callbacks will take place **on Saturday, August 31 and Sunday, September 1** in the Panara Theatre (LBJ-1860), NTID Dance Lab (LBJ-1845), and the NTID Rehearsal Lab (LBJ-1520). Interpreters will be provided.

After callbacks, offer emails will go out on Monday, September 2. Please respond as soon as possible if you receive an offer.

Theatre Callbacks	Dance Callbacks
Saturday, August 31	Saturday, August 31
<i>Peter and the Starcatcher</i> 11am-4pm Panara Theatre (LBJ-1860)	<i>The Cracked Nut</i> 1-5pm Dance Lab (LBJ-1845)

Sunday, September 1	
<i>Peer Gynt</i> 10am-1pm Panara Theatre (LBJ-1860)	
<i>Freshwater</i> 12pm-3pm NTID Rehearsal Lab (LBJ-1520)	
<i>Concord Floral</i> 2-5pm Panara Theatre (LBJ-1860)	
Misc Callbacks 5:30-6:30pm Panara Theatre (LBJ-1860)	

Concord Floral

By Jordan Tannahill

Directed by Alexa Scott-Flaherty

In time for Halloween, *Concord Floral* is an ensemble piece that packs a theatrical and emotional punch, a topical ghost story... *The Decameron* meets *I Know What You Did Last Summer* in this supernatural suburban gothic thriller. Rosa Mundi, Nearly Wild, and their friends spend a lot of time at Concord Floral, a one million-square-foot abandoned greenhouse, and a refuge for neighborhood teens; a place all to themselves where they can throw parties, experiment, dream, and come of age. But hidden there is a secret no one wants to confront, and when Rosa and Nearly stumble upon it they set off a chain of events that include phone calls from the grave. In 2019, CBC Arts named playwright Tannahill as one of sixty-nine LGBTQ Canadians, living or deceased, who has shaped the country's history.

CONTENT ADVISORY: This play contains content of mature subject matter including profanity, sexuality, bullying, death, and mental illness. We are committed to supporting safe practices in a consent based culture with an intimacy director.

Email Alexa (asfgla@rit.edu) if you'd like to request a copy of the script for review.

REHEARSALS: starting on Friday, September 6. Rehearsals will be approximately 4 times a week, typically on Monday, Wednesday, and Friday evenings from 6:30-10 pm and Saturday afternoons from 12-5pm.

TECH: October 18-23, 2024 (Still confirming official start, between Oct.18-20)

SHOW: October 24-27, 2024

Please note: you cannot miss any tech rehearsals.

CHARACTER BREAKDOWN:

CASTING NOTE: This production is open to all students at RIT of any size, race, and ethnicity. Although the gender of the characters cannot be altered, auditions and casting are open to all students, staff, and faculty regardless of gender identity.

1 (Just Joey): More of a leader in the friend group; they often gather at his house. In his late teens. His mother is dying. Queer. Male-identifying and uses he/him pronouns, but may be played by an actor of any gender identity.

2 (Bobolink Bird): In the friend group. Becomes *the bird* in two sections. May be played by an actor of any gender identity.

3 (John Cabot): The older brother of Forever Irene (4), and is in his late teens. Smart, good in school, a bird-watcher. He is male-identifying and uses he/him pronouns, but may be played by an actor of any gender identity.

4 (Forever Irene): The younger sister of John (3). Has a history of seizures. Makes a connection with Just Joey (1). Actively wrestling with who she is in the world. Female-identifying and uses she/her pronouns, but may be played by an actor of any gender identity.

5 (Rosa Mundi): A leader in the friend group, and in her late teens. Popular. One of the two who discovers the secret in the Greenhouse. Was close friends with Nearly Wild (6). Female-identifying and uses she/her pronouns, but may be played by an actor of any gender identity.

6 (Nearly Wild): In her late teens. Popular. One of the two who discovers the secret in the Greenhouse. She spends the play uncovering the secret in the Greenhouse. Was close friends with Rosa Mundi. Female-identifying and uses she/her pronouns, but may be played by an actor of any gender identity.

7 (Couch): In the friend group. Actively trying to figure out their place in the balance of power. Becomes *the couch* in one section. May be played by an actor of any gender identity.

8 (Fox): In the friend group. Sassy. Becomes *the fox* in two sections. Female-identifying and uses she/her pronouns, but may be played by an actor of any gender identity.

9 (Greenhouse): The self declared narrator of the events of the play. Speaks for the Greenhouse itself. Delivers the epilogue. Reflective. May be played by an actor of any gender identity.

10 (Bobbie James): Mysterious figure. Home-schooled for most of her life. Very smart. Emotionally rigorous role. Speaks frankly about being bullied and the emotional effects of this bullying. Female-identifying and uses she/her pronouns, but may be played by an actor of any gender identity.

