

Harvard-Radcliffe Dramatic Club

Common Casting Booklet

Fall 2025 Edition

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Meet the HRDC Board

Texaco Texeira-Ramos (they/she), President	president@hrdctheater.org
Kiesse Nanor (she/her), Co-Vice President	vp@hrdctheater.org
Ben Arthurs (he/him), Co-Vice President	vp@hrdctheater.org
AJ Yi (they/them), Treasurer	treasurer@hrdctheater.org
Vander Ritchie (he/him), Loeb Ex Chair	ex@hrdctheater.org
Ria Cuellar-Koh (she/her), Secretary/Historian	historian@hrdctheater.org
Dzifa Ackuayi (she/her), Publicity	publicity@hrdctheater.org
Jocelyn Shek (she/her), Tech Chair	tech@hrdctheater.org
Emilija Morkevičiūtė (she/her), Campus Liaison	campus@hrdctheater.org
J.J. Moore (she/they), Social Liaison	social@hrdctheater.org
Sara Rhouate (she/her), Resource Coordinator	srhouate@college.harvard.edu
Matt Given (he/him), President Emeritus	mgiven@college.harvard.edu
Em Barnes (she/her), President Emerita	ebarnes@college.harvard.edu

How to Use This Booklet

The Common Casting Booklet is for actors intending to audition and staff members who will be in the audition room. For those interested in theater tech, see the next section for some information on backstage week and stay tuned for further information! This booklet explains all things Common Casting, HRDC's centralized casting process. In addition, this booklet contains information about each show running auditions through Common Casting. If you have never participated in Common Casting before, it is highly recommended that you read through the entire booklet. Reach out to Emilija (campus@hrdctheater.org) with any questions!

Backstage Week

Backstage Week is the HRDC's week to celebrate all things backstage and technical theater. Come to a variety of workshops & master classes to learn skills and meet like-minded technicians. Whether you're an actor who wants to see things from behind the scenes (or face your "tech req") or a seasoned veteran in tech/design looking to hone your skills, Backstage Week is for you! Backstage Week this year will be led by Jocelyn Shek, our Tech Chair. More information will be coming in the HRDC newsletter! Please contact Jocelyn at tech@hrdctheater.org for further details.

Loeb Technical Requirements

Every actor performing in a Loeb Drama Center show must hold a staff position on a Loeb show that is not the show in which they are performing. A wide variety of staff positions are available in many different shows to fulfill the tech requirement. Failure to complete a "tech req" by the end of the semester will result in a **one-semester ban from auditioning AND holding auditions through Common Casting.** This rule is enforced.

Contact HRDC Tech Chair Jocelyn Shek (tech@hrdctheater.org) with any questions or concerns.

Accessibility

Not all audition spaces are wheelchair accessible. In particular, the Loeb Rehearsal Room C and the Loeb Dance Studio cannot be accessed without stairs. The Loeb Ex, Agassiz Horner Room, Harvard Dance Center Studio 1, and Farkas Hall are all wheelchair accessible, and each show using Common Casting has at least one audition slot in an accessible venue. Masks are not currently required in any of the audition spaces, but we ask everyone feeling ill to voluntarily wear a mask. Please reach out to Emilija at campus@hrdctheater.org if you have any questions about accessibility, the location of accessible entrances, or if you need accommodations to participate in Common Casting.

Common Casting Timeline

MONDAY SEPTEMBER 1ST

- 6:00 PM – 7:00 PM: Common Casting Information Session
7:00 PM – 8:00 PM: PizzaQ
8:00 PM – 9:00 PM: PDSM Meeting (**ATTENDANCE MANDATORY FOR P/D/SM/C**)

TUESDAY SEPTEMBER 2ND – FRIDAY SEPTEMBER 5TH

- 6:00 PM – 12:00 AM: Preliminary auditions

SATURDAY SEPTEMBER 6TH

- 8:00 AM: Callback lists must be submitted online.
9:00 AM: Callback lists released to actors.
12:00 PM – 12:00AM: Callbacks.

SUNDAY SEPTEMBER 7TH

- 10:00 AM – 10:00 PM: Callbacks.

MONDAY SEPTEMBER 8TH

- 9:00 AM: First-round cast list must be submitted online.
10:00 AM: First-round cast list released to season list.
5:00 PM: Full cast list (with alternates) must be posted online.
6:00 PM: Full cast becomes public and signing period begins.

