

The Harvard-Radcliffe
Dramatic Club
Presents...

COMMON CASTING



Spring 2019
Audition Booklet

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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 at 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/design looking to hone your skills, Backstage Week is for you!

Join us to kick start the week with a Pizza Q in the Loeb Ex on February 5th from 5:00pm-6:30pm. 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 Jonathan Castillo (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. Only current Harvard undergraduates as well as area students who have participated in recent Harvard productions may audition through Common Casting. This rule has been put in place to preserve opportunities for Harvard undergraduate actors and to foster a more welcoming audition environment. Please email campus@hrdctheater.com with any questions about this policy or to seek an exemption for your production.
2. Common Casting preliminary auditions for the Spring 2019 semester take place between 6pm and midnight, Monday 1/28 – Friday 2/1. About fifteen 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 Monday and Friday. A single audition slot is three hours, 12 PM – 3PM, 3 PM-6PM, 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 must 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 enter their name, email, pronouns, and conflicts into the online system. They will then 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 a 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.

4. An actor may only attend one audition slot per show.

What you need to prepare for auditions:

1. We are saving trees and no longer using paper audition forms! Instead, all actors must enter their information into the new online Common Casting system located at app.hrdctheater.com and create an account. The tabling staff at each audition location will help with this.
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 2019 semester are held Saturday 2/2 and Sunday 2/3 between 10 AM and midnight.
2. Each show is responsible for submitting callback lists online by 8:00AM on the morning of Saturday 2/2. These will automatically be released at 9:00 AM, and those who receive callbacks will be notified via email.
3. Actors are responsible for checking callback lists before 10:00AM on Saturday 2/2, 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 submit their first-round cast lists online by 9AM Monday 2/4. At 10AM, first-round cast lists will become visible to all producers, directors, and stage managers through the online system. Once sent out, these first round cast lists may not be altered. The directors, producers, and stage managers may not share this information with anyone outside of their core 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 2/4.
3. By Monday at 6PM (2/4), 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.
4. From Monday at 6PM (2/4) until Wednesday at 6PM (2/6), 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 Monday from 6PM (2/4), actors must use the online system to sign for roles. When actors accept or decline, the role will be immediately offered via email to the next alternate. Please double-check — once you have signed, you cannot change your mind!
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 6PM on Wednesday 2/6, 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 with the app, they must submit their final decision by proxy by calling HRDC Campus Liaison Ava Hampton (978 809 4455) before 6pm on Wednesday 2/6. If an actor cannot call Ava, they must email (avahampton@college.harvard.edu) by 6pm Wednesday 2/6 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 6PM on Wednesday 2/6. 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 6PM, they should contact Ava 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.
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

SUNDAY, JANUARY 27th

5PM – 6PM: Common Casting Info Session

6PM – 7PM: Common Casting Pizza Q in the Ex

MONDAY, JANUARY 28th–FRIDAY, FEBRUARY 1st

6PM – midnight: Common Casting Preliminary Auditions

SATURDAY, FEBRUARY 2nd

9AM: Callback lists posted online at app.hrdctheater.com

10AM – midnight: Callbacks

SUNDAY, FEBRUARY 3rd

10AM – midnight: Callbacks, ctd.

MONDAY, FEBRUARY 4th

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.

WEDNESDAY, FEBRUARY 6th

6PM: The **'signing period'** is between 6pm on 2/4 and 6pm on 2/6. During this time actors must sign 'yes' or 'no' for their part(s) at app.hrdctheater.com. If an actor signs 'no' or does not sign by 6PM, the 1st alternate is offered the part. Read the full rules above. After 6pm on 2/6, directors/producers can contact actors about unfilled roles.

THE LOEB EX

Real Women Have Curves

Written by Josefina López

Directed by Bianca Rodriguez

Produced by Connie Zhao, Audrey Effenberger, and
Brandon Martinez

Performance Dates: February 28th – March 9th

Cast Breakdown: 5 women

This is a comedy about immigration, beauty, weight, and female worth.

Ana just graduated from high school and wants to go to Columbia University to pursue her dream, but reality forces her work in her sister Estela's small clothing factory for a less-than-minimum wage. As the story unfolds, we are introduced to three other strong and colorful women: Carmen, Ana and Estela's overly critical mother, Pancha, who feels like less of a woman because she is barren, and Rosali, who survives on a diet of water and weight loss pills. The foreword motion in the play falls with the women having to create 100 dresses in less than a week for Bloomingdales, a company that is taking advantage of Estela's immigrant status and fear of deportation. The rest of the women, haunted by their old status as undocumented immigrants, are forced to break the trauma, thoughts, and fears of being undocumented that continues to be tightly weaved in their minds.

