

Merrily We Roll Along

Audition Pack

Music and Lyrics by Stephen Sondheim, Book by
George Furth

Directed by Ren Harcourt

Produced by Roshni Ray

Musically Directed by Aisha Ahmed-Khan and
Vicki Schokman

ABOUT THE SHOW

“Time goes by
And hopes go dry, but you still can try for your dream.”

Does one always have to choose between fame and friendship? Sondheim's *Merrily We Roll Along* seeks out the answer to this question, telling the story of three artists in different fields trying to balance relationships, financial struggles and being true to themselves.

The musical spans two decades, following the life of Franklin Shepherd, now a talented composer of musicals who has abandoned his closed ones in the pursuit of financial success. The story begins at a debauched party in 1976 celebrating the opening of Frank's first Hollywood film. There is plenty of betrayal, pain and love in the mix. Will Frank be able to patch up things with his former musical collaborator Charley? Will Mary, his theatre critic friend, be able to bring them back together? Only time will tell. Over the next two hours or so, we go back in time, all the way to 1957 to learn what led to the break up of these three friends who once loved each other in college.

KEY INFO

Performance Dates: 5th and 6th June

Performance Venue: Jeffrey Hall, IOE

Audition Dates: 22nd, 23rd, 24th March

Callback Dates: 25th and 26th March

Casting Decision Day: 27th March

Production Week: w/c 1st June

Please pick your audition slot here:

MERRILY WE ROLL ALONG AUDITION SIGN UP

If none of the time slots are available for you, we are accepting self-tape submissions via this form: [Self Tape Form](#)

COMMITMENT

As this is an ArtsUCL Fringe show, there will be a large number of shows happening around the same time. Cast members and crew will be working within a collaborative environment, navigating time-sensitive tasks, especially since everyone involved will also have exams. We want to remain committed to reasonable working hours and look out for everybody's welfare, but everyone involved will be expected to commit to rehearsals, production schedules, and performance preparation to ensure the success of the show. Please note: For fairness and quality of the show, having someone as a big lead in more than one show during exam season isn't feasible. You can be a lead in one of the shows and ensemble in more than one show (This restriction only applies to performers, not production team members.)

ROLE BREAKDOWN

Script is [available here](#).

Leads Roles:

FRANKLIN SHEPARD: 18-38, Tenor (A2-Bflat4), Male- Presenting, Accent: American

His character ranges from a fame-obsessed influential songwriter and film producer to an innocent, bright-eyed optimist in NYC. Talented and handsome but misled and tormented.

CHARLEY KRINGAS: 18-38, Tenor (Bb2-Ab4), Male- Presenting , Accent: American

A stubborn and intense man. He ranges from a successful lyricist and Frank's long-time friend to a bright-eyed optimist creating his own opportunities in NYC while sticking to his integrity.

MARY FLYNN: 18-38, Mezzo-Soprano (G3-Gflat5), Female- Presenting, Accent: American

A theatre critic and bestselling author. Sardonic, bitter, and witty, she tries her best to bring Frank and Charley back together as a musical duo.

Supporting Roles:

GUSSIE CARNEGIE: Late 30s, Mezzo-Soprano (G3-C5), Female-Presenting, Accent: American

The flamboyant, self-invented actress. Her character begins at the end of her relationship with Frank, but throughout the show we see her grow more and more helplessly in love with him. Seductive and charismatic.

BETH SPENCER: 18-38, Soprano (D3-C#6), Female- Presenting, Accent: American

Frank's first wife who he met in college and mother of Frank's son. She arcs from a down-trodden housewife at her wits end to a hopeless romantic at the beginning of her engagement to the man of her dreams.

JOE JOSEPHSON: late 40s, Baritone (A2-Gflat4), Male- Presenting, Accent: Italian/ American

Big-talking Broadway producer and Gussie's first husband. He slowly starts losing relevance in the theatre industry.

Featured Roles:

MEG KINCAID: mid 20s, Mezzo-soprano, Female- Presenting, Accent: American

Starry-eyed starlet who is naive and ambitious. At the start of the show, she is Frank's newest fling.

Ensemble Roles:

The Ensemble are a large part of the cast, being on stage for likely longer than the rest of the cast. They lead all of the “Transition” numbers and have to be talented multi-rolers, as we are shortening the ensemble from 10 to 4, so will have to play many different roles such as: Reporters, Agents, Dinner Guests, Paparazzi, Artists, Students etc.

2 Male Featured Ensemble - Baritone

2 Female Featured Ensemble - Alto

Audition Material:

Character extracts can be found in this file, there are extracts for the following characters:

AUDITION EXTRACTS

Audition Process

1st Round: Initial Auditions

You will need to attend:

- 1) Vocal & Acting Audition
 - **ACTING:** Please prepare **ONE** of the extracts found in the audition extract document (**AUDITION EXTRACTS**)

- i) You will have a choice of which extract to read from, all auditionees will read extracts **TWICE**. First, just a cold read of the script, then the team will offer a little redirection ahead of a second read.
 - ii) We may ask you to read a **different extract** after your first read, in this instance you will be given appropriate time to prepare before reading for us.
 - iii) **Not all characters** have extracts listed in the initial auditions.
- **VOCAL:** Please prepare a **60-90 second** extract of a **musical theatre** or a song **in the style of Stephen Sondheim i.e. Into The Woods, Company, Sunday in the Park with George**, or musicals like **Falsettos** and **Light in the Piazza** with a **backing track**, that **best** shows off your vocal and performance ability.
 - iv) Please warm yourself up vocally before your audition.
 - v) Please be ready to provide your backing/karaoke track as a YouTube or Google Drive link.

Instructions For Auditions/General Info

- You will be considered for **ALL** Characters, not just the one you have read for, if you **WOULD NOT** like to be considered for certain characters please make sure you let the prod team know during the audition/ mention it in your self tape.

2nd Round: Callbacks

- Callbacks will be **IN-PERSON** on **25th and 26th March**.
 1. A cut of a song from the show – this will be a **solo**, and only the prod team will be in the room with you, along with our Musical Director.
 2. We will provide sheet music and backing tracks to practice before callbacks.
- If you are recalled for two characters who are in different time slots, you will be **given a separate time** when to come back to read for your other character.

PLEASE NOTE: *If you do not receive a callback, it does not mean you are not being considered for a part in the show. We are not holding call backs for all featured and ensemble characters.*

ANY QUESTIONS

Please email our producer, Roshni at roshni.ray.24@ucl.ac.uk if you have any questions.

