

Falsettos

By William Finn

Who?

Executive Producer: Crawford Arnow
Director & Choreographer: Sakura Grashow
Stage Manager: Lizzie Simmons
Music Director: Yoshimi Kimura
Producers: Chloe Benardete & Ella Kim
Preferred Contact Email: chloe.benardete@yale.edu

What?

“Welcome to Falsettoland”

Falsettos is a sharp, funny, and deeply moving musical about love, family, and finding yourself. Marvin, a Jewish New Yorker, leaves his wife, Trina, for his male lover, Whizzer, but tries to keep his whole family intact, clinging to the life he thought he wanted. His son, Jason, wrestles with questions of his identity as he’s caught in the middle of his parents’ fighting. Trina, blindsided and furious, struggles with what it means to not be a wife anymore but eventually finds love again with Marvin’s psychiatrist, Mendel. Whizzer, meanwhile, struggles with expectations placed on him by Marvin he never asked for. This unconventional family is brought back together through Jason’s bar mitzvah and again by Whizzer’s later contraction of AIDs. Over the course of laughter, chaos, and heartbreak, each character learns what it truly means to grow up, accept themselves, and love one another even as the world changes and falls apart around them. *Falsettos* is hilarious, tender, and unforgettable—a musical full of roles that challenge, delight, and stick with you long after the curtain falls.

Here is a completely legal slime tutorial:

<https://youtu.be/qPrJPpMwdio?si=DzjeRkbkkCHVoXB>

When?

Initial Auditions: September 5th - 6th
Callbacks: No earlier than September 9th
Date of First Rehearsal: September 14th
Tech Week Dates: December 1st - December 9th
Performance Dates: December 10th - December 12th, 2026
Strike: December 12th, 2026
Overall Dates (First Rehearsal to Last Performance): September 14th-December 12th
Read Through: September 14th*

* The exact time of day of the read through has yet to be confirmed. We will attempt to accommodate actor conflicts, but **all actors cast in the show are required** to attend this rehearsal, barring academic conflicts.

Time Commitment

We want this process to be a balance, one where actors feel comfortable with the workload of the show while simultaneously encouraged to challenge themselves and stray outside of their comfort zone. While the entire team is here to support you throughout this process, we expect all actors to be committed to the project. We have done our best to outline the time commitments for each role, but please do not hesitate to reach out if you have any questions.

High Commitment Roles (H) can expect 10-12 hours a week before tech, Medium Commitment Roles (M) can expect 6 - 8 hours a week before tech.

As other commitments (academics, personal life, etc) ebb and flow this year, please expect to have more or less rehearsal than the times above. These estimations are weekly averages that we are committed to honoring.

Content Warnings

Explores sensitive themes, including sexual content and nudity, adult language and innuendo, drug and alcohol references, and mild comedic violence

Audition Dates/Location(s)

Initial Auditions (sign up for one 10-minute slot):

- Saturday, September 5, 10:00am – 1:00pm
- Saturday, September 5, 7:00 – 9:00pm
- Sunday, September 6, 1:00 – 5:00pm

For locations TBD, you can check back later, or you will receive an email before your audition with updated location information.

Meet the Team (AKA Who Will In the Audition Room?)

**The casting room will always consist of Sakura, Yoshi and Lizzie. Crawford, Chloe, and Ella may also be present at any of these audition slots; everyone will be present at callbacks.*



Crawford Arnow (Marvin, he/him) is BEYOND excited to be doing *Falsettos* as his senior thesis with this dream of a production team! He is a senior in Ezra Stiles double majoring in Theater, Dance, & Performance Studies and Psychology, and has spent his last four years here doing copious amounts of theater, giving tours, and making too many TikToks. Originally from Austin, Texas, Crawford grew up rodeo riding and barrel racing horses. He's currently obsessed with reality TV shows (especially *The Traitors* and *Survivor*). More than anything, he's really excited to meet everyone and jump into this production!



Sakura Grashow (Director & Choreographer, she/her) is over the moon to be working on *Falsettos* this fall! She has danced in, written, choreographed, and directed a collection of shows on campus, and cannot wait to dive back into senior thesis-land. She is someone who loves the Lumineers, likes it when it rains, and only owns stripey socks! As a 5th generation Brooklynite, she can't wait to meet you in 1980's NYC for auditions :)



Yoshimi Kimura (Music Director, she/her) cannot wait to introduce you to the delightfully complex world of *Falsettos*! A senior in Computing in the Arts from Los Angeles, CA she's especially excited to bring to life her teensiest tiniest pit yet. Various MD/Keys works include *Mean Girls*, *Urinetown*, *Cabaret*, *Spring Awakening*, *Merrily We Roll Along*, *The Sound of Music*, and *Pippin*. When not in the pit, you can find her sipping her second matcha of the hour in the Elm.



Lizzie Simmons (Stage Manager, she/her) is a junior in Stiles (GFM) studying Cognitive Science. She's worked as a stage manager on several Yale productions, including *Stupid Fucking Goat* and *Urinetown*, and is so excited to work with this amazing team! Lizzie is from the best place in the world (Massachusetts), and outside of theater, enjoys listening to music and attempting to learn the guitar (she knows two chords!). She's looking forward to meeting all the wonderful auditionees!



Chloe Benardete (Producer, she/her) is a junior in Murray majoring in Theater, Dance, and Performance Studies and the History of Science and Medicine. Like Crawford and Ella, she calls Austin, Texas home! Around campus, she likes to run all over the place acting and producing things. Some of her favorite acting credits include Thomas Kannam and Gia George-Burgher's Fall 2025 Thesis *Orlando*, Paula Vogel's *How I Learned to Drive*, and the Dramat's Spring 2025 Mainstage *Intimate Apparel*. As for producing, her favorite credits include Eden Feiler's original play *The Hedge* and Sophia Schwaner's Spring 2025 Thesis *The Master and Margarita*. She looks forward to meeting you!