CONTENT DISCLOSURE FOR ROLES:

1	Just Joey	M	Describes having consensual gay sex as a minor with an older man; describes posting naked photos and searching for sexual partners on a dating app
2	Bobolink	Any	Bird – Describes panic/swearing
3	John Cabot	M	Describes panic/swearing
4	Forever Irene	F	Describes sexual activity/depicts a seizure (through language and stylized action)

5	Rosa Mundi	F	Describes substance use/swears
6	Nearly Wild	F	Describes substance use/swears
7	Couch	Any	Describes sexual activity/substance use/swears
8	Fox	F	Describes sexual activity/swears
9	Greenhouse	Any	Narrator – describes sexual activity/substance use
10	(Bobbie James)	F	Stylized costume to depict partial nudity (not actual partial nudity). Can be figured out based on the performer's boundaries.

We encourage actors of all levels of experience to audition and share your unique talents. This show features a very strong ensemble and we will all play an active role in creating the world of the play! If you have questions, please email Alexa at asfgla@rit.edu

Peter and the Starcatcher

By Rick Elice

Based on the novel by Dave Barry and Ridley Pearson

Music by Wayne Barker

Directed by JW Guido

A whimsical and adventurous prequel to the classic story of Peter Pan. Set in Victorian-era England, the play follows a young orphan named Peter as he embarks on a journey aboard the ship Neverland. Alongside a motley crew of sailors, including the witty Molly Aster and the fearsome pirate Black Stache, Peter encounters mermaids, magical creatures, and treacherous villains. As they race to find a mystical substance called Starstuff, they discover the power of friendship, courage, and the importance of embracing one's inner child. With its imaginative storytelling, lively humor, and heartfelt moments, *Peter and the Starcatcher* celebrates the joy of imagination and the timeless spirit of adventure.

CONTENT ADVISORY: This play contains depictions of child displacement and abuse, mild physical violence, and some adult content and language.

REHEARSALS: starting on Friday, September 6. Rehearsals will be approximately 4 times a week, typically on Tuesday, Wednesday, and Thursday evenings from 6:30-9:30pm and Saturday afternoons from 11-4pm.

TECH: November 9-14, 2024

SHOW: November 15-17, 2024

Please note: you cannot miss any tech rehearsals.

CHARACTER BREAKDOWN:

CASTING NOTE: This production is open to all students at RIT of any size, race, and ethnicity. Although the gender of the characters cannot be altered, auditions and casting are open to all students, staff, and faculty regardless of gender identity.

Possible doubling of certain roles may occur.

Black Stache: A notorious pirate, terrorizing the seven seas in search of a worthy adversary. Heartless, hirsute, and suspiciously well read. Partial to the poetical and theatrical, which causes him to behave quite flamboyantly.

Smee: Black Stache's first mate. He is single-mindedly dedicated to his captain's every whim.

Bill Slank: The vicious orphaned captain of the Neverland. Does not possess the capacity to lead anyone but himself, which puts himself constantly in disaster. Greedy enough to send boys to their doom for the chance of gaining starstuff.

Alf: A seafarer, an old sea dog proud of his tenure. His kind heart gives him an appeal to the feminine sensibility

Molly Aster: A young girl and Starcatcher apprentice who is taken aboard the Neverland as precious cargo. Curious and intelligent, she is only beginning to understand the confusing romantic longings that come with her age. She will risk anything for the sake of what is right.

Lord Leonard Aster: Molly's father, a loyal subject to the Queen. The very model of a Victorian English gentleman, he is a faithful friend and a secret Starcatcher.

Mrs. Bumbrake: Molly's nanny, stereotypically British, outfitted with the duty of teaching Molly about womanhood. She still has enough charm in her age to attract a sailor or two.

Captain Robert Falcon Scott: Lord Aster's old school friend, the captain of the Wasp, Britain's fastest frigate. Lives with nautical bravura and heroic patriotism.

Boy/Peter: A lonely and hardened orphan who doesn't miss much. Nameless, homeless, and friendless at the beginning of the play and a hero by the end. He wants a home and a family more than anything, and dreams of a life of being free.

Prentiss: An orphan, ambitious, hyper articulate, and logical. He yearns to be a leader, even when he knows in his heart that he'll never be one. A bit of a blowhard with a touch of cowardice.

Ted: An orphan obsessed with food. A natural performer with easy wit and quite poetic language.

Gremplin: The schoolmaster of St. Norbert's Orphanage for Lost Boys. Mean and malodorous, he revels in keeping his boys in the dark and malnourished.

Ensemble: includes minor characters such as Sanchez, Mack, Hawking Clam, Fighting Prawn, and Teacher as well as various sailors, seamen, seafarers, pirates, orphans, mermaids, and Mollusks.

