

WAITRESS – CHARACTER BREAKDOWN

Jenna

Vocal range top: F5

Vocal range bottom: F#3

Female-identifying, 20's-30's, any ethnicity. A woman stuck in her life as an unhappily married waitress in a small town. Finds some happiness and expression through her meticulous baking of pies and her friendships with her coworkers, Dawn and Becky. Lives her life paycheck-to-paycheck, day by day, and wants nothing more than to get away and start fresh, unbeknownst to her destructive husband, Earl. Must have a fantastic pop/rock voice with great range.

**Note: This role engages in multiple scenes of staged intimacy including close proximity, kissing, embracing, and simulated sexual acts. This role is on the receiving end of staged physical violence.*

Becky

Vocal range top: E5

Vocal range bottom: Eb3

Female-identifying, early 40's-early 50's, any ethnicity. The oldest of the three waitresses. Irreverent, irascible, been there, made it back, and somehow kept her forward and sometimes wicked sense of humor with excellent comedic timing. Must have a soulful pop voice with an excellent pop belt.

**Note: This role engages in moments of staged intimacy which may include close proximity, kissing, embracing, and simulated sexual acts.*

Dawn

Vocal range top: E5

Vocal range bottom: G3

Female-identifying, 20's, any ethnicity. The youngest of the waitresses. Endearing and genuine. Thick glasses, hair parted 14 centimeters to the left — eccentric is the nice way to say she's slightly unusual, and not so slightly anal-retentive. She sets the tables, painstakingly ensuring each salt and pepper shaker is equidistant from the napkin holder. Must have excellent comedic timing and an excellent pop/rock/folk voice.

**Note: This role engages in moments of staged intimacy which may include close proximity, kissing, embracing, and simulated sexual acts.*

Dr. Pomatter

Vocal range top: Bb4

Vocal range bottom: Bb2

Male-identifying, 30's-early 40's, any ethnicity. Handsome, endearing, and neurotic. Has a warm, if clumsy, manner. Jenna's gynecologist with whom an unexpected extramarital affair is born. Has a quirky sense of humor and a big heart, despite the fact that he's contributing to the affair. Must have impeccable comedic timing and must move well. Should have a very strong pop/rock tenor that can navigate the musical style of Sara Bareilles with ease.

**Note: This role engages in multiple scenes of staged intimacy including close proximity, kissing, embracing, and simulated sexual acts.*

Earl

Vocal range top: G4

Vocal range bottom: Eb3

Male-identifying, any ethnicity, 20's-30's. Jenna's husband. Peaked in high school, handsome in a gruff way, but that face is clouded with broken dreams, drowned with cheap beer. Just enough narcissism mixed with stupidity to be a potent Molotov cocktail that can explode into unexpected anger one second and then turn into a sobbing mess the next. Guitar playing a plus.

**Note: This role engages in moments of staged intimacy including close proximity, kissing and embracing. This role initiates staged physical violence including grabbing and shoving.*

Cal

Vocal range top: F4

Vocal range bottom: D3

Male-identifying, any ethnicity, 30's-40's. A chef at the diner. A "Salt of the Earth" guy's guy surrounded by gals. Brash, impatient, unsentimental, but somehow charming. Must have a strong contemporary baritone singing voice that can navigate the musical style of Sara Bareilles with ease, and have excellent comedic timing.

**Note: This role engages in moments of staged intimacy which may include close proximity, kissing, embracing, and simulated sexual acts.*

Ogie

Vocal range top: F4

Vocal range bottom: C3

Male-identifying, 30's, any ethnicity. Strange, yet oddly lovable. Becomes slightly obsessed with Dawn (in a hilarious yet endearing way) after she goes on a 5-minute date with him. Quirky, incredibly persistent, and odd, yet kind. Should have excellent comedic timing. Must have an excellent pop/rock tenor/baritenor sound.

**Note: This role engages in moments of staged intimacy which may include close proximity, kissing, embracing, and simulated sexual acts.*

Joe

Vocal range top: G#4

Vocal range bottom: B2

Male-identifying, 60's-70's, any ethnicity. The owner of the diner where Jenna, Dawn, Becky, and Cal work. A seemingly old, curmudgeonly man who has a soft spot for Jenna (and her pies), warm at heart. A sarcastically funny and no-nonsense guy with a keen ability to read people. Very funny.

