



Oliveira



CENTRE STAGE

Merrily We Roll Along

Music and Lyrics by
STEPHEN SONDHEIM

Book by
GEORGE FURTH

Audition pack



Wwww

This amateur production is presented by arrangement with
Music Theatre International All authorised performance
materials are also supplied by MTI www.mtishows.co.uk



Form 73, 34th St.
3-04-150 M.

NEW YORK
METROPOLITAN

34th St.



KEY DATES

Auditions:

- Monday 16th November - Fourth Monkey (6.15pm - 9.30pm)
- Friday 20th November - Fourth Monkey (6.15pm - 9.30pm)
- Sunday 22nd - Wheatsheaf (6.15pm - 9.45pm)

Recalls:

- Tuesday 15th December - Fourth Monkey (6.00pm - 10.00pm)
- Wednesday 16th December - Wheatsheaf (6.00pm - 10.00pm)

Rehearsals: Tuesday evenings, Thursday evenings & Saturday daytimes from January 2027. Rehearsals are likely to mainly take place at Fourth Monkey.

Get In/Tech: Sunday 4th April 2027

Dress: Monday 5th April 2027

Performances: Tuesday 6th - Saturday 10th April 2027 at The Bridewell Theatre.

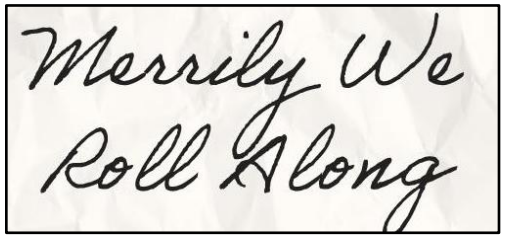
TEAM

- Co-Director - Natasha Jeffery
- Co-Director - Thomas Howard
- Musical Director - Josh Fulcher
- Choreographer - Catherine Higgins (Chiggins)
- Producer - Lydia James
- Assistant Producer - Charlie Edwards
- Stage Manager - Becca Lillie
- Graphic Designer - Ruth Furber

ABOUT THE SHOW

Merrily We Roll Along follows Franklin Shepard, a successful Broadway producer, as he looks back on the choices that have shaped his life. Told in reverse, the story begins at the end of Frank's journey and moves backwards through the years, revealing the friendships, relationships and ambitions that define him. Alongside his closest friends, Charley Kringas and Mary Flynn, we see the impact of key figures in his life, including his first wife Beth Spencer, Broadway star Gussie Carnegie and producer Joe Josephson. The story ends with a touch of rueful irony, as the three best friends at the start of their careers face a bright future: young, talented and enthusiastic about the worlds waiting to be conquered.

Merrily We Roll Along is a show that crackles with the wit, humor and intensity that embody the spirit of New York City. With a brilliant "Broadway-style" score and that deep insight one expects from any Sondheim endeavor, *Merrily We Roll Along* is a spirited and moving cautionary tale for anyone who has ever pursued a dream. Stephen Sondheim and George Furth expertly blend the excitement and energy of a backstage musical with a poignant and emotional contemporary story about the importance of staying true to one's ideals.



MEET THE TEAM

Natasha Jeffrey (*She/her*) - Co-director



Natasha studied Music at King's College London, where she gained experience in both performance and production. During her time at university, she directed *West Side Story* and was Musical Director for *Cabaret*. Over the last year, Natasha has performed for Centre Stage in *Jesus Christ Superstar* and *Sister Act*. Previously, she performed with SEDOS in *You're a Good Man, Charlie Brown* and *Just So*. Natasha enjoys being involved in all aspects of musical theatre and is honoured to make her London AmDram directorial debut with Centre Stage.

Thomas Howard (*He/him*) - Co-director



Thomas is a passionate creative with a keen interest in musicals written by Stephen Sondheim. His previous directing credits include *Into the Woods*, *Little Shop of Horrors*, *I Love You You're Perfect Now Change* in addition to two productions of *Sweeney Todd*. Thomas also has gained experience as a musical director and as a performer, appearing most recently as Mal in Geoids' *The Addams Family Musical*. Thomas seeks to bring knowledge gained from such experiences into rehearsals, aiming to execute his and Natasha's vision through collaboration and creativity.

Josh Fulcher (*He/him*) - Musical Director



Josh is a Welsh-speaking musical director, pianist and keyboard player who has worked across both amateur and professional theatre. His previous credits include *Charlie and the Chocolate Factory*, *Newsies*, *Nine*, *Betty Blue Eyes* and Stephen Sondheim's *Anyone Can Whistle*, where he was Assistant Musical Director, pianist and accordionist. Professionally, Josh has worked as a keyboard player and as a dep on both the London production and UK tour of *Mamma Mia!*. *Merrily We Roll Along* marks Josh's first production with Centre Stage, and he is delighted to be continuing his work with Sondheim's music while supporting the cast throughout the rehearsal process.

