

The Mystery of Edwin Drood

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Audition Information

Show: *The Mystery of Edwin Drood*

Venue: Masquers Playhouse – Masquers.org
105 Park Place, Point Richmond, Ca

Production Team: *Director* – John Maio, *Musical Director* – Patricia King, *Choreographer* – Celeste Lococo, *AD* – Katina Letheule, *PM* – Anne Collins, *SM* – Kimberlee Noelle Hicks, *Set Design* – John Hull, *Lighting & Sound Design* – Michael O'Brien, *Costumer* – Maria Graham

Auditions: July 12 & 13 @7pm (no appts)

Callbacks: July 18 @11am – 4pm. Be prepared to Dance, Sing and Read from the script. Sides will be provided with callback list. **Callbacks are by invitation only**

Requirements: For initial auditions be prepared to sing no more than 32 bars appropriate to your character(s) and the musical. You may be asked to cold read from script. No monologues are required. Please be on time & have your calendars as **conflicts must be documented**. ALL ROLES OPEN/ NO STIPEND, NON AEA. **Please note:** "Drood" is a very stylized show, do your research prior to auditions. If you need any information feel free to contact the director. JohnJMaio@gmail.com

Rehearsals: **Start - Sep 14, 2015.** Rehearsals are "generally" Sun thru Thurs evenings 7pm - 10pm and possibly some Saturdays. Please note, this may vary depending on cast conflicts and obviously not all performers will be called for all rehearsals

Run Dates: NOVEMBER 13–DECEMBER 12
(Thursdays thru Sundays)

Production Notes

This hilarious musical whodunit was a smash hit on Broadway where it received rave reviews. Loosely based on Charles Dickens' famous unfinished novel, it takes audience participation to new heights by letting them directly affect the play's outcome by voting for whomever they think murdered the unfortunate young Edwin Drood. Presented as a 'first night performance' by The Music Hall Royale, a troupe of decidedly hammy Victorian actors, this affectionate re-creation of a bygone theatrical age is certain to prove an enormous hit with audiences. The witty and tuneful score contains such numbers as "There You Are", "Moonfall", "Perfect Strangers" and "Off To The Races".

Brief Summary - Act I (1:17 run time)

Act One opens as the members of the Music Hall Royale circulate among the audience, introducing themselves to the patrons, while the Chairman of the proceedings bursts forth with the show's opening number *There You Are*. They then introduce John Jasper, the "Jekyll and Hyde" choirmaster who greets his young nephew Edwin Drood. Drood is engaged to the fair Miss Rosa Bud, who is Jasper's music pupil and the object of his mad obsession-*Moonfall*. The kindly Reverend Crisparkle and two exotic emigrants from Ceylon, Helena and Neville Landless, arrive. Neville is immediately attracted to Rosa, which makes him a rival to both Edwin and the secretive Jasper.

Next we travel to London and the sinister opium den of the Princess Puffer who clowns with the audience and explains her life in the hilarious and entertaining *Wages of Sin*. A sinewy ballet follows. We discover that one of Puffer's regular clients is none other than Jasper himself, who cries out the name "Rosa Bud" during a hallucination. Puffer shows great interest in this fact, and stores it away in her memory.

Back in Cloisterham, Neville and Drood meet and come to odds with each other almost immediately. Mayor Sapsea sings of this in the patter song, *Both Sides of the Coin*. We are then introduced to the drunken stone mason Durdles and his assistant Deputy. In the graveyard, they tell us that Edwin and Rosa have called off their engagement-*Perfect Strangers*.

It is Christmas Eve and Jasper has arranged a 'reconciliation' dinner for the Landless twins: Crisparkle, Rosa and Drood-*No Good Can Come from Bad*. Jasper serves a particularly potent wine to his guests. Soon, the party disbands and the guests depart into a violent storm.

The next day, Drood has vanished. Crisparkle's assistant discovers Edwin's torn coat by the river. Drood was last seen walking there with Neville the night before. The cast summarizes the situation and launches into the rousing *Off to the Races*.

Brief Summary - Act II (1:01 run time)

Act Two begins six months later and still there is no sign of Drood. There is much speculation as to his fate. Two sleuths arrive from out of town. One is Princess Puffer and the other is a detective-in-disguise named Dick Datchery-*A Private Investigation*. One by one the characters reenter and build to the rousing kick-line number *Don't Quit While You're Ahead*. The company seems about to reveal the solution to the mystery when...the number and the play stop abruptly. The Chairman reveals that here is where Charles Dickens laid down his pen forever! The play is now thrown open to the audience while the Chairman and Company review the various suspects' motives and plot possibilities. In a series of unique voting events, amid much cheering (and booing and hissing of the villains), the audience determines the conclusion of the show.

Character Descriptions

| Character - Range | Description |
|---|---|
| Drood/Nutting/*Datchery - Female 25-45ish. Mezzo (B3 – E5) | Edwin Drood / Alice Nutting/Datchery: Prima donna and London's leading male impersonator, charming but, as you might expect, has determination and a lot of ego. Must command the stage. As Edwin Drood, she is an attractive, rich, and popular young man who has everything. The victim.* Note: Plays Datchery up until the voting |
| Jasper/Paget - Male 35-50ish. Bari-tenor (A2 – A4) | John Jasper / Clive Paget: The Royale's male lead, a devilishly attractive cad, and he knows it. In Drood, he is the baddie. Choirmaster of Cloisterham Cathedral and uncle of Edwin Drood. In love with Rosa Bud. Madness lurks beneath his smooth exterior. Strictly