

The Harvard-Radcliffe  
Dramatic Club  
Presents...

# COMMON CASTING



Fall 2017  
Audition Booklet

# TABLE OF CONTENTS

**CONTACT THE HRDC BOARD 3**

**BACKSTAGE WEEK & TECH BULLETIN 4**

**COMMON CASTING PROCEDURE/RULES 5**

**COMMON CASTING TIMELINE 11**

**LOEB MAINSTAGE 12**

*JOGGING (VDP Show), Underground*

**LOEB EXPERIMENTAL THEATER 14**

*Frank Steins, Spring Awakening, BGCP Presents Twelfth  
Night(!), Tis Pity She's a Whore*

**OBERON 18**

*Sweeney Todd: The Demon Barber of Fleet Street*

**FARKAS HALL 19**

*The Owl Answers (TDM Show), columbinus*

**THE AGASSIZ THEATER 21**

*Next Customer Please, Die Fledermaus, Shirley, The  
Pirates of Penzance*

**OTHER PRODUCTIONS 25**

*Angels in America, On Thin Ice, The 25<sup>th</sup> Annual Putnam County  
Spelling Bee, Various*

**OTHER AUDITION OPPORTUNITIES 29**

*A Midsummer Night's Scream, HCMT MisCast*

# CONTACT THE BOARD

## **President**

Emily Bergquist • [president@hrdctheater.com](mailto:president@hrdctheater.com)

## **VP/Mainstage Coordinator/OSAPR Liaison**

Madi Deming • [vp@hrdctheater.com](mailto:vp@hrdctheater.com)

## **Ex Coordinator**

Caro Ribeiro • [ex@hrdctheater.com](mailto:ex@hrdctheater.com)

## **Campus Liaison**

Meghan Onserio • [campus@hrdctheater.com](mailto:campus@hrdctheater.com)

## **Publicity Coordinator**

Eli Schleicher • [publicity@hrdctheater.com](mailto:publicity@hrdctheater.com)

## **Historian**

Inaara Shiraz • [historian@hrdctheater.com](mailto:historian@hrdctheater.com)

## **Treasurer**

Carla Troconis • [treasurer@hrdctheater.com](mailto:treasurer@hrdctheater.com)

## **Technical Liaison**

Casey Goggin • [tech@hrdctheater.com](mailto:tech@hrdctheater.com)

Don't hesitate to contact the board with any questions! Also, sign up for the weekly HRDC Newsletter to hear about all Harvard theater opportunities. You can sign up on [hrdctheater.com](http://hrdctheater.com).

# BACKSTAGE WEEK

Backstage Week is the HRDC's week to celebrate all things backstage and technical theater. Come to a variety of workshops and master classes to learn new 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" head on) or a seasoned veteran in tech looking to bone up your skills, Backstage Week is for you!

Join us to kick start the week with a Pizza Q on Monday, September 11<sup>th</sup> at 5:30 pm in the Loeb Ex. Chat with professionals, scope out the week's workshops and enjoy FREE PIZZA.

## LOEB TECH REQUIREMENT

***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.*** Contact HRDC Tech Liaison, Casey Goggin ([tech@hrdctheater.com](mailto:tech@hrdctheater.com)) with any questions or concerns.

# COMMON CASTING RULES

Everyone is required to read the rules of common casting. The rules are designed to ensure a spirit of fairness. The Campus Liaison may rule on any circumstance, even if it is not explicitly defined below, if the Campus Liaison feels that the spirit of fairness has been compromised.

## **How Preliminary Auditions Work:**

1. Common Casting preliminary auditions for the Fall 2017 semester take place between 6pm and midnight, Tuesday 8/29 - Friday 9/1 and Saturday 9/2 between noon and 6pm. About twenty plays, musicals, films, improvisation troupes, and other productions audition through common casting. A schedule is provided before the week begins, giving each show between 2 and 5 audition slots between Tuesday and Saturday. A single audition slot is three hours, 12PM-3PM, 3PM-6PM, 6PM - 9PM, or 9PM - 12AM unless noted otherwise, though each actor only auditions for about 10 to 20 minutes for a given show.
2. During a given audition slot, an actor must go to the lobby of the audition location and ask the table staff to add their name to the Excel spreadsheet for the show they want to audition for. They will wait in the lobby for a representative of that show to come down to the lobby and call their name off the list. The show representative will take a small group of actors up to the audition for about 10 and 20 minutes. If another stage manager for another show calls their name while they are gone, their name will be called each time the show representative comes down, until they are able to attend the audition.
3. An actor may only attend one audition slot per show.

