



Presents

MERRILY WE ROLL ALONG


A film by Maria Friedman

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Distribution

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SYNOPSIS

Spanning two decades, MERRILY WE ROLL ALONG traces the complex, often heartbreaking unravelling of a once-unbreakable friendship between composer Franklin Shepard and his two closest friends — playwright-lyricist Charley and writer Mary. But this is no ordinary story. Told in reverse, the film winds backwards through time, beginning in fractured adulthood and journeying back to the bright-eyed optimism of youth — when everything still seemed possible.

Long considered a cult classic ahead of its time, MERRILY WE ROLL ALONG features some of Stephen Sondheim's most personal and piercing songs.

Now, in a bold new cinematic interpretation of the Tony Award-winning musical, the film invites audiences into the heart of the story — not just watching it unfold, but inhabiting it. Shot with intimacy and immediacy, it places viewers on stage and inside the action, offering a deeply immersive experience that reveals the emotional truth of the piece in a way no theatre seat ever could.

INTRODUCTION

The trajectory of our lives is best seen in the rearview mirror. Yet how can we know what's coming, what choices we'll pass up, what mistakes we'll make as we live life the only way we can, moving towards a future in which we may have turned the tables on our dreams and friends?

The genius of STEPHEN SONDHEIM — who died in 2021 at age 91 — is that the Tony, Oscar, Grammy, Olivier, and Pulitzer-winner's music and lyrics consistently captured the dilemma of life, work, passion, and friendship. In the backwards-moving chronology of MERRILY WE ROLL ALONG, Sondheim and the show's book writer, actor and librettist GEORGE FURTH (*Company*), found a symbolic representation for memory, regret, and an artistic surrogate for audience self-reflection that turns out to be perfect for the close-ups and connection of cinema. And, in the hands of director MARIA FRIEDMAN, the popular 2023-2024 production of Sondheim and Furth's equally famous and infamous 1981 production becomes a vibrant and memorable cinematic experience.

This film of MERRILY WE ROLL ALONG lets us be part of the energy shared by its three protagonists, Franklin Shepard (JONATHAN GROFF), Charley Kringas (DANIEL RADCLIFFE), and Mary Flynn (LINDSAY MENDEZ). Crucially, an audience is never seen in Friedman's film; instead, the perspective is that of a classic Hollywood production, with emotions conveyed not only through Sondheim's memorable music but also, vitally, through our seeing them on the actors' faces, and through staging that provide a close-ness to the story. Edited adroitly by SPENCER AVERICK (*Selma*, *13th*, *Origin*, TV's *Masters of the Air*) with an emphasis on catching the reactions of characters at essential moments, and with artful cinematography by JONATHAN DANIEL LINDSAY (by SAM LEVY (*Lady Bird*, *While We're Young*, *Frances Ha*)), we see the pain, joy, confusion, heartbreak, and elation Frank, Charley, and Mary all experience — singularly and together — as well as their caught glances, hurt reactions, and inner lives.

This is, after all, a musical of the heart. Part of the MERRILY lore is the brevity of its initial run on Broadway in 1981 (closing after just 16 performances and 44 previews), a production in which the reverse-chronology of the story seemed to keep audiences at arm's length. Friedman's expert film of the production course-corrects that, letting us know exactly where the characters have plunked down their emotional stakes. With three outstanding actors embodying complicated, all-too-human people — and a supporting cast that provide cinematically rich turns — the feelings in the work become even more clear through the language of cinema. Friedman and Averick now let viewers fully experience Sondheim's musical (itself an adaptation of a nearly forgotten 1934 play of the same title by the legendary Broadway team of George S. Kaufman and Moss Hart) as visual art as much as musical journey.

The story's trio of lead performers go beyond the stage to provide unforgettable filmic portraits. Groff (Broadway's *Hamilton*, for which he won a Tony Award, and *Spring Awakening*; on film, *Frozen* and *Frozen II*; TV's *Mindhunters*, *Looking*, *Glee*) makes Frank a man haunted by his own aspirations, eager to be a success without quite understanding — as we do, since we've seen Frank in his later years — what cost that will exact from him. Radcliffe (Broadway's *The Lifespan of a Fact*, *The Cripple of Inishmaan*, *How to Succeed in Business Without Really Trying*, *Equus*; on film, the *Harry Potter* franchise, *Kill Your Darlings*; TV's *Miracle Workers*, *Weird: The Al Yankovic Story*;) delves deep into Charley to show us a guy who gets married young, is hesitant about success, wins a Pulitzer prize for playwrighting and yet fails to save his friendship and professional partnership with Frank. Mendez (Broadway's *Carousel* and *Significant Other*; TV's *All Rise*) shows the hurt within the dynamic, as we see the dashed love behind Mary's barbed wit and, later in the film (though earlier in the story's timeline), the vibrancy of a woman whose novel-writing career became a life of a literary critic who could never tell Frank how much she loved him.

We meet Frank and Mary in 1978, when Frank is a successful movie producer throwing a huge party. Perched on a chair in Frank's swanky Bel-Air home, Mary wryly observes the changes in Frank, and tries to hide, as she has for years, her love for him. Frank's ex-wife Gussie Carnegie shows up, as does Gussie's ex-husband (and Frank's former producer) Joe Josephson. Charley's name is mentioned — and instantly exorcised. The party ends with a sense of something missed.