Lulu

Young Girl, to play 4-5 years old. Daughter of Jenna and Earl. A sweet, carefree child who appears in the last scene of the show; she is the essence of childhood joy and freedom. Should be confident and be able to engage in a small amount of dialogue and movement on stage.

Ensemble

Any gender, any ethnicity, ranging from Mid-Late 20's to late 40's. Essential to the storytelling of the production – Jenna's muses, Joe's Diner customers, fellow pregnant patients, nurses/doctors, and more. Must have excellent pop/rock voices that can navigate the musical style of Sara Bareilles with ease. Must have excellent comedic timing and be able to play a range of characters. Must be strong movers/dancers.

ANYTHING GOES – CHARACTER BREAKDOWN

RENO SWEENEY

Mezzo G3-Eb5

Female-identifying, 20's-30's, any ethnicity. A charismatic nightclub singer and former evangelist, she is clever, witty, persuasive and extremely confident. Must be able to command the stage. In the beginning (and maybe forever – at least a little) she is in love with Billy. Strong singing and dancing (including tap) is required, as well as comedic timing.

**Note: This role engages in moments of staged intimacy including close proximity, kissing, and embracing.*

RENO'S ANGELS

Various vocal ranges

Female-identifying, any ethnicity. The 4 backup singer/dancers in Reno's act. Must be very comfortable with their magnetism (& physically in general). The collective feel of the Angels is they charge the atmosphere. They are showgirls with pizzazz and personality. All 4 must have strong dancing skills, including tap.

Angel #1 – Purity

Angel #2- Chastity

Angel #3 – Charity

Angel #4 – Virtue

HOPE HARCOURT

Soprano A4-Bb5

Female-identifying, any ethnicity. A beautiful heiress with a strong sense of duty, she is willing to sacrifice love to satisfy her mother's wishes. Good sense of humor, can be mischievous. Sparkling, ladylike individualism is good starting point set of adjectives for Hope. Strong singing and some dance required.

**Note: This role engages in moments of staged intimacy including close proximity, kissing, and embracing.*

BILLY CROCKER

Tenor B3-G4

Male-identifying, any ethnicity. Elisha Whitney's kind but inefficient general manager who is in love with Hope. Must be charismatic and **MUST** have comedic timing: both verbal and physical plus considerable charm. Strong singing required, and should be able to dance or move well.

**Note: This role engages in moments of staged intimacy including close proximity, kissing, and embracing.*

LORD EVELYN OAKLEIGH

Baritone C3-G4

Male-identifying, any ethnicity. Hope's energetic, quirky and good-natured aristocratic fiancé. English accent but with a fascination for American slang. An earnest, energetic, good-natured, gullible and charming jewel of a nerd (called so affectionately). Born knowing who he is, therefore has the gift of being clueless to anybody's opinion of him. Strong singing and ability to move well, comedic timing required.

EVANGELINE HARCOURT

Any Vocal

Female-identifying, any ethnicity. Hope's overbearing but aristocratic mother who is mainly concerned with money and social status. Married well, but not to her one true love. Must be able to span the

distance between refined lady and panic-stricken comedienne to breathless receiver of renewed hope. Sings with ensemble only.

**Note: This role engages in moments of staged intimacy including close proximity, kissing, and embracing.*

ELISHA WHITNEY

Male-identifying, any ethnicity. Billy's boss. Extremely near-sighted and a gloriously functional drunk. Huge personality. Used to snapping his fingers and having the world stop to listen. Thinks he's right, but also capable of listening to reason and changing his mind. Down-to-earth in some ways and outlandish in others. Very loyal to his alma mater (Yale).

MOONFACE MARTIN

Tenor Bb3-Gb4

Male-identifying, any ethnicity. Public Enemy #13. Wily and quick-witted, yet somehow just this side of gullible, Moonface is loyal and willing to go the distance for a friend. He carries a machine gun in a violin case - ready for action - but it's pretty obvious he's untried in anything desperate. Requires strong comic timing plus ability to sing well.