## **What you need to prepare for auditions:**

1. You must bring a separate Common Casting audition form (provided in audition location lobbies and at [hrdctheater.com](http://hrdctheater.com)) to each audition.
2. You need not prepare anything for the auditions except for the musicals, which require a small excerpt of a song. Look at the blurbs in this booklet for specifics. In auditions for plays, you will be given dialogue or a monologue once there.

## **How Callbacks and Callback Lists Work:**

1. Callbacks for the Fall 2017 semester are held Sunday 9/3 between 10AM and midnight and Monday 9/4 between 11AM and midnight.
2. Each show is responsible for turning in callback lists to the Publicity Coordinator and Campus Liaison by 8:50AM on the morning of Sunday 9/3. The Publicity Coordinator will post them online at [hrdctheater.com](http://hrdctheater.com) at 10AM.
3. Actors are responsible for checking these callback lists before 10:00AM on Sunday, 9/3, as an actor may have a callback beginning at 10 AM sharp that day.
4. If an actor is called back for multiple shows at the same time, the actor should reach out as soon as possible to the show's contacts and they will help you to 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

## **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 that an actor will not be denied a role because someone thinks that the actor will take another part that they have been cast in.

2. Directors must send their first-round cast lists to the Campus Liaison by 9AM Tuesday 9/5, who compiles all lists and sends them back to all directors and producers by 10AM. Once sent out, these first round cast lists may not be altered. The directors and producers may not share this information with anyone outside of their core staff. By seeing the binding first-round cast lists, directors may make informed decisions about their alternates for each role.
3. By Tuesday at 6PM (9/5), cast lists are posted on the HRDC website (<http://hrdctheater.com>) with first-round choices and alternates to those choices, listed in the numbered order they will be cast from.
4. From Tuesday at 6PM (9/5) until Thursday at 4PM (9/7), the “grace period”, 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.
5. Beginning on Tuesday from 6PM (9/5), actors must email [hrdcsigning@gmail.com](mailto:hrdcsigning@gmail.com) from their college email account to say “yes” (accept) and/or say “no” (decline) roles offered to them.
6. Alternates may only sign cast lists *after* the first-round cast actor has signed. If the first-round cast actor signs ‘no’, the first alternate is now in the position to sign.
7. 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.
8. If a first-round cast actor doesn’t respond and leaves a cast list unsigned by 4PM on Thursday 9/7, the role is automatically offered to the first alternate.
9. Signing is absolutely binding and taken very seriously. If an actor signs ‘yes’ and then willfully drops out of a show, they will be penalized by being required to fulfill an additional technical requirement or being banned from Common Casting the following semester.
10. If an actor wishes to accept roles in multiple shows (*a discouraged maximum of three parts*), they must contact the

directors of each show, and make certain that this arrangement is acceptable to each. If any director does not consent, the actor may not accept roles in multiple shows.

11. If an actor is having technical difficulties emailing [hrdcsigning@gmail.com](mailto:hrdcsigning@gmail.com), they must submit their final decision by proxy by calling HRDC Campus Liaison Meghan Onserio (952 215 7027) or HRDC Ex Coordinator Caro Ribiero (786 423 5484) before 4pm on Thursday 9/7. If an actor cannot call Meghan or Caro, they must email ([campus@hrdctheater.com](mailto:campus@hrdctheater.com)) by 2pm Thursday 9/7 with their casting decision.

## **Ethical Rules for Actors**

1. Actors listed as alternates may contact first-round cast actors and other alternates during the grace period, but no actor may pressure any other actor, implicitly or explicitly, to accept or decline a role.
2. Actors are encouraged to call 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 in a show, it is their responsibility to contact the director and ascertain whether the time commitment will cause any problems, academically or otherwise. Before an actor accepts a role, that actor must make sure that they have no conflicts with any performances or unmovable rehearsals.
4. If an actor contacts a director during the grace period, the director must respond before 4PM on Tuesday 1/31. If the director does not respond, the actor may leave the cast list unsigned and wait until they have spoken to the director to make a decision. If an actor hasn't heard from a director by 4PM, they should contact Meghan or Caro 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.