WEDNESDAY SEPTEMBER 10TH

- 6:00 PM: Signing period ends (see rules below).

WORKSHOPS

Monday, September 1st (held in Location TBD)

- Choreographers (Paola, Benjamin): 3 - 4 PM
Directors (Marcus Stern): 3 - 4 PM
Director-Designer Communication (Jocelyn): 4 - 5 PM
Music Directors (AJ, Kiese, Easton): 5 - 6 PM

Tuesday, September 2nd (held in Location TBD)

- Stage Managers (JJ): 4 - 5 PM
Producers (Sara, Inseo, Claire): 5 - 6 PM

How Common Casting Works

Everyone is required to read the rules of Common Casting. The rules are designed to ensure a spirit of fairness. The HRDC board may rule on any circumstance, even if not defined specifically below, if the spirit of fairness has been compromised.

Preliminary Auditions:

1. Only current Harvard undergraduates as well as area students who have participated in recent Harvard productions may audition through Common Casting. Please email campus@hrdctheater.org with any questions about this policy.
2. Common Casting preliminary auditions for the fall semester will take place between 6PM and midnight on Tuesday, 9/2; Wednesday, 9/3; Thursday, 9/4; Friday, 9/5. Typically, about ten-fifteen plays, musicals, and other productions use Common Casting to hold auditions. Each show will have between 2 and 5 audition slots across the week. A single audition slot is typically 6PM – 9PM or 9PM – 12AM unless noted otherwise, though each actor only auditions for about 10 to 20 minutes for a given show.
3. During a given audition slot, an actor should go to the lobby of the audition location and sign in online for the show they want to audition for with the table staff. They will then wait in the lobby for a representative of that show to come to the lobby and call their name off the list. The show representative may take one or multiple actors to the audition for about 10 and 20 minutes. If a different show representative calls their name while they are gone, their name will be called each time that representative appears, until they may attend the audition.
4. An actor may only audition once per show.
5. Some musicals will hold open dance calls. All interested actors are encouraged to attend - times and locations are noted below.

What you need to prepare for auditions:

1. All actors should create an account on my.hrdctheater.org (we highly recommend that you use your college email). The tabling staff at each audition location will help with signing in.
2. The show blurbs below explain everything necessary for auditions!

How Callbacks and Callback Lists Work:

1. Callbacks for the Fall 2025 semester will be held Saturday 9/6 between 12PM and midnight and Sunday 9/7 between 10AM and 10PM.
2. Each show must submit callback lists online by 8AM on Saturday 9/6. **These will be released at 9AM**, and those who receive callbacks will be notified via email.
3. **Actors are responsible for checking callback lists before 10AM on 9/6**, as an actor may have a callback beginning at **noon** that day.
4. If an actor is called back for multiple shows at the same time, the actor should reach out ASAP to the show's contacts and they will help you schedule time to be seen by both productions.
5. If an actor no longer wishes to attend a callback, that actor must reach out to the contact on the callback list to let them know that they will not be attending.

6. **In the event that an actor or rehearsal staff member observes Shabbat or otherwise cannot use the online system to submit or receive callbacks**, please reach out to Emilija at campus@hrdctheater.org.

How Cast Lists Work:

1. After callbacks, directors choose their first choice for each role without speaking to other directors about their choices. This process ensures fairness for actors.
2. Directors must submit their first-round cast lists online by 9AM Monday 9/8. At 10AM, first-round cast lists will become visible to all executive staff through the online system. Once sent out, these first-round cast lists may not be altered. **This information cannot be shared with anyone outside of shows' executive staff.** By seeing the binding first-round cast lists, directors and core staff may make informed decisions about their alternates for each role. Staffs must then submit their full cast lists with alternates online by 5 PM on 9/8.
3. By Monday at 6PM (9/8), cast lists become visible online, with both first-round choices and alternates to those choices listed in the numbered order they will be cast from. From Monday at 6PM (9/8) until Wednesday at 6PM (9/10), directors may not reach out to actors, though actors are encouraged to reach out to directors to inquire about the shows they have been cast in.
4. Beginning on Monday from 6PM (9/6), actors must use the online system to sign for roles. When actors decline a role, the role will be immediately offered via email to the next alternate. Please double-check — once you have signed, you cannot change your mind!
5. Alternates may only sign cast lists after the first-round cast actor has signed. If the first-round cast actor declines a role, the first alternate is now in the position to sign.
6. No actor who has already signed 'yes' to a role in which they were first-round cast may drop that role in favor of a role in which they were second-round cast.
7. If a first-round cast actor leaves a cast list unsigned by 6PM on Wednesday 9/10, the role is automatically offered to the first alternate.
8. Signing is absolutely binding and taken very seriously. If an actor accepts a role without intending to participate, they will be penalized by being required to fulfill an additional technical requirement or being banned from Common Casting the following semester.
9. If an actor wishes to accept roles in multiple shows (a discouraged maximum of three parts), they must reach out to the designated contact of each show and obtain permission. If any director does not consent, the actor may not accept roles in multiple shows.
10. If an actor is having technical difficulties, they must email Emilija Morkevicius at campus@hrdctheater.org by 6PM Wednesday 9/10 with their casting decision.

