

PRODUCED BY LUCAS WALSH, EM BARNES, ELLIE POWELL, & TEXACO TEXEIRA-RAMOS STAGE MANAGED BY GRACE ALLEN & SIOMARA CABALLERO
CHOREOGRAPHED BY CARON KIM & ASHLEY ZHUANG MUSIC DIRECTED BY ANDREW COURTNEY, LUCAS AMORY & FAHIM AHMED
DIRECTED BY SAM DVORAK

NATASHA, PIERRE, *and the* GREAT COMET OF 1812

BOOK, MUSIC, & LYRICS
BY DAVE MALLOY

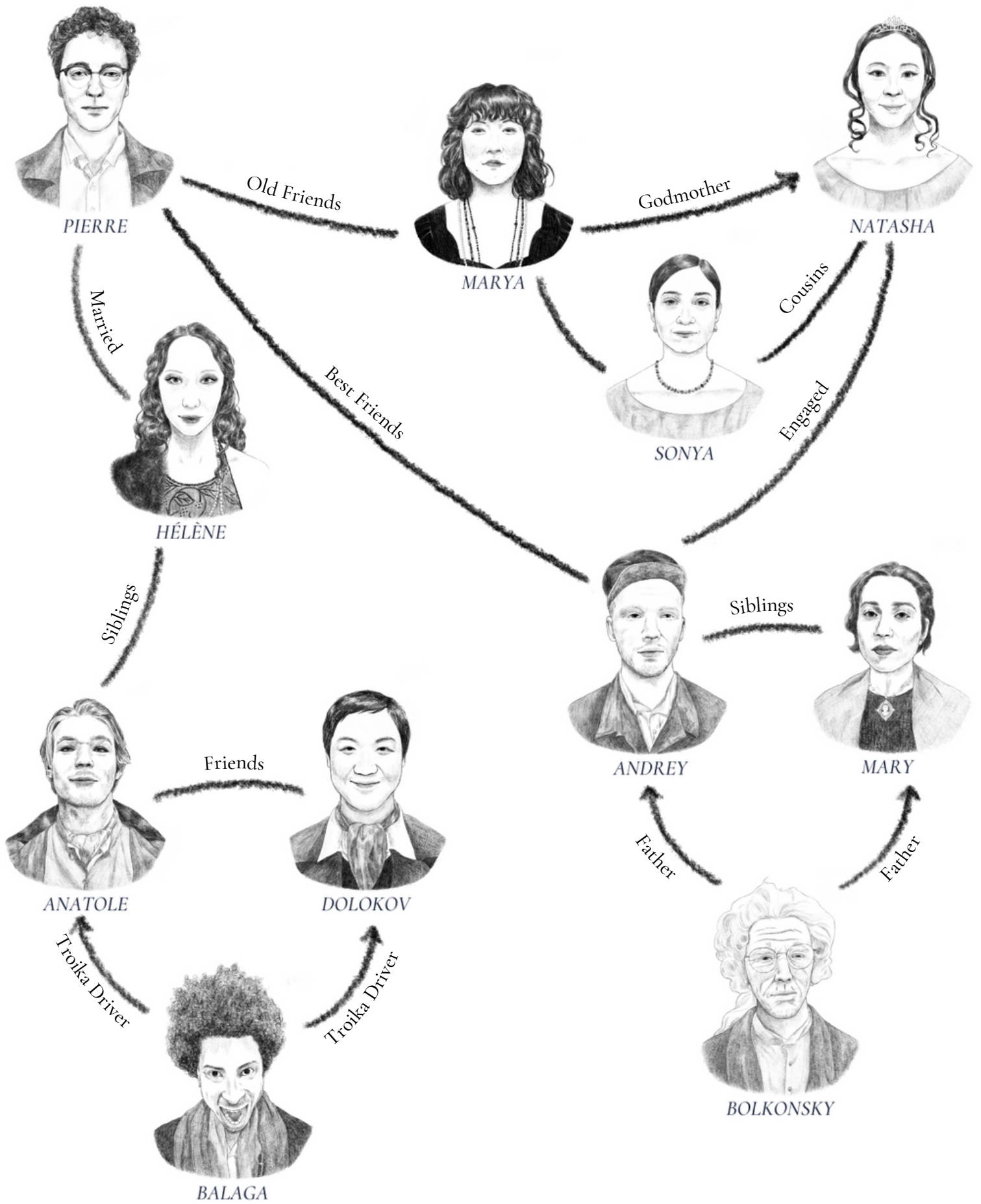
ADAPTED FROM WAR & PEACE
BY LEO TOLSTOY

7:30 PM
APRIL 14, 15, 20, 21, 22

2:00 PM
APRIL 16

TICKETS
[BIT.LY/HARVARDCOMET](https://bit.ly/harvardcomet)

NATASHA, PIERRE, & THE GREAT COMET OF 1812 IS PRESENTED BY ARRANGEMENT WITH CONCORD THEATRICALS.



