

This is an inclusive casting production; Actors of color, actors with disabilities, women, trans and gender non-conforming are encouraged to audition. This is an ensemble piece with 60+ characters. Actors should feel comfortable playing multiple characters of varying ages and genders.

Please come prepared with two character monologues from the show that you feel best showcases your acting abilities, difference in character, and are contrasting.

We may double cast based on those who show up to audition. There will be a Monday/Friday Cast (who also does the Saturday Matinee) and a Thursday/Saturday evening Cast (if we double cast). Some roles might be single cast. We encourage you to be as open as possible with your conflicts, we will respect them, new conflicts after accepting the role are much harder to accommodate. .

As an actor ensemble, all actors will be playing many characters including the narrator. The following breakdown is just a blueprint based on the first production of The Laramie Project. Our production will have more actors; this is shared to give auditioners an idea of which characters might be played by one actor.

Actor 1: Stephen Belber, Doc O'Connor, Matt Galloway, Anonymous Friend of Aaron McKinney, Bill McKinney, Andrew Gomez, Fred Phelps, Mormon Spiritual Advisor, Conrad Miller

Actor 2: portray Amanda Gronich, Eileen Engen, Marge Murray, Baptist Minister, Trish Stiger, Shadow

Actor 3: Reggie Fluty, Rebecca Hilliker, Debbie the Waitress

Actor 4: Moisés Kaufman, Philip Dubois, Stephen Mead Johnson, Murdock Cooper, Jon Peacock, Dennis Shepard, Harry Woods

Actor 5: Andy Paris, Jedadiah Schultz, Doug Laws, Dr. Cantway, Matt Mickelson, Russell Henderson, Aaron McKinney, Philip Dubois, Kerry Drake

Actor 6: Greg Pierotti, Detective Sergeant Hing, Phil LaBrie, Father Roger Schmit, Rulon Stacey, Detective Sergeant Rob DeBree, Jonas Slonaker

Actor 7: Barbara Pitts, Catherine Connolly, April Silva, Zubaida Ula, Sherry Aenonson, Lucy Thompson, Eileen Engen

Actor 8: Leigh Fondakowski, Zackie Salmon, Alison Mears, Romaine Patterson, Aaron Kreifels, Tiffany Edwards

**CHARACTER BREAKDOWN.** Actors to be assigned multiple characters after auditions.

AARON KREIFELS- University student. 19 years old.

AARON MCKINNEY- One of the perpetrators. 21 years old. A roofer.

ALISON MEARS- Volunteer for a social service agency in town. 50s. Very good friend of Marge Murray.

AMANDA GRONICH- Member of Tectonic Theater Project.

ANDREW GOMEZ- Latino from Laramie. 20s.

ANDY PARIS- Member of Tectonic Theater Project.

ANONYMOUS FRIEND OF AARON MCKINNEY'S- 20s. Works for the railroad.

APRIL SILVA- Bisexual university student. 19 years old.

BAILIFF

BAPTIST MINISTER- Originally from Texas. 50s.

BARBARA PITTS- Member of Tectonic Theater Project.

BILL MCKINNEY- Father of Aaron McKinney. 40s. Truck driver.

CAL RERUCHA- Prosecuting attorney. 50s.

CATHERINE CONNOLLY- Out lesbian professor at the university. 40s.

CONRAD MILLER -Car mechanic. 30s.

DENNIS SHEPARD- Father of Matthew Shepard. 40s. Wyoming native.

DOC O'CONNOR - Limousine driver and local entrepreneur. 50s.

DR. CANTWAY- Emergency room doctor at Ivinson Memorial Hospital in Laramie. 50s.

DOUG LAWS- Stake Ecclesiastical leader for the Mormon church in Laramie. 50s. A professor at the

University of Wyoming.

EMAIL SENDER

FATHER ROGER SCHMIT- Catholic Priest. 40s. Very outspoken.

GIL AND EILEEN ENGEN- Ranchers. He's in his 60s, she is in her 50s.

