

Harvard-Radcliffe Dramatic Club

Common Casting Booklet

Spring 2025 Edition

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Meet the HRDC Board!

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|---|--|
| 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 Morkevičius (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

SUNDAY JANUARY 26TH

- 7:00 PM – 8:00 PM: Common Casting Information Session
8:00 PM – 9:00 PM: PizzaQ
9:00 PM – 10:00 PM: PDSM Meeting (**ATTENDANCE MANDATORY FOR P/D/SM/C**)

MONDAY JANUARY 27TH – FRIDAY JANUARY 31ST

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

SATURDAY FEBRUARY 1ST

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

SUNDAY FEBRUARY 2ND

- 10:00 AM – 10:00 PM: Callbacks.

MONDAY FEBRUARY 3RD

- 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.

TUESDAY FEBRUARY 4TH

WEDNESDAY FEBRUARY 5TH

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

WORKSHOPS

Sunday, January 26th (held in Loeb Conference Room D)

- Choreographers (Adrienne): Sun. Jan 26 -- 3 - 4 PM
Producers (Texaco, Adam): Sun. Jan 26 -- 4 - 5 PM
Music Directors (Fahim, AJ): Sun. Jan 26 – 5 - 6 PM

Monday, January 27th (held in Loeb Dance Studio)

- Directors (Marcus Stern): Mon. Jan 27 -- 3 - 4 PM
Stage Managers (Liz): Mon. Jan. 27 – 4 - 5 PM
Director-Designer Communication (PK, Teddy, Jocelyn): Mon. Jan. 27 -- 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 Monday, 1/27; Tuesday, 1/28; Wednesday, 1/29; Thursday, 1/30; Friday, 1/31. 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 Spring 2025 semester will be held Saturday 2/1 between 12PM and midnight and Sunday 2/2 between 10AM and 10PM.
2. Each show must submit callback lists online by 8AM on Saturday 2/1. **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 2/1**, 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 2/3. 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 2/3.
3. By Monday at 6PM (2/3), 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 (2/3) until Wednesday at 6PM (2/5), 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 (2/3), 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 2/3, 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 2/5 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 2/5. 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

be cozy (developmental residency)

Songs For A New World

SKETCH!

The Old Man and the Old Moon

Gruesome Playground Injuries

AGASSIZ THEATER

Arcadia

First-Year Musical: Starville

9 to 5

LOEB PROSCENIUM

Jesus Christ Superstar

SITE-SPECIFIC

Expectations

Un Viaje Por El Mundo

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

be cozy

(developmental residency)

Written by Zach Halberstam '25

Directed by Zach Halberstam '25

Produced by Athalia Meron '25, Cas Li '25, Paul Palmer '26, Lisa Lin '26, and Kyran Tatum '25

Stage Managed by Rachel Beard '25 and Kyler Hoogendoorn-Ecker '27

Emily, an actress in B horror movies aspiring to more, is finally on the shoot that could change everything. She lives with her boyfriend Robert, a med school dropout whose compulsions constantly get in his way, and her brother Andrew, a socially inept nerd preparing for a potentially lucrative game-show appearance. Over the course of the shoot, with Steve, a prolific creature actor who seems to control everything, she loses sleep and starts to wonder what is and isn't real. A show about feeling trapped, the power we give objects, and beating on the walls of reality.

Performance Dates: March 6 – 9

Cast Gender Breakdown: 4 (any gender)

Identity Specific Roles: N/A

Actor Preparation Requested: Nothing!

Contact With Questions: Zach Halberstam, zhalberstam@college.harvard.edu

Content: Please be aware that this show contains explicit language, blood, and depictions of mental illness.

Notes: N/A

Songs For A New World

Book, Lyrics, and Music by Jason Robert Brown

Directed by Jessica Hung '25

Music Directed by AJ Yi '25

Choreographed by Abby Zachary '25 and Jessica Hung '25

Produced by Ellie Powell '25, Sarah Erickson '25, and Jocelyn Shek '27

Stage Managed by Nali Gone '26

Songs For A New World describes itself in its opening sequence as “about one moment – the moment before it all becomes clear.” Four singers play a myriad of characters spanning vastly different spatial and temporal settings – from a teen in the Bronx to a Revolutionary War flagmaker to (a very resentful) Mrs. Claus – yet each story shares a unifying theme of transformation and decisiveness resting on that critical moment. In this staged song cycle, they are accompanied by several dancers who tie the narrative together visually through solo and

small group pairings. Throughout its sixteen songs spanning eclectic genres and each dripping with personality, SFANW provides a moving portrayal of human connection and shared community.

Performance Dates: March 27 – 30

Cast Gender Breakdown: 2 male, 2 female, (all genders welcome, character tracks flexible), 4-8 any (dancers)

Identity Specific Roles: N/A

Actor Preparation Requested: For singers, please bring a verse and chorus of any song of your choosing. We encourage you to choose an excerpt that showcases your acting strengths on top of your vocals!