Spinning back progressively across 20 years, we see the falling out between Frank and Charley that led to Charley's name being persona unacceptable to Frank; going further, we see their increasing Broadway success as a musical-writing team amid Frank's hiding from Charley his intentions to move to Hollywood and Mary's transition from novelist to theater critic; Frank's messy marriage to Gussie (KRYSTAL JOY BROWN, Broadway's *Hamilton*, *Big Fish*, *Motown: The Musical*), Gussie's equally messy divorce from the guys' producer Joe Josephson (REG ROGERS, Broadway's *Tootsie*, *The Iceman Cometh*, *Present Laughter*), and Frank's earlier contentious divorce from Beth (KATIE ROSE CLARKE, Broadway's *Miss Saigon*, *The Light in the Piazza*, *Allegiance*, the longest-running Glinda in *Wicked* history); Mary's burgeoning career as a novelist; through to Frank and Charley's initial success, their first promising production, and Frank's courtship and marriage to Beth; and back to the year 1957 and the night on a New York rooftop that Frank, Charley, and Mary began their friendship.

But we know where they'll be year later. And the exuberance of "Our Time," the song that closes MERRILY WE ROLL ALONG, is tinged with hurt from what we can't see when we're young.

LIKE IT WAS: HOW WE GOT HERE

The production of Merrily *We Roll Along* that spawned this exciting film was first staged at London's Menier Chocolate Factory before transferring to the West End. In 2022, it transferred from New York Theatre Workshop to Broadway's Hudson Theatre, earning seven Tony nominations — including Best Director of a Musical for Friedman — and winning Best Revival of a Musical, Best Actor in a Musical for Groff, Best Featured Actor in a Musical for Radcliffe, and Best Orchestrations for Jonathan Tunick.

Friedman — who in 1992 played Mary in a Haymarket Theatre production of *Merrily* in Leicester, England, and saw Sondheim and Furth adjust and re-assess the show — had a deep appreciation for, and understanding of, its potential as well as its heart.

“I saw from a firsthand perspective that it was funny and moving and sad,” Friedman explained to *Backstage* magazine. “When you come to the end of the play— which of course is the beginning [of the characters' story] — you recognize that friendships, whether they're lost or not, are valuable. Just because [a relationship] is over doesn't mean they didn't mean anything, or they didn't teach you something, or you didn't learn something from the loss of them.”

Friedman's connection with Sondheim would continue. She would go on to win an Olivier award for playing Fosca in Sondheim's *Passion* in London in 1996 (an award she'd won previously in 1994 for her one-woman show *Maria Friedman By Special Arrangement*, and would go on to win again in 2003 for Stephen Flaherty, Lynn Ahrens, and Terrence McNally's *Ragtime*; her first major Sondheim affiliation was playing Dot in a 1990 Royal National Theatre production of *Sunday in the Park with George*).

Friedman says that when she was playing Mary in the 1992 production of *Merrily*, “Steve and I became fast friends, but we got much closer and developed a deep relationship after I did *Passion*.” A production of *Merrily* she directed at the Royal Central School of Speech and Drama in London in 2010 led to her being chosen to helm the 2012 revival at the Menier Chocolate Factory.

Regarding the story’s themes, Groff told *Interview* magazine, “When we set out to fulfill our dreams, they can get smaller and smaller as the time goes by. That voice that drives you into that first thrust of life inevitably gets a bit quieter. But for most of us, it doesn’t ever go away completely. I think *Merrily We Roll Along* sends us back to that sense of hope and optimism and invites us to hold it with all of the other things happening to us.... [And it reminds us] that the people you’re friends with when you’re 20 years old are probably not going to be the people that you’ll be friends with when you’re 40.”

“The moral of MERRILY WE ROLL ALONG is, ‘Be careful with your friends and family,’” Friedman says. “Be careful about things that really matter. And if you make mistakes, which we all do, you can reset if you understand your part in it. Every day can be a new beginning.”

A GOOD THING GOING: AMAZING CAST, COMPLEX CHARACTERS

Of her MERRILY WE ROLL ALONG cast, Friedman told *Elle*, “Jonathan Groff taught me lots about remembering to be joyous, and full of love, and excitable. He is such a sweet person with a brilliant talent. I feel the same about Daniel Radcliffe and Lindsay Mendez — they have such great souls. Katie Rose Clarke gave her heart and soul to the piece. Krystal Joy Brown was born to play Gussie. Reg Rogers is a tremendous, dexterous actor with extraordinary charisma, and he can give line with two words so much weight.”

“As an actor who also directs, I feel all those characters as if I was playing them,” Friedman continued. “That’s kind of how I feel a rhythm, and feel the text, and feel who those people are.”

As Radcliffe told *Variety*, “One of the truest things Maria said to us all about the show is, ‘The happier you guys are at the end, the more absolutely devastating it will be for an audience.’” Groff echoes that, telling *Interview*, “Maria thinks that Sondheim put all of his regret into this show so that audiences could transcend their own.”

The emotions in the film “Are so complicated, but I think so universal to all of us who’ve grown up,” Mendez said to *Goldderby*. “Friendships come and go, and often they’re there for a reason. But people change and it’s okay that they change.”

Mendez said that when she read MERRILY WE ROLL ALONG after Friedman approached her following her Tony-winning turn as Carrie Pipperidge in *Carousel*, “It really sunk into me how human this particular work is.” The cast all saw in their character characters whose struggles, hopes, and failings felt real.

Browne also had a moment of revelation, telling *Playbill*, “If you just look at the page, you can go, ‘Oh, Gussie says such crazy things.’ But there’s a current underneath that is so vulnerable. It’s easy for people to just assume, ‘Oh, Gussie is a diva’...I [felt] very responsible to give her vulnerability and depth, regardless of the complicated things that she does. I want there to still be a level of, ‘Well, she’s human and doing what she can to survive.’”

Something Friedman initially said to the cast was, “That there are no villains in MERRILY WE ROLL ALONG, because we could look at any one specific character and [find] an unlikable quality,” Browne told *Broadwaydirect*. “Why does Charley yell at Frank? Why is Frank cheating on his wife? We can easily point to their flaws, but they’re just human.”