BONNIE

Mezzo A4-C#5

Female-identifying, any ethnicity. A vivacious, playful, independent gangster's "gun moll" with a "Joisey" accent. A traffic-stopping dame. Independent, modern, impulsive, courageous, boundless, immoderate, and driven by whatever gratifies her at the moment. She HAS to have the kind of physical presence that immediately causes every man within eyesight to *zing!* notice her. She must be fresh and enjoyable in spite of her brazen ways, and be willing to play broad physical comedy.

CAPTAIN OF THE S.S. AMERICAN

Male-identifying, 40's-50's, any ethnicity. Confident, with a take charge attitude. The man in charge of the S.S. American. Intelligent, strong, but a little too concerned with prestige. Good comedic timing.

SHIP'S PURSER

Male-identifying, any ethnicity. A reliable, alert, and by-the-book, with an air of confident style. Great Comic timing and physical. In and out through the entire show he keeps a lot of the action afloat! Doubles in the ensemble.

HENRY T. DOBSON

Male-identifying, any ethnicity. A minister taking his converts, Spit & Dippy, to the Westminster Conference. Strong comic timing, doubles in the Ensemble.

BUCK & ZEKE

Male-identifying, any ethnicity. Two rascally Wild-West ruffians, posing as Christian converts. Must double in Ensemble.

ENSEMBLE – Various roles will be cast from the Ensemble, as well as being sailors, passengers, stowaways and crew of the S.S. American. Strong singing and the ability to move well is a plus. There are several large production numbers that feature the Ensemble. Proficiency in tap is required.

THE LITTLE MERMAID – CHARACTER BREAKDOWN

Angel (fish)

Jill's older sister. Sassy, likes to tease.

Jill (fish)

Younger sister and gullible.

Ariel

16-year-old mermaid. Fun loving and adventurous.

King Neptune

Ariel's father. Strict, cautious, and loving.

Prince

21-years-old. Honest & trustworthy.

Seavatox

Sea-witch; mean, crafty, and she transforms into the "girl-next-door". Manipulative.

School of Fish

Played by young theater camp students.

TRIANGLE – CHARACTER BREAKDOWN

Man 1

Tenor

Brian (25) - A charmingly awkward but driven chemistry graduate student.

Man 2

Baritone w/ strong falsetto

Ben (30) - A free spirit investigating the Triangle Fire

Vincenzo (25) - A hardworking factory supervisor. Italian.

Man 3

Baritone

Howard (50) - A historian focused on the Triangle Fire

Boss (50) - An owner of the Triangle Company

Isaac (50) - Sarah's deeply religious father

Woman 1

Soprano

Jenni (20) - Brian's rebellious but loving older sister

Sarah (20) - A strong-willed recent immigrant

Woman 2

Mezzo-Soprano

Cynthia (25-30) - Brian's colleague and friend

Chaya (22) - Sarah's pregnant sister

Woman 3

Mezzo-Soprano

Dr. Zimmerman (45) - Brian's forceful Professor

Theresa (30) - Vincenzo's knowing sister

CHRISTMAS IN DOOR COUNTY – CHARACTER BREAKDOWN

Virginia Lindstrom – mid 50's Owner of the Borealis Bed & Breakfast on Washington Island. The B&B has been in her family for 3 generations

Burgess Poston – mid/late 50's Handyman on Washington Island. Retired Industrial Arts teacher at Gibraltar High School in Fish Creek, WI

Richard Evans – late 30's/early 40's Travel Writer for a national magazine. Works out of the Chicago office for Leisurely Travel Magazine.

Mary Kate McTeague – mid/late 20's – Dental Hygienist at Door County Medical Center in Sturgeon Bay, WI. Married to Virginia's son who is serving overseas.

Charles Irwin – mid/late 20's – IT technician for a major Kenosha company. Married to Natasha and an expectant father.

Natasha Smirnov – mid/late 20's – works remotely as an accountant for a Chicago firm. Married to Charles and eight months pregnant.