GOVERNOR JIM GERINGER- Republican Governor. 45 years old.

GREG PIEROTTI- Member of Tectonic Theater Project.

HARRY WOODS- Gay Laramie resident. 52 years old.

JEDADIAH SCHUL TZ- University student. 19 years old.

JEFFREY LOCKWOOD- Laramie resident. 40s.

JEN- Friend of Aaron McKinney. In her early 20s.

JON PEACOCK- Matthew Shepard's academic advisor. Late 30s. Political science professor

JONAS SLONAKER -Gay man. 40s.

JURORS AND FOREPERSON

KERRY DRAKE- Reporter with the Caspar Star Tribune. 40s.

KRISTIN PRICE- Girlfriend of Aaron McKinney. 20s. Tennessee accent.

LEIGH FONDAKOWSKI- Member of Tectonic Theater Project.

LUCY THOMPSON- Grandmother of Russell Henderson. 60s. Working class woman who provided a popular

day-care service for the town.

MARGE MURRAY- Reggie's mother. 70s. She has had emphysema for many years but continues to smoke.

MATT GALLOWAY- Bartender at The Fireside Bar. 20s. Student at the University of Wyoming.

MATT MICKELSON- Owner of The Fireside. 30s.

MEDIA/NEWSPAPER PEOPLE

MERCEDES HERRERO- Member of Tectonic Theater Project.

MOISES KAUFMAN- Member of Tectonic Theater Project.

MORMON HOME TEACHER TO RUSSELL HENDERSON- 60s.

MURDOCK COOPER- Rancher. 50s. Resident of Centennial, a nearby town.

PHIL LABRIE- A friend of Matthew Shepard. Late 20s. Eastern European accent.

PHILIP DUBOIS- President of the University of Wyoming. 40s.

PRIEST AT THE FUNERAL.

REBECCA HILLIKER- Head of the theatre department at the University of Wyoming. 40s. Midwestern accent.

REGGIE FLUTY- The policewoman who responded to the 911 call and discovered Matthew Shepard at the

fence. 40s.

REVEREND FRED PHELPS- Minister from Kansas. 60s.

ROB DEBREE- Detective Sgt. for the Albany County Sheriff's department. 40s. Chief investigator for the

Matthew Shepard murder.

ROMAINE PATTERSON- Lesbian. 21 years old.

RULON STACEY- CEO Poudre Valley Hospital in Fort Collins, Colorado. 40s. Mormon.

RUSSELL HENDERSON- One of the perpetrators. 19 years old.

SGT. HING- Detective at the Laramie police department. 40s.

SHADOW- OJ at the Fireside. African American man. 30 years old.

SHANNON - Friend of Aaron McKinney. Early 20s.

SHERRY AANENSON- Russell Henderson's landlord. 40s.

SHERRY JOHNSON -Administrative assistant at the University. 40s.

STEPHEN BELBER- Member of Tectonic Theater Project.

STEPHEN MEAD JOHNSON- Unitarian minister. 50s

TIFFANY EDWARDS- Local reporter. 20s.

TRISH STEGER- Romaine's sister. 40s.

TWO JUDGES

WAITRESS- Looks like Debbie Reynolds.

ZACKIE SALMON- Administrator at the University of Wyoming. Lesbian. 40s. Texas accent.

ZUBAIDA ULA- Muslim Woman in Laramie. 20s.

## THE LARAMIE PROJECT - AUDITION SCENES

***[SCENES NEED TO BE WELL REHEARSED AND PREPARED AND DO NOT HAVE TO BE MEMORIZED]***

**Please prepare 2 distinct characters/monologues.**

### **ROMAINE PATTERSON – MATTHEW’S FRIEND, COLLEGE STUDENT, 21**

We never called him Matthew actually. Most of the time we called him “Choo-choo.”

You know, because we used to call him Mattechew, and then we just called him Choo-choo.