Actor Rights and Responsibilities

1. Actors listed as alternates may contact first-round cast actors and other alternates during the signing period, but no actor may pressure any other actor to accept or decline a role. Doing so will result in their being banned from all future Common Castings.
2. Actors are encouraged to contact the directors of shows in which they have been cast to request information about the production. Actors may neither ask about roles in which they have not been cast, nor contact shows in which they have not been cast.

3. If an actor is cast, it is their responsibility to contact the director and stage manager and ascertain whether the time commitment will cause any problems, academically or otherwise. Before an actor accepts a role, that actor must ensure they have no conflicts with any performances or unmovable rehearsals.
4. If an actor contacts a director during the signing period, the director must respond before 6PM on 9/10. If the director does not respond, the actor may leave the cast list unsigned and wait until they have spoken to the director. In this case, they should contact Emilija Morkevicius at campus@hrdctheater.org immediately.
5. Actors need not fear undue pressure from directors or producers, nor will their preferences for roles jeopardize their chances in the audition process moving forward.
6. During the rehearsal process, HRDC's modified Actors' Equity rules are as follows:
 - a. For every 55 minutes of rehearsal, there must be 5 minutes of break
 - b. For every 80 minutes of rehearsal, there must be 10 minutes of break
 - c. Actors must be given one full hour of d-hall time for meals
 - d. Express permission from actors needed for:
 - i. Any rehearsals after 11:30pm
 - ii. Rehearsals on weekdays before 5pm (rehearsal before 9am should never happen!)
 - e. The maximum call time per week is 15 hours/week when not in residency.
 - i. For shows with ≤ 4 weeks of rehearsal prior to the beginning of residency, the stage manager(s) may discuss an increase to this limit with their board liaison. Shows that anticipate needing rehearsals that exceed this limit should indicate this in audition/signing material.
 - f. Strongly suggested: minimum 30-45 min work for any given rehearsal for actors

Executive Staff Rights & Responsibilities

1. All directors, producers, choreographers and stage managers must attend the PDSM Meeting.
2. Representatives from each show must attend the required number of tabling slots that they have signed up for.
3. Shows are only allowed the audition slots assigned to them, and must be present for the entirety of those slots.
4. If any show representative shares casting information with another show, they will be banned from all future Common Castings.
5. Executive staff are strongly advised to list as many alternates on their cast list as they would feel comfortable casting. Alternates are integral to common casting and ensure a fair process for both actors and directors.
6. Directors must remain available during the signing period. If an actor contacts a director during the signing period and does not hear back, they do not have to sign the cast list.
7. Each actor must feel free to make signing decisions of their own accord and should not receive pressure from anyone during the process.
8. No show representative may attempt to ascertain an actor's particular interest in any role.
9. No show representative in a show may offer a role to an actor before cast lists are posted.

10. Productions must publicly state whether all roles will be cast through Common Casting. Productions may not leave a role uncast that they have held auditions for through Common Casting. Actors cast in roles auditioned through Common Casting must have participated in preliminary auditions.
11. During second-round casting (i.e. after signing period has concluded), directors must offer unfilled roles to alternates in the order indicated on their cast lists. If the alternate does not respond within 24 hours, the alternate status of the actor is no longer binding.
12. If a director wants to second-round cast an actor, the director must ask the actor if they are already cast in another show. If the actor is already cast, the director and stage manager must also communicate with the actor and the actor's other director and stage manager to determine if participation in both shows is acceptable for all parties. Only then may the director offer the actor the second-round cast part.
13. Directors may not organize their casting in such a way that a pair of actors must sign on together in order to be cast. The casting of an actor in a show must not be contingent on another actor's acceptance of a role in that show. (No "pairs signing.")
14. Executive staff (lead producers, directors, stage managers, choreographers) may not audition for shows on which they are staff members (not applicable to assistants). All other staff members must request an exemption to audition for shows on which they are staff members, and this request must be approved by the HRDC Board before Common Casting begins. Should an exemption be granted, the exempted staff member must not be present in their capacity as a staff member at any audition, and cannot deliberate over casting in any capacity.