Merrily We Roll Along

Catherine Higgins (Chiggins) (She/her) – Choreographer



Chiggins is a Scottish creative who has been choreographing for amdram for over 10 years. Choreography credits include: *Amelie* (Centre Stage); *Sweeney Todd* (Cygnets); *Sunshine on Leith* (SEDOS); *Kinky Boots* (Cygnets); *Night of the Singing Dead - Halloween Cabaret* (Mayhem); *Return to the Forbidden Planet* (Mayhem); *Jesus Christ Superstar* (Forth Children's Theatre); *Seussical* (Youth Music Theatre Scotland) plus others. Chiggins likes to make rehearsals a welcoming and fun environment where everyone gets an opportunity to shine.

Lydia James (She/her) – Producer



In the daytime, Lydia produces professional theatre and so naturally loves to produce and perform amateur theatre in her spare time. Producer credits include: *Our House* (Centre Stage), *The Wedding Singer* (Centre Stage), *Sweeney Todd* (Cygnets).

She has recently been seen onstage in *Jesus Christ Superstar* (Centre Stage), *Head Over Heels* (Centre Stage) and will be in the upcoming production of WLOS' *Bonnie and Clyde*.

Charlie Edwards (She/her) - Assistant Producer



Charlie is delighted to be making her Centre Stage debut with *Merrily We Roll Along*. Having previously performed in *Sweet Charity*, *Grease* and *Bonnie and Clyde*, this production marks a return to the production team for the first time since university. Charlie is excited to be exploring a new side of theatre-making and bringing Sondheim's brilliant work to life alongside such a talented creative team.

DIRECTORS' NOTE

With themes of friendships, compromise and the passing of time within the narrative of the show, our production will utilise its cast to underpin each milestone witnessed throughout the musical. With Frank as a vehicle for our audience, we will witness the story through his perspective and navigate the rich tapestry of his life punctuated by his relationships with others. At the heart of this production will be our ensemble, driving the action through fluid transitions, movement and vocal work. Whether appearing as



characters within a scene or else guiding Frank through each moment in time, there will be a strong emphasis on storytelling. As the plot evolves, the ensemble will create the people, places and memories that surround Frank, constantly pushing the narrative forward while reflecting on the consequences of each choice he has made.

CASTING NOTES

We are genuinely and fully committed to diverse and inclusive casting. We welcome performers of all ethnicities, backgrounds, gender identities, sexual orientations, disabilities and lived experiences to audition. Unless otherwise stated, roles will be cast without regard to race, ethnicity or other protected characteristics, and we encourage anyone who feels they can bring truth, talent and individuality to a role to apply.

As *Merrily We Roll Along* is set in America, performers should be prepared to perform with an American accent. We are not looking for a specific regional accent, and performers are welcome to use an accent that feels appropriate for their character and background within the story.

If there is anything we can do to support you through the audition process, please let us know on your audition form. We are keen to create a welcoming environment in which everyone feels able to do their best work.

ROLES

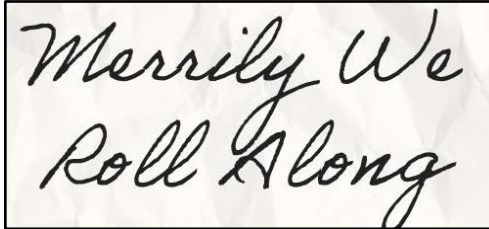
ROLE	ABOUT		VOCAL RANGE	VOCAL EXTRACTS (CHOOSE ONE)
Franklin Shepard	Gender: Male presenting Age: 25 to 45	His character ranges from an influential songwriter and film producer to an innocent, bright-eyed optimist in NYC. Talented and handsome but misled, tragic and tormented.	Vocal Range Top: Bb4 Vocal Range Bottom: A2	1: Growing Up (Part 1), bar 49 to end 2: Now You Know, bars 130–146

