SEASON 24 AUDITION NOTICE – *ROUND 3*

AUDITION LOCATION

The Premiere Playhouse – Rock Island Studio
300 N. Phillips Ave. Suite 120 Sioux Falls, SD 57104
**Enter at the SW corner glass doors (by the column). If you need an accessible entrance, please use the NW side glass door (next to the parking ramp, in which you can park).*

OPEN AUDITIONS

Tuesday, December 8th from 6:30-9:30PM – *ACTING/SINGING AUDITIONS*
Wednesday, December 9th from 6:30-9:30PM – *ACTING/SINGING AUDITIONS*
BY APPOINTMENT:

- ★ **Choose your audition day and time slot here.**
- ★ **To complete registration, submit your audition form here.**

INVITED CALLBACK AUDITIONS

Saturday, December 12th from 12:00-4:00PM – *DEAR EVAN HANSEN*

CASTING TEAM

- ★ **Oliver Mayes –** Director + Choreographer, *Dear Evan Hansen;* Executive Artistic Director, The Premiere Playhouse
- ★ **Kjerstin Smith –** Assistant Director, *Dear Evan Hansen*
- ★ **Ben Van Moer –** Music Director, *Dear Evan Hansen*
- ★ **Emma Madeja –** Artistic Associate, The Premiere Playhouse
- ★ **Michelle Smith –** Stage Manager, *Dear Evan Hansen;* Production Coordinator, The Premiere Playhouse

---

PRODUCTION DATES, TIMES + LOCATIONS

Mainstage Series – Dear Evan Hansen
Rehearsal Venue: Rock Island Studio
Performance Venue: Orpheum Theater Center – Mainstage
Rehearsal Schedule Prior to Show Week: Varies; rehearsal calendar is provided at the end of this notice.
Performance Schedule: May 13-23, 2027

ABOUT THE SHOW + AVAILABLE ROLES

Mainstage Series – Spring Musical

Dear Evan Hansen

About the Show: *Dear Evan Hansen* is a stage musical with music and lyrics by Benj Pasek and Justin Paul, and a book by Steven Levenson. The musical follows Evan Hansen, a high school senior with social anxiety, "who invents an important role for himself in a tragedy that he did not earn". **Read the full show synopsis here and listen to the original broadway cast recording here.**

Age Requirement: All cast + crew members for this production must be age 15 or older.

The Roles:

Evan Hansen – A high school senior with social anxiety. He is assigned by his therapist to write letters to himself about why each day will be good, which becomes the catalyst for the plot of the story (hence the name, *Dear Evan Hansen*).
Heidi Hansen – Evan's mother, a nurse's aide who attends paralegal school at night, often leaving Evan on his own as a result.
Connor Murphy – A classmate of Evan and high school senior who, like Evan, is also a social outcast with no friends, and is a frequent drug user, getting high to cope with his aggressive and violent tendencies. Connor eventually takes his own life during Act 1. His ghost appears in Evan's mind throughout the rest of the musical.
Zoe Murphy – Connor's younger sister and Evan's longtime crush. She was never close to Connor, even hated him and thought he was a monster, but wishes she had known him better and turns to Evan after he lies and says he was friends with Connor.
Cynthia Murphy – Connor and Zoe's stay-at-home mother. She is constantly trying to keep her fragile family from falling apart but is often unsuccessful.
Larry Murphy – Connor and Zoe's busy and distant father.
Jared Kleinman – Evan's droll and sarcastic friend. He helps Evan and Alana found The Connor Project.
Alana Beck – Evan's earnest but melodramatic classmate. She is constantly looking for academic and extracurricular activities to boost her collegiate chances.
Virtual Choir – A group of dynamic singers and voice actors who portray the various online voices in the story and provide group singing in some of the musical numbers through a pre-recorded production process.

INTIMACY + CONSENT NOTICE

TPP's Intimacy Practices

The Premiere Playhouse treats intimacy as choreography — *not* improvisation. Any intimate action required by the production will be discussed, consented to, and in most cases, choreographed in advance. Performers will never be expected to "just kiss,"

improvise sexual contact, or determine intimate physical behavior spontaneously in rehearsal or performance. Intimate moments will be approached with the same intentionality, specificity, and professionalism that TPP applies to fight choreography, dance and other staged physical work. All sexual activity depicted onstage will be simulated and choreographed for performance.

