



February 2025

Hello and welcome to Commonwealth Artists Student Theatre (CAST)!

We are extremely excited of summer season!!!

Our play is ***One Flew Over the Cuckoo's Nest*** by Dale Wasserman based on the novel by Ken Kesey. ***One Flew Over the Cuckoo's Nest*** will take place over two weekends with six performances on Friday, June 27th thru Sunday, June 29th and Thursday, July 3rd thru Sunday, July 6th at Stained Glass Theatre located at 802 York St, Newport, KY 41071.

Our musical is ***Urinetown*** with the music and lyrics by Mark Hollmann and book and lyrics by Greg Kotis. ***Urinetown*** will take place over two weekends with six performances on Friday, July 11th thru Sunday, July 13th and Friday, July 18th thru Sunday, July 20th in the Corbett Theatre at Northern Kentucky University located at 100 Nunn Dr., Highland Heights, KY 41076

One Flew Over the Cuckoo's Nest: This stage adaptation of Ken Kesey's celebrated novel explores the brutality of life in a mental institution with humor, candor, and unforgettable characters.

After being convicted of a petty crime, a charming, rebellious rogue named McMurphy contrives to serve his short sentence in an airy mental institution rather than in a prison. This, he soon learns, was a mistake. He immediately clashes with the authoritarian head nurse, a fierce martinet named Nurse Ratched. Despite Ratched's strict reign, McMurphy quickly takes over the yard, leading others out of introversion, staging a revolt so that they can see the World Series on television, and arranging a rollicking midnight party with liquor and women. But McMurphy's brash insubordination has its consequences; Ratched ultimately triumphs by subjecting McMurphy to a frontal lobotomy.

Urinetown: a hilarious musical satire of the legal system, capitalism, social irresponsibility, populism, environmental collapse, privatization of natural resources, bureaucracy, municipal politics, and musical theatre itself! Hilariously funny and touchingly honest, *Urinetown* provides a fresh perspective on one of America's greatest art forms.

In a Gotham-like city, a terrible water shortage, caused by a 20-year drought, has led to a government-enforced ban on private toilets. The citizens must use public amenities, regulated by a single malevolent company that profits by charging admission for one of humanity's most basic needs. Amid the people, a hero decides that he's had enough and plans a revolution to lead them all to freedom!

Urinetown is an irreverently humorous satire in which no one is safe from scrutiny. Praised for reinvigorating the very notion of what a musical could be, Urinetown catapults the "comedic romp" into the new millennium with its outrageous perspective, wickedly modern wit and sustained ability to produce gales of unbridled laughter.

We will hold vocal/acting and dance auditions and technical crew interviews:

Auditions (Please only attend one of the auditions dates!)

- **Sunday, March 9th from 6 PM to 9:30 PM**
- **Sunday, March 16th from 6 PM to 9:30 PM**
- **Callbacks for both productions will be Sunday, March 23rd from 6 PM to 10 PM**

Designer/Crew Interviews

- **Tech/Crew interviews for both shows will be Saturday, March 8th from 9:00AM to 1:00PM**

Cast and crew list will be posted at www.caststages.org on Wednesday, April 2nd by 9pm

To audition, you must select a time slot online, sign-up sheet can be found below:

<https://tinyurl.com/CAST2025Aud>

To interview for a crew/designer position, you must select a time slot online, the sign-up sheet can be found below:

<https://tinyurl.com/CAST2025CREW>

What has to be prepared for the auditions, callbacks and interviews?

Audition requirements

- If you are auditioning for *Urinetown*, you need to bring a *memorized* 45 second to 1-minute monologue and a 32-measure excerpt from a Broadway show like *Urinetown* or a music genre of something similar that showcases your vocal talents. You will also need to learn a dance audition that will be found at www.caststages.org.
- If you are auditioning for *One Flew Over the Cuckoo's Nest*, you need to bring a memorized 45 second to 1-minute contemporary serio-comedic monologue.
- If you are auditioning for both shows, please cater your memorized monologue towards *One Flew Over the Cuckoo's Nest* and your song towards *Urinetown*. Also, you will need to learn the dance audition which will be located at www.caststages.org.

