



AUDITION NOTICE

for The Premiere Playhouse's

Rodgers + Hammerstein's

Gerome Ragni + James Rado's

OKLAHOMA!

+

HAIR

Auditions: Tuesday, January 9th | 6:00pm-7:30pm (dance auditions), 7:30pm-9:30pm (vocal/acting auditions)

Wednesday, January 10th | 6:00pm-7:30pm (dance auditions), 7:30pm-9:30pm (vocal/acting auditions)

Callbacks: By invitation on Thursday, January 11th from 6:00pm-10:00pm (*Oklahoma!*)

By invitation on Friday, January 12th from 6:00pm-10:00pm (*Hair*)

Location: TPP Offices & Anne Zabel Studio Theater in the Orpheum Theater Center | 315 N. Phillips Ave.

CASTING TEAM

Producer + Casting Director: Oliver Mayes

Oklahoma!

Stage + Vocal Music Director: Matthew Nesmith | **Choreographer:** Rachel Smith | **Pianist/Conductor:** Grace Gasperich

Hair

Stage Director: Oliver Mayes | **Music Director:** Clay Ackerman | **Choreographer:** Magen Richeal

Assistant Director + Dramaturg: Brittney Lewis

REHEARSAL & PERFORMANCE INFORMATION (*OKLAHOMA!*)

- Company meet and greet/first read through on Sunday, February 11th in the afternoon
- Rehearsals begin Monday, February 12th and continue through Wednesday, April 10th
- Rehearsals typically run Sundays from 1pm-6pm and Mondays through Thursdays from 6:30pm-9:30pm
- Technical rehearsals are Saturday, April 6th + Sunday, April 7th (full days) and April 8th-10th (evenings)

- Actors are not called to every staging rehearsal; an estimated schedule will be released with weekly/daily updates for accurate call times. We do our best to avoid conflicts but sometimes are unable to accommodate, in which case an actor must learn the material they missed on their own time.
- Actors are requested to be in attendance at every technical/dress rehearsal and performance (i.e. no conflicts allowed)
- Performances are April 11th, 12th, 13th, 18th, 19th, & 20th @ 7pm and April 14th & 21st @ 2pm (8 total) at the Orpheum Theater

REHEARSAL & PERFORMANCE INFORMATION (HAIR)

- Company meet and greet/first read through on Sunday, April 14th in the afternoon
- Rehearsals begin on Monday, April 15th and continue through Wednesday, June 12th
- Rehearsals typically run Sundays from 1pm-6pm and Mondays through Thursdays from 6:30pm-9:30pm
- Technical rehearsals are Saturday, June 8th + Sunday, June 9th (full days) and June 10th-12th (evenings)
- Actors are not called to every staging rehearsal; an estimated rehearsal schedule will be released in addition to weekly/daily updates for accurate call times. We do our best to avoid conflicts but sometimes are unable to accommodate, in which case an actor must learn the material they missed on their own time.
- Actors are requested to be in attendance at every technical/dress rehearsal and performance (i.e. no conflicts allowed)
- Performances are June 13th, 14th, 15th, 20th, 21st, & 22nd @ 7pm and June 16th & 23rd @ 2pm (8 total) at the Orpheum Theater
- There will be outreach performances scheduled for this production, including a preview concert and other possible community events. We are interested in working with actors who are excited about programming such as this.

ABOUT OKLAHOMA!

Oklahoma! is the first musical written by the duo of Rodgers and Hammerstein. The musical is based on Lynn Riggs' 1931 play, *Green Grow the Lilacs*. Set in farm country outside the town of Claremore, Native American Territory, in 1906, it tells the story of farm girl Laurey Williams and her courtship by two rival suitors, cowboy Curly McLain and the sinister and frightening farmhand Jud Fry. A secondary romance concerns cowboy Will Parker and his flirtatious fiancée, Ado Annie. This musical, building on the innovations of the earlier *Show Boat*, epitomized the development of the "book musical", a musical play in which the songs and dances are fully integrated into a well-made story, with serious dramatic goals, that is able to evoke genuine emotions other than amusement. This modern imagining of Rodgers & Hammerstein's classic will infuse country and bluegrass musical elements into the timeless score for a musical experience that is both fresh and recognizable.

OKLAHOMA! CHARACTER BREAKDOWN

Curly McLain (he/him), late teens, any ethnicity | voice range: baritone, C3-F#4

A cowboy in love with Laurey.

Laurey Williams (she/her), late teens, any ethnicity | voice range: soprano, C4-A5

Aunt Eller's niece, an independent young woman.

Jud Fry (he/him), early 20's, any ethnicity | voice range: baritone, D3-C#4

A hired hand on Aunt Eller's ranch, a mysterious and dangerous loner.

Aunt Eller Murphy (she/her), about 50, any ethnicity | voice range: mezzo-soprano, G3-F5

Laurey's aunt, a respected community leader.

Ado Annie Carnes (she/her), late teens, any ethnicity | voice range: mezzo-soprano, C4-A5

A flirtatious, gullible young woman.

Will Parker (he/him), late teens, any ethnicity | voice range: tenor, D#3-F4

A simple young man in love with Ado Annie.