Common Casting and Sickness

Point People: Texaco Teixeira-Ramos, HRDC President, Emilija Morkevicius, HRDC Campus Liaison

1. HRDC wants to ensure that all actors have an equal opportunity to participate in common casting without endangering their own health or the health of others.
2. **If you feel ill for any reason but still plan to come to auditions in person, we ask that you wear a mask to protect vulnerable members of our community. If you have tested positive for COVID-19, you should isolate for at least five days in accordance with CDC guidance.**
3. **Actors, if you cannot come in person to auditions due to illness,** please reach out to the appropriate point person for each show you wish to audition for.
4. We highly encourage all shows to have a virtual option available, should actors have such a need. If there is any problem with the website and virtual auditions, let Emilija know and she can fix it.
5. HRDC encourages shows that must use a virtual option for some but not all auditions to do synchronous auditions over Zoom, allowing for as standardized an audition process as possible with some auditionees in person and some online. As many components of an in-person audition as possible should be kept the same in a virtual audition.
6. If for any reason, a member of the executive team needs to zoom into the rehearsal room, they must make actors aware that there is a team member watching online. If the team wishes to record the zoom or any part of the audition, they must ask actors for their consent to be recorded. We ask that the exec teams make sure actors know there is a possibility that they will be recorded either in your pubbing material or when actors check in before they get to the audition room. We also ask that the exec teams make sure these recordings remain completely confidential. These guidelines are intended as a contingency plan for potential instances of executive staff isolation and we ask that you minimize recorded auditions.
7. Please be in touch with any questions you might have about these policies and thank you for all your flexibility in protecting members of our community!

Productions List

Meet all the shows using Common Casting this semester! Read below for more information on each show.

LOEB EXPERIMENTAL THEATER

[The Scottish Improv Show](#)

[Get a Clue](#)

[The Glass Menagerie](#)

AGASSIZ THEATER

[The Addams Family](#)

[The Pirates of Penzance](#)

[City of Peace](#)

LOEB PROSCENIUM

[Merrily We Roll Along](#)

SITE-SPECIFIC

N/A

Please note that all cast breakdowns reflect character gender. When registering for common casting, actors may indicate what genders they are comfortable playing on stage.

Loeb Experimental Theater

The Scottish Improv Show

Written by TLA, in collaboration with William H. Shakespeare

Directed by Jack Flynn '26 and Katie Silverman '27

Produced by Brennis Carrillo '26, Amy Morrissey '28, Gunnar Sizemore '27

Stage Managed by Lana Schwartz '27

Presented by the Three Letter Acronym

"Have you ever had a dream that you were onstage and forgot all your lines? And all your friends and family were in the audience? And a small turtle in your hand kept asking, "Where is home?""

This isn't your mom's Macbeth. It's your high school drama club's worst nightmare. In Three Letter Acronym's take on the Bard's classic comedy, we let the audience steer jolly old Macbeth and his lads (and lasses) through Highland hijinks. (Almost) completely improvised and different every night, The Scottish Improv Show promises toil and trouble, murder most foul, and light refreshments.* It's also Harvard's first fully teched improv show in the history of the Loeb Ex, as far as anyone involved can remember.

*Refreshments sold separately."

Performance Dates: October 24 – 27

Cast Gender Breakdown: 4 male, 1 female, 6-8 any

Identity Specific Roles: N/A

Actor Preparation Requested: Please arrive unprepared.

Contact With Questions: Katie Silverman (katiesilverman@college.harvard.edu) and/or Jack Flynn (jflynn@college.harvard.edu)

Content: This is an unscripted performance and may include profanity, horseplay, and/or crude humor. Our Shakespeare in the Dark performance at 10PM on Saturday, October 25th, is suitable for mature audiences only. Our other shows are recommended for immature audiences.

Notes: Current TLA members will be performing, in addition to 3-5 non-members brought on through Common Casting. Due to the unscripted nature of the show, roles may vary from night to night.

No improv experience is expected or required! We are looking for talented performers from a range of backgrounds to bring their unique skillsets.

