More Than OK

Flawlessly, Cabrito Stage’s “Oklahoma” is musical theater at its finest.

O

klahoma!” first opened on Broadway in 1943. Time in its initial rendition, it was a

night light and managed to run for more

than 2,300 performances. It was supple

and easy to appreciate—that it went on to

the Richard Rodgers and Oscar Charles Haas ("Cowardy, "The King and I," The Sound of Music")

managed to illustrate what it meant to be an

American musical. And, perhaps, what it is to

make a musical.

These two things are rarely found—or questioned—in any musical ever seen. In the real

world, the modern-day armchair critic

thinks that what makes Cabrito Stage’s choice of

bringng “Oklahoma!” to life this year—the 75th

anniversary of its first opening—all the more

interesting. Better still, the presentation

is dedicated to the idea of the forum,

wherein the cast recaps the state of Oklahoma in

spite of this year. Despite one of its main, Matt Zeff, hails

from Oklahoma. A winning choice? Not

yet. Under the direction of Kikos Aramian, with music

direction by Alan Hughes, Rodgers’ musical

version of the classic book and lyrics is in

wonderful hands here. And the concept work on the story—like Okhla

girl plays hard to get, but get and get liaisoned

I

job of selling together a robust cast. Alex Hughes as Laurey’s Aunt Millie,

among them. As an actor of many creative talents to place them, Hughes

may, or storm brewing, and we’re all better for it.

And then there’s Jordan Stallkneed and Vanessa Vasquez. Wild cards

there. Will Parker and Ado Annie are a hit. Her
drama’s

enough. Their characters are meant to enhance the musical’s variety, and not be

overpowered by its songs and dances, but that doesn’t diminish

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