Director Note

The characters in Great Comet live in a broken world — wartorn, filled with darkness and malice. They find themselves, as Tolstoy writes, “seeking refuge from life.” But in this frightening and dark world, Great Comet offers us nothing short of a way to give life meaning. Whether it’s capturing a raucous celebration or a quiet moment of comfort with someone in need, Great Comet celebrates the beauty of being there for the people around you.

In choosing a show for this semester, it was clear that our community deeply resonated with this piece — the intricate emotions that Tolstoy’s characters feel are the same ones we feel today. I hope you get swept away by its grandeur, its literary lyrics. I hope that this show lets you see yourself at your most vulnerable, and makes you think about how you can live your life more fully.

None of us on the team were quite ready for the challenge of putting on this uniquely ambitious show — it pushed every one of us to grow as theatremakers, artists, and people. Our music team guided this sung-through piece, our designers and technicians created a spectacular look and sound, our stage managers ensured the show ran smoothly from day one, our choreographers defined a way Great Comet can move, and our producers facilitated a show of massive scale. And of course, our incredible team of actors and musicians gave their all to make this world feel real — notably, when our remarkable Natasha, Olympia Hatzilambrou, suffered a last minute foot injury, she adapted her entire performance to be given from a wheelchair.

It has been the greatest privilege to spend my time this semester (and these past four years) making art with my dear friends. I want to offer special thanks to Aviva Ramirez, without whose confidence I would never have directed a show, and to my sister Sophie, who first inspired my love of theater.

-SAM DVORAK

Music Director Note

Much like its literary source material, the great musical challenge of *Natasha, Pierre, and the Great Comet of 1812* is its immense scale. This is true of its volume - at 27 songs, without any reprises or interludes included to cheat, there is no doubt that the show is entirely sung-through. However, *Comet* is also a work of enormous scope. Included are sections of true electropop (*The Duel*), indie-folk singer-songwriter tracks (*Sonya Alone*), face-melting klezmer clarinet solos (*Dust and Ashes*), and the truly strange and unnatural (*The Opera*). Little is predictable about what comes next in this show, except that the next song will be in a new sound world. To paraphrase Gustav Mahler, *Comet* is like the world - it contains everything.

The challenge of putting on this tremendously difficult piece of theatre would only be possible to meet with the involvement of extremely talented, hard-working, and committed musicians. Luckily, we have filled every single spot in our cast and pit with people who match this exact description. The capacity of everyone you'll see onstage today to pick up every strange time signature, odd percussion instrument, and microtonal passage (true story) has been astonishing, and after you emerge from the world of 19th century Russia in a few hours, we hope that you'll keep in mind how much of a privilege it has been to work with musicians who make *Comet* look so easy.

It is hard to overstate how fulfilling the process of bringing *Comet* to life has been. It is magical how this show consumes you; you get past the fact that none of the lyrics rhyme, and suddenly, you've become entirely entangled in the musical language of Dave Malloy. This is our love letter to the musician who refuses to compromise to normalcy in their quest to make moving art; to the thespian who looks for the dear, bewildered, and awkward protagonist; to the theatergoer willing to open their heart; and to anyone who seeks to affirm the beauty of the human condition. It's a wonderful journey, and we're so excited to take you with us.

-ANDREW COURTNEY, FAHIM AHMED & LUCAS AMORY

Choreographer Note

When Sam reached out to us about choreographing his last show at Harvard, “no” was never an option. Sam has been trying to convince Ashley for the past four years to choreograph one of his shows, and Caron has Sam and the Something Rotten! team to thank for kickstarting her theater choreography journey. The entire team for this show was so strong, so passionate, and so driven — we knew from the beginning that this production would be mind-blowingly incredible. From the music to the staging to the set ideas that were being proposed, we were challenged with creating a movement world in tandem with these elements, one that would fully encapsulate this show’s themes of life, love, mortality, and hope.