And whenever I think of Matthew, I always think of his incredible beaming smile. I mean, he’d walk in and he’d be like, (*demonstrates big smile*) you know, and he’d smile at everyone ... he just made you feel great ... And he ... would like stare people down in the coffee shop ... ‘cause he always wanted to sit on the end seat so that he could talk to me while I was working. And if someone was sitting in that seat, he would just sit there and stare at them. Until they left. And then he would claim his spot.

But Matthew definitely had a political side to him ... I mean, he really wanted to get into political affairs ... that’s all his big interest was, was watching CNN and MSNBC, I mean, that’s the only TV station I ever saw his TV tuned into. He was just really smart in political affairs, but not too smart on like common sense things ...

### **MARGE MURRAY – SOCIAL WORKER, HEAVY SMOKER, 70’s**

I’ve either been in the service industry or bartending most of my life. Now I know everybody in town. Now that I’ll tell ya, here in Laramie there is a difference and there always has been. What it is, is a class distinction. It’s about the well-educated and the ones that are not. And the educated don’t understand why the ones that are not don’t get educated. That’s why I told you before my kids had to fight because their mother was a bartender. Never mind I was the best damn bartender in town.

As far as the gay issue, I don’t give a damn one way or the other as long as they don’t bother me. And even if they did, I’d just say no thank you. And that’s the attitude of most of the Laramie population. They might poke one, if they were in a bar situation, you know, they had been drinking, they might actually smack one in the mouth, but then they’d just walk away. Most of ‘em said they would just say, “I don’t swing that way,” and whistle on about their business. Laramie is live and let live.

### **REBECCA HILLIKER – COLLEGE PROFESSOR, 30-40**

I must tell you that when I first heard that you were thinking of coming here, when you first called me, I wanted to say you’ve just kicked me in the stomach. Why are you doing this to me?

But then I thought, that’s stupid, you’re not doing this to me. And more importantly, I thought about it and decided that we’ve had so much negative closure on this whole thing. And the students really need to talk. When this happened they started talking about it, and then the media descended and all dialogue stopped.

You know, I really love my students because they are free thinkers – and you may not like what they have to say, and you may not like their opinions, because they can be very redneck, but they are honest and they’re truthful – so there’s an excitement here, there’s a dynamic there with my students that I never had when I was in the Midwest, because there, there was so much Puritanism that dictated how people looked at the world that a lot of times they didn’t have an opinion, you couldn’t get them to express an opinion. And quite honestly, I’d rather have opinions that I don’t like – and have that dynamic in education.

### **TIFFANY EDWARDS – LOCAL REPORTER, 20-30**

These people are predators. Like, this one journalist actually caught one of the judges in the bathroom at the urinal and was, like, asking him questions. And the judge was like, “Excuse me, can I please have some privacy?” And the journalist was like OFFENDED that he asked for privacy. I mean, this is not how journalism started, like the Gutenberg Press, you know.

### **REGGIE FLUTY – FEMALE POLICE OFFICER – 40’s**

Matthew was tied to the fence so tight – I finally got the knife through there – we rolled him over to his left side, and when we did that he quit breathing. Immediately, I put him back on his back – and that was just enough of an adjustment, it gave me enough room to cut him free there.

It was just such an overwhelming amount of blood ... and we try to wear protective gloves, but we had a really cheap Sheriff at the time, and he bought us shit gloves, you know, you put ‘em on and they kept breaking, so finally you just ran out of gloves, you know. So, you figure, well you know, “Don’t hesitate,” and so you just keep moving and you try to help Matthew and find an airway and you know, that’s what you do, you know.

Probably a day and a half later, the hospital called me and told me Matthew had HIV. And the doctor said, “You’ve been exposed, you’ve had a bad exposure,” because you see, I’d been – been building a, uh, lean-to for my llamas and my hands had a bunch of open cuts on ‘em, so I was kinda screwed, (*She laughs.*) you know, and you think, “Oh, shoot,” you know.