Andrew Carnes (he/him), about 50, any ethnicity | voice range: baritone, F3-F4

Ado Annie's father, eager to have her marry.

Ali Hakim (he/him), late 20's, non-white | voice range: baritone, F3-D5

A peddler, enamored of Ado Annie.

Gertie Cummings (she/her), late teens, any ethnicity | voice range: any

A local farm girl, fond of Curly, marries Ali Hakim.

Ike Skidmore, Fred, Slim, Ellen, Kate, Silvie, Armina, Aggie, Cord Elam, Mike, Joe, Sam, Ensemble (all/any pronouns, ethnicities, and voice ranges)

The folks living in Claremore.

ABOUT HAIR

Hair: The American Tribal Love-Rock Musical tells the story of the “Tribe”, a group of politically active, long-haired hippies of the “Age of Aquarius” living a bohemian life in New York City and fighting against conscription into the Vietnam War. Claude, his good friend Berger, their roommate Sheila and their friends struggle to balance their young lives, loves and the sexual revolution, with their rebellion against the war and their conservative parents and society. Ultimately, Claude must decide whether to resist the draft as his friends have done, or to serve in Vietnam, compromising his pacifist principles and risking his life. Although other musicals introduced the rock genre in part of their scores prior, *Hair* was the first critically and commercially successful rock musical. Some of the songs in the wide-ranging rock score of this psychedelic musical were top 10 hits at *Hair*'s debut in the late 1960's, making some of the numbers familiar to folks across the globe. Our production looks to stylistically honor these iconic tunes while focusing on elements of metatheatrical performance art in conveying the musical's story.

HAIR CHARACTER BREAKDOWN

The Tribe consists of several individuals, of various identities and backgrounds, with varying interests and experiences, but all with one common goal: **“LOVE.”** We are actively seeking a culturally **diverse** group of talented “rock n’ roll, flower child” type folks to portray this **ensemble** of activists. We enthusiastically invite performers of **all** ethnicities (including but *not* limited to Native American, Asian, Middle Eastern, Black or African American, Hispanic or Latino, Pacific Islander), gender identities, abilities/exceptionalities, and body types to audition. We encourage people from **all** performing arts disciplines (music, dance, theatre, spoken word/poetry, puppetry, etc.) and environments (community-based, family-centered, educational, professional, performance art, non-physical, etc.) to join us for auditions. Come as you are and embrace the unique storytelling power of *you!*

Characters

Berger (he/him), early 20’s, any ethnicity | voice range: tenor, A2-B4

An irreverent, anti-establishment, free spirit and the Tribe’s most expressive member.

Sings lead on “Donna”, “Going Down”, “Hair”, “Don’t Put it Down”, etc.

Woof (he/him), early 20’s, any ethnicity | voice range: bari-tenor, D3-G4

An androgynous, gentle soul. He loves plants, his family and the audience. Hung up on Mick Jagger.

Sings lead on “Sodomy”, “I’m Black/Ain’t Got No”, “Don’t Put it Down”, etc.

Hud (he/him), early 20’s, Black or African American | voice range: baritone, B2-F4

A militant, passionate member of the Tribe.

Sings lead on “Colored Spade”, “I’m Black/Ain’t Got No”, “Abie, Baby” (also known as “Yes, I’s Finished On Y’all’s Farmlands”), etc.

Claude (he/him), early 20’s, any ethnicity | voice range: tenor, A2-F4

The nominal leader and moral center of the Tribe.

Sings lead on “Manchester England”, “I Got Life”, “Hair”, “Where Do I Go?”, “The Flesh Fails”, etc.

Jeanie (she/her), early 20’s, any ethnicity | voice range: alto, G3-F4

An idealistic, pregnant environmentalist (earth-mother) who is in love with Claude.

Sings lead on “Air”, “Walking in Space”, etc.

Dionne (she/her), early 20’s, Black or African American | voice range: mezzo-soprano/soprano, F4-F5

A strong, free-thinking soul in the Tribe.

Sings lead on “I’m Black/Ain’t Got No”, “White Boys”, “Walking in Space”, “Eyes Look Your Last”, and back-up on “Air”, etc.

Crissy (she/her), late teens, any ethnicity | voice range: mezzo-soprano/soprano, A3-C5

She is sweet and innocent. The youngest member of the Tribe.

Sings lead on “Frank Mills” and back-up on “Air”, etc.

Sheila (she/her), early 20’s, any ethnicity | voice range: alto/mezzo-soprano, G3-C5

An N.Y.U. student and anti-war protestor. She is hung up on Berger.

Sings lead on “I Believe in Love”, “Easy to be Hard”, “Walking in Space”, “Good Morning Starshine”, “Eyes Look Your Last”, etc.