“I think that’s why the show works,” Browne continued. “People can look at their own lives and choices and figure out where those choices have led them, for better or worse....And as you get older, your dreams don’t die. They’re still in you and they’re still with you, and they can morph.”

Clarke noted to *New York Theatre Guide* that that when she read originally with Groff for the production, “I remember thinking, ‘Wow, I have such a deep connection with this.’ I really got Beth and understood this character. Even when you see her in her first moments in divorce court with Frank, you see a genuine love between the two and a desire between them to have made the marriage work, if circumstances were different.”

“Beth is interesting and quirky and funny, and brave,” Clarke told *Broadway Buzz*. “I love her part in this story, and you see that for a time, she was a fourth person in this trio of Frank, Charley and Mary. That’s a special thing to perform.”

Radcliffe said he connected with the role of Charley even before he was cast. “When I saw the production years ago in London, I could hear my voice in the character of Charley pretty early on,” Radcliffe told *The New York Times*. “I love musical theater, but it’s not something I’ve done my whole life the way Jonathan and Lindsay have, so the vocal aspects and the musical aspects [were] things I really enjoyed, especially with music as incredible as Sondheim’s.”

Says Rogers about his character, Joe Josephson, “He’s a producer, so everything Joe says is really saying, ‘I’m going to ignore the bad and only see the good.’ There’s pride Joe feels about Charley and Frank. He watches with pride at their success. A producer is a gambler, and he’s always betting on something succeeding. And his sense of things maybe is gone when he loses Gussie, which is at the start of the story, after he’s lost Gussie to Frank.”

As for his own long career and the success he’s had, MERRILY WE ROLL ALONG is a high point. “Being in a Sondheim musical is a bucket list thing for anybody,” Rogers said.

Sondheim and Furth — whose collaborations included 1970s’s six-time Tony winner *Company* and 1996’s play *Getting Away With Murder* — wrote six entirely clear characters for MERRILY WE ROLL ALONG that “Stay true to themselves even as their goals and trajectories alter across two decades,” Friedman noted.

“Everything these characters do comes from loneliness and their need for love,” Friedman said to *Variety*. “They’re beautifully naive in their hopes for themselves.”

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**“WE CAN CHANGE THE WORLD”: A CONVERSATION WITH
MERRILY WE ROLL ALONG DIRECTOR MARIA FRIEDMAN**

How did you envision this cinematic capturing of Stephen Sondheim’s *MERRILY WE ROLL ALONG*, and how did you make sure it felt like more than a filmed performance?

MARIA FRIEDMAN: The filming happened near the end of the theatrical run — we had maybe two weeks’ preparation to film across three nights, so we truly went in guns blazing! I wanted to make sure that I used the camera in a way that was going to aid the storytelling. You’re seeing the actors’ performances up close and filmed cinematically. One thing that brought about is that we truly see the subtext in the relationships between Frank, Charlie, and Mary, or between any two of them at any time. We’re able to see off-the-cuff emotional moments, the looks on their faces — that was the pure bliss of putting this on film. I was able to capture actors reacting to the dialogue, collecting moments and adding to the complexity of the relationships. There were so many subtle moments of clarity I was able to really zoom in on.

There is a vibrant energy and immediacy in every moment of this film, reflecting the dramatic beats.

Every shot has been considered and thought about. We had amazing Sony cameras to work with, and I was able to choose how to frame it, when to push in closer. While filming, I quickly realized that a wide shot — with the stage visible, where we could see the actors’ feet on the floor — had much less energy. This is not a choreographic piece; it’s about subtext and psychology. How do we get in the eyes and hearts of these characters? So it became clear very quickly that I needed

the camera to just get *in* there. At the start of the film, the emotions are inside a sort-of cocaine-fueled neurosis at Frank's house in L.A., with life not particularly at its best. As we go backwards in time into softer, more joyous moments, I let the camerawork breathe a bit, giving it some air and really letting the story take its time so when we get to the end of the piece, I've got wider shots with characters who are extremely vulnerable. And we know who they are by the time we reach the end, when they're younger. But I discovered that if the camera was initially capturing people at a distance on a big stage at the start, we would be wondering, "Who are these people, what are their stories?" We dealt with that by moving the camera in closer right at the start.

Working with cinematographer Sam Levy (*Lady Bird*, *While We're Young*, *Frances Ha*) and editor Spencer Averick (*Selma*, *13th*, *Origin*, TV's *Masters of the Air*) on MERRILY WE ROLL ALONG surely fine-tuned these artistic choices.

Absolutely! Sam's work obviously speaks volumes. He is so inspirational, but his spirit and brilliance were what I really loved. We both wanted to achieve something together that enhanced this story rather than just capture a stage performance. And Spencer was exactly the same way. We all broke quite a few rules in terms of the way we filmed it. We sat down and dissected shots of the whole show, so on some days we weren't even filming our protagonists — we were filming other cast members. We broke down scenes in terms of where the story was most important, whose reaction was most crucial, and what we wanted to find in any particular moment. We made absolutely sure we got it all in camera. It was sort of caught on-the-fly, but also rigorously organized.

I learned so much from Sam. He's such a genius. This film is a musical, of course, and it really keeps demanding stuff from a viewer — you deliberately never settle into a rhythm because the characters are always changing as we go through different decades and different emotions. For

me, it felt like we needed to change our whole internal rhythm according to where we were in the story; the music dictated a lot, but we also had to find a different feel to the decades. The years that we were going through the hardest is the prologue and the song “That Frank” – so we wanted to go into that right away with fast cuts. Sam, Spencer, and I all decided it was worth the risk of daring to be as edgy as possible to begin the film, because I want audiences to stay with it and really work with us before settling into the story. I was in total bliss working with artists like Sam and Spencer, who are at the top of their game. I was lucky to be in a room learning something new every single day from such generous, brilliant, inspirational people.