### **JEDADIAH SCHULTZ – COLLEGE STUDENT, 19**

I’ve lived in Wyoming my whole life. The family has been in Wyoming well ... for generations. Now when it came time to go to college, my parents can’t – couldn’t afford to send me to college. I wanted to study theater. And I knew that if I was going to go to college I was going to have to get on a scholarship – and so, uh, they have this competition each year, this Wyoming state high-school competition. And I knew that if I didn’t take first place I wasn’t gonna get a scholarship. So I asked one of the professors, I was like, “I need – I need a killer scene,” and he was like, “Here you go, this is it.” And it was from *Angels in America*.

So I read it and I knew that I could win best scene if I did a good enough job. And when the time came I told my mom and dad so that they would come to the competition. Now you have to understand, my parents go to everything – every ballgame, every hockey game – everything I’ve ever done.

And they brought me into their room and told me that if I did that scene, that they would not come to see me in the competition. Because they believed that it is wrong – that homosexuality is wrong. They felt that strongly about it that they didn’t want to come see their son do probably the most important thing he’d done to that point in his life. And I didn’t know what to do. I had never, ever gone against my parents’ wishes. So I was kind of worried about it. But I decided to do it.

### **SHANNON – MALE FRIEND OF AARON MCKINNEY, 20’s**

Matthew had money. Shit, he had better clothes than I did. Matthew was a little rich bitch. (*Pause.*) Well, I’m not saying he’s a bad guy either because he was just in the wrong place at the wrong time, said the wrong things. (*Pause.*) And I don’t know. I won’t lie to you, there was times that I was all messed up on meth and I thought about going out and robbing. I mean, I never did. But, yeah, it was there. It’s easy money. (*Pause.*) If I could see Aaron right now? First of all, I’d ask him if he’d ever do anymore tweak. Then, maybe smoke a bowl with him.

### **DENNIS SHEPARD – MATTHEW’S FATHER, 40’s**

My son Matthew did not look like a winner. He was rather uncoordinated and wore braces from the age of thirteen until the day he died. However, in his all too brief life he proved that he was a winner. On October sixth, 1998 my son tried to show the world that he could win again. On October twelfth, 1998 my first born son and my hero, lost. On October twelfth, 1998 my first born son and my hero, died, fifty days before his twenty-second birthday.

Matt officially died in a hospital in Fort Collins, Colorado. He actually died on the outskirts of Laramie, tied to a fence. You, Mr. McKinney, with your friend Mr. Henderson, left him out there by himself, but he wasn’t alone. Matt’s beating, hospitalization and funeral focused worldwide attention on hate. Good is coming out of evil. People have said enough is enough.

Matt believed that there were crimes and incidents that justified the deathly penalty. I too believe in the death penalty. I would like nothing better than to see you die, Mr. McKinney. However, this is the time to begin the healing process. To show mercy to someone who refused to show any mercy. Mr. McKinney, I am going to grant you life, as hard as it is for me to do so, because of Matthew. Every time you celebrate Christmas, a birthday, the Fourth of July, remember that Matt isn’t. You robbed me of something precious and I will never forgive you for that. Mr. McKinney, I give you life in the memory of one who no longer lives. May you have a long life and may you thank Matthew every day for it.

### **DOC O’CONNOR – NYC TRANSPLANT, LIMO DRIVER, 50’s**

I love it here in Laramie. You couldn’t put me back in that mess out there back East. Best thing about it is the climate. The cold, the wind. They say the Wyoming wind’ll drive a man insane. But ya know what? It don’t bother me. Well, some of the times it bothers me. But most of the time it don’t. I like the trains, too. They don’t bother me. Well, some of the times they bother me, but most times they don’t. Even though one goes by every thirteen minutes out where I live. They used to carry cattle, them trains. Now all they carry is diapers and cars.

Let me tell you something else here. There’s more gay people in Wyoming than meets the eye. I know, I know for a fact. They’re not particularly, ah, the whatta you call them, the queens, the gay people, queens, you know, run around faggot type people. No, they’re the ones that throw hay bails, jump on horses, brand ‘em, and kick ass, you see what I’m saying? And I don’t think Wyoming people give a damn one way or another if you’re gay or straight, that’s just what I just said, doesn’t matter.