Merrily We Roll Along

Charley Kringas	Gender: Male presenting Age: 25 to 45	A stubborn, intense man with average looks. He ranges from a successful lyricist and Frank's long-time friend to a bright-eyed optimist creating his own opportunities in NYC.	Vocal Range Top: G#4 Vocal Range Bottom: A#2	1: Franklin Shepard, Inc., bars 1–49 2: Good Thing Going
Mary Flynn	Gender: Female presenting Age: 25 to 45	A middle-aged theatre critic whose journey takes her back to her youth as a talented and idealistic New Yorker living alongside her closest friends. Sharp, witty and deeply perceptive, Mary is a character of considerable nuance. Her bold, brash and often sardonic exterior masks profound insecurity, unspoken longing and vulnerability, making her one of the most emotionally complex roles in the show.	Vocal Range Top: Gb5 Vocal Range Bottom: G3	1: Like It Was 2: Now You Know
Gussie Carnegie	Gender: Female presenting Age: 25 to 40	The flamboyant, self-invented actress. Her character begins at the end of her relationship with Frank, but throughout the show we see her grow more and more helplessly in love with him. Greedy and seductive	Vocal Range Top: C5 Vocal Range Bottom: G3	1: Act 2 Opening (Gussie's Opening Number) 2: Growing Up (Part 2)

Merrily We Roll Along

Joe Josephson	Gender: Male presenting Age: 35 to 50	Big-talking Broadway producer and husband to Gussie. He later becomes pathetic and poor.	Vocal Range Top: F#4 Vocal Range Bottom: A2	1: Opening Doors
Beth Spencer	Gender: Female presenting Age: 25 to 35	A naive and insecure middle-American who is the mother of Frank's son. She arcs from a down-trodden housewife at her wits' end to a hopeless romantic at the beginning of her engagement to the man of her dreams.	Vocal Range Top: G5 Vocal Range Bottom: A3	1: Not a Day Goes By (Part 1) 2: Opening Doors
Ensemble & Featured Roles	Alongside the principal cast, <i>Merrily We Roll Along</i> features a range of supporting and ensemble roles. We are looking for an ensemble of 20 performers who will play a vital role in telling the story, taking part in the show's transition numbers and providing much of the musical storytelling. In addition, they will portray characters featured throughout the musical, including: • Tyler: A successful entrepreneur who previously worked as a waiter in a downtown club. Featured moments include <i>That Frank</i>, <i>Now You Know</i>, Act 2 Scene 3. • Terry: A wealthy film studio executive. Featured moments include <i>That Frank</i>. • Scotty: Frank's hot-shot agent. Featured moments include <i>That Frank</i>, <i>Now You Know</i>, <i>The Blob</i>. • Dory: A member of the social elite and Frank's circle of friends. Featured moments include <i>That Frank</i>, <i>The Blob</i>. • Ru: An aspiring screenwriter who works as a floor monitor at NBC news. Featured moments include <i>That Frank</i>, Act 1 Scene 2. • Jerome: Frank's lawyer. Featured moments include <i>That Frank</i>, <i>Now You Know</i> • K.T.: A TV reporter and journalist. Featured moments include <i>That Frank</i>, Act 1 Scene 2, Act 1 Scene 4.			



- **Meg:** An ambitious and starry-eyed starlet. Featured moments include *That Frank*, Act 1 Scene 1.
- **Bunker:** A member of Frank's elite group of friends. Featured moments include *That Frank*.
- **Mr & Mrs Spencer:** Beth's parents. Featured moments include Act 2 Scene 1, Act 2 Scene 3.

We are looking for a talented, versatile company who can bring energy, character and heart to every moment of this remarkable show. Within the score, there are over 40 opportunities to showcase vocal talent through solo vocal lines that will be distributed within the rehearsal room.

For any of the above roles, please prepare the **vocal extract Our Time (Part 3)**. For ensemble roles acting extract, **please choose one of the 2 ensemble extracts**.

CENTRE STAGE DIVERSITY AND INCLUSION

Collectively, we commit to take consistent steps to be more inclusive and attract members and audiences reflecting London's diversity. We will identify and remove barriers to create a safe and inclusive environment. We want everyone to feel empowered to participate, on stage or off. We want stories to be told authentically. (SEDOS, Centre Stage, & Geoids joint mission statement.)

At Centre Stage London, we believe theatre should be open, welcoming and inclusive for everyone. Our community is built on the idea that people from different backgrounds, experiences and perspectives come together to create something stronger – both on stage and off. We aim to nurture a representative membership where everyone feels welcome, regardless of gender, skin colour, age, body type, or any other characteristic. While we may aim to cast certain roles in a way that authentically reflects the story being told, we will always make choices based primarily on talent and ability to handle the demands of the role. We will never cast someone based on appearance who may find a role challenging and may therefore have a negative experience. Amateur dramatics should bring joy above all else, and our emphasis is on inclusivity, while creating theatre of the highest possible quality to be enjoyed by our audiences and all involved. You may find more detail in our [policy handbook](#).