## **Ethical Rules for Directors/Producers**

1. All directors, producers, and stage managers must attend the Director/Producer/Stage Manager 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. No show representative should assume they know what roles any actor will choose, and therefore should allow every show to make independent casting choices.
5. It is strongly advised that directors 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. It is strongly advised that directors remain available during the grace period, because if an actor contacts a director during the grace period and does not hear back, they do not have to sign the director's cast list.
7. If an actor contacts a director or producer during the grace period, the director or producer cannot pressure the actor to choose a given show.
8. No show representative may attempt to ascertain an actor's particular interest in any role.
9. No participant 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 before Sunday 9/2 at 9AM.
11. During second-round casting, directors must offer unfilled roles to alternates in the order indicated on their cast lists. The director can only contact the actor by two-way

simultaneous communication (face to face or on the phone; not text message, email, or voicemail) during which the director states that the actor need not make a decision immediately and has 2 hours to respond. If an alternate cannot be reached, the director must leave a non-specific voicemail for the actor, and give them 2 hours to respond or until 9AM if the message is left after midnight. If the alternate does not respond within the time frame, 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 must also communicate with both the actor and the actor's other director to determine if participation in both shows is acceptable for all parties. Only if all parties are comfortable with this, 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. Directors **may not cast staff members in the show on which they are staff members.**
15. Directors and producers should neither fear that their peer directors and producers have an unfair advantage in assembling a cast nor doubt the commitment of an actor who has accepted a role.

# COMMON CASTING TIMELINE

## SATURDAY, AUG. 28<sup>th</sup>

**5:30PM – 6:30PM:** Common Casting Info Session

**6:30PM – 7:30PM:** Common Casting Pizza Q

## TUESDAY, AUG. 29<sup>th</sup> – FRIDAY, SEP. 1<sup>st</sup>

**6PM – 12AM:** Common Casting Preliminary Auditions

## SATURDAY, SEP. 2<sup>nd</sup>

**12PM – 6PM:** Common Casting Preliminary Auditions

## SUNDAY, SEP. 3<sup>rd</sup>

**10AM:** Callback lists posted online at [hrdctheater.com](http://hrdctheater.com)

**11AM – midnight:** Callbacks

## MONDAY, SEPT. 4<sup>th</sup>

**10AM – 12AM:** Callbacks, ctd.

## TUESDAY, SEPT. 5<sup>th</sup>

**6PM:** Final cast lists posted online

\*At this point, directors cannot reach out to you about anything. We encourage you to reach out to the directors of the shows you were cast in to learn more about the show, the part, and the time commitment.

## THURSDAY, SEP. 7<sup>th</sup>

**6PM:** The **'signing period'** is between 6pm on 9/5 and 6pm ends on 9/7. During this time actors must email [hrdcsigning@gmail.com](mailto:hrdcsigning@gmail.com) to sign 'yes' or 'no' for their part(s). If an actor signs 'no' or does not sign by 6PM, the 1<sup>st</sup> alternate is offered the part. Read the full rules above. After 6pm on 9/7, directors/producers can contact actors about unfilled roles.

# LOEB MAINSTAGE

---

## *JOGGING*

*The 2017 HRDC Visiting Director's Project*

Written by Hanane Hajj Ali

Directed by Melissa Nussbaum

Performance Dates: October 27<sup>th</sup>- November 4<sup>th</sup>

Cast Breakdown: 1 men, 4 women, 4 gender-blind

Hanane, a Lebanese actress and citizen, exercises daily to avoid osteoporosis, obesity and depression. She takes walks in her secluded, personal space, and in the open space of Beirut. Along the way she revisits dreams, desires, hopes, disillusion, characters, and roles – mostly several Medeas with whom she shares some commonalities.

The effects of this daily routine are contradictory. As a matter of fact, two hormones are stimulated in her body, Dopamine and Adrenalin that are alternatively destructive and constructive, amidst a city that destroys to build and builds to destroy.

Hanane – woman, wife and mother – lifts the veil on her identity, becoming an « unveiled » performer on stage, where personas progressively parade to fit together like Russian dolls.