THE LOEB EX

for colored girls who have considered suicide/when the rainbow is enuf

Written by Ntozake Shange

Directed by Devonne Pitts

Produced by Anisa Ahmed and Emily Orr

Performance Dates: March 29th – April 6th

Cast Breakdown: 7 women

for colored girls who have considered suicide/when the rainbow is enuf is a series of poetic monologues, accompanied by dance movements and music, that breathes life into the stories of seven African-American women. Together, these women embark on a journey of self-discovery and self-acceptance as they recount their stories of love, empowerment, struggle, and loss. While we encourage all actresses of color to audition, we recognize that this play deals intimately with issues specifically centered around Black women and, therefore, we will be giving casting preference to Black actresses.

THE LOEB EX

Arcadia

Written by Tom Stoppard

Directed by Kier Zimmerman

Produced by Anisa Ahmed and Jennie Kunes

Performance Dates: April 7th – April 7th

Cast Breakdown: 4 women, 6 men, 2 gender-blind

Arcadia is a play about chaos and pattern, freedom and imprisonment, research and sex. Through brilliant dialogue, we descend into each character's greatest sorrows and darkest passions, all with the backdrop of a beautiful English countryside.

The play follows the present and past inhabitants of a country home, alternating between the 1800s and the current era. In the 1800s, the brilliant Thomasina formulates fundamental theories of mathematics; in present-day Britain, Thomasina's discoveries are in turn erased and discovered as her home's modern inhabitants discover the true history of their estate. *Arcadia* addresses order and disorder, love and loss, legacy and the lack thereof, all through the lens of this coexistent past and present.

At auditions, actors will be asked to choose from a variety of sides – no additional preparation is required. Individuals of all backgrounds and identities are encouraged to audition.

THE LOEB EX

Dogfight

Written by Justin Paul, Benj Pasek, and Peter Duchan

Directed by Karalyn Joseph

Music Directed by Colton Carter

Produced by Morgan Booker and Ben Rosenthal

Performance Dates: April 18th – April 20th

Cast Breakdown: 3 women, 3 men, 6-10 gender-blind

On November 21, 1963, three young marines celebrate their last night at home with a “dogfight”, a cruel bet where each man attempts to find the ugliest girl he can to win. But when Eddie Birdlace meets idealistic waitress Rose Fenny, she teaches him about love and compassion. Their journey prompts us to explore the ugliness brought on by personal and societal standards while also delving into the process of reconciliation with our past mistakes.

For auditions, please be prepared to sing a short piece (musical theatre songs are preferable, but please choose any song that makes you feel comfortable!).

THE LOEB EX

The Diary of Anne Frank

Written by Albert Hackett and Frances Goodrich

Directed by Gregory Lipson

Produced by Gregory Lipson, Allison Scharmann, and Jamie Hawkins

Performance Dates: April 21st – May 4th

Cast Breakdown: 5 women, 5 men

Adapted from Anne Frank: The Diary of a Young Girl, The Diary of Anne Frank is based on the true story of a young Jewish girl who kept a diary of her time hiding from the Nazis in an attic of her father's office during World War II. In her secret attic, Anne laughs, plays, fights with her mother, and falls in love for the first time. In spite of her oppressive circumstances, Anne's dynamism, her luminous spirit, and her story of resilience continue to resonate deeply. This educational production is poised to spark discussion with an immersive lobby experience and post-show talkbacks. Jewish (and Jew-ish) actors are particularly encouraged to audition, but we also encourage actors of all faith identities. No preparation necessary—we will provide materials.

FARKAS HALL

The East Side

Written by Julia Riew, John Lim, and Jared Leong

Directed by KeeHup Yong

Music Directed by Grant Riew

Produced by Connie Zhao, Sherry Gao, and Chloe Yu

Performance Dates: April 11th – April 14th

Auditions: Wednesday, Jan. 25th, 6-8 PM, Farkas Hall

Cast Breakdown: 6 women, 2 men, 1 gender-blind

The East Side, a new coming-of-age musical comedy, tells the story of 17-year-old Ryan and his developing identity as an American-born Chinese, artist, and son. As New York City Chinatown becomes increasingly gentrified, Ryan and his immigrant mother, Ms. Chen, must decide whether to reimagine their restaurant to appeal to American interests, or go bankrupt. Jaded by life at the restaurant, distracted by romance, and full of idealistic fantasies, Ryan struggles to balance spending time with friends, studying for the SATs, working at the Dumpling House, and investing in his hobby - the visual arts. The East Side explores themes of authenticity, identity, acceptance, and love of all kinds.