The Cast

All roles are open to auditions from anyone unless otherwise noted in the character description. **Don't be discouraged by previous interpretations, we are looking to see what YOU bring to the table!** Regarding gender, sexuality and religion, anybody can play any role. Gender identities provided are in reference to the characters and not a requirement of the actor playing them. You will have the opportunity to indicate which gender identities you are comfortable being cast in and which roles you would like to be considered for on your audition form. With regards to sexuality and religion, the thesis question attached to this production is the quandry of whether or not perceived authenticity of a performance is intrinsically tied to lived experience and the question of "authentic casting." Whether you are just trying out theater for the first time or you are a seasoned veteran, we encourage you to audition—any experience level is welcome!

Please note that every character in this production (besides Jason) has a planned moment of staged intimacy, and Trina has a planned moment of theatrical combat. If you have any questions or concerns about these moments or how we are committed to handling them with intentionality, safety, and care, please bring them to your audition or email them to chloe.benardete@yale.edu.

MARVIN (H, he/him) – A complicated, narcissistic man struggling to hold his fractured family together after leaving his wife for his lover. Intelligent, controlling, and emotionally volatile, Marvin is desperate for stability but often sabotages it through his own rigidity. **This role will be played by Crawford Arnow.**

TRINA (H, she/her) – Marvin's ex-wife, navigating the emotional fallout of their marriage while trying to maintain stability for their son. Anxious, sharp-witted, and resilient, Trina balances humor and heartbreak as she rebuilds her sense of self.

WHIZZER BROWN (H, he/him) – Marvin's lover, confident, charming, athletic, and initially resistant to emotional vulnerability. Whizzer values independence and resists domesticity, but gradually opens himself up to love and commitment.

MENDEL WEISENBACHFELD (H, he/him) – Marvin's psychiatrist, awkward yet warm and emotionally mature, who becomes romantically involved with Trina. Endearing, optimistic, and slightly bumbling, Mendel provides emotional grounding and comic relief.

JASON (H, he/him) – Marvin and Trina’s son, intelligent, observant, and caught in the middle of his parents’ evolving relationships. Preparing for his bar mitzvah, Jason grapples with identity, family, and growing up in an unconventional household.

DR. CHARLOTTE (M, she/her) – One half of the “lesbians from next door,” a doctor who is practical, bold, caring, and deeply compassionate. Charlotte provides emotional and medical support to the group.

CORDELIA (M, she/her) – Charlotte’s partner, a caterer with a big personality and a bigger heart. Cordelia is warm, expressive, and nurturing, bringing levity and love to the tight-knit community.

Audition Details

What will auditions look like? What should I prepare?

Initial auditions will be focused on how you tell stories through song, and give us a chance to see your musical personality.

For the music portion, please bring in a song of your choice, (32 bar cut, or about 1.5 min) that tells a story (think Schmu-el Song from *Last Five Years*, Me and the Sky from *Come From Away*, etc.). **Please send us this selection in advance by filling out your audition form!** In addition, you may be taught an excerpt from a song from *Falsettos* in the audition room.

What makes a good audition?

We ask that you come prepared and ready to have fun! *Falsettos* is a high-energy yet grounded show and we are looking for actors who can make bold but specific choices! This rehearsal process will demand flexibility and a commitment to nuance, so please come ready to play and explore with us. All of these characters have complexity beneath the surface and we would like to see these layers emerge within your audition!

What should I prepare for my audition?

Before your audition, make sure you’ve checked off everything in this audition checklist:

- ☐ Sign up for an audition slot
- ☐ Bring clearly marked sheet music for your 32 bar cut of your choice (send this to us in advance, via our audition form!)
- ☐ **Fill out the audition form, linked here!**

How do I sign-up to audition?

To audition, claim a 10-minute slot on our YCA page [linked here](#). You must have a YCA account set up to sign up for a slot.

When will callbacks be?

Callbacks will take place no earlier than September 9th, and auditionees will be notified about if they are being called back/which roles they are being called back for no later than 11:59 pm on Monday, September 7th. Not getting a callback does not mean you will not be cast and we will be considering every auditionee for every role regardless of which roles you are called back for.

Callbacks will consist of more character-specific vocal callbacks and an acting portion focused on physicality and chemistry. If you are unable to make your assigned callback slots, please let us know as soon as possible. All information about callbacks will be communicated in callback notification emails.

When will I hear back about casting decisions?

Casting notifications (calls) begin at 12:00 pm on Sunday, September 13th, so please keep your phone on! You have up to an hour from when you get the call to accept or decline the role; if you do not notify us of your decision or ask for an extension within that time frame, we reserve the right to move on to our next choice for the role.

Accessibility

We are committed to accommodating any and all access needs and making sure everyone feels comfortable in the audition room! Please do not hesitate to contact us with any questions or concerns.

Contact Us

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Ella Kim, Producer, esk49@yale.edu, (424) 409-9799

Crawford Arnow, Executive Producer, crawford.arnow@yale.edu, (512) 815-4576

Sakura Grashow, Director & Choreographer, sakura.grashow@yale.edu, (347) 628-4874

Lizzie Simmons, Stage Manager, e.simmons@yale.edu, (774) 712-0404

Yoshimi Kimura, Music Director, yoshimi.kimura@yale.edu, 310-880-3560