Contact With Questions: Jess Hung (jhung@college.harvard.edu), AJ Yi (ayi@college.harvard.edu)

Content: N/A

Notes: In this production of SFANW, the singing/dancing tracks are two separate tracks. If you choose to go to a singing audition or a dance audition, you do not have to go to the other. If you would like to be considered for both tracks, you may attend both sets of auditions!

For singers:

Please prepare a verse and a chorus of any song of your choosing. Auditions will be short and consist of a quick range check, a short reading of sides (provided by staff at audition), and your song choice. Feel free to sing a cappella or bring a backing track/backing score!

For dancers:

Audition class #1, #2 [January 29th, 6PM OR 7:30PM]: classes are 1.5 hours each consisting of a warmup, improvisation, and a combination at the end to learn and perform.

Preliminary auditions: pick one of the 2 audition classes to attend. Please show up at least 15 minutes before the audition start time to get registered through HRDC's Common Casting portal. -- team members will be there to help you register. Class will begin at 6/7:30 sharp. Dancers will only have preliminary auditions and will not be required for any callbacks.

No preparation needed! For all auditions, please wear clothes that are comfortable to move in (e.g. not jeans), and make you feel confident. Footwear options include socks, bare feet, ballet shoes, jazz shoes – whatever you're most comfortable in!

Songs for a New World will feature movement informed by jazz, contemporary, modern, and ballet; there will be opportunities for people of all backgrounds to show off their movement. We're just excited to see you groove to music!

SKETCH!

Written by Talon Flodman '25, Kendall Brady '27, Kathleen Benson '26, Aidan Kohn-Murphy '26, Amann Mahajan '28, Clara Shapiro '27, and Mack Webb '25

Directed by Sophie Garrigus '25

Produced by Lollie McKenzie '26, Andrew Nober '25, Sophie Garrigus '25, and Dylan Pigott '25

SKETCH! is a 60 minute show made up of discrete comedic sketches, written by students throughout the semester and performed by the SKETCH! ensemble!

Performance Dates: April 11 - 13

Cast Gender Breakdown: We're casting an ensemble of 10. All roles can be played by any gender.

Identity Specific Roles: N/A

Actor Preparation Requested: Nothing!

Contact With Questions: Sophie Garrigus, sgarrigus@college.harvard.edu

Content: N/A

Notes: N/A

The Old Man and the Old Moon

Book, Lyrics, and Music by PigPen Theatre Co.

Directed by Ria Cuellar-Koh '26

Music Directed by Kiese Nanor '26 and George Roggie '26

Choreographed by Adrienne Chan '25

Produced by Elizabeth Resner '25, AJ Yi '25, Jared Reuben '26, and Sara Rhouate '26

Stage Managed by Abigail Powers '25 and Hugo Hinze '26

The Old Man has kept his post as the sole caretaker of the moon for as long as he (or his wife, the Old Woman) can remember. When she is drawn away by a mysterious melody that sparks memories of their shared past, the Old Man must decide between duty (and routine) and love (and adventure). Luckily for audiences everywhere, he chooses the latter, and what follows is an imaginative sea-faring epic, encompassing apocalyptic storms, civil wars, leviathans of the deep, and cantankerous ghosts, as well as the fiercest obstacle of all: change.

Performance Dates: May 1 - 4

Cast Gender Breakdown: 10 (any gender)

Identity Specific Roles: N/A

Actor Preparation Requested: Please bring a verse and chorus of any song!

Contact With Questions: Hugo Hinze, hugohinze@college.harvard.edu, (617) 300-9966 Abbi Powers, ampowers@college.harvard.edu, (509) 362-2150

Content: N/A

Notes: N/A

Gruesome Playground Injuries

Written by Rajiv Joseph

Directed by Texaco Texeira-Ramos '26

Produced by Texaco Texeira-Ramos '26, Jack Griffin '25, and Ricardo Fernandes Garcia '27

Stage Managed by Priya Allen '27

On the playground we call life, is it our physical scars or emotional ones that cause us the most pain? Join Kayleen and Doug as they explore this very question over 30 years of their lives.

Performance Dates: February 20 - 23

Cast Gender Breakdown: 1 male, 1 female, all actors can be considered for either

Identity Specific Roles: N/A

Actor Preparation Requested: Nothing!

Contact With Questions: Texaco Texeira-Ramos, isabellatexeiramos@gmail.com

Content: This production includes foul language, onstage depictions of blood and vomit, and content regarding death, self-harm, and sexual assault. This production is not appropriate for children.

Notes: Due to the timeline of this production, the time commitment for the 2 weeks for rehearsals and 1 week of residency will be very intense. Rehearsal will begin immediately at the end of Common Casting. The actors signed to this production may not be in rehearsal for another production, HRDC or otherwise, during this time.