AGASSIZ THEATER

The Gondoliers; or, The King of Barataria

Written by W. S. Gilbert and Arthur Sullivan

Directed by Julius Wade

Music Directed by Mary Reynolds

Produced by Amanda Gonzalez-Piloto, Olivia

Manickas-Hill, Abraham Rebollo, and Richard Tong

Performance Dates: March 29th – April 7th

Cast Breakdown: 20 gender-blind

The Gondoliers is quite the adventure: there's love, a secret marriage at birth, mistaken identity, and a mix up about royal succession. Two gondoliers, Marco and Giuseppe, have believed they are brothers their entire lives. It comes as a shock to all when the Grand Inquisitor, reveals that one of them is actually the heir to the throne of Barataria, and was married in infancy to the beautiful Casilda. As our bumbling heroes try to make sense of their situation, Gilbert & Sullivan deliver a biting satire of the English class system and the excesses of capitalism.

Actors must prepare 32 bars of any song (even "Happy Birthday" will do!).

AGASSIZ THEATER

Cruising Altitude: The First-Year Musical

Written by Samantha O'Connell, Chloe Levine, and Ian Chan

Directed by Aviva Ramirez

Music Directed by Kalos Chu

Produced by Sam Thau and Esther Caroline

Performance Dates: May 2nd – May 5th

Cast Breakdown: 6 women, 5 men, 4 gender-blind

North East Flight 2460 starts out normally enough, but that doesn't last: a bag goes missing and an investigation begins, roping in the entire eclectic cast. Written, produced, and performed by the First-Year Class of 2022, *Cruising Altitude*, a high-stakes musical comedy set 35,000 feet in the air, tackles the issues of losing yourself in relationships, living in the moment, and pursuing passions at all costs, all without resisting the urge to poke fun at airplanes, the dentist's office of transportation. Actors auditioning should come prepared with a verse and chorus of any song. A pianist will be provided.

ADAMS POOL THEATER

Egg Salad

Written by Emma He, Jess Erion, and Natasha Dhamankar

Directed by Emma He

Produced by Jess Erion

Performance Dates: April 19th – April 21st

Cast Breakdown: 2 women, 2 men, 9 gender-blind

A comedy about two best friends trying to make meaning within their routine adult lives. In their desperation to find a purpose, they accidentally join a struggling cult with a decidedly uninspiring leader. They try to escape!

SITE-SPECIFIC

Electra

Written by Sophocles

Directed by Isaiah Michalski

Produced by Lily Grob

Performance Dates: TBA

Cast Breakdown: 4 women, 3 men

In an era defined by women confronting social and political structures of justice, the return to Sophocles' *Electra* is a natural one. In it, a woman battles rivaling concepts of what is right, what is wrong, and for whom. Her internal voice is steeped in visceral hatred for her mother, Clytemnestra, who killed her beloved father, even though he himself killed *Electra*'s sister. Now, her judgements are put to the test: her brother has returned, radicalized and ready to kill.

With use of modern translation, subtlety, and a small cast, this intense narrative promises to unsettle and inspire.

SITE-SPECIFIC

THE GOAT EXCHANGE

Artistic Directors Mitchell Polonsky and Chloe Brooks

Music Director Mateo Lincoln

Associate Director Julius Wade

Performance Dates: TBA

THE GOAT EXCHANGE is an ensemble of performers, designers, writers and directors creating experimental and site-specific interpretations of great texts. Upcoming projects include

OTHELLO/DESDEMONA (a double bill of Shakespeare's OTHELLO and Nobel Laureate Toni Morrison's one and only play, DESDEMONA) and a large-scale staging of Caryl Churchill's LOVE AND INFORMATION in the Smith Campus Center.

Additional site-specific projects may be chosen with and around selected performers. We're looking for artists of all experience levels, including non-theater artists so we'd love to see you regardless of identity, interests, and experience level!

Please visit www.thegoatexchange.com to learn more about our work.

*Please note that for THE GOAT EXCHANGE's upcoming production of OTHELLO/DESDEMONA, Julius Wade has been pre-cast as Othello and Chloe Brooks has been pre-cast as Desdemona.