An accompanist, CD player and mp3 player/iPod/phone hook-up will be provided. If you intend on using the accompanist, please provide a clearly marked score that is either hole-punched or placed in a three-ring binder. No *a cappella* please. Please make sure to fill out an [audition form located here](#). Please fill out the audition form completely as well as including all schedule conflicts and bring it with you as well as a resume and headshot to your audition time. Please show up for the auditions on time and ready to go. You will also dance in the audition; however, the dance audition will not be taught at the audition. You must learn the dance ahead of time by following the video linked on www.caststages.org. There will be a *voluntary* dance workshop to brush up on the video for anyone interested for 30 minutes prior to auditions starting on both days. This will take place from 5:30pm to 6pm on Sunday, March 9th and 5:30pm to 6pm on Sunday, March 16th.

Tech/crew requirements

Please make sure to fill out a [crew application form located here](#). Please fill out the application form completely as well as including all schedule conflicts and bring it with you as well as a technical resume and headshot to your interview time. If you have a portfolio, feel free to bring it as well but it is not a requirement. Please show up for the interview on time and ready to go.

The rehearsal/work day schedule will not be completed until we cast/crew the show and look at everyone's conflicts. Rehearsals/work days will be held in the evening until high schools are out of session and then they could be held during the day except for the week of the show opening then rehearsals will be in the evening. Crew sessions will be held predominantly in the evenings and possibly include some weekend times.

The first rehearsal/parent meeting for *One Flew Over the Cuckoo's Nest* and *Urinetown* has been set and it will be Monday, May 12th from 6pm to 10pm.

We understand that participating in this musical requires a commitment. Please consider all activities and work schedules when thinking about joining this production. Make sure that this is an activity you can commit to before auditioning and/or interviewing. Please note that mandatory rehearsals will occur the week before the show opens and the production week of the show.

**Note: If you are concerned about your conflicts, please talk to us. Lots of things can be worked around and figured out. We will do our best to have you be a part of our productions!*

Thank you for your interest and we hope to see you at the auditions and interviews!!!

A Note About the Casting Process!

Thank you all for your interest in **Commonwealth Artists Student Theatre (CAST)** productions of *One Flew Over the Cuckoo's Nest* and *Urinetown*. We can speak for our whole team when we tell you how thrilled we are to finally be auditioning and interviewing for these productions. We have been working on the shows for a while now and have assembled a great creative team. We look forward to meeting you at auditions and crew interviews. Break a Leg!

As you prepare for the audition/crew interviews, please remember the following:

- All roles/crew positions are open to all students from all schools, there has been no pre-casting or assigning of positions.
- You must be an incoming high school freshman (Fall 2025) to a graduating high school senior (Spring 2025) to audition/interview for *One Flew Over the Cuckoo's Nest* and/or *Urinetown*.
- Any student from any school in the tri-state area (Ohio, Indiana, and Kentucky) may audition/interview for *One Flew Over the Cuckoo's Nest* and/or *Urinetown* and be considered for any role/position.
- Every student will be required to pay an activity fee to participate in either production of *One Flew Over the Cuckoo's Nest* and/or *Urinetown* or both. The payment will be collected at the first rehearsal/parent meeting in order to participate in all activities related to CAST. The activity fee is \$100 if you are participating in one show, \$150 if you are participating in both. The activity includes participation in the production(s), a t-shirt, a recording of the show, and keepsake gift. If your family has financial hardships, please contact us at amyburgess@caststages.org, we have scholarships available.
- Students may audition to be cast in the play and/or musical AND also interview for a crew position.
- Anyone under the age of 18 MUST have a parent's signature on the Parental Consent Form.
- In the event an actor cannot attend auditions, video submissions are accepted. These videos must be emailed or shared with info@caststages.org. CAST must receive these videos by the end of the last audition day, which is Sunday, March 16th. The production team will not have alternate audition dates and times for students who are unable to attend one of the two audition dates. The only other option would be a video submission.
- If you are not called back, it doesn't mean you have not been cast. And alternately, getting a callback does not guarantee you will be cast in the production. Casting decisions will be made within the week and a half after the final callback audition. This means that the cast and crew list will be posted no later than Wednesday, April 2nd.

-The auditions and crew interviews are CLOSED! No one other than the production team will see you audition/interview.

-Final casting/crew decisions are made by the production team. Decisions are final, and the team has chosen not to offer feedback on the process, individual auditions, or deliberations. Please respect this and understand that the casting process is difficult for all those involved.

-By auditioning, you are obligating yourself to a considerable rehearsal and performance process. Please be certain that you are willing and able to make this commitment (double and triple check the time commitment).

-If you wish to be considered for ONLY a certain role/roles/crew positions, please indicate this clearly on your audition/crew interview form.