Besides a couple more obvious numbers like “The Ball” and “The Abduction,” at first, this show did not seem like it asks for much choreographed movement. It certainly isn’t a show with built-in dance breaks, kicklines, or tap numbers that we often see and love in musical theater. However, it quickly became obvious to us that movement would be vital given that the show is entirely sung through, where music and movement are crucially intertwined. It was such a fulfilling creative challenge to fluidly weave in choreography with diegetic narrative, in a show where the line between the two is so much more blurred than usual.

Because of how zany and wild this show is in terms of genre (in all aspects of the word), we had to get creative with the types of movement we wanted to include and do some extensive research for some of the numbers. We turned to videos of Russian folk dance for “The Abduction,” and we tackled (all 6 minutes of) “The Ball” by drawing inspiration from *Bridgerton*, *High School Musical 3*, and a ballroom dance to Taylor Swift’s “Lover” we found on YouTube. We drew upon our combined dance backgrounds in contemporary, open style, ballet, jazz, and more to create a strange yet somehow cohesive combination of so many different styles, which was the only way we could properly capture the broad range of emotions and music in *Great Comet*.

It goes without saying that none of this would have been possible without a staff that was so respectful of our creative choices and visions, and a phenomenal cast that was so incredibly talented, willing, and dedicated to bringing our ideas to life on stage.

-CARON SUJEAN KIM & ASHLEY ZHUANG

SONG LIST

ACT I

PROLOGUE

PIERRE

MOSCOW

THE PRIVATE AND INTIMATE LIFE
OF THE HOUSE

NATASHA & BOLKONSKYS

NO ONE ELSE

THE OPERA

NATASHA & ANATOLE

THE DUEL

DUST AND ASHES

SUNDAY MORNING

CHARMING

THE BALL

ACT II

LETTERS

SONYA & NATASHA

SONYA ALONE

PREPARATIONS

BALAGA

THE ABDUCTION

IN MY HOUSE

A CALL TO PIERRE

FIND ANATOLE

PIERRE & ANATOLE

NATASHA VERY ILL

PIERRE & ANDREY

PIERRE & NATASHA

THE GREAT COMET OF 1812

Approximate run time:

2 hours and 30 mins with a 15 minute intermission

ON THE USE OF THE WORD "GYPSY"

Our rehearsal staff and cast carefully discussed how we wanted to handle Great Comet's use of the word "gypsy," which is considered a racial slur by many Romani and non-Romani people. Dave Malloy, the creator of the show, included this word very deliberately in "The Abduction" (with positive connotation) and "In My House" (with negative connotation). Our team was compelled by his intentionality — you can read Dave's thoughts at the following link:

<https://genius.com/10095930>

SUICIDE PREVENTION STATEMENT

Suicidal thoughts can affect anyone regardless of age, gender or background.

If you or someone you know is struggling with suicidal thoughts or ideation, please know that you are not alone. Help is available.

The National Suicide Prevention Lifeline provides free and confidential support to anyone in distress 24/7. You can call them at 988.

The CAMHS Cares line 617-495-2042 is a 24/7 support line for Harvard students who have mental health concerns, whether they are in immediate distress or not, on-campus or elsewhere.

Room 13 is a confidential, non-judgmental, non-directive peer counseling service for Harvard undergraduates. Room 13 is open every night, 7pm-7am in Thayer Basement B-09 and by phone at 617-366-7375.

Content warning: this production contains flashing lights, simulated gun fire, attempted suicide, and sexual assault

CAST

ABIGAIL WHITE **ENSEMBLE/MAIDSERVANT**

ABBY IS A JUNIOR IN LEVERETT HOUSE STUDYING INTEGRATIVE BIOLOGY AND THEATER, DANCE, AND MEDIA. SHE WOULD LIKE TO THANK THE GREAT COMET TEAM, HER FAMILY, AND FRIENDS!

ANNA FITZSIMMONS **ENSEMBLE/SERVANT/DANCE CAPTAIN**

ANNA, AN ASTROPHYSICS CONCENTRATOR, ACCIDENTALLY SIGNED ON TO THIS SHOW THINKING IT WAS HER COMET SEMINAR. SHE WAS MISTAKEN.

CYBÈLE FASQUELLE **HÉLÈNE**

A SOPHOMORE IN ELIOT HOUSE, CYBÈLE SUPPORTS WOMEN'S RIGHTS AND WOMEN'S WRONGS, FOR WHICH HÉLÈNE HAS A FEW.

JILLIAN VOGEL **ENSEMBLE**

JILLIAN HAS PERFORMED ON LEGENDARY STAGES SUCH AS THE LOEB MAIN STAGE, THE LOEB EX, THE LOEB RRC, THE LOEB DANCE STUDIO, AND THAT COMMON AREA OUTSIDE THE LOEB.