The cast of this Tony-winning revival of MERRILY WE ROLL ALONG are also at the top of their game: Jonathan Groff as Frank, Daniel Radcliffe as Charlie, and Lindsay Mendez as Mary. What was it like working with all of them on this film?

Jonathan is so capable and fearless, and as Frank, you sense that the character has a good soul even when he’s doing terrible things. Jonathan is playing somebody with all sorts of internal agonies, and it flashes through his eyes; he thinks it, and we all feel it and see it. Jonathan’s heart is enormous, and he’s playing someone who could easily come across as sharp, nasty, and cynical in a way that *always* lets us feel his urge to aim for the good. Frank is charismatic yet has no idea about the consequences of his actions. For that role, you want somebody who can play a character baffled by the world yet who remains happy to have a go at the world. And Jonathan captures that.

Daniel, as an actor, *always* wants information to help him build moments, and then he takes it and he listens, and he goes, “That’s enough” — and then he would go off and utilize the information he had, and he would come back and his characterization of Charlie would be built a bit more, then built a bit more, and he’d be constantly building that exquisite performance. Daniel is absolutely about the details, which is part of his being such a phenomenal actor. He and I had the

privilege and the luxury of doing MERRILY both Off-Broadway and on Broadway, so we were growing together and constructing it together.

Lindsay gives a performance as Mary that is so very fleet, and so able to change, as they all did. Mary is essentially a type of addict — she's addicted to cigarettes or food or Frank. That's what she is, and she lives on crumbs, so it's heartbreaking to see the moments where she's hooked on Frank. And Lindsay's rich performance shows us all that. Charlie and Mary don't dare live their own lives, they live through Frank. And Frank's just busy living as they hook onto him for the ride, though he never really is aware of it until they're like, "Hang on a minute, Frank — I love this, but I want you to do it *my* way." Lindsay finds all of that in the smallest glances and moments.

I always pushed this as a love story — deep friendship as a love story. And because there's so much cynicism and disappointment and hurt in the story, wherever we could we looked for moments where we could open up into the possibility of healing or hope or love or friendship or joy. Of course, the story does get more of that as we go backwards in time. All three of these amazing actors arrived ready to expose the internal workings of these sensitive characters.

What is it about MERRILY WE ROLL ALONG — arguably Sondheim's most complex and emotionally complicated piece — that you think resonates?

This show grows with you depending on the age you are when you're watching it. It morphs and changes because *we* are changing. It's the only piece I know that makes you ask the essential question, *How did I get to be here?* And you're being asked that question *as* you're watching lives

being played out. You're simultaneously watching people you don't know make the decisions they make, as you're wondering whether you would make such decisions and choices.

Over all the years of doing MERRILY, across many productions, I love when people have said to me, "It's great how you made it all about Mary," or "all about Charlie," or "all about Frank" — because depending on who those people were, they see it differently. This show asks you to get into the marrow of your own life. When I've had traumas in my life, watching MERRILY can be tough — and when I'm in a really good place, I see it from a place of, "Ah, thank goodness I went through that time in life and now I'm over it." And one thing that's been constant throughout all the years I've done the show is how people say they phoned a dear friend that they've been a bit remiss about, or how they plan to phone someone after seeing the show. It really makes you think about the friendships in your own life.

Talk to us about being friends with Stephen Sondheim. What was his impact on your life?

Stephen literally gave me a life that has taken me all over the world. The majority of my friends have been forged through the work I did for him. He was a personal friend for 40 years and I cannot overstate his loss. Just by knowing him, you felt like something amazing was happening because of his colossal curiosity and genuine interest in communicating with people — when Stephen talked to you on *any* subject, his listening capacity was extraordinary, and you felt heard. There's a line in MERRILY that goes, "Musicals are important, they can state ideas that make a difference," and Frank says to Charlie, "We can change the world." Stephen said to me many times, "Why don't people understand, all I do is write love songs?" You felt more alive, more seen, and felt more potential in the world having been with him.

ABOUT THE CAST

DANIEL RADCLIFFE | Charley Kringas

Daniel Radcliffe stars in the upcoming NBC comedy *The Fall and Rise of Reggie Dinkins*. From producers Tina Fey and Robert Carlock, the series co-stars Tracy Morgan. Radcliffe plays Arthur Tobin, an award-winning filmmaker who moves into Reggie's (Morgan) mansion to film an immersive documentary about the former star running back.

Radcliffe has just completed a sell-out and record-breaking run of Stephen Sondheim's 'Merrily We Roll Along', a role which garnered him a Tony Award for Best Featured Actor in a Musical, his co-star Jonathan Groff a Tony Award for Best Leading Actor in a Musical and the show overall winning the Tony Award for Best Revival of a Musical.

Not only did the show break all records at The Hudson Theatre on Broadway, but also broke the record for the highest grossing week of a Sondheim musical amassing a staggering \$2.766 million. Maria Friedman's applauded production which ran from October 2023 to July of this year, was first seen at the New York Theatre Workshop opening in November 2022 to huge critical acclaim. The sell-out production again starred Radcliffe as Charley Kingras alongside Jonathan Groff as Franklin Shepard and Lindsay Mendez as Mary.

Radcliffe can previously be seen starring in the titular role of the five times Grammy Award-winner in *Weird: The Al Yankovic Story*. Radcliffe starred opposite Evan Rachel Wood as Madonna in The Roku Channel's tongue-in-cheek 'real life' story. The role garnered Radcliffe Best Actor Emmy and BAFTA Award nominations, a further Hollywood Critics' Association nomination and a Critics' Choice Award.