### **MATT GALLOWAY – BARTENDER, 30’s**

Okay. I’m gonna make this brief, quick, get it over with, but it will be everything – factual. Just the facts. Here we go. Ten o’clock. I clock in, usual time, Tuesday nights. Ten-thirty – Matthew Shepard shows up – alone, sits down, orders a Heineken. If you had a hundred customers like him it’d be the – the most perfect bar I’ve ever been in. Okay? And nothing to do with sexual orientation. Um, absolute mannerisms. Manners. Politeness. Intelligence.

Now approximately eleven forty-five, Aaron McKinney and Russell Henderson come in. They walked in, just very stone-faced, you know. Dirty. Grungy. Rude. “Gimme.” That type of thing. Paid for a pitcher with dimes and quarters. You don’t forget that. Five-fifty in dimes and quarters. That’s a freakin’ nightmare.



**REV. FRED PHELPS – BAPTIST MINISTER, 60's**

Do you believe the Bible? Do you believe you're supposed to separate the precious from the vile? You don't believe that part of the Bible? You stand over there ignorant of the fact that the Bible – two times for every verse it talks about God's love it talks about God's hate.

We wouldn't be here if this was just another murder the state was gonna deal with. This murder is different, because the fags are bringing us out here trying to make Matthew Shepard into a poster boy for the gay lifestyle.

You don't like that attribute of God? Well, we love that attribute of God and we're going to preach it. Because God's hatred is pure. It's a determination – it's a determination that he's gonna send some people to hell. If God doesn't hate fags, why does he put 'em in hell? You see the barrenness and sterility of your silly arguments when set over against some solid gospel truth?

# OPPA! - Actor's Agreement



The following agreement is made between On Pitch Performing Arts (OPPA!) and \_\_\_\_\_ ("Actor") on this 1/24/23 (date). The Theatre hereby engages the Actor in its production of Laramie Project ("Production") in the role of Ensemble.

**1. Production Dates.** The Production Dates are as follows:

Opening Date: 3/3/23 Performances: 6 Tentative Closing Date: 3/18/23

**2. Compensation.** There is no compensation for this position.

**3. Rehearsal and Performance Schedule.** Subject to Section 4 of this Agreement, the Actor agrees to report to and attend punctually all rehearsals, tech, calls, and performances as stipulated by the Theatre, the director, or the stage manager. The Actor agrees to be available for all performances. Any factors that may impact the Actor's availability must be immediately communicated to the stage manager. The failure by the Actor to attend such rehearsals, tech, or performances or the late arrival by the Actor to such rehearsals, tech, or performances may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

**4. Conflicts.** Any potential conflicts with the performance schedule shall be disclosed to the Theatre prior to the execution of this contract. All absences due to conflicts must receive prior approval by the director and stage manager. Approvals for an Actor's absence due to conflicts will not be granted for tech, previews, or opening night or any performance during the first weekend ("Opening Weekend").

**5. Responsibilities.** The Actor agrees to meet all guidelines generally accepted for professional behavior, including, but not limited to, punctuality with regard to all rehearsal and performance calls and adherence to the director and producing body's intents. The Actor agrees to perform such roles and duties as are listed on the face of this contract as well as other duties that may be assigned at a later date. The Actor further agrees to abide by all rules, regulations, and policies as set forth by the Theatre, such policies to be discussed and distributed at the first rehearsal, and deemed to be incorporated into this agreement. The Actor's failure to comply with the responsibilities herein stated may result in termination of the Actor and removal from the Production at the discretion of the Theatre, without notice or compensation.

**6. Property.** The Theatre and its representatives are not responsible for the Actor's personal property during meetings, rehearsals, tech, or the run of the production. The Actor hereby waives all claims for recovery from the Theatre for any such loss or damage (whether or not such loss or damage is caused by negligence of the Theatre).

**7. Severability.** The provisions of this contract shall be separable, and the invalidity of any provision shall not affect the validity of the remaining provisions.