TPP's process includes:
Informed consent: Performers will be made aware of intimate actions required of their characters and will have an opportunity to communicate boundaries before choreography is established.
Specific choreography: Kisses, embraces, touches, and other intimate actions will be precisely choreographed and repeated consistently as part of the production.
Ongoing consent: Consent is an ongoing process. A performer may communicate a boundary or concern at any point during the rehearsal or production process.
No audition intimacy: Auditions will not require kissing, simulated sexual activity, nudity, or undressing. When necessary, non-contact placeholders may be used to explore character relationships and chemistry.
Professional boundaries: Personal romantic or sexual experience is never required to portray romantic or sexual material authentically.
Respect for performers: Intimate choreography is treated with the same professionalism as fight choreography, dance choreography, or any other physically demanding theatrical work.
Consistency: Once intimacy choreography has been established, performers are expected to perform the agreed choreography consistently, just as they would with blocking or choreography, with an option for approved placeholders during rehearsals.
No actual sexual activity: All sexual behavior presented onstage is simulated. Performers will never be asked to engage in actual sexual acts.
Respectful LGBTQIA+ storytelling: Same-sex and queer relationships are integral to *RENT* in particular. Intimacy between characters will be treated as character-driven storytelling rather than as something exceptional, sensationalized or performed for shock value.

Casting decisions will be based on the needs of the production and the performers' ability to authentically and safely engage with the material — not on an actor's willingness to disregard personal boundaries. If you have questions about a particular role, physical action, or boundary, you are encouraged to ask before accepting a role. There is no penalty for communicating a boundary. TPP believes performers do their best work when they understand what is being asked of them and have the tools, information, and support necessary to consent to that work freely.

CASTING PHILOSOPHY

The Premiere Playhouse is **committed to creating an inclusive, welcoming and respectful audition environment**. We encourage performers of all races, ethnicities, gender identities and expressions, abilities, ages *(when applicable)*, and body types to audition. Casting decisions are made with thoughtful consideration of the artistic vision of each production while striving to create a positive, educational and collaborative experience for everyone involved. As a non-profit educational community theatre, all onstage roles are volunteer positions. To help ensure our programs remain accessible, limited travel assistance may be available for eligible low-income participants. Individuals who may benefit from this support are encouraged to inquire during the audition process.

Note Regarding Musicals: All auditioning performers are required to complete a vocal audition, regardless of the size or singing requirements of the role. Dance auditions are only required upon possible individual invitation (callback auditions) for specific roles. Initial casting is based on vocal auditions, with acting evaluations for speaking and featured singing roles taking place during invited callback auditions.
Note Regarding Plays: Acting auditions are the sole casting requirement unless otherwise noted in the audition announcement, due to a show's specific content or directorial approach.

AUDITION MATERIAL REQUIREMENTS

All auditionees must present the following: Perform a memorized 60-second cut of a song in the style of contemporary musical theatre or pop-rock commercial music; audition songs that last longer than 1-minute may be cut off by the audition panel.
A note regarding video auditions: If an auditionee has an important obligation or emergency during the time frame of open auditions and/or invited callbacks, they are permitted to submit one audition video, whether it be their initial audition or invited callback, for consideration in casting. If you express the need for a video submission in your audition form, please follow the video audition instructions provided at the end of this notice. *Audition videos are due the first day of auditions (or callbacks) by 12:00PM at the latest.*
Important note for singers auditioning for a musical: Use of an accompaniment recording or karaoke/instrumental track is required for your singing audition; audio equipment is available for your use as needed but you are more than welcome to bring your own. Please have your musical track(s) cued and ready for the proper time stamp upon entering for your individual audition; sound level checks may take place in the holding area. There will be no pianist provided at these auditions; a cappella (unaccompanied) auditions are permitted if absolutely necessary, but are not a preferred method for presenting your audition.

COMMITMENT TO ATTENDANCE REQUIREMENTS

The Premiere Playhouse is, first and foremost, a community theatre. We understand that our artists, volunteers and creative team members balance theatre with careers, school, family, and other commitments. **Whenever possible, we strive to be flexible so that talented individuals can participate in our productions.** At the same time, every member of a production company relies on one another. Consistent attendance is essential to creating a successful, collaborative and artistically excellent production.

This season **all cast members and creative team members are expected to maintain the minimum 85% attendance rate throughout the rehearsal and performance process**. Before accepting a role, please carefully review the rehearsal schedule and disclose all of your known conflicts during auditions through your audition form. Our rehearsal calendars have been intentionally designed to be more focused and efficient, making each rehearsal an important part of the process. Excessive absences, repeated tardiness or failure to meet the attendance expectation may result in removal from the production at the discretion of The Premiere Playhouse's leadership.