Agassiz Theatre

Arcadia

Written by Tom Stoppard

Directed by Ben Arthurs '27

Produced by Sophia Rascoff '27, Avery Britt '26, and Melanie Sanchez '26

Stage Managed by Susanna Freudenheim '25

Arcadia shifts back and forth between 1809 and the present at the elegant estate owned by the Coverly family. In 1809, 13-year-old Lady Thomasina delves into intellectual and romantic issues with Septimus, her tutor, who prepares for a fateful duel. Present day scenes depict the Coverly descendants and two competing scholars, Hannah and Bernard, as they investigate a murder mystery at the estate in 1809 involving Lord Byron. This brilliant comedy moves smoothly between the centuries and explores the nature of truth and time, the progression from order to chaos, and the disruptive influence of sex on our life orbits – the attraction Newton left out.

Performance Dates: March 27 - March 30

Cast Gender Breakdown: 8 male, 4 female

Identity Specific Roles: N/A

Actor Preparation Requested: Nothing! We will provide a short side at the audition.

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

Content: This production contains profanity.

Notes: This production's residency overlaps with Spring Break. There will be no rehearsal during the break; however, actors will need to return to campus in time for show week starting on Monday, March 24.

First-Year Musical: Starville

Book by Ana Reveles Leon '28

Lyrics by Ian Kim '28

Music by Ian Kim '28 and Owen Cody '28

Directed by Abby Gerstein '28

Music Directed by Will Cottiss '28 and Matthew Yar '28

Choreographed by Dzifa Ackuayi '28

Produced by Jona Liu '28, Ludmila Blackappl '28, and Vanessa Chen '28

Stage Managed by Olivia Kim '28

This year's Froshical - the only production by first-years for first-years - is officially Starville!

On a small island off the U.S. coast lies Starville, a modern town run by space research giant NovaCorp. To celebrate its 10th anniversary, NovaCorp hosts a chaotic talent show that spirals out of control, exposing secrets, moral flaws, and an unexpected identity that sparks a conflict threatening the town. Milo, a humble mailman, steps up to unite the fractured community and save the world with a stunning final performance. Fueled by love, redemption, and self-discovery, "Starville" is a heart-pounding, emotional journey of love, intergalactic disputes, and the extraordinary power of self-discovery.

Performance Dates: April 10 - 13

Cast Gender Breakdown: Male 4, Female 4, Any 1, Ensemble any

Identity Specific Roles: N/A

Actor Preparation Requested: Please bring a verse and chorus of any song of your choice, with sheet music for a pianist. Scenes to read from will be provided.

Contact With Questions: Abigail Gerstein abigailgerstein@college.harvard.edu

Content: N/A

Notes: First-year students only!

9 to 5

Book by Patricia Resnick

Music and Lyrics by Dolly Parton

Directed by Riley Jackson '27 and Mia Schenenga '27

Music Directed by Preston Bushnell '26, Riley Jackson '27, and Mia Schenenga '27

Produced by Lucas Cohen-d'Arbeloff '27, Olivia Data '26, and Haley Stark '25

Choreographed by Paola Lee-Vega '26 and Benjamin Walter '26

Stage Managed by Megan Degenhardt '26

Set in the 1970's and based on the hit movie of the same name, 9 To 5 features three female coworkers pushed to the boiling point. They concoct a plan to get even with the sexist, egotistical, lying, hypocritical bigot they call their boss. In a hilarious turn of events, Violet, Judy and Doralee live out their wildest fantasy – giving their boss the boot! While he remains "otherwise engaged," the women give their workplace a dream makeover, taking control of the company that had always kept them down. Hey, a girl can scheme, can't she?

With book by Patricia Resnick and music and lyrics by Dolly Parton, in 9 to 5 The Musical, getting even is a full-time job.

Performance Dates: May 1 - 4

Cast Gender Breakdown: 8 female, 7 male, additional ensemble any

Identity Specific Roles: N/A

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

Contact With Questions: Hannah Shell, hshell@college.harvard.edu

Content: Please be aware that this show will use strobe and other lighting effects and sound effects, including gunfire. Additionally, this show features mature themes, including references to marijuana and alcohol use, kidnapping, and gunshots.