Prior to this, Radcliffe starred in *Miracle Workers: End Times*, the fourth and final season of TBS's comedy series with Steve Buscemi, Geraldine Viswanathan and Karan Soni. Radcliffe continued his role as executive producer on the series, which first aired in 2019 with Buscemi in the role of a weary God and Radcliffe as a low-level angel. Radcliffe is also executive producer on HBO's Emmy and BAFTA Award nominated feature documentary *David Holmes: The Boy*

Who Lived which tells the story of Radcliffe's long-term friend and stunt double Holmes who was tragically injured during rehearsals for the penultimate Harry Potter film.

In 2022 Radcliffe starred opposite Sandra Bullock and Channing Tatum in Paramount's box office no. 1 hit *The Lost City* in which he played Abigail Fairfax, an eccentric billionaire convinced that reclusive novelist Loretta Sage (Bullock) can help him locate lost treasure.

Other recent credits include *Unbreakable Kimmy Schmidt: Kimmy vs. the Reverend* in which Radcliffe plays the role of Kimmy's fiancé, Prince Frederick, alongside Ellie Kemper and Jon Hamm. Also, in 2020, Radcliffe returned to London's West End starring in the role of Clov opposite Alan Cumming's Hamm in Samuel Beckett's 'Endgame' at The Old Vic theatre. The Beckett double bill, featuring Jane Horrocks and Karl Johnson, also saw Radcliffe and Cumming star in 'Rough for Theatre II', with both plays directed by Richard Jones.

2019 saw the release of the true-life prison break feature *Escape From Pretoria* in which Radcliffe played the role of Tim Jenkin. Shot on location in Australia, the film is based on Jenkin's autobiography 'Inside Out: Escape from Pretoria Prison'. Radcliffe also starred in the comedic action film *Guns Akimbo* opposite Samara Weaving, playing Miles, a mild-mannered video game developer, who accidentally finds himself starring in his own real-life and violent video game.

Since completing the final instalment in the series of eight Harry Potter films in 2010, Radcliffe quickly proved himself a diverse talent. In 2011, he starred in a 10-month sell-out run of the Broadway musical 'How to Succeed in Business Without Really Trying'. The following year, Radcliffe starred in the horror/thriller *The Woman in Black*. He also then starred opposite Jon Hamm in two seasons of the TV mini-series, *A Young Doctor's Notebook*, a comedy drama based on a collection of short stories by celebrated Russian author Mikhail Bulgakov. Prior to this Radcliffe starred in the TV feature film *My Boy Jack* alongside Carey Mulligan, Kim Cattrall and David Haig, which tells the true story of the son of British author Rudyard Kipling who was tragically killed during the first world war.

Other notable film credits include: The indie hit which marked the Daniels' feature film directorial debut, *Swiss Army Man*, in which Radcliffe starred opposite Paul Dano; The survivalist film *Jungle*, the true-life story of Yossi Ghinsberg who was stranded alone in the Amazon jungle; *Now You See Me 2*, alongside Michael Caine; *Imperium*, a thriller inspired by real events about white supremacists in America, and Sony Pictures Classics' *Kill Your Darlings*. Radcliffe has also starred opposite James McAvoy in the film *Victor Frankenstein*; opposite Juno Temple in the horror-thriller *Horns*, with Zoe Kazan and Adam Driver in the romantic comedy *What If*, and he made a cameo appearance in Judd Apatow's *Trainwreck* written by and starring Amy Schumer.

Radcliffe first appeared on stage in 2007 as Alan Strang, playing opposite Richard Griffiths, in Peter Shaffer's *'Equus'*. Directed by Thea Sharrock, the play then transferred from London's West End to Broadway in 2008. Radcliffe also starred alongside Cherry Jones and Bobby Cannavale in the sell-out Broadway production of the acclaimed original play *The Lifespan of a Fact*. Other Broadway credits include Martin McDonagh's comic masterpiece *The Cripple of Inishmaan* as Billy, which made its way to Broadway from London's West End, and a sell-out run of *Privacy*, a timely play about the digital age and technology, at NYC's The Public Theatre in 2016. He has also previously won rave reviews for his performance as Rosencrantz, opposite Josh McGuire's Guildenstern, in Tom Stoppard's *Rosencrantz and Guildenstern are Dead* at The Old Vic Theatre, London.

A lifelong fan of *The Simpsons*, Radcliffe has lent his voice to the show multiple times. First in November 2010, to the brooding vampire named Edmund for the show's "Treehouse of Horror XXI" special entitled "Tweenlight" and to the character Diggs, a new transfer student whom Bart befriends. Recent voice credits include *Mulligan*, *Rick and Morty* and Andy Samberg's *Digman*. Radcliffe has also made a guest appearance as himself in the HBO/BBC series *Extras*.

JONATHAN GROFF | Franklin Shepard

Jonathan Groff is currently starring on Broadway in *Just In Time*, a jukebox musical inspired by the life of American singer Bobby Darin. In addition to earning Tony Award, Drama Desk, and Drama League Award nominations for his performance, he also serves as a producer on the show. Last season, he earned the Tony Award for his portrayal of Franklin Shepard in the celebrated, award-winning revival of *Merrily We Roll Along*. The production was filmed by Radical Media and acquired by Sony Pictures Classics to release theatrically later this year. The film, like the stage production, is directed by Maria Friedman and produced by Sonia Friedman.