CASTING PROCESS

1. You **must be an active Centre Stage member** in order to book your audition, and you will need your unique membership code to book. Members will receive a reminder of their code by email shortly before booking opens. There are also instructions on how to remind yourself of your code on our website, here <https://www.centrestage.london/membership>. If you are not a member, or your membership has expired, you can purchase membership through our Ticket Tailor shop. You'll find this by clicking "Membership & Programmes" on this page:



<https://www.tickettailor.com/events/centrestage/>. For full information about onstage membership, click here:
<https://www.centrestage.london/onstage>

2. Visit www.tickettailor.com/events/centrestage/ to **book your audition**. You will have the option to choose your preferred audition order which will either be your individual singing/acting slot first or the group movement call first. Need to cancel or change your audition slot? Email centrestagetheatre.london@gmail.com. We'll do our best to offer an alternative, but please let us know as soon as possible so we can offer the space to someone else. If all the audition slots are booked, you can still sign up to the waiting list for audition coordination and will be contacted if a space is made available. Audition requests via email or the Production Team are not accepted. Audition slots will be available to book from Sunday 25th October at 10am.
3. **Fill out your audition form**. Submit your audition form as soon as possible after you've booked a slot, and at least 3 days before the day of your audition. Please list all known absences honestly on the audition form.
4. **Prepare your audition pieces** - You can find all links to the Merrily [Audition Materials here](#).

For Round 1 auditions, please prepare: **One of the singing extracts** in the folder of the role you would like to audition for.

You will be accompanied by someone from the creative team on the piano. Please also **prepare the acting extract for this role**. Your singing and acting audition will be individual with the panel, not in front of other auditionees and you may be asked to do a range test. Please note we will only have time to hear one singing extract. **You will be considered for other roles depending on what you selected on your audition form.**

All auditionees will take part in the **group dance audition**. Please come prepared having learned the choreography from the video provided. We'll briefly recap the choreography on the day but won't have time to teach it in detail. We're looking for storytelling through movement, not perfect dance. A video of the dance audition will be uploaded to the audition drive on Monday 9th November (a week before the auditions commence).

While you are not required to be off-book, we would love you to try to memorise your song and side because this is what will allow you to make the most interesting creative choices on the day. We will likely only have the time to hear the songs once through. We encourage you to aim for the relevant accent in both the song and side, but don't stress out about it too much – aim first and foremost to be understood.

Recalls

Recalls will be by invitation only taking place on Tuesday 15th and Wednesday 16th December. All auditionees will hear from us via email by end of day on Monday 23rd November if they have been invited to recalls or not. You will be emailed the recall materials to prepare in advance. The recalls will include new songs from the show and scene work with other actors. There is no requirement to be off book, but the more familiar you are, the better. Please note we will not necessarily recall all roles. Final casting will not take place until the recalls have finished. If you do not get recalled, it does not necessarily mean that you will not get cast.



Final Casting

We aim to complete casting as quickly as possible and will notify everyone of the outcome by email once the show is fully cast. Casting decisions are made by the audition panel and are final. If cast, please keep the news private and off social media until the official Centre Stage announcement. The production team will give you the 'green light' once it's fine to share the news.

PARTICIPATION FEE

Centre Stage is a registered charity, and each show is funded through participation fees, ticket sales, sponsorships, fundraising, and donations. Our budget is tight, so selling tickets is essential! Cast members typically sell most tickets to friends, family and colleagues, and we'll also ask everyone to help promote the show using the official materials provided (especially on social media). We'll also be holding a show fundraiser and ask the cast to attend (and bring a friend!) It'll be a fun way to support the production. To help cover production costs, there will be a participation fee of £145 per cast member. This can be paid in full or in installments throughout the rehearsal period (final payments are due 5 weeks before the show).

Cast members may also need to provide a few small personal items and a base costume for costumes (e.g. t-shirts, trousers, blacks, socks, tights, or makeup). We do not want the participation fee to be a barrier for anyone so if this fee will be a hardship for you, please email centrestagetheatrelondon@gmail.com – there are always options available and your request will be kept confidential. During the rehearsal process, there are many jobs that must be done to make sure that our show can make it to the stage (ie. social media, set building, fundraiser organizing, cast photos, etc.) We will ask all actors to sign up for one of these roles. During production week, the cast will also help with get-in and get-out. It's all hands-on deck to make the week run smoothly.

ABOUT CENTRE STAGE

Centre Stage is a registered charity that focuses on performing musical theatre. The company first began life as a light opera company in 1956. Our members range in age from their 20s to their 60s and come from all walks of life and all share a passion for musical theatre! Learn more about us here: <https://www.centrestage.london> Contact Us If you have any questions about the process, please don't hesitate to email us at MerrilyCS2027@gmail.com.