U.S. premiere

# LOEB MAINSTAGE

---

## *Underground*

Written by Darius Johnson, Kristina Neal, Peryn Reeves-Darby, Woodlyn Daniel, Eddy Wald, and Sarah Toomey

Directed by Darius Johnson and Kristia Neal

Music Directed by Hannah Lemmons

Produced by Audrey Effenberger, Brandi Moore

Performance Dates: November 17<sup>th</sup>- December 2<sup>nd</sup>

Cast Breakdown: 2 men, 2 women, 6 gender-blind

Underground is an original musical that tells the story of nightclub owner Maxine, who runs a complex criminal organization. Twisting the “mob boss” archetype, the show explores expressions of Black criminality rooted in hyper intelligence and subversion of the law. Musical inspiration comes from early Def Jam, Biggie, DMX, and Tupac, who industrialized the concept of Black criminal resistance.

The cast includes main characters and an ensemble. We are in special need of actors who dance and/or sing, though no experience is required to audition! Singers should prepare a short song (verse+chorus) and be prepared to sing scales to show vocal range. Callbacks will be done with assigned songs from the show.

# THE LOEB EX

---

## *Frank Steins*

Written by Brandon Martinez

Directed by Brandon Martinez

Produced by Scott Kall, Mason Sands, and Kevin Servellon

Performance Dates: November 9<sup>th</sup>- November 12<sup>th</sup>

Cast Breakdown: 4 men, 2 women, 2 gender-blind

Harvard College TEATRO! proudly presents *Frank Steins*, a dive into people's abilities. *Frank Steins* is a man with physical impairments who lives in an assisted living facility, and he mentally struggles to find a sense of self and of community. His nurse Elise tries to break the bridge the communication gap, while the two work within an unstable network around them. People of all identities and beliefs may join our project; we hope to collaborate with diverse communities and experiences, especially that of people with disabilities.

# THE LOEB EX

---

## *Spring Awakening*

Book and Lyrics by Steven Sater

Composed by Duncan Sheik

Directed by Laura Sky Herman

Music Directed by Liz Kantor and Danny Rodriguez

Produced by Caleb Spiegel Ostrom and Lindsay McAuliffe

Performance Dates: October 27<sup>th</sup> – November 4<sup>th</sup>

Cast Breakdown: 7 men, 6 women

A raw and honest portrayal of youth in revolt, *Spring Awakening* is a rock musical in the intimate Loeb Experimental Theater. Set in 19th century Germany, *Spring Awakening* explores timeless questions of sexuality, religion, and independence, with a Tony-winning contemporary score bridging past and present.

Most actors will be required to sing, though previous theatrical or musical experience is not required; we are looking to collaborate with open-minded, enthusiastic, and creative people! For auditions, please prepare a short section of a pop/rock or contemporary musical theater song - 32 bars, or a verse and chorus. A pianist will be provided. For those interested non-singing roles, there will be sides at the audition.

# THE LOEB EX

---

## *The Bowling Green Community Players Present Twelfth Night(!)*

Written by Sharon Bridgforth

Adapted by Sarah K. Grammar

Directed by Sarah K. Grammar

Produced by Emily Bergquist and Casey Durant

Performance Dates: October 13<sup>th</sup>- October 21<sup>st</sup>

Cast Breakdown: 4 men, 3 women, 3 gender-blind

The Bowling Green Community Players are thrilled to be making their return to George Boyd Pierce Hall after their smash-hit production of *The Little Mermaid* in 2015. We hope that you will join us in celebrating the end of Epiphany with a rousing production of *Twelfth Night! A (New) Old Christmas-time Tradition* by William Shakespeare. Over scotch cake and wassail, we will tell the story of twins Viola and Sebastian, who were separated at birth by a tragic shipwreck. Viola disguises herself as a man, and must navigate a twisting love triangle while hiding her true identity. And what happened to Sebastian? You'll just have to find out for yourself!

Please note: we are specifically looking to cast performers of all races, gender-identities, and abilities. There are specific roles for which we will only be considering actors of color, and all other roles can be performed by someone of any racial or ethnic background.