JORDAN WOODS **BALAGA/OPERA SOLOIST**

JORDAN IS TOO OUT OF SHAPE FOR THIS ROLE; HE NEEDS TO DO SOME CARDIO.

MATTHEUS CARPENTER **PIERRE**

WHAT IS THE DEFINITION OF A GENTLEMAN? SOMEBODY WHO KNOWS HOW TO PLAY THE ACCORDION BUT DOESN'T... REGARDLESS, MATTHEUS IS ECSTATIC TO BE A PART OF THIS PRODUCTION!

OLYMPIA HATZILAMBROU **NATASHA**

OLYMPIA IS A JUNIOR IN QUINCY WITH A LOVE OF BACTERIA AND A FIERCE COMMITMENT TO WIKTIONARY. SHE HAS NOW EARNED HER SIXTH GRADE NICKNAME, "LYMPI."

ANAÍ ADINA MORALES **PRINCESS MARY/ENSEMBLE/ROVING VIOLIN**

THIS IS ANAÍ'S FIRST EVER FULL-BLOWN PRODUCTION AS A CAST MEMBER. SHE IS TRYING HER BEST.

CONNOR RIORDAN **ANATOLE**

LUCAS STEELE, WHO ORIGINATED ANATOLE ON BROADWAY, STATED THAT HE WANTED TO BE LIKE ANATOLE. CONNOR RIORDAN DOES NOT WANT TO BE LIKE ANATOLE. YOU WILL SOON SEE WHY.

DAVID PETERS **ANDREY / OLD PRINCE BOLKONSKY**

DAVID IS A SOPHOMORE IN MATHER STUDYING CHEMISTRY. DAVE MALLOY ONCE SAID HIS MOST IMPORTANT CHARACTER TRAIT IS THAT HE ISN'T HERE; HE MAY NEVER RECOVER.

JONATHAN SCHNEIDERMAN **ENSEMBLE/SERVANT**

JONATHAN SCHNEIDERMAN (2003-PRESENT) IS THE 46TH PRESIDENT OF THE UNITED STATES OF AMERICA.

MADELINE RANALLI **ENSEMBLE/OPERA SOLOIST**

MADDY IS PSYCHED TO BE BACK AT THE LOEB AGAIN THIS SEMESTER SINGING THE WEIRDEST OPERA SHE'S EVER SEEN. SHE HAS NO IDEA WHAT IT'S ABOUT SO \$5 TO THE BEST GUESS.

ODESSA DENG **ENSEMBLE/DANCE CAPTAIN/ROVING VIOLIN**

YOU HAVE PERMISSION TO LAUGH AT ODESSA'S WEIRD OPERA GREMLIN DANCE.

RIA CUELLAR-KOH **MARYA**

RIA HAS ACCEPTED THAT SHE WAS MEANT TO BE FIFTY.

SEAN TEO ONG **DOLOKHOV**

SEAN DOES NOT CONDONE EXCESSIVE DRINKING, COMMITTING ADULTERY, OR GUN VIOLENCE. HE ALSO LIVES IN THE QUAD.

CAST

SHANNON HARRINGTON SONYA

RIA CAN YOU HELP ME WRITE MY BIO?

YIRENNY CORDERO ENSEMBLE

YIRENNY IS VERY EXCITED FOR HER DEBUT AS PART OF THE LOWER VOICE ENSEMBLE. SHE HOPES YOU ENJOY THIS PERFORMANCE, AS THOSE EMPTY BOTTLES ONSTAGE WERE NOT EMPTY AN HOUR AGO..

PIT

CATHY STANTON BAND MANAGER

CATHY IS SO EXCITED NOT TO BE SITTING UNDER/FACING AWAY FROM THE STAGE!

DORA WOODRUFF OBOE/ENGLISH HORN

DORA DOESN'T ACTUALLY KNOW HOW TO PLAY OBOE. SHE IS JUST ACTING AS THE CHARACTER 'OBOE PLAYER' IN THE SHOW.

ERIC ZHANG VIOLA

ERIC PLAYS MUSIC, WRITES, AND LIKES COMPUTERS A LOT

ISABELLE LU CELLO

ISABELLE STILL NEEDS TO READ WAR AND PEACE...ESPECIALLY AS AN ENGLISH CONCENTRATOR.