**8. Entire Agreement.** The parties agree that this instrument represents the entire agreement between them and that the terms of this agreement may not be altered unless such alteration is accomplished in writing and is signed by both parties.

**9. Other Information.**

**Each cast member will be given a copy of the script.**

If the participant in the show is under the age of 8 an Adult MUST be in the building at all times with the child, this includes during Rehearsals and Performances, during performances the guardian will NOT be guaranteed a seat in the theatre.

Each cast member will be asked to sell 20 tickets to the production at a minimum. In lieu of asking for a fee to participate we need each cast member to help us by selling tickets to their family, friends, and community.

**10. Photo Release:** I, the undersigned, do hereby consent and agree that On Pitch Performing Arts and OPPAC, its employees, or agents have the right to take photographs, videotape, or digital recordings of me or my child (if under the age of 18) and to use these in any and all media, now or hereafter known, exclusively for the purpose of OPPAC. I further consent that my child's name may be revealed therein or by descriptive text or commentary.

**11. Assumption of Risk.** I assume all risks associated to my participation with OPPA! for myself, my executors, my administrators, heirs and assigns and do hereby release and forever discharge OPPA! and its producers, directors, officers, agents, vendors and employees from all claims or actions of any kind, for personal injuries and/or property damage arising from or growing out of my participation in the production of OPPA!.

Agreed and Accepted as of the date first written above, by:

Actor's Signature: \_\_\_\_\_

Actor's Name: \_\_\_\_\_

Parent's Signature(if under 18): \_\_\_\_\_

Parent's Name: \_\_\_\_\_



## On Pitch Performing Arts (OPPA!) Audition Disclosure Form

- This theatre seeks to foster an environment of communication, safety, respect, accountability, and the health, safety, and well-being of institutions and its participants. We hope the following disclosures help you make an informed choice should you be offered a role in this production.
- This information is originally credited to The **Chicago Theatre Standards**. **Some changes have been made to fit into the Utah Theatre Community.**
  - You will not be asked to audition more than 3 times for this production
  - You will not be kept at any audition more than 3 hours, or past 11pm.
  - You will not be asked to perform any intimate contact or violence as a part of your audition.
  - A copy of the actors agreement you will be asked to sign when accepting a role is available on our website, and in person at our box office.

### PRODUCTION SCHEDULE

Call Back Date/Time: January 21<sup>st</sup> (afternoon) if needed

First day of rehearsal: January 24<sup>th</sup>

Tech begins: February 25<sup>th</sup>

First preview: March 2<sup>nd</sup>

Opening: March 3<sup>rd</sup>

Closing: March 18<sup>th</sup>

Days/times of planned performances: March 3, 4, 10, 11, 17, 18 call at 6 pm, House at 6:30, Go at 7 pm.

Performance venue: On Pitch Performing Arts

### DISCLOSURES (check all that apply):

There is a possibility that the production will be extended through \_\_\_\_\_.

Costumes will be supplied by the producer

You may be asked to wear basic costume pieces of your own. (Shoes, black pants, under garments) if this is asked of you notice will be given and alternatives discussed.

Actors will be expected to help strike the set.

Actors will be asked (not required) to help build the set.

There will be pay for this production in the amount of \_\_\_\_\_.

This production contains kissing for the following Characters\_\_

This production contains minimal Choreography.

This production contains gun violence.

If yes, the fight choreographer will be \_\_\_\_\_ for this production.

This production is accessible to actors who use a mobility device.

There are 1 previews planned for this production.

This Audition will be recorded.

The following roles have been pre cast \_\_\_\_\_.

Further Disclosures: Content/Trigger Warning: The Laramie project is a story about the aftermath of the hate crime and murder of Matthew Shepherd, a gay man, in Laramie Wyoming. Its heavy content, language, and verbal accounts of violence and assault may be distressing or triggering for some viewers.

We expect the following people in the audition room during your auditions: Director, MD, Choreo, OPPA! Board Member, OPPA! Staff Member.