SITE-SPECIFIC

Julius Caesar

Written by William Shakespeare

Directed by John Creed

Produced by Anna Schuliger

Performance Dates: April 19th – April 28th

Cast Breakdown: 9 gender-blind

Julius Caesar is one of Shakespeare's finest plays. A deeply political exploration of how we respond to tyranny and the kind of people we become when the world is falling down around us, this tragedy of the life and death of Brutus offers a powerful and unsettling lens into our present day. We are incredibly excited to be bringing this play to life this semester with the Hyperion Shakespeare Company, and will be creating a show to take over multiple different site-specific locations over our two-week run. People of all identities, experience levels, and backgrounds are invited to come audition, and no preparation is necessary!

OTHER OPPORTUNITIES

Così fan tutte; ossia La scuola degli amanti (They're all like that; or The school for lovers)

Written by Wolfgang Amadeus Mozart and Lorenzo Da Ponte

Directed by Adrienne Boris

Music Directed by Edward Jones

Produced by Maddie Snow

Performance Dates: April 12th-20th

Reimagined in a contemporary, wealthy private high school setting, this production of the comedy of mistaken identities and disregarded morals highlights the gender and class politics of the story. Mozart's sublime music portrays the very real, complex, and confusing emotions of young love. They are all the same! Or are they...

We would love to have you join the chorus of this fun and funny opera! There will be 2 chorus-only rehearsals in late February/early March. Then rehearsals will be about once a week in March until tech week in the Agassiz.

Please email msnow@college.harvard.edu if you're interested in joining the chorus.

OTHER OPPORTUNITIES

Our Voices

Directed by Rachel Kahn and Carla Troconis

Produced by Maddie Snow and Kiki Albanese

Performance Dates: April 6th – April 7th

Our Voices is a collaborative project that began as a specific response to rape culture on our campus and has grown to include other forms of identity-based violence.

We use our storytelling to reclaim control of our own narratives surrounding these issues. We welcome submissions of all kinds: poems, videos, monologues, scenes, original songs, dances, and paintings. You can perform your own work, request that another artist perform it, or perform someone else's work. These pieces will be workshopped to your comfort level, with options for varying levels of anonymity. You need not be a survivor of sexual assault to participate—we know that violences, in all forms, affect everyone, and we want this to be a safe and open space for meaningful engagement with these issues.

Please fill out the form at bit.ly/ourvoicessubmit if you would like to participate. Our Voices is in collaboration with the Office of Sexual Assault Prevention & Response (OSAPR) during Sexual Assault Awareness Month (SAAM).

COMPLETE PRODUCTIONS LIST

LOEB MAIN STAGE

in search of

LOEB EXPERIMENTAL THEATER

Saccharine, Real Women Have Curves, for colored girls who have considered suicide/when the rainbow is enuf, Arcadia, Dogfight, The Diary of Anne Frank

FARKAS HALL

HPT 171: France France Revolution!, The East Side, The Danube

THE AGASSIZ THEATER

Cendrillon (Cinderella), Ghungroo, The Gondoliers; or, The King of Barataria, Così Fan Tutte, Cruising Altitude: The First-Year Musical

LEV LIBRARY THEATER

*the body is a lasting thing, Our Voices, Much Ado About
Madonna*

ADAMS POOL THEATER

*CaTAPStrophe, Egg Salad, Laugh Riot XXI, Hyperion
Shakespeare Scene Recital*

SITE-SPECIFIC

Electra, The Goat Exchange, Julius Caesar

SCHEDULE

Monday	6:00pm-9:00pm	Farkas Lobby Real Women	Farkas 203 N/A	Farkas Studio N/A	Loeb Ex Electra	Loeb Dance Studio Gondoliers	Loeb RRC Julius Caesar	Ag Lyman Room The Goat Exchange	
	9:00pm-12:00am	For Colored Girls	East Side	N/A	Anne Frank	Cruising Altitude	Dogfight		
Tuesday	6:00pm-9:00pm	Real Women	East Side	Cruising Altitude	Anne Frank	Arcadia	Dogfight	Egg Salad	
	9:00pm-12:00am		N/A	Gondoliers	For Colored Girls	Julius Caesar	The Goat Exchange	Electra	
Wednesday	6:00pm-9:00pm	For Colored Girls	N/A	Gondoliers	Julius Caesar	Electra	East Side		
	9:00pm-12:00am		Cruising Altitude	Gondoliers	Anne Frank	Dogfight	Egg Salad	Arcadia	
Thursday	6:00pm-9:00pm		N/A	Real Women	The Goat Exchange	Arcadia	Julius Caesar		
	9:00pm-12:00am		East Side	Dogfight	Egg Salad	For Colored Girls	Cruising Altitude		
Friday	6:00pm-9:00pm		Dogfight	Real Women	Anne Frank	Electra		N/A	
	9:00pm-12:00am		East Side	Arcadia				N/A	