NEO GUERRERO UPRIGHT BASS

NEO IS A SENIOR CONCENTRATING IN ELECTRICAL ENGINEERING/CHEMISTRY AND PHYSICS. THIS YEAR HE PLAYS THE VIOLIN, VIOLA, CELLO, BASS, PIANO, SINGS, AND CONDUCTS IN DIFFERENT MUSICAL GROUPS ACROSS CAMPUS.

RAGHAV MEHROTRA DRUMS

RAGHAV IS A FRESHMAN. HE PLAYS DRUMS. HE DOES NOT KNOW WHAT HE'S CONCENTRATING IN, THAT'S A NEXT SEMESTER ISSUE.

ELIZABETH BENNETT GUITARIST

ELIZABETH IS A FRESHMAN WHO STUDIES MUSIC. SHE'S QUITE FRANKLY DOING TOO MANY MUSICAL ENSEMBLES THIS SEMESTER, SO SHE'LL ONLY BE APPEARING FOR THE SECOND WEEKEND OF SHOWS. BLAME COLLEGIUM.

GEORGE ROGGIE CLARINET/BASS CLARINET

TOLSTOY BELIEVED IN AN ECONOMIC THEORY KNOWN AS GEORGISM (THIS IS TRUE). GEORGE THINKS THAT'S PRETTY COOL.

JUDAH LAMPKIN CELLO

KIESSE NANOR ASSOCIATE MUSIC DIRECTOR/KEYBOARD

KIESSE WAS MANIPULATED INTO JOINING YET ANOTHER SHOW BY ANDREW COURTNEY. SHE ALSO LOVES MOBY-DICK.

LUCAS AMORY MD/CONDUCTOR/PIANO

LUCAS COULDN'T DECIDE WHETHER TO PURSUE PIANO OR CONDUCTING SO ANDREW MADE HIM DO BOTH INSTEAD.

NOAH ECKSTEIN GUITARIST

NOAH WOULD LIKE TO REMIND YOU ALL TO SILENCE YOUR CELLULAR DEVICES BEFORE THE PERFORMANCE, AS THEY ARE ONE OF HIS MANY ALLERGIES.

SUNNY TANG OBOE/ENGLISH HORN

STAFF

SAM DVORAK **DIRECTOR**

SAM'S THEATRICAL JOURNEY AT HARVARD BEGAN WITH DANCING COWS AND SINGING VEGETARIANS, AND ENDS HERE WITH A GREAT COMET AND THE MEANING OF LIFE. HIS SOUL IS SOFTENED AND UPLIFTED, HIS HEART NEWLY MELTED.

FAHIM AHMED **MUSIC DIRECTOR**

FAHIM WANTED TO JUST ACT AND NOT MUSIC DIRECT THIS SEMESTER, BUT HE COULDN'T SAY NO TO DIRECTOR DVORAK'S LAST SHOW...

KIESSE NANOR **ASSOCIATE MUSIC DIRECTOR/KEYBOARD**

KIESSE WAS MANIPULATED INTO JOINING YET ANOTHER SHOW BY ANDREW COURTNEY. SHE ALSO LOVES MOBY-DICK.

SIOMARA CABALLERO **STAGE MANAGER**

AS AN ASTROPHYSICS CONCENTRATOR, THE ONLY REASON SIO DID THIS SHOW WAS BECAUSE SHE SAW "COMET" AND HAD TO LEARN MORE. SHE'S COME TO LIKE THE SHOW, VERY MUCH INDEED!

ZACH HALBERSTAM **ASSISTANT STAGE MANAGER**

ZACH HOPES HE WILL MECHANICALLY POUR SEVERAL GLASSES INTO HIS LARGE MOUTH AFTER THIS.

LUCAS WALSH **TECHNICAL PRODUCER**

AFTER PRODUCING THIS SHOW, LUCAS WILL TAKE THE GREAT NAP OF 2023 AND MAYBE THEN, YES MAYBE, HE WILL FEEL LESS TIRED.

TEXACO TEXEIRA-RAMOS **PUBLICITY PRODUCER**

TEXACO WAS TOO BUSY FORMATTING THE PROGRAM TO WRITE A BIO.

ELLIE POWELL **FINANCE PRODUCER**

ELLIE "CASH MONEY" POWELL'S BIRTHDAY IS ON TAX DAY.

ANDREW COURTNEY **MUSIC DIRECTOR**

ANDREW TRIED TO HOP INTO A CHOREOGRAPHY REHEARSAL ONCE, AND EMERGED TEN MINUTES LATER WITH THREE TORN LIGAMENTS AND A CONCUSSION.