If you have questions, please email JW at jwdnpa@rit.edu

Freshwater

By Virginia Woolf

Directed by Dr. Kelley Holley

Freshwater is the only play Virginia Woolf ever wrote, and it is unlike anything you'd expect from her. It's a farce, a romp through the Victorian past. It's an inside joke she wrote for and performed with her friends. The play takes aim at the cultural elite of the 19th century, including Woolf's own great aunt the renowned photographer Julia Margaret Cameron, as well as celebrated actor Ellen Terry, and famed poet Alfred, Lord Tennyson. The Bloomsbury group, Woolf's artistic circle, has their fun through a send-up of an artistic group very much like theirs, two generations earlier. Both groups were filled with painters, actors, poets, and writers, looking to innovate and prove themselves as artists. Rarely produced, and often imagined as unstageable, *Freshwater* is a rollicking good time.

CONTENT ADVISORY: This play contains plot elements that revolve around death, objectification, infidelity, age gaps in relationships, discussions of nudity. We are committed to supporting safe practices in a consent based culture with an intimacy director.

Email Kelley (kthspa@rit.edu) if you'd like to request a copy of the script for review.

REHEARSALS: starting on Saturday, September 7. Rehearsals will be 3 times a week, on Tuesdays, Thursdays and Saturdays. Actors will be called for rehearsals only when they are in the scenes rehearsed that day.

TECH: November 25-26, December 2-4, 2024

SHOW: December 5-8, 2024

Please note: you cannot miss any tech rehearsals.

CHARACTER BREAKDOWN:

CASTING NOTE: This production is open to all students at RIT/NTID of any size, race, and ethnicity. Although the gender of the characters may not be altered, auditions and casting are open to all students regardless of gender identity.

Julia Margaret Cameron: (50 or so) One of the most important photographers of the 19th century, and among the earliest female photographers. She is zesty, strong-spirited, and determined. She's eager to get the shot no matter what. She loves to have her subjects pose as literary figures. She's the great-aunt of Virginia Woolf.

Charles Hay Cameron: (70 or so) Julia's husband. He once had a successful career as a civil servant in India. He was a scholar, who wrote essays on beauty and the sublime. Now he's

retired. He's aloof, but observant. He catches things even when "napping." He was described by Tennyson as a "a philosopher with his beard dipped in moonlight."

Ellen Terry: (18 or so) The very young wife of G.F. Watts. She's the muse to all at Freshwater. She would very much like something else. A different life. Later, she'll be one of the most revered actors of the English stage, and Woolf's favorite. She's not there yet though. This character kisses on stage and sits on another character's lap.

G.F. Watts: (70 or so) A well-regarded painter who takes his craft far too seriously. Known for his catchphrase, "The Utmost for the Highest" Watts is obsessed with symbolism and pays very little attention to his wife.

Alfred, Lord Tennyson: (55 or so) The Poet Laureate, known for poems like "The Charge of the Light Brigade" and phrases like "Tis better to have loved and lost / Than never to have loved at all." Very happy to read his own work aloud. Meticulous and insistent on editing and re-editing his work to perfection, a quality once described by fellow poet Robert Browning as "insane." This character kisses a character on the cheek on stage **and has another character sit on their lap.**

Mary/Queen Victoria: (20s or 30s/45 or so) A maid, who is the regular subject of Cameron's photography. Then, the Queen, who makes a surprise appearance.

John Craig: (22) The only fictional character in this play. A young lieutenant in the Royal Navy. Handsome, modern, a love interest here to whisk Ellen off her feet. This character kisses on stage.

If you have questions, please email Kelley at kthspa@rit.edu.

Peer Gynt

By Henrik Ibsen

New Adaptation by Ryan Underbakke and Matt Spring

Directed by Ryan Underbakke

An innovative and dynamic production of Henrik Ibsen's *Peer Gynt*. This highly physical show tells the epic tale of Peer Gynt, a brash and dreamy youth whose adventures span the globe and the realms of fantasy. With a newly adapted script rich in poetic language and vibrant imagery, *Peer Gynt* explores themes of identity, ambition, and the human spirit.

Ensemble Cast: We are seeking a diverse and talented ensemble cast to bring this story to life. The production will be performed without traditional props or sets; instead, all locations and scenes will be created through the physicality and creativity of the actors' bodies. This requires a strong emphasis on movement, expression, and teamwork.

Composer Musicians: In support of this production we are looking for composer-musicians to play devised and newly created music that will accompany the entire piece as a soundtrack to the show. The musicians will be expected to attend auditions to create the soundscapes in conversation with the scenes.

CONTENT ADVISORY: This play contains content of mature subject matter including violence, sexuality, bullying, death, and mental illness. We are committed to supporting safe practices in a consent based culture with an intimacy director.