# THE LOEB EX

---

## *Tis Pity She's a Whore*

*Theatre, Dance & Media Thesis Show*

Written by John Ford

Adapted by Eliza Mantz

Produced by Emily Bergquist and Madison Deming

Performance Dates: December 1<sup>st</sup>- December 9<sup>th</sup>

Cast Breakdown: 8 gender-blind

“My reason tells me now that ‘tis as common  
To err in frailty as to be a woman.” (IV.iii)

Annabella and Giovanni, a pair of siblings that are well-respected in Parma, are hopelessly in love and forced to fight for each other as society forbids their union. *‘Tis Pity She's a Whore* in the Loeb Ex seeks to explore gender, language, and the body: how the three are mapped onto each other to create violence and to blur the lines between public and private, harming female-bodied and femme-expressing individuals' autonomy and safety.

We are casting actors who identify as women, transgender by any definition, genderqueer, non-binary, non-conforming, and any person with a gender identity or expression that has been associated with femininity at any stage in their life. Actors wishing to audition are encouraged to contact Eliza (they/them/theirs) and/or Madi (she/her/hers) with any questions they may have about this or any other aspect of the project.

# OBERON

---

## *Sweeny Todd: The Demon Barber of Fleet Street*

Book by Hugh Wheeler

Music and Lyrics by Stephen Sondheim

Directed by Julius Wade

Music Directed by Sydney Mukasa

Produced by Aaron Olkin, Annelise Hillman, and  
Casey Durant

Performance Dates: December 7<sup>th</sup> – December 8<sup>th</sup>

Cast Breakdown: 4 men, 4 women, 2-4 gender-blind

Stephen Sondheim's deliciously daring masterpiece invites you to attend the tale of a father's delightful descent into darkness, as he seeks to set right the wrongs that wrecked his life.

This production will turn the award-winning musical inward, looking at it through the lens of Sweeney's psyche and staging the immersive American Repertory Theater's OBERON as Fleet Street and London locales, and as a projection of Sweeney Todd's mind. Most actors will double as the ensemble.

Please prepare 32 bars of a musical theater song; sheet music for accompaniment is encouraged, but not required.

We dare you.

# FARKAS HALL

---

## *The Owl Answers*

*Theater, Dance, and Media Fall Concentration Show*

Written by Adrienne Kennedy

Directed by David R. Gammons

Produced by Dana Knox

Performance Dates: October 13<sup>th</sup> – October 21<sup>st</sup>

Cast Breakdown: TBD

*“I who am the ancestor of Shakespeare, Chaucer and William the Conqueror, I went to London... I was the only Negro there.”* Clara Passmore, the illegitimate daughter of a white man and a black woman in the American South, struggles to define herself even as she is denied and ostracized by the European culture she idolizes. Unable to claim her father’s heritage and unwilling to accept her mother’s, Clara is caught between time and place; history and myth. Characters and locations morph and overlap kaleidoscopically in this surreal and haunting drama. Kennedy’s experimental masterpiece about race and identity feels as raw and relevant today as when it premiered in 1965.

To audition for *The Owl Answers*, please email Dana Knox at [danaknox@fas.harvard.edu](mailto:danaknox@fas.harvard.edu) with two hour-long available windows of time (first choice and second choice). Walk up auditions will also be accepted on the audition nights, and placed into the next available slot.

# FARKAS HALL

---

## *columbinus*

*Theatre, Dance & Media Thesis Show*

Written by Stephen Karam & PJ Paparelli

Directed by Derek Speedy

Produced by Steph Ferrarie and David Lynch

Performance Dates: December 1<sup>st</sup>- December 3<sup>rd</sup>

Cast Breakdown: 5 men, 3 women

On April 20 1999, two students entered their suburban high school in Colorado and opened fire on their classmates and teachers killing 15, including themselves. The actions of Dylan Klebold and Eric Harris at Columbine high school in the final spring of the 20th century has left us with more questions than answers today: how do two seemingly good boys from good families commit such an act? What are the environments we create in the school, in the house, interpersonally, etc that allow this to happen? And how do we ask the right questions, to prevent this from happening again?

An ensemble cast of 8 will begin to tackle these questions in what is sure to be a wonderful and fulfilling challenge for the actors. Themes discussed include: mental health, bullying, social identity.

Email [derekspeedy@college.harvard.edu](mailto:derekspeedy@college.harvard.edu) with any and all questions!