LUCAS AMORY **MD/CONDUCTOR /PIANO**

LUCAS COULDN'T DECIDE WHETHER TO PURSUE PIANO OR CONDUCTING SO ANDREW MADE HIM DO BOTH INSTEAD.

JOE BRADLEY **ASSISTANT MUSIC DIRECTOR/SOUND A2**

JOE COULDN'T MAKE IT TODAY

BEN MERON **MUSIC ASSISTANT**

BEN DOES NOT DESERVE TO BE IN THE PROGRAM FOR THIS AWESOME SHOW.

CARON SUJEAN KIM **CHOREOGRAPHER**

CARON IS HONORED TO BE WORKING ON SAM'S LAST HARVARD SHOW ALONGSIDE ASHLEY, WHOM SHE HAS ADMIRER FOR SO LONG. SHE'D ALSO LIKE TO POINT OUT THAT THE COMET EMOJI LOOKS LIKE A MEATBALL. YUM.

ASHLEY ZHUANG **CHOREOGRAPHER**

ASHLEY JOINED THIS SHOW BECAUSE HER ROOMMATE MADE HER DO IT, AND SHE COULDN'T PASS UP THE OPPORTUNITY TO WORK WITH CARON. SHE STAYED BECAUSE SHE LIKES MAKING CAST DO JUMPING JACKS.

GRACE ALLEN **STAGE MANAGER**

GRACE DESPERATELY WISHES THERE WERE PIEROGIS IN THIS SHOW.

EM BARNES **TECHNICAL PRODUCER**

EM IS AN INDIVIDUAL OF NUMEROUS TALENTS. WHERE IN THE PAST SHE HAS HANDLED ACTOR LOGISTICS, SHE IS NOW HANDLING TECH LOGISTICS INSTEAD!

NIA WEEKS **ASSISTANT PRODUCER**

STAFF

ELIZABETH RESNER ASSISTANT PRODUCER

CAUSE IT'S A COMPLICATED MAIN STAGE PRODUCTION /
EVERYONE'S GOT NINE DIFFERENT JOBS / SO LOOK US UP IN THE
PROGRAM / LIZ APPRECIATES IT, THANKS A LOT

EVAN HOWARD TECHNICAL DIRECTOR

EVAN IS IMPRESSED AT THE INCREDIBLE NUMBER AND WIDE
VARIETY IN THE PLATFORMS THAT THIS PRODUCTION'S SET
CALLED FOR

AURORA YIN SCENIC DESIGNER

AURORA IS A SOPHOMORE IN PFOHO... SHE HOPES YOU DON'T
HATE PURPLE (AT LEAST NOT TOO MUCH).

ZOË PRICE PAINT CHARGE

EMILY DIAL PAINT CHARGE

EMILY IS A SOPHOMORE STUDYING PHILOSOPHY. SHE NOW HAS
A DEEPER APPRECIATION FOR PURPLE.

ISA BERLINER LIGHTING DESIGNER

ISA WOULD LIKE TO THANK THE COLOR BLUE, CLARISSA, AND
THE PEOPLE WHO WORK AT CAPITAL ONE CAFE FOR BRINGING
HER JOY AND A WILL TO LIVE.

AUDREY CHENG ASSISTANT PROPS DESIGNER

SAINT BROWDER ASSISTANT COSTUMER

SAINT IS A SOPHOMORE STUDYING PHILOSOPHY AND WGS,
LIVING IN THE DUDLEY CO-OP. THEY LOVE FLAMBOYANT
CLOTHING AND SPEND MOST OF THEIR TIME COLLECTING
TRINKETS TO FEED THEIR MAXIMALIST AESTHETIC.

DJ KRANCHALK TECHNICAL DIRECTOR

CAMTASTIC PARSONS MUNIZ TECHNICAL DIRECTOR

ELIZA ZANGERL ASSISTANT PAINT CHARGE

ELIZA ZANGERL ('26), IS AN ENGLISH & TDM DOUBLE
CONCENTRATOR, RECENT CREDITS: PHYLLIS (IOLANTHE), OLGA
/ PAINT CHARGE (MERRY WIDOW), CASTING PRODUCER
(SORCERER), & CHOREOGRAPHER / CO-DIRECTOR (CAMP ROCK).

CLARISSA BRIASCO-STEWART LIGHTING DESIGNER

CLARISSA LIVES VICARIOUSLY THROUGH THE ACTORS BY
LEARNING EVERY WORD OF THE SHOW BY HEART AND THEN
QUIETLY SINGING ALONG FROM THE LIGHTING BOOTH.