Get a Clue

Book Written by Olivia Data '26

Music by Preston Bushnell '26

Directed by Olivia Data '26

Music Directed by Preston Bushnell '26 and Anika Liv Christensen '26

Produced by Neeraja Kumar '27, Maria Cifuentes, and Katie LeBuhn

Choreographed by Benjamin Walter '26

Stage Managed by Nali Gone '26

An heiress who inherited her fortune fair and square. A secretary hoping to make your life easier. A businessman with a tiny little problem. A hotel maid just doing her job. A famous French author who's French (he pinky promises). And a once-great detective determined to unravel the mystery connecting them all.

Set in 1920s New York City, this detective noir dramedy musical uncovers the cost of secrets and overpriced alcohol at hotel bars.

Performance Dates: November 13 – 16

Cast Gender Breakdown: 3 female, 3 male

Identity Specific Roles: N/A

Actor Preparation Requested: Please bring a verse and chorus from any song of your choosing! We recommend singing a cappella or with a backing track, though we will try to accommodate requests for an accompanist.

Contact With Questions: Nali Gone (nalogone@college.harvard.edu) and/or Olivia Data (oliviadata@college.harvard.edu)

Content: Please be aware that this show contains flashing lights, gunshot sound effects, profanity, and brief mentions of domestic violence. It may not be suitable for children.

Notes: N/A

The Glass Menagerie

Written by Tennessee Williams

Directed by Texaco Teixeira-Ramos '26
Produced by Katie LeBuhn '26
Stage Managed by J.J. Moore '26

Enter the Glass Menagerie with the Wingfield family and Jim O'Connor into a world of memory, history, and ideas of self as we explore who we become under the pressures of bias and self-belief.

Performance Dates: December 4 - 7

Cast Gender Breakdown: 3 female (1 non-speaking/understudy), 3 male (1 non-speaking/understudy) — characters may be played by actors of any gender identity

Identity Specific Roles: Seeking a disabled performer for the role of Laura.

Actor Preparation Requested: No need to prepare in advance, performers will be asked to read a monologue cut for prelim auditions which will be provided in the audition room.

Contact With Questions: Texaco Teixeira-Ramos (isabellatexeiramos@college.harvard.edu)

Content: N/A

Notes: N/A

Agassiz Theatre

The Addams Family

Book by Marshall Brickman and Rick Elice

Music and Lyrics by Andrew Lippa

Directed by Riley Jackson '27 and Mia Schenenga '27

Music Directed by Leyna Blume '27 and Sebastian Lennox '27

Produced by Lucas Cohen-d'Arbeloff '27, Riley Jackson '27, Neeraja Kumar '27, Lauren Mei '27, and Mia Schenenga '27

Choreographed by Paola Lee-Vega '26

Stage Managed by Daisha Clayton '27

In *The Addams Family*, wacky and weird meets normal when Wednesday Addams, the ultimate princess of darkness, has grown up and fallen in love with a sweet, smart young man from a respectable family – a man her parents have never met. And if that wasn't upsetting enough, Wednesday confides in her father and begs him not to tell her mother. Now, Gomez Addams must do something he's never done before – keep a secret from his beloved wife, Morticia. Everything will change for the whole family on the fateful night they host a dinner for Wednesday's "normal" boyfriend and his parents.

Performance Dates: October 22 - 26

Cast Gender Breakdown: 4 female, 6 male, ensemble (~8) any

Identity Specific Roles: N/A

Actor Preparation Requested: Please bring a verse and chorus of any song of your choosing.

Contact With Questions: Daisha Clayton (dkclayton@college.harvard.edu, 214-957-0060)

Content: Please be aware that this show will use strobe and other lighting effects and sound effects, including explosions.

Notes: N/A

The Pirates of Penzance

Book and Libretto Written by W.S. Gilbert

Composed by Arthur Sullivan

Directed by Alicia Chu '28

Music Directed by Jack Damon '28

Choreographed by Cooper Skenyon '27

Produced by Alisona Le '28, Linda Wnetrzewska '26, and Evan Carpenter '28
Stage Managed by Neeraja Kumar '27

The Pirates of Penzance is a clever and entertaining comic show by Gilbert and Sullivan, filled with unforgettable music, quick wit, and eccentric characters. The story centers on Frederic, a young man who leaves behind a band of unusually polite pirates and falls in love with Mabel, the daughter of a famously fast-talking Major-General. But just as Frederic finds his place in the world, an unexpected twist threatens to change everything. With its lively ensemble scenes, standout solos, and a perfect blend of romance and comedy, this show offers exciting opportunities for performers of all kinds. Whether you're a strong singer, a skilled actor, or love participating in a fun ensemble, The Pirates of Penzance promises a rewarding and joyful experience for all involved!