REHEARSALS: Rehearsals will be 4 times a week, typically on Monday, Wednesday, and Friday evenings from 5:30-10:30 pm and Saturday afternoons from 11:30-3:00pm.

TECH: November 25-26, December 2-4, 2024

SHOW: December 5-8, 2024

Please note: you cannot miss any tech rehearsals.

CHARACTER BREAKDOWN:

CASTING NOTE: This production is open to all students at RIT of any size, race, and ethnicity. Auditions and casting are open to all students, staff, and faculty regardless of gender identity

Peer Gynt: The role of Peer Gynt will be uniquely portrayed by five different actors, each representing Peer at different stages of his life:

- **Peer the Youth:** Energetic and impulsive, full of youthful exuberance and wild dreams.

- **Peer the Tycoon:** Ambitious and adventurous, beginning to face the consequences of actions.
- **Peer the Prophet:** A seasoned wanderer, grappling with the realities of choices and the impact on those around him.
- **Peer the Sailor:** Reflective and world-weary, searching for meaning and lacking redemption.
- **Peer the Aged:** Wise and contemplative, coming to terms with life's journey and legacy.

Ensemble: In addition to Peer, the show will also feature a cast of new and diverse characters that Peer will meet along their journey that will also be played by the ensemble.

Audition Requirements:

- Be ready to participate in movement exercises and improvisation during call backs.
- Previous experience in physical theater, dance, or movement-based performance is a plus but not required.

Additional Information: This production will be a highly collaborative effort, with all cast members contributing to the creation of the show's visual and emotional landscape. We encourage actors of all backgrounds and experience levels to audition.

We look forward to seeing you bring this timeless tale to life!

If you have questions, please email Ryan at rmuspa@rit.edu

The Cracked Nut

Duke Ellington's Jazz arrangement of Tchaikovsky's Nutcracker Suite
Choreographed and directed by Marc Ellis Holland and Julia Nguyen

Experience a reimagined rendition of the classical ballet Nutcracker, transported to the vibrant setting of 1940s Harlem, New York. In this innovative adaptation, traditional gender roles are transcended, and a culturally diverse mix of dance genres takes center stage, all set to the iconic music of Duke Ellington's Three Suites.

Embark on a magical journey through an enchanted forest that leads to an upscale Harlem night club, where Drosselmeyer assumes the role of the suave maître d', guiding a playful troupe of waiters through the evening's festivities. Within the confines of the Confectionary Club, a plethora of characters reminiscent of party-goers come to life, adding depth and intrigue to the narrative.

This groundbreaking production promises to offer a fresh perspective on the beloved classic while introducing audiences to the timeless melodies of Duke Ellington. By seamlessly blending various dance styles, it aims to break down barriers and provide a platform for students of all abilities to partake in the exhilarating experience of participating in a full-length, original production.

REHEARSALS: Rehearsals will begin in the fall semester on Mondays and Wednesdays from 6-9pm. In the spring semester rehearsals will likely be 4 times a week, typically on Monday, Wednesday, and Friday evenings and Saturday afternoons.

TECH: March 29 - April 3, 2025

SHOW: April 4-6, 2025

Please note: you cannot miss any tech rehearsals.

CHARACTER BREAKDOWN:

CASTING NOTE: This production is open to all students at RIT of any size, race, and ethnicity. Auditions and casting are open to all students, staff, and faculty regardless of gender identity. She/her and he/him pronouns denote identity of the character, but roles may be played by a dancer/actor of any identity.

Clara or Clarence: The central character of the ballet. Must have a strong background in dance, with strong acting skills.

Parent 1 and Parent 2: Parents of Clara. Must have some dance background, good acting skills and high energy.

The Sibling: Mischievous. Dance background is not necessary. Good acting skills and high energy.

Drosselmeyer: Clara's godfather who gives her the nutcracker doll for Christmas. Must have a good background in dance and, if not, is willing to take chances and learn.

Waiters: Workers at the nightclub in the second act. Must have some dance background. Good acting skills and very high energy.

Snow: Must have a strong background in dance and, if not, must be willing to learn.

Snow queen: Pointe work is a plus. Must be a strong dancer.

Reeds: Classy appearance and cool style. Must be able to move well.

Nutcracker: Must have a strong background in dance.

Sugar Rum Cherry: A sultry dancer who can entice the audience with a single glare. Must be a strong dancer.

Flowers: Flirtatious, fun spirited. Must have some background in dance.

Chinese: Must have some background in dance.

Arabesque Cookies: Must have background in dance

Mouse Queen or King: Comical, strong acting skills needed and must be able to move well.

If you have questions, please email Marc at mehnpa@rit.edu