Groff's additional Broadway credits include *Hamilton* (Tony nomination, Grammy Award), *Spring Awakening* (Tony nomination), and *In My Life*. Off-Broadway credits include *Merrily We Roll Along* (Outer Critics Circle Award), *Little Shop of Horrors* (Outer Critics Circle Award), *Hamilton*, *The Submission*, *The Bacchae*, *The Singing Forest*, *Prayer for My Enemy* (Obie Award), *Hair*, and *Spring Awakening*. On screen, his notable work spans television and film, with credits including *Mindhunter*, *Looking*, *Glee*, *Hamilton* (Emmy nomination), *Frozen* and *Frozen II*, *The Matrix Resurrections*, and *A Nice Indian Boy*.

LINDSAY MENDEZ | Mary Flynn

Lindsay Mendez most recently starred on stage in the critically acclaimed, Tony Award winning Broadway revival of Stephen Sondheim's *Merrily We Roll Along* opposite Jonathan Groff and Daniel Radcliffe. She reprised her Tony nominated performance as "Mary Flynn" from the NYTW run, which garnered her the Outer Critics Circle Award, Drama League, Drama Desk & Lortel nominations. In 2018, Mendez won the Tony Award as well as the Drama Desk and Outer Critics Circle Awards for her performance as "Carrie Pipperidge" in the revival of *Carousel*. On television, she starred in the FX anthology series "American Sports Story: Aaron Hernandez" from Executive Producer Ryan Murphy as well as the Warner Bros television drama "All Rise" for CBS and OWN. Other Broadway credits include: *Significant Other*, *Wicked* ("Elphaba," 10th Anniversary company), *Godspell*, *Everyday Rapture*, *Grease*. Off-Broadway/regional credits include: *The Golden Apple* (City Center Encores!), *Dogfight* (Second Stage; Drama Desk, Drama

League, and Outer Critics Circle nominations), The Rose Tattoo (Williamstown Theatre Festival), 35mm, The Winter's Tale (Delacorte Theater). In addition to a debut album titled "This Time," her concert work includes appearances with Lincoln Center's American Songbook, the Library of Congress in Washington DC, the Kennedy Center, Feinstein's/54 Below in NYC, Lyrics and Lyricists, the San Diego Symphony and the American Pops Orchestra. Other television and film credits include: "Station 19," "Elementary," "Modern Family," "Smash," "Murphy Brown," Joanna Gleason's feature debut "The Grotto," and most recently the independent film "These Little Ones Perish." In 2012, Mendez co-founded Actor Therapy, a training and mentorship program that she runs in New York City, with composer Ryan Scott Oliver.

ABOUT THE CREW

MARIA FRIEDMAN | Director

Maria made her directorial debut with her highly acclaimed and award-winning production of *Merrily We Roll Along*, which opened at the Menier Chocolate Factory in November 2012, transferred to the West End in May 2013, and opened in Boston in 2017. In 2022 Maria's production of *Merrily We Roll Along* opened at the New York Theatre Workshop to great success, transferring to the Hudson Theatre on Broadway in 2023 where it played to sold out houses. Maria's production of *Merrily We Roll Along* went on to win four Tony Awards, including Best Revival of a Musical, and received a Grammy Nomination for Best Musical Theater Album. For her work on *Merrily We Roll Along*, Maria received a Tony nomination for Best Direction of a Musical and won the Drama League Award for Outstanding Direction of a Musical.

Other directing credits include: *High Society* (Old Vic); *Stepping Out* (West End); *A Little Night Music* (Japan); *Dusty – The Dusty Springfield Musical* (Theatre Royal Bath). In May 2022, Maria directed and starred in the Old Friends Sondheim Gala to honour the life of Stephen Sondheim.

Maria is best known as a four-time Olivier Award-winning star of the musical stage and screen; the heart of Maria's career has been centred around the love and work of her dear friend Stephen Sondheim. She has played Dot in *Sunday in the Park with George* at the National Theatre; Fosca in *Passion* at the Queen's (Olivier Award); Mrs Lovett in *Sweeney Todd* at the Royal Festival Hall with Bryn Terfel, and Mary in *Merrily We Roll Along* at the Leicester Haymarket. Additionally, in concert, she has played Sally in *Follies* and both Charlotte and Petra in *A Little Night Music*. Maria was honoured to sing for Stephen at his 80th birthday celebrations in New York and Washington, as well as at the special all-Sondheim BBC Prom.

Maria's many international concert appearances include three sell-out seasons at New York's prestigious Café Carlyle, and many concerts with Michael Legrand and the late Marvin Hamlisch.

SONIA FRIEDMAN | Producer

Sonia Friedman Productions (SFP) is one of the most prolific and influential theatre companies in the world. Since beginning in 2002, SFP has developed, initiated and produced over 270 productions worldwide, winning 63 Olivier Awards, 61 Tony Awards and 3 BAFTAs. Led by Sonia Friedman CBE, who was named in 2025 as one of Vogue's 25 most influential women working today and has previously been named in TIME's 100 Most Influential People in the World, SFP has developed and delivered an unparalleled range of work in the West End, on Broadway and beyond to comprehensively redefine the theatrical landscape SFP has forged a reputation for world-class theatre spanning new plays, major revivals and original musicals, in collaboration with leading artists, writers and directors.

DAVID BABANI | Producer

David Babani is the founder and Artistic Director of the Menier Chocolate Factory, the multi-award-winning London venue he launched in 2004. Under his leadership, the Chocolate Factory has earned an international reputation for excellence, with over 20 productions transferring to the West End and seven transferring to Broadway—including *La Cage aux Folles*, *The Color Purple*, *Merrily We Roll Along*, *Funny Girl*, *Travesties*, *Sunday in the Park with George*, and *A Little Night Music*. These productions have collectively garnered multiple Olivier and Tony Awards, including Best Musical Revival on both sides of the Atlantic.