# AGASSIZ THEATER

---

## *Next Customer, Please*

Written by Boyd Hampton

Directed by Carla Troconis

Produced by Sherry Gao and Connie Zhao

Performance Dates: October 12<sup>th</sup>- October 15<sup>th</sup>

Cast Breakdown: 3 men, 2 women, 1 gender-blind

There is no limit to the shenanigans and tomfoolery that Derek, Joah, Rosie, Sandra, and Turner, a group of employees working at your run of the mill all-American retail store, deal with on a daily basis. *Next Customer, Please* is a fast-paced and snarky peek into the world these employees live in and just exactly how they keep sane in this wacky normalcy. But as a change disturbs their usual way of life and the corporate nature of their jobs become achingly clear the relationships between them are tested.

# AGASSIZ THEATER

---

## *Die Fledermaus*

Composed by Johann Strauss II, Carl Haffner, and Richard Genée

Directed by Mitchell Polonsky

Music Directed by Sasha Yakub

Produced by Camille Bélanger, Spencer Glesby, and Madeleine Snow

Performance Dates: January 31<sup>st</sup>- February 4<sup>th</sup>

Cast Breakdown: 7 men, 4 women

Party it up with Harvard College Opera in Johann Strauss II's *Die Fledermaus*. This comedic operetta encompasses one uproarious day as playboy Eisenstein postpones his prison sentence, instead attending Prince Orlofsky's masked ball and finding himself the dupe of a prank. Fueled by deception and champagne, *Die Fledermaus* will "turn your morals upside down and set your spirits free."

We rehearse music throughout the fall, and the production is staged over J-term. The entirely undergraduate cast and production team form a close community and create accessible, engaging productions.

Two non-singing roles are available. Singers should prepare a song or aria.

# AGASSIZ THEATER

---

## *Shirley*

*Theatre, Dance & Media Thesis Show*

Written by Julia Belanoff

Directed by Patric Verrone

Music Directed by Danny Rodriguez

Produced by Elena Sokoloski

Performance Dates: December 1<sup>st</sup>- December 3<sup>rd</sup>

Cast Breakdown: 3 women

President Roosevelt once said, "As long as our country has Shirley Temple, we will be alright." In collaboration with the Theater, Dance, and Media department, this look into the life of Shirley Temple shares her incredible personal journey from Hollywood stardom to motherhood to international diplomacy. Featuring songs made popular by "America's Little Princess," this original musical explores ambition, fame, loss and resilience.

We are looking for three women interested in contributing their own creative input into the process of developing this original script. Auditioners should prepare 16-32 bars of a song of their choice.

# AGASSIZ THEATER

---

## *The Pirates of Penzance*

*Or the Slave of Duty*

Written by William S. Gilbert

Composed by Sir Arthur Sullivan

Directed by Patrick Cressler

Music Directed by Mateo Lincoln

Produced by Ned Sanger, Aaron Slipper, and Richard Tong

Performance Dates: October 27–November 5

Cast Breakdown: 5 men, 5 women, gender-blind ensemble (no fixed number)

HRG&SP's production tells the story of *The Pirates of Penzance* in the mobster scene of 1940s New York.

On the shores of Coney Island, a group of mobsters celebrates Frederic, a gang member whose debt to the Mob Boss is ending. The operetta, full of comedy and romance, follows Fredric's struggle between duty and to the mafia and duty to his own ideals, featuring altercations among mobsters, police, his new love, and the Major-General.

Actors should come prepared to read a slide and sing an excerpt of a song that conveys their vocal style and ability. If they would like accompaniment, they may bring sheet music.

# OTHER PRODUCTIONS

---

*Angels in America: A Gay*

*Fantasia on National Themes*

*Theatre, Dance & Media Thesis Show*

Written by Tony Kushner

Directed by Thomas Peterson

Produced by Sam Hagen

Performance Dates: Spring 2018 (TBD)

Cast Breakdown: 3 men, 2 women, 3 gender-blind

This TDM thesis production of Tony Kushner's two-part epic *Angels in America* will go up in late spring 2018, but rehearsals will begin this fall (actors and staff members will be free to take on other projects during the process as well). The play, set in the mid-eighties, charts the paths of an interconnected set of characters through the AIDS crisis, fears of looming environmental catastrophe, struggles with addiction, and deeply embedded conflicts about race, sexuality, migration, and spiritual identity. This is a unique opportunity for Harvard actors and designers to engage in a year-long collaboration on a brilliant theatrical text.