Our goal is not simply to enforce attendance — it is to foster a dependable, respectful and collaborative environment where every company member can do their best work. The more prepared and present we all are, the more rewarding and enjoyable the experience will be for everyone.

AUDITION REGISTRATION

Please register for auditions by completing a submission form (LINKED HERE) by Monday, December 7th at 5:00pm. This date is the deadline for registration, however, earlier form submissions are encouraged since **our slots may become full prior to the registration deadline**. Those not registered prior to the deadline will be seen if or when there is open space in the audition schedule. Once you have submitted your audition form, you should select your appointment time for the day of your audition (**LINKED HERE**). Questions regarding registration, video audition submissions and the in-person audition process may be directed to **auditions@thepremiereplayhouse.com**. Requests for accommodations or direct support at/for auditions should be directed to **penguinproject@thepremiereplayhouse.com**. Thank you for auditioning for TPP!

END OF NOTICE

1 Page of Video Audition Instructions to Follow
1 Page of Production Schedule to Follow

Video Audition Instructions

Please use the guidelines below when filming, uploading and submitting your video audition to our team. You may film your audition using a smartphone, video camera or other device that allows for video recording. Note that you will also need a separate device to play the musical track for your singing (and dancing portion, if applicable) of the audition. When recording your singing audition, please use a backing track WITHOUT VOCALS (instrumental or karaoke) so we are able to hear your voice. When recording your dance audition, please make sure to use the same song recording as provided by the casting team.

Filming

The preferred orientation for filming is horizontal. It is helpful for the frame to include from the area around your knees to the top of your head and we suggest you use the lens as your focal point/scene partner. Please film your audition in front of a neutral background (blank wall, no backlighting, etc.) and in a space with limited to no outside noise. Please slate your name, what show you are auditioning for and what song you will be performing at the beginning of your video. *(When filming your dance audition, use the same instructions but make sure that we can see your full movements.)*

Uploading

You may upload your audition to any of the following platforms: Google Drive, YouTube, Vimeo, or any other accessible file sharing website. When uploading to Google Drive, please make sure that the video is viewable to "anyone the link is shared with", rather than private, a specific account or any other sharing setting. When uploading to sites such as YouTube or Vimeo, we suggest uploading the video as "unlisted" or "password protected" then please provide us with the link (and password when necessary). Uploading or sharing your content in any other way will not guarantee that it can be viewed by our entire team and will ultimately delay the casting process.

Submitting

Please submit your audition by emailing us (auditions@thepremiereplayhouse.com) the hyperlink to one video total; auditions may have multiple clips spliced together for each set of materials, but one continuous cut is preferred when possible. The subject line of your audition should include VIDEO AUDITION: NAME, SHOW, YEAR. Please make sure your video audition is submitted by the **deadline provided in the current audition notice** to be considered for your desired roles in our productions.

THE PREMIERE PLAYHOUSE MAINSTAGE

Dear Evan Hansen Production Schedule

MONTH	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
December			**1** 1st Meeting	**2** Audition Mixer	3	4	5
	6	7	**8** Auditions	**9** Auditions	10	11	**12** Callbacks
April	11	**12** Rehearsal	**13** Rehearsal	**14** Rehearsal	**15** Rehearsal	16	17
	18 Rehearsal	**19** Rehearsal	**20** Rehearsal	**21** Rehearsal	**22** Rehearsal	23	34
	25 Rehearsal	**26** Rehearsal	**27** Rehearsal	**28** Rehearsal	**29** Rehearsal	30	
May							**1** Rehearsal
	2 Cast Creation	**3** Rehearsal	**4** Rehearsal	**5** Rehearsal	**6** Rehearsal	7	**8** Load-In + Rehearsal
	9 Load-In +Spacing	**10** Tech Rehearsal	**11** Tech/Dress Rehearsal	**12** Tech/Dress Rehearsal	**13** Tech/Dress Rehearsal	**14** Performance	**15** Performance
	16 Performance	17	18	19	**20** Pick-Up Rehearsal	**21** Performance	**22** Performance
	23 Performance + Strike	24	25	**26** Cast + Crew Party	27	28	29

KEY
Rehearsals on Monday-Thursday are from *6:30-10PM*
Rehearsals on Saturday-Sunday are from *1-5PM*
Performances on Friday-Saturday are at *7PM*
Performances on Sunday are at *2PM*