David has directed and produced a vast and eclectic body of work at the Menier, from *Assassins*, *She Loves Me*, and *The Bridges of Madison County* to *Indecent*, *Maria Friedman & Friends*, and *The Third Man*. Beyond the Chocolate Factory, he has worked extensively across the UK and internationally, producing on Broadway, in Australia, and at major festivals. He previously served as Artistic Director of Jermyn Street Theatre and has collaborated with leading artists on international concerts such as Maltby & Shire, Jason Robert Brown and Andrew Lippa. His work has been seen on five continents, cementing his status as one of the most dynamic forces in contemporary musical theatre.

CHOCOLATE FACTORY PRODUCTIONS

Chocolate Factory Productions is one of London's most celebrated and influential independent theatre companies. Based in a former 19th-century chocolate factory in Southwark, the venue and company opened in 2004 under the artistic direction of David Babani. It quickly earned a reputation for bold programming, exceptional revivals, and reimagining classic and contemporary work in an intimate, immersive setting.

Over the past two decades, the company has built an extraordinary track record, with more than 20 productions transferring to the West End and Broadway. Their upcoming revival of Mel Brooks' *The Producers* is already generating buzz ahead of its transfer to London's Garrick Theatre in September 2025. Chocolate Factory Productions is particularly respected for its revivals of Stephen Sondheim musicals and for premiering new work by both established and emerging voices.

The company also serves as a creative incubator, with many productions going on to national and international tours. Its work has been seen on five continents, contributing to the global conversation around musical theatre and drama. With bold initiative and a dedicated team, Chocolate Factory Productions continues to combine artistic excellence with a distinctive, welcoming theatre-going experience.

PATRICK CATULLO | Producer

Patrick Catullo is a multiple Tony and Oliver Award-winning producer. He has most recently produced Amy Herzog's adaptation of *An Enemy of the People* directed Sam Gold and starring Jeremy Strong; *Gutenberg The Musical!* starring Josh Gad and Andrew Rannells; the acclaimed revival of Stephen Sondheim and George

Furth's *Merrily We Roll Along* directed by Maria Friedman; David Byrne and Fatboy Slim's pop opera *Here Lies Love* directed by Alex Timbers and Justin Peck's adaptation of Sufjan Steven's landmark album, *Illinoise*. Other Broadway, off-Broadway and West End credits include *Sunset Blvd.*; *Romeo and Juliet*; *Kimberly Akimbo*; Mike Birbiglia's *The Old Man & the Pool* (also

Netflix); David Byrne's American Utopia (for which he also received an Emmy nomination and a Special Tony Award); Girl from the North Country with music by Bob Dylan; U.S. premiere of Fleabag; Gypsy; Network; 1984; the 50th anniversary revival of The Boys in the Band; Nick Kroll & John Mulaney's Oh, Hello on Broadway; The Elephant Man; Hedwig and the Angry Inch; the Pulitzer Prize-winning musical Next to Normal and The 25th Annual Putnam County Spelling Bee.

F. RICHARD PAPPAS | Producer

Rick Pappas serves as Trustee of the Stephen Sondheim Trust, overseeing the licensing and administration of Stephen Sondheim's works in theatre, film, concert and publishing. He was Executive Producer of the Oscar® and BAFTA nominated- and Golden Globe® winning film Les Misérables. Rick also co-conceived and produced the 1990 all-star AIDS charity record album Red Hot + Blue, with contemporary artists reinterpreting the songs of Cole Porter, and its companion ABC/Channel 4 television special featuring short films by Jonathan Demme, Wim Wenders, Neil Jordan and Jim Jarmusch. An entertainment attorney with over 40 years' experience in the motion picture, television, theatre and literary publishing industries, Rick has represented preëminent filmmakers, playwrights, composers, directors, choreographers and producers including Stephen Sondheim, Cameron Mackintosh, Mike Nichols, Jonathan Demme, August Wilson, Susan Stroman, DreamWorks Studios, Lincoln Center Theater and The Cole Porter Trust.

JON KAMEN | Producer

As Founder, Chairman, and CEO of RadicalMedia, Jon Kamen has established one of the world's foremost producers of premium content across all media platforms. Kamen himself is a prolific, award-winning creator and producer of television programming, documentaries, live events, and immersive experiences. With over 175 film and television credits, Jon's artistic vision has driven numerous Oscar®, Emmy®, Grammy®, Golden Globe®, and Peabody Award®-winning and

nominated projects. His notable achievements include Academy Awards for *The Fog of War* and, more recently, *Summer of Soul*, as well as Emmys for *Hamilton* and *American Utopia*. In addition to *Merrily We Roll Along*, Kamen recently produced a film based on Bono's book, *Bono: Stories of Surrender*, which garnered a seven-minute standing ovation at the Cannes Film Festival.

DAVE SIRULNICK | Producer

Award-winning producer Dave Sirulnick, President of Entertainment at RadicalMedia, lends his extensive industry expertise towards creating and producing premium films, series, documentaries, specials and live events. Sirulnick has served as creative executive producer on a wide range of diverse RadicalMedia projects, including: *ABRAHAM LINCOLN*; *ROOSEVELT*, History's mini-series on President Theodore Roosevelt; *GRANT*, History's #1 non-fiction mini-series of all time; the Critics' Choice Documentary award-winning, and Sundance Grand Jury prize and Audience Award-winning documentary, *Summer of Soul* released by Searchlight/Hulu; the Emmy award-winning *Hamilton* film on Disney+, which was filmed at The Richard Rodgers Theatre with the original Broadway cast in 2016; the Emmy nominated filmed version of the Broadway musical, David Byrne's *American Utopia*, directed by Spike Lee, now streaming on Max; *Lil Nas X: Long Live Montero* on Max, *Hamilton's America* with Lin-Manuel Miranda for PBS; IDA Documentary Award-winning series *Bobby Kennedy for President*; *The Sons of Sam: A Descent into Darkness* on Netflix; *My Next Guest Needs No Introduction* with David Letterman on Netflix; *Lebron James' More Than an Athlete* for ESPN+; and *PBS American Portrait*, a series for PBS.