Frequently Asked Questions

PLEASE READ CAREFULLY AND THANK YOU FOR AUDITIONING/INTERVIEWING FOR CREW!

I want to address common questions regarding our summer productions of *One Flew Over the Cuckoo's Nest* and *Urinetown*. As the Artistic Director, I take my role very seriously and working with young actors is one of my favorite parts of the job. I want you to know that I recognize and empathize with your concerns and as with all my productions plan on creating a safe environment for the cast/crew to work in, no matter their age. Below I have listed questions and my answers to them. If you want more information or are still unclear, please feel free to contact me at any time, at jasonburgess@caststages.org or 859-545-0770.

How old does someone have to be to audition for One Flew Over the Cuckoo's Nest and/or Urinetown?

You must be an incoming high school freshman (Fall 2025) to a graduating high school senior (Spring 2025) to audition.

Is the show appropriate for my teenager to be a part of?

Only you know your child, and what is best for them. What I can tell you is that *One Flew Over the Cuckoo's Nest* contains adult language, implied electroshock therapy, suicide, simulated smoking, and words or phrases that are considered offensive in today's society. This is in no way the views of this theater, and are presented as part of the playwright's original script. As far as *Urinetown* is concerned, it is an over-the-top comedy that is appropriate for all ages. There is some toilet humor, but that is it.

What kind of adult supervision will there be during the rehearsal process and work days?

The production team will be present at all rehearsals/work days. We all have experience with children's theatre camps, teaching, and significant theatrical resumes.

Can I watch my child's audition?

No. The team has decided to have closed auditions. We will ask that you wait for your child in the hall.

Rehearsals start while school is still in session, how flexible is the rehearsal schedule?

The production teams will take all conflicts into account while creating the rehearsal schedule. We do understand your child may still be in school and that their schoolwork is priority, but beyond that we ask that this commitment be very serious. We are working on a very condensed rehearsal schedule. We also understand some vacation/camps have already been set in family schedules and try to accommodate to the best of our abilities.

STUDENTS:

If you accept a role/crew position in **Commonwealth Artists Student Theatre (CAST)** production of ***One Flew Over the Cuckoo's Nest*** and/or ***Urinetown***, you are agreeing to make yourself available, and be on time for all scheduled rehearsals and performances. You will not be absent unless you have been informed the production team and have been given prior approval by the production team. You have read the commitment schedule and listed all known conflicts on the audition and/or crew form. You also understand that you rehearse and perform at your own risk.

Liability and consent forms will be handed out after the cast and crew lists have been published and students have accepted their roles and responsibilities.

Thank you again for your time and reading this thoroughly. To do the right thing and offer parents the whole truth about the audition/crew interviews process, I felt this was necessary. I look forward to meeting you and your child at auditions/crew interviews.

Break A Leg!

-Jason Burgess, Artistic Director



Crew Descriptions

All crew positions listed below are needed for both shows.

Production Stage Manager (SM) - is a key position in any successful theater production. The SM, stage manager, will be the key assistant to the director; however, the SM also serves as an assistant to the designers, technical director, costume shop supervisor, director of theater, conductor, and all other staff positions. Daily contact must be maintained with the entire production staff in order to communicate all of the various bits of information pertaining to the production. The SM will be responsible for the creation and distribution of the Daily Rehearsal Report and the Performance Log. The report serves as a two-way communication between all members of the production staff. The SM should email the report in order to ensure that everyone receives the information.

A primary duty of the SM is the creation of the Prompt Script. The SM will prepare a prompt script that will eventually contain all blocking notations, plus cues for lights, sound, shift, orchestra, and whatever is necessary for the production. This “bible” must be created with care so that anyone would be able to assume the position of SM and call a successful performance.

The SM will maintain a Production Book that will contain all information necessary for the production: Company Roster, production and rehearsal calendars, prop list, Daily Rehearsal Reports, Performance Logs any and everything pertaining to the production. This production book must be brought to every production meeting. When rehearsals move into technical rehearsals, the SM will run the rehearsals. The SM will maintain the show throughout the run of the show, as rehearsed.

Assistant Stage Manager(s) – 2 ASMs – will assist the stage manager in all of the duties above.

Student Technical Director – is an extension of the technical director. The assistant acts as liaison to the crews, helping those who need extra time while the technical director focuses on the big picture. During tech rehearsals, the assistant is potentially backstage attending to the details while the technical director sits in the house conferring with the other members of the production team.