NICOLE AUSTEN ASSISTANT LIGHTING DESIGNER

A SOPHOMORE IN ELIOT STUDYING ENGLISH, NICOLE HAD SO
MUCH FUN THIS SEMESTER LEARNING WHAT A "GOBO" IS AND
PROCEEDING TO PRONOUNCE IT WRONG EVERY TIME.

ISABELLE LU PROPS DESIGNER

ISABELLE STILL NEEDS TO READ WAR AND PEACE...ESPECIALLY
AS AN ENGLISH CONCENTRATOR.

BETTIE CLOSS COSTUME DESIGNER

BETTIE IS A SOPHOMORE IN LEVERETT HOUSE STUDYING
THEATER AND STATISTICS. IN HER (NONEXISTENT) FREE TIME,
SHE ENJOYS SEWING AND CREATIVE WRITING. HER FAVORITE
COLOR IS PURPLE!

LEILA JACKSON ASSISTANT COSTUMER/ASSISTANT SM

LEILA IS A FIRST-YEAR STUDYING ENGLISH AND BIOLOGY. WHEN
NOT AT THE LOEB, SHE CAN USUALLY BE FOUND CROCHETING
SOMEWHERE OR CONSUMING HER FOURTH MILK TEA OF THE DAY.

STAFF

KATE RAVENSCROFT HAIR AND MAKE UP DESIGNER

I SHOW UP TO EVERY MEETING WITH MESSY HAIR AND NO MAKE UP ON. I DON'T KNOW WHY THEY RECRUITED ME BUT THIS HAS BEEN FUN.

CAROLYN HAO SOUND A1

CAROLYN GOT LOST ON HER WAY TO THE AGASSIZ FOR OUT REHEARSAL AND ENDED UP AT THE LOEB. NOW SHE DESIGNS SOUND. BEEP BOOP.

ANNA GONG POSTER DESIGNER

ANNA IS REALLY LIKING THIS COLOR SCHEME!

ALEXIA HARTOGENSIS VIDEOGRAPHER

ALEXIA IS A JUNIOR PROCRASTINATING HER APPLIED MATH PSET WITH LEARNING HOW TO USE HER NEW STEADY CAM.

PK BYUNN-RIEDER PROPS ADVISOR

IAN CHAN PRODUCTION ADVISOR

IAN'S GOAL WAS TO BE A LURKER ON THIS SHOW, SECRETLY GIVING A MUSIC NOTE HERE OR THERE ... UNFORTUNATELY, THE SOUND OF HIS FLAPPING SLIDES GAVE HIM AWAY.

JULIA GRULLON PRODUCTION ADVISOR

JULIA AND STEPH STILL SHARE A BRAIN CELL EVEN IN A PRODUCTION ADVISOR CAPACITY. SEE HER BIO FOR DETAILS.

VERONICA LEAHY PRODUCTION ADVISOR

JOSH AYOUB ASL INTERPRETER

SIERRA F. SOUND DESIGNER

SIERRA EXPERIENCED A TRIAL BY FIRE HAVING THE GREAT COMET BE THE FIRST SHOW THEY EVER SOUND DESIGNED FROM SCRATCH, AND THEY THINK THEY DID WELL, OKAY?

ONOVUGHAKPOR OTITIGBE-DANGERFIELD SOUND A2

CHINYERE OBASI DRAMATURG

CHINYERE IS A FOOL. HE HOPES HIS WORK ON THIS PRODUCTION (AND HIS PLAY IN FALL, GO TALK TO HIM) ALLOWS HIM TO BE CONSIDERED A LOVABLE ONE.

ANNA MOISEIEVA DRAMATURG

CLAY OXFORD PRODUCTION ADVISOR

"RETIRED."

STEPHANIE KAISER PRODUCTION ADVISOR

STEPH AND JULIA STILL SHARE A BRAIN CELL EVEN IN A PRODUCTION ADVISOR CAPACITY. SEE HER BIO FOR DETAILS.

ANDREW VAN CAMP PRODUCTION ADVISOR

ANDREW IS SO EXCITED TO SEE ALL THE HARD WORK THAT EVERYONE HAS PUT IN ON THIS PRODUCTION COME TO FRUITION. ENJOY!