Prior to joining RadicalMedia, Sirulnick served as Executive Vice President of News, Docs & Production at MTV. During his 28-year tenure at MTV, Dave created and/or developed, and led some of the channel's leading and longest-running television series including: Emmy award-winning documentary series *Made* (2000-2012); Emmy award-winning series *True Life* (1998-2014); *Total Request Live* (1998-2008); weekly news series *The Week in Rock* (1987-1997); and Peabody and Emmy award-winning documentary series *Choose or Lose* (1992-2012), geared towards increasing the political awareness of its viewers and promoting their participation in local

and national elections. During this time, Dave served as executive producer for MTV's annual Video Music Awards, producing the pre-show and the awards show for 16 years as well as executive producing 2 Super Bowl halftime shows. Sirulnick also helmed the creation of award winning music documentaries for the network that featured the likes of superstars such as Jay-Z, Madonna, Miley Cyrus, Kanye West, Lady Gaga, Drake, Ed Sheeran, and Nicki Minaj.

SPENCER AVERICK, ACE | Editor

Spencer Averick, ACE is an award-winning editor whose work spans features, television, and documentaries. His longtime collaboration with Ava DuVernay began with her debut feature *I WILL FOLLOW*, followed by the Sundance prize-nominated *MIDDLE OF NOWHERE*. Next, he teamed up with her on the Academy Award-nominated *SELMA*. Spencer went on to edit DuVernay's acclaimed Netflix documentary *13TH*, on which he also served as producer. The film earned a BAFTA Award for Best Documentary, a Primetime Emmy Award for Outstanding Documentary or Nonfiction Special, and an Academy Award nomination for Best Documentary Feature.

Spencer reunited with DuVernay on Disney's *A WRINKLE IN TIME* and the Emmy-winning Netflix limited series *WHEN THEY SEE US*. Most recently, he edited DuVernay's *ORIGIN*, which premiered in competition at the Venice Film Festival, and episodes 5 and 6 of the Apple TV+ limited series *MASTERS OF THE AIR*, directed by Anna Boden and Ryan Fleck. His other credits include Richard Linklater's docu-series *GOD SAVE TEXAS* for HBO and Dan Farah's documentary *THE AGE OF DISCLOSURE*.

SAM LEVY | Director of Photography

Sam Levy is the cinematographer of *Merrily We Roll Along*, the Sony Pictures release of the Tony-winning Broadway revival directed by Maria Friedman, and starring Jonathan Groff, Daniel Radcliffe, and Lindsay Mendez.

He recently wrapped Julio Torres' upcoming HBO Max special *Color Theories*. Levy previously collaborated with Torres on the HBO Max limited series *Fantasmas*.

Before that, Sam shot Lena Dunham's film *Good Sex* for Netflix and Azazel Jacobs' film *His Three Daughters*, also for Netflix.

His feature credits include *Lady Bird* for Greta Gerwig; *Frances Ha*, *Mistress America*, and *While We're Young* for Noah Baumbach; *Wendy and Lucy* for Kelly Reichardt; *Maggie's Plan* and *She Came to Me* for Rebecca Miller; *Confess, Fletch* for Greg Mottola; and *Mayday* for Karen Cincorre, which earned him Best Cinematography honors at the Raindance Film Festival.

Levy's work spans genres, including Jerrod Carmichael's Emmy-winning HBO special *Rothaniel*; live projection and performance design with Spike Jonze for Frank Ocean's *Blonded* tour; and the Off-Broadway production *KATE* by Bo Burnham.

He studied film at Brown University and the University of Paris with Eric Rohmer, and began his career apprenticing under cinematographer Harris Savides, ASC.

CAST

Charley Kringas	Daniel Radcliffe
Franklin Shepard	Jonathan Groff
Mary Flynn	Lindsay Mendez
Gussie Carnegie	Krystal Joy Brown
Beth Shepard	Katie Rose Clarke
Joe Josephson	Reg Rogers
Frank Jr.	Max Rackenberg
Scotty / Mrs. Spencer / Auditionee #1	Sherz Aletaha
Chorus 1 / Make-Up Artist / Swing	Brianna Stoute
Waitress / Newscaster / Auditionee #2	Leana Rae Concepcion
Bunker / Newscaster / Photographer	Coby Getzug
Tyler	Corey Mach
Meg Kincaid	Talia Simone Robinson
Dory / Evelyn	Jamila Sabares-Klemm
Chorus 2 / Swing	Brian Sears
Ru / Reverend	Christian Strange
Jerome	Vishal Vaidya
KT	Natalie Wachen
Terry / Mr. Spencer	Jacob Keith Watson
Swing / Dance Captain	Morgan Kirner
Swing / Fight Captain	Koray Tarhan
Swing	Amanda Rose
Swing	David Purdy

CREDITS

Directed by	Maria Friedman
Music and Lyrics by	Stephen Sondheim
Book By	George Furth
Based on the original play by	George S. Kaufman and Moss Hart
Filming Produced by	RadicalMedia
Produced by	Sonia Friedman
	David Babani
	Patrick Catullo
	F. Richard Pappas
	Jon Kamen
	Dave Sirulnick
Executive Producers	Meredith Bennett
	No Guarantees Productions
	Scott Abrams
	Jonathan Corr
	Mary Maggio
	Jeff Romley
	Tony Yurgaitis
	Andrew Cohen
	Amanda Lipitz
	Hendry Tisch
Edited by	Spencer Averick
Director of Photography	Sam Levy