Master Carpenter – The master carpenter, under the supervision of the technical director, is responsible for the construction, mounting, and rigging of the scenery. They usually supervise the run/set building crew in the actual construction. They may also be responsible for the maintenance of the scene-shop equipment and supplies.

Props Master - supervises properties, also known as props. Props are various objects that are used by actors and actresses during their scenes. He or she usually makes a list of these objects, and meets with the director, costume designer, set designer, and lighting designer to discuss the vision for the finished piece to ensure that suitable props are picked out. Armed with this list, the props master scours for props. The props master leads the props crew.

Assistant Props Master – will assist the Props Master in all of the duties above.

Props Crew - is responsible for the upkeep, repair, cleaning, and running of all props during the run of a particular production.

Set Decorator/Scenic Painter - The set decorator is responsible for converting the blank canvas of the set into a space that feels authentic, lived-in, and believable. This artist deals in the details, the small touches that reveal to the audience something about the person, people, locations, etc.

Set Decoration/Scenic Painting Crew – This crew helps the set decorator(s)/scenic painter(s) convert the blank canvas of the set into a space that feels authentic, lived-in, and believable. These artists deal in the details, the small touches that reveal to the audience something about the person or people who occupy the locations of films and television shows.

Make-up Designer/Leader – is an artist whose medium is the human body, applying makeup and prosthetics. Stage makeup is used as a method in conjunction with stage lighting to highlight the actors' faces in order make expressions visible to the audience from moderate distances. This often includes defining the eyes and lips as well as the highlights and lowlights of the facial bones.

Assistant Make-up Designer/Leader – will assist the Make-up Designer in all of the duties above.

Costume Designer/Leader - is a person whose responsibility is to design costumes. The costume designer might also collaborate with a hair/wig master or a makeup designer. Costume designers will typically seek to enhance a character's personality, and/or to create an evolving plot of color, changing social status or period through the visual design of garments and other means of dressing, distorting and enhancing the body - within the framework of the director's vision. The designer needs to possess strong artistic capabilities as well as a thorough knowledge of pattern development.

Assistant Costume Designer/Leader – will assist the Costume Designer in all of the duties above.

Wardrobe/Hair/Make-up Crew - is responsible for the upkeep, repair, cleaning, and running of all costumes during the run of a particular production. Wardrobe Crew members are on the Run Crew and may also be assigned to assist with quick changes or other backstage duties.

Light Designer – is responsible for implementing a light design for the production. They learn light concepts, hang and focus lights. Decide on colors of lights and set light cues.

Assistant Lighting Designer/Light Board Operator - is responsible for helping set lighting cues and assisting the Lighting Designer during Hang and Focus and for implementing the Light Design during the run of the show. The Light Board Operator is responsible for maintaining any paperwork including Light Cue List for the show.

Sound Designer – is responsible for implementing a sound design for the production. They learn sound concepts, fix and troubleshoot mic issues, find and make sound effects and cues.

Assistant Sound Designer – Software – will assist the Sound Designer in all of the duties above, however primarily focusing on creating and finding sound effects, pre-show/post-show music and more.

Assistant Sound Designer – Hardware – will assist the Sound Designer in all of the duties above, however primarily focusing on mic plots, microphone maintenance and more.

Sound Board Operators/Lights/Sound Crew - The Sound Board Operators/Lighting and Sound Crew are responsible for the upkeep, cleanliness, safety and maintenance of all theatre areas and equipment. They will assist the Lighting Designer with: the wiring of scenic practical lighting or stage properties, as instructed, the hanging, cabling, securing and focusing of all lighting equipment used in production, checking equipment to be certain that it is in proper working order, running pre-show checks, etc. They will assist the Sound Designer with: working with the wireless microphones, preparing mics, manage mic inventory, maintain the mics, mic the actors, and switch mics on actors, being responsible for knowing mic relevant cues backstage in order to ensure mic changes happen accordingly, etc. The Sound Board Operators are responsible for implementing the Sound Design and maintaining all sound equipment for the show. The Sound Board Operators are responsible for maintaining any paperwork including Sound Cue Sheets for the show. The Sound Board Operators perform a sound check prior to each Technical and Dress Rehearsal, and each performance. The Sound Board Operators are responsible for safely storing all tapes, master tape, minidisks, and/or CDs after each rehearsal and performance.