CHRIS ROBINSON ASL INTERPRETER

SABRINA DENNISON ASL COACH

THANK YOU

FOR THEIR CONTRIBUTIONS AND SUPPORT, THE CAST AND STAFF WOULD LIKE TO THANK:

DAVE MALLOY, JEREMIE LOZIER, ERIKA BAILEY, RYAN MCKITTRICK, RYAN LEMAY, CALLIE MOOS,
THE ART, THE CAST AND CREW OF OUT, THE CAST AND CREW OF ATALANTA, AADT BOARD,
OAAISIS, HANA LANG, PATRICK SONG, CALLIA CHUANG, ZOE WEISS, ANDREW HOLMES, RUTH
JAENSUBHAKIJ, IAN CHAN, CLAY OXFORD, AJ YI, CHRISTINA LAU, ROSEANNE STRATEGOS,
AVIVA RAMIREZ, AVA PALLOTTA AND HALF DOZEN CRONUTS.



THANK YOU TO MOM, ELIZA, UNKIE STEVE, RANDY, INGRID,
KRISTIN, GLEN, NUGGET, ROSIE, SMOKEY AND SOLOMON FOR
ALL YOUR LOVE, SUPPORT AND CUDDLES. I'M ETERNALLY
GRATEFUL. THANK YOU TO EVERYONE INVOLVED IN GREAT
COMET FOR MAKING THIS THE MOST UNFORGETTABLE
MUSICAL EXPERIENCE.

CONNOR R.

THANK YOU TO EMILY FOR MAKING THE HOURS
IN THE SHOP FLY BY.

ELIZA Z.

GRACE ALLEN, WHO WAS A PERFECT STAR IN ATALANTA
AND A FLAWLESS COMET SM

ELLIE P.

THANKS TO LUCAS, ANDREW, AND FAHIM FOR BEING SUCH
GOOD MUSICIAN HERDERS (MUSIC DIRECTORS).

Y'ALL ARE AWESOME!

NOAH E.

THANK YOU EMMA FOR KEEPING ME SANE THROUGH
THE MANY LATE NIGHTS THIS SEMESTER.

DAVID P.

THANK YOU SO MUCH TO TEXACO, GRACE, LUCAS AND
SIO FOR ALL THEIR HARD WORK ON THIS SHOW. SO
MUCH WENT INTO IT, WE SEE YOUR WORK! THANK YOU
ALSO TO CARON AND ASHLEY FOR ALL YOUR HARD
WORK ON MAKING THIS SHOW LOOK AS INCREDIBLE AS
IT DOES, THE CHOREO IS ABSOLUTELY GENIUS AND WE
ALL APPRECIATE YOUR PATIENCE AND DILIGENCE
WORKING WITH CAST.

YIRENNY C.

THANK YOU TO EM BARNES, SAM DVORAK, LIZ RESNER
AND LUCAS WALSH FOR INCESSANTLY
REMINDING ME TO CHECK SLACK.

KATE R.

CLARISSA FOR DOING THE MOST ALWAYS.

ISA B.

THANK YOU

THE FIRST BASS CLARINET (R.I.P)
DAVE MALLOY FOR HATING KING JOHN

50 RUBLES = \$1000

WHOLESOME FRESH

SALTY SNACKS

TIE LINE

ROSCO ROO HEAT SHIELD

LUCAS STEELE

WORKING MEN: THE MUSICAL

THE COMET

STANDISH HALL IYKYK

"THAT'S CRAZY"

THE LEMON

TAPEWORMS

THE RIZZARD OF OZ

POCKET CHOCOLATE

SEEING SEDUCTRESS IN HER

CANDLE-LIGHTING FLAMETHROWER

EMPOWERED SLUT

SLAY OF CONDOLENCES

BINGO CARD

THE HARVARD CALLBACKS

OLYMPIA'S STRAY EARRING

THE LIGHT BULB WE MAY OR
MAY NOT HAVE BROKEN DURING
LOAD-IN

EVERYONE WHO TOLD CONNOR

TO STOP HIS SHAKESPEARE

ACCENT DURING REHEARSAL

"PLUMP BARE SHOULDERS, AND
MUCH EXPOSED BREAST"

THE FRENCH LANGUAGE

LITTLE GIRLS EVERYWHERE

ANDREW COURTNEY'S THIRD

NIPPLE

MATTHEUS' SISTER'S GUITAR
TEACHER WHO MAJORED IN
ACCORDION IN COLLEGE

ELIOT D-HALL

MATTHEUS JR.

PLASTIC MATTHEUS

COWBELL B*TCH

WRITHING ON THE FLOOR

IAN CHAN FOR ENDLESS
COMMITMENT TO HAVING THE
DOGS OUT

JOSH GROBAN

MALE ENSEMBLE