# OTHER PRODUCTIONS

---

## *On Thin Ice*

Student Written

Directed by Nora Sagal and Thomas Peterson

Produced by Thomas Peterson

Performance Dates: TBD

Cast Breakdown: n/a

Come audition for Harvard's oldest improv group!  
We're the only group on campus doing short-form  
improv comedy. No experience or preparation  
necessary, just come to auditions ready to have fun  
fun fun!

# OTHER PRODUCTIONS

---

## *The 25<sup>th</sup> Annual Putnam County Spelling Bee*

Written by Rachel Sheinkin

Composed by William Finn

Conceived by Rebecca Feldman

Additional Material by Jay Reiss

Directed by Gregory Lipson

Music Directed by Robert Capodilupo

Produced by Madeleine Snow and Annabel O'Hagan

Performance Dates: October 27<sup>th</sup>

Cast Breakdown: 5 men, 4 woman

The 25th Annual Putnam County Spelling Bee will feature an all-freshman cast to provide first-year students with an avenue into theatre at Harvard. The show follows six adolescent spellers competing for a slot in the National Spelling Bee, along with three adults stuck in adolescence themselves and four audience volunteers. This riotous one-act musical showcases performers individually and as an ensemble.

We encourage freshmen of all identities and arts backgrounds to audition. Please bring 32 bars of any contemporary musical theatre song.

# OTHER PRODUCTIONS

---

## *Various*

Written by Various

Directed by Mitchell Polonsky

Performance Dates: Various

Cast Breakdown: n/a

I will be casting a company of actors for multiple productions with the goal of developing a long-term artistic relationship as an ensemble and a rigorous and generative rehearsal process.

Upcoming projects include Samuel Beckett's *Waiting for Godot* in Blodgett Court (the subterranean courtyard between Lamont and Pusey libraries). Additionally, we will develop a double bill of Georg Büchner's *Woyzeck* and Bertolt Brecht's *Life of Galileo* to be presented in the central foyer of the Fogg Art Museum designed by Renzo Piano, in conjunction with *Inventur*, an exhibition of German art between 1943 and 1955. We will also be developing work in collaboration with the Bunker theater, an Off-West End theater in central London where we may perform in the summer of 2018. A wide variety of other projects are also under consideration, depending on actor interest and availability.

Details on these and other projects will be given in auditions, including information on sharing with other productions. Joining the ensemble does not entail committing to any specific project, as cast lists for each project will be released independently. All traditionally male roles will be cast gender blind. No preparation or experience is required to audition.

# OTHER AUDITION OPPORTUNITIES

---

## *A Midsummer Night's Scream*

*Something Wicked This Way Comes*

Written by William Shakespeare

Directed by John Creed '19

Produced by John Creed '19 & Gabriella Lombardo '20

Performance Dates: November 3<sup>rd</sup>- November 4<sup>th</sup>

Audition Dates: Will be announced shortly

A Midsummer Night's Scream: *Something Wicked This Way Comes* is the Hyperion Shakespeare Company's Fall 2017 scene recital, a semesterly revue of scenes culled from Shakespeare's comedies, tragedies, and histories and united under a common theme. In each of the scenes this semester, the frightful and the macabre will be at the fore. Expect, as we investigate the shadowy depths of fear, to be gobsmacked by all of the Flibbertigibbets, caterwauling, gravitas, and Elizabethan local color that scene recital promises every semester. We promise to our audiences a lively evening of Shakespearean theatre, staged to be as accessible and entertaining as we can possibly make it.

All who audition receive a role! Auditions will be announced shortly, please email [hyperionscenes@gmail.com](mailto:hyperionscenes@gmail.com) for more details.

# OTHER AUDITION OPPORTUNITIES

## *Harvard College Musical*

### *Theater MisCast*

Presented by Hyperion Shakespeare Company

Directed by Sarah Rossman

Music Directed by Chris Lee

Produced by Margaret Wilson and Caro Ribeiro

Performance Dates: November 4<sup>th</sup>

HCMT was founded to promote the production of and appreciation for musical theater on Harvard's campus. The goal of HCMT's MisCast is to showcase the talents of members of the Harvard community in roles that they might not otherwise get to play per traditional casting.

Auditions will be announced shortly, please email [hcmtcabaret2017@gmail.com](mailto:hcmtcabaret2017@gmail.com) for more information.

# SCHEDULE

---