Other Members of the Tribe (all/any pronouns), late teens to late 20's, any/all ethnicities | any/all voice ranges

A group of eccentric and lively folks who sing/dance lead or back-up on the following songs and play the following characters: "Aquarius", "Don't Put it Down", "Hare Krishna/Be-In", "Walking in Space", "Yes I's Finished on Y'all's Farmlands", "What a Piece of Work is Man", 3 Moms, 3 Dads, 3 High School Principals, 2 Policemen, "Electric Blues" Quartet (Oldsters), "White Girls" Trio ("Black Boys"), "Black Boys" Trio ("Black Boys"), "The Supremes" Trio ("White Boys"), Army Sergeant, Abraham Lincoln, John Wilkes Booth, Calvin Coolidge, Clark Gable, Scarlett O'Hara, Aretha Franklin, Colonel Custer, Shoeshine Boy, 3 Buddhist Monks ("Give Up All Desires"), 1 Thousand-Year-Old Monk ("Give Up All Desires"), 3 Catholic Nuns ("Hail Mary"), 3 Astronauts, 3 Chinese Folks, 3 Guerillas, 1 Native American, Hubert, Margaret Mead ("My Conviction"), and Others

Notes: *Hair* explores, and without hesitation conveys, several adult themes such as sex, drugs, politics, race, and war. Most of the characters are expressly open with their sexuality and several are on the queer spectrum. Many of them use strong adult language. All of them simulate smoking and/or drug use. Actors auditioning for this show should be comfortable exploring these themes and dynamics through research, discussion and physical expression in a safe, consent centered, rehearsal space. Although not a requirement, actors cast will be asked about their comfortability, and to what degree, with onstage nudity.

AUDITION REQUIREMENTS

- **Those auditioning for *Oklahoma!* AND/OR *Hair*:** Participation in the scheduled dance call. Please wear clothing you can move in. No jeans or open toed shoes, please. Tennis shoes are appropriate footwear for the dance combination.
- **Those auditioning for *Oklahoma!* ONLY: One 32 bar cut (1 minute) of EITHER:**
 - A show tune in a traditional musical theatre style like Rodgers & Hammerstein (but not *Oklahoma!*), Lerner & Loewe, Bock & Harnick, Jule Stein, Stephen Sondheim, Kander & Ebb, Andrew Lloyd Webber, Boubil & Schoenberg, etc.) **OR:**
 - A country/bluegrass song from a musical like [Bright Star](#), [The Burnt Part Boys](#), [The Robber Bridegroom](#), [Big River](#), etc. **OR** from a commercial country/bluegrass artist like one of the following: [Hank Williams](#), [Patsy Kline](#), [Lainey Wilson](#), [Chris Stapleton](#), [Darius Rucker](#), [Dolly Parton](#), [Allison Krauss and Union Station](#), [Allison Krauss](#) (bluegrass ballad), [Garth Brooks](#), [Bill Monroe](#), etc.
 - We welcome auditioners with the ability to accompany themselves on guitar, banjo, ukulele, or fiddle (with or without piano accompaniment).
 - We also welcome country/bluegrass interpretations of show tunes.
- **Those auditioning for *Hair* ONLY: One 32 bar cut (1 minute)** of a song from the rock (i.e. acid rock, afro rock, folk rock, garage rock, pop rock, psychedelic rock, rock n' roll, etc.), funk, or R&B catalogs; musical theatre songs in these genres are welcome.
- **Those auditioning for both *Oklahoma!* AND *Hair*:** **Two 16 bar cuts (30 seconds each)** of songs from the previously mentioned genres/artists.
- **Those auditioning for *Oklahoma!* AND/OR *Hair*:** A pianist will be provided; **please bring your sheet music** hole punched and in a binder with your **audition cut properly marked (start/end)**. Accompaniment recordings or karaoke

tracks are also allowed and audio equipment will be available as needed. Please know where to start your recording should you choose to use one. Bringing your own device is also welcomed. Singers using our pianist will be seen first. A cappella (unaccompanied) auditions are not allowed.

CASTING NOTES

- Please arrive at the 6:00pm start time for dance auditions and communicate with us via email at auditions@thepremiereplayhouse.com if you are not able to arrive on time. Each audition day will begin with the dance call then we will move into vocal/acting auditions. You are only required to attend one day of auditions.
- We welcome individuals ages 12 and above to audition for *Oklahoma!*
- We welcome individuals ages 21 and above to audition for *Hair*
- The pronouns provided describe the gender identity of the character in the story and may not necessarily reflect the gender identity of the actor playing them. Please feel free to express your interest or comfortability with playing roles of any gender expression.
- The age ranges provided reflect the reasonable age range of the characters and may not necessarily reflect the actual age of the actors playing them.
- We host an inclusive audition space; we welcome performers of **all** ethnicities, gender identities, abilities/exceptionalities, and body types to audition. If you need accommodations to make your audition more successful that are not clearly outlined in this notice, please contact auditions@thepremiereplayhouse.com with the necessary information or communicate your needs to the casting team in the audition room and we are more than happy to work with you in achieving a successful audition.
- Understudies and swing performers will be cast as possible and needed. More information on these positions will be provided at auditions.

Please **complete your audition form** and register for auditions [here](#) by **Monday, January 8th at 5:00pm**. Requests for video auditions, questions, accommodation requests and updates can be directed to the casting team at auditions@thepremiereplayhouse.com. Thank you for auditioning for The Premiere Playhouse!