Notes: N/A

Loeb Proscenium

Jesus Christ Superstar

Presented by BlackCAST

Book and Lyrics by Tim Rice

Music by Andrew Lloyd Webber

Directed by Hannah Alexis '27

Music Directed by Sophia Lerebours '26, Fahim Ahmed '25, and Sebastian Lennox '27

Choreographed by Helena Jackson '27 and Eliza Zangerl '26

Produced by Gabrielle Mitchell-Bonds '27, Avery Britt '26, Angela Huang '27, and Charisma Chen '26

Stage Managed by Em Barnes '25 and Elizabeth Resner '25

Andrew Lloyd Webber and Tim Rice's timeless show is given new life in this reimagining of a classic. Jesus Christ Superstar is a rock opera that chronicles the final days of Jesus Christ from unsuspecting characters like Judas Iscariot, who serves as a skeptical narrator fearful of Jesus being labeled messiah. This show depicts, interrogates, and deepens the interpersonal relationships of these figures in an attempt to understand the struggles of these series of events from a modernized and musical perspective. Reset in 1972 Oakland; this tells the story of Jesus as an activist figure struggling with a frenzy of followers, surveillance by the government, and labels from the media and closest comrades. The iconic 70s rock score will surely touch new generations and audiences.

Performance Dates: April 9 - 12

Cast Gender Breakdown: 4 femme-presenting, 6 masc-presenting, 10-15 any

Identity Specific Roles: Everyone is encouraged to audition for the part they desire, regardless of race or gender. All races, ethnicities, gender expressions, and identities are encouraged to audition, with the knowledge that specific demographic choices will be made to honor the reimagined narrative of the show.

Actor Preparation Requested: Prepare 32 bars or about a minute of a song that shows off your voice. Consider the style of the show and the character(s) you would like to be considered for when choosing a song. You can bring in sheet music, a track, or sing a cappella. It does not have to be a song from a musical.

You may be asked to read a side provided at the audition.

Contact With Questions: Leah Yeshitila, leahyeshitila@college.harvard.edu

Content: Content may not be suitable for children under the age of 10. Contains themes of suicide, depictions of intense violence & brutality, loud sound effects, suggested drug use, flashing lights & visual effects, and loud music.

Notes: Feel free to warm up your voice beforehand, but you will have a brief vocal warm-up with our music team before singing your prepared song.

SITE-SPECIFIC

Expectations

Written by Jonah Sorscher '25

Directed by Jonah Sorscher '25

Produced by Evelyn Carr '25, David Li '25, and Kayla Reifel '25

Stage Managed by Juliet Coe '25

Determined to get her big break in a theatrical adaptation of Dickens's Great Expectations, 26-year-old Margot holes up in the attic of her childhood home to method act the role of Miss Havisham, a woman who has fashioned her entire life to remain trapped in a single moment of heartbreak. As fiction and reality begin to blur, so do past and present, ultimately offering the question: what happens when we can't outlive our own expectations?

Performance Dates: March 12

Cast Gender Breakdown: 3 female, 2 male

Identity Specific Roles: N/A

Actor Preparation Requested: If auditioning for a singing role, please bring a verse and a chorus of any song of your choosing!

Contact With Questions: Jonah Sorscher, jsorscher@college.harvard.edu

Content: N/A

Notes: Because this is a workshop process, the script will undergo a series of revisions, which could mean significant changes to roles.

Un Viaje Por El Mundo

Presented by Candela

Music by various song artists

Directed by Paola Lee-Vega '26 and Miranda Morales '26

Produced by Samuel Schumann '25, Nicole Calderon '25, Sierra Valdez '26, and Ari Firester '25

Choreographed by Anna Zettelmeyer Garcia '26 and Benjamin Walter '26

Stage managed by Leslie Zaragoza '25

Candela showcases have traditionally been very straightforward: one dance after the next with interjections between each dance provided by an MC, often remarking the cultural significance of each piece. This year we aim to supplement our show with a new theatrical component. We decided that rather than just talking about “Un Viaje Por el Mundo” like we have traditionally done, we should show that trip around Latin America through an actor, who would serve as a main character to drive the story and engage audiences. This traveler will go through different countries and witness dances from each country, engaging in conversations with our dancers

and inquiring about each dance. We hope each audience member feels like another traveler, learning as they go along this journey.

Performance Dates: April 17 & 19 OR April 18 & 19

Cast Gender Breakdown: 1-5 actors - All can be any gender

Identity Specific Roles: Actors of Latino/Hispanic descent are especially encouraged to audition, but any role can be played by people from any identity

Actor Preparation Requested: Nothing! We will provide you with all the prompts and text during the audition.

Contact With Questions: Paola Lee-Vega, pyleevega@college.harvard.edu & Miranda Morales, mirandamoraes@college.harvard.edu

Content: N/A

Notes: The dance audition will follow Candela's typical Latin dance workshop; at the start we will have a team member teach some basic steps with the actors following along, the actors will then have a chance to perform and add their own style (or even steps) to what was taught. We encourage anyone, regardless of their experience with Latin dance, to audition!

The main purpose of this character will be to act as a "creative MC" of our show that will help guide the audience through the entire journey by enthusiastically introducing the various dance styles performed. We would like to note that this role is a low-commitment position and the bulk of rehearsals will occur in the month leading up to our show.

Common Casting Schedule

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