Performance Dates: November 12 - 16

Cast Gender Breakdown: 11 - 20 any, as long as voice part corresponds with that of the role

Identity Specific Roles: N/A

Actor Preparation Requested: Bring a verse and chorus of any song of your choosing. Please bring either sheet music for the pianist (on an iPad, or printed double-sided in a binder) or an accompaniment track with a speaker as needed. Sides will be provided during your audition.

Contact With Questions: Neeraja Kumar (nkumar@college.harvard.edu)

Content: N/A

Notes: N/A

City of Peace

Book & Lyrics by Paul Palmer '26

Composed by Christian Liu '26

Based on novel by Mykola Hohol'

Directed by Jolana Kampfová '28

Music Directed by Christian Liu '26 and Jenni Arakaki '26

Produced by Avery Britt '26, Megha Khemka '28, Paul Palmer '26, and Melanie Sanchez '26
Choreographed by Varvara Lyapneva '26 and Lollie McKenzie '26
Stage Managed by Živa Benedejcic '28 and Dafne Unsal Nuchi '28

Join monastery students Khoma and Khaliava as they venture off into the Ukrainian countryside on summer vacation. What was supposed to be a peaceful journey quickly turns into a harrowing adventure as the two friends learn about life, themselves, and the Vii - a demon banished from Hell.

Inspired by the works of famed author Mykola Hohol' (or Nikolai Gogol), City of Peace is an original, never before seen operetta that asks if any of us are immune from the evil of the world and why do we live in a world where such evil exists.

Whether you've read Hohol' or not, this theodical, musical escapade is filled with action, comedy, and drama that's sure to entertain.

Performance Dates: December 4 - 7

Cast Gender Breakdown: 4 male, 3 female, 9 any

Identity Specific Roles: N/A

Actor Preparation Requested: Please bring 16-32 bars of any song of your choosing. You are welcome to showcase any special skills.

Contact With Questions: Ziva Benedejcic (zivabenedejcic@college.harvard.edu)

Content: This performance is not suitable for children under the age of 12. Please be aware that this show will use gunfire, battery, blood, knives, blunt weapons, and coarse language. The content of this show deals explicitly with murder, the undead, and witchcraft.

Notes: N/A

Loeb Proscenium

Merrily We Roll Along

Book by George Furth

Music and Lyrics by Stephen Sondheim

Directed by Ben Arthurs '27

Music Directed by AJ Yi '25, Kiese Nanor '26, and Easton Singer '26

Choreographed by Crystal Manyoun '26 and Alia Marrero-Alattar '27

Produced by Sara Rhouate '26, Melanie Sanchez '26, and Avery Britt '26

Stage Managed by Hugo Hinze '26 and Sophia Rascoff '27

Structured in reverse chronological order, *Merrily We Roll Along* follows Franklin Shepard, a talented composer turned jaded sellout, and the close friends around him who rise and fall chasing their dreams. As the story moves backwards through the years, we unravel the neglect and betrayals that destroyed these meaningful relationships, gradually answering the show's central question: "How did you get to be here?" Bold, funny, and at once heartbreaking and hopeful, this show explores the stories of ambitious people who can't be honest with themselves—and warns how easy it is to go down dark roads in the chase for success. Featuring one of Sondheim's most singable, emotionally rich scores, *Merrily We Roll Along* is a thrilling journey sure to leave audiences both entertained and moved.

Performance Dates: October 22 - 25

Cast Gender Breakdown: 10 male, 10 female

Identity Specific Roles: N/A

Actor Preparation Requested: Please prepare 30-60 seconds (approximately a verse and a chorus) of a song of your choosing. We welcome all styles; please come with something that you are comfortable with and shows off your voice! Additionally, you will be given a short side to read with a partner once you arrive at the audition.

Contact With Questions: Ben Arthurs (ben_arthurs@college.harvard.edu)

Content: This show contains profanity and depictions of alcoholism.

Notes: For the roles of Frank Shepard, Charley Kringas, and Mary Flynn, more than 15 hours per week of rehearsal may be required pre-residency.

Common Casting Schedule

Check the live schedule [here](#) to stay up to date on any schedule changes and to find venue addresses!