House Manager(s) – directs and coordinates the entire house staff for each performance. They coordinate, assign and supervise the work of the house staff; resolve problems such as complaints regarding heating or ventilation, seat location, the seating of infirmed or incapacitated persons, provide training to employees of the house staff.

House Crew/Publicity Crew/Ushers – assist the house manager(s) in all aspects. Help wherever needed. Pass out programs, help with concessions, create candygrams, etc.

Other roles/responsibilities may be created for the production based on the needs of each individual production and the talents/skills of the students intending to be involved.

One Flew Over the Cuckoo's Nest

Synopsis

This stage adaptation of Ken Kesey's celebrated novel explores the brutality of life in a mental institution with humor, candor, and unforgettable characters.

After being convicted of a petty crime, a charming, rebellious rogue named McMurphy contrives to serve his short sentence in an airy mental institution rather than in a prison. This, he soon learns, was a mistake. He immediately clashes with the authoritarian head nurse, a fierce martinet named Nurse Ratched. Despite Ratched's strict reign, McMurphy quickly takes over the yard, leading others out of introversion, staging a revolt so that they can see the World Series on television, and arranging a rollicking midnight party with liquor and women. But McMurphy's brash insubordination has its consequences; Ratched ultimately triumphs by subjecting McMurphy to a frontal lobotomy.

Character Descriptions for One Flew Over the Cuckoo's Nest

Below you will find descriptions of all characters appearing in the production.

We are committed to inclusive and authentic storytelling. For this production of *One Flew Over the Cuckoo's Nest*, we are specifically seeking actors who are BIPOC or at have at least 1/4 Native American heritage for the character of Chief Bromden to honor the cultural and thematic integrity of the piece. All other roles are open to all actors of any ethnicity or gender identity.

RANDLE P. MCMURPHY – (M, Patient - 20's to 40's) A gambler, a con man, and a backroom brawler. Has a devilish grin and has a wide-open extroverted air which is in harsh contrast to the environment of the ward. Uses foul language.

NURSE RATCHED – (F, Staff - 30's to 50's) The head of the hospital ward. She masks her humanity and femininity behind a stiff, patronizing façade. She weakens her patients through a psychologically manipulative program designed to destroy their self-esteem. Ratched's emasculating, mechanical ways slowly drain all traces of humanity from her patients.

CHIEF BROMDEN – (M, Patient - 20's to 50's) The huge, bull-muscled, half-breed son of an Indian Chief. He has been in the hospital for more than ten years, longer than any other patient in the ward. Bromden sees modern society as a huge, oppressive conglomeration that he calls the Combine, and the hospital as a place meant to fix people who do not conform.

AIDE WARREN and AIDE WILLIAMS – (M, Staff - 20's to 40's) The Day Time Aides. Cruel and demeaning, they are Nurse Ratched's stooges. (Both use foul language)

NURSE FLINN – (F, Staff - 20's to 60's) A vapid woman with apprehensive eyes. Wears a gold cross at her throat, a sign of her strict Catholic upbringing. She is fearful of the patients' sexuality. She is fearful in general.

DALE HARDING – (M, Patient - 40 plus) College-educated with a sharp mind and tongue. He is President of the Patients' Council. Although he is married, he is effeminate and questions his own masculinity.

BILLY BIBBIT – (M, Patient - 20's to 30's) Shy and has a bad stutter. He seems younger than his age. Dominated by his mother, one of Nurse Ratched's close friends. Billy is voluntarily in the hospital.

SCANLON – (M, Patient - 20's to 60) Involuntarily committed to the hospital. He has fantasies of blowing things up. Uses foul language.

CHESWICK – (M, Patient - 30 - 60) Eager and quick to argue or fight. Aggressively defiant yet cringing. All talk, no action.

MARTINI – (M, Patient - 25 to 60) A little Italian man who lives in a world of delusional hallucinations.

RUCKLY – (M, Patient - 25 to 50) A Chronic patient. Was once curable but was transformed into a Chronic due to a botched lobotomy. Uses foul language.

DR. SPIVEY – (M, Staff - 40 to 70) The administrator and psychiatrist of the mental institution. He doubts that anything is wrong with McMurphy's mind, but he defers to the opinion of Nurse Ratched.

AIDE TURKLE – (M, Staff - 50s to 70's) The nighttime orderly for Nurse Ratched's ward. He is an elderly Tech/night watchman who smokes marijuana. McMurphy bribes him to help arrange the novel's final party.

CANDY STARR – (F, Other - 21 to 40) A prostitute from Portland with a "heart of gold." She is physically attractive and passive and relieves Billy Bibbit of his virginity.

SANDY GILFILLIAM – (F, Other - 30 - 45) Candy's older and less physically attractive friend; comes with her to the party on the ward.

There will also be a small ensemble who will play chronic patients and electro-shock technicians

Urinetown

Synopsis

Winner of three Tony Awards, three Outer Critics Circle Awards, two Lucille Lortel Awards and two Obie Awards, *Urinetown* is a hilarious musical satire of the legal system, capitalism, social irresponsibility, populism, environmental collapse, privatization of natural resources, bureaucracy, municipal politics, and musical theatre itself! Hilariously funny and touchingly honest, *Urinetown* provides a fresh perspective on one of America's greatest art forms.

In a Gotham-like city, a terrible water shortage, caused by a 20-year drought, has led to a government-enforced ban on private toilets. The citizens must use public amenities, regulated by a single malevolent company that profits by charging admission for one of humanity's most basic needs. Amid the people, a hero decides that he's had enough and plans a revolution to lead them all to freedom!

Inspired by the works of Bertolt Brecht and Kurt Weill, *Urinetown* is an irreverently humorous satire in which no one is safe from scrutiny. Praised for reinvigorating the very notion of what a musical could be, *Urinetown* catapults the "comedic romp" into the new millennium with its outrageous perspective, wickedly modern wit and sustained ability to produce gales of unbridled laughter.

Character Descriptions for Urinetown

This gives you a glimpse into the wacky wonderful characters who inhabit Urinetown.

Hope Cladwell (soprano with belt): A newcomer in town, and the daughter of the owner of the "Urine Good Company". Ingenue type, lover of Bobby, spends most of the second act tied to a chair.

Caldwell B. Cladwell (low A to high G): The villain - when he's in a scene, he is always trying to be noticed. Conniving and sneaky.

Bobby Strong (tenor / high baritone): A revolutionist - the young male lead. Falls in love with Hope.

Penelope Pennywise (mezzo / soprano to high C, belt to high G): Starts out as a crotchety caretaker but softens as the show progresses, especially when we discover she is Hope's mother.

Officer Lockstock (baritone / bass): He's a policeman, but mainly the narrator of the show. Needs a great sense of humor.

Little Sally (mezzo / alto): A precocious little girl who is always played by an adult. Narrates the show; in fact, she tries to give more away than Lockstock. One of the poor / rebels. Also needs a great sense of humor; a character role.

Barrel (tenor / baritone): They are Lockstock's trusty sidekick, always following in his shadow. Has a bit of a love interest in Lockstock.

Little Becky Two-Shoes (alto): A little girl played by an adult, she's a little crazy and likes to hurt people. One of the poor / rebels. She needs to be able to let go of all inhibitions. Few lines, but has one feature song, "Snuff That Girl."

Hot Blades Harry (baritone): Also a crazy person who likes to hurt others. One of the poor / rebels, Becky's counterpart. Few lines, but has one feature song, "Snuff That Girl."

Josephine Strong (mezzo / alto): Has only a few solo lines, so she could really be any voice type. Bobby's mother, a rather weak person, but with some rebellious feelings. Needs to be able to faint convincingly onstage.

Senator Fipp (tenor / baritone): Sings some solo lines. Script suggests that he might have had a sex change; one of Cladwell's men.

Mr. McQueen (tenor / baritone): Does very little solo singing. One of Cladwell's men, a sneaky man who will do anything to save himself.

Joseph "Old Man" Strong (non-singing): Bobby's father who gets killed early on in the play; his ghost returns later for a dream sequence of his demise.

Soupy Sue (a couple of select solo singing lines, middle range): Part of the poor / rebels.

Tiny Tom (chorus singing): Always references lack of height, part of the poor / rebels, does the dream sequence with Old Man Strong. Could be played by a woman.

Stockfish (chorus singing): Part of the poor / rebels. Could be played by a woman.

Billy Boy Bill (chorus singing): Part of the poor / rebels. Could be played by a woman.

Dr. Billeaux (pronounced "below", chorus singing): One of Cladwell's men.

Mrs. Millenium (chorus singing): One of Cladwell's "men".

Girl Cop and Boy Cop: required only for "Cop Song".

The Rebels (chorus singing and lots of jeering): A rougher voice type, more belting.

Cladwell's Staff (chorus singing): Should include an office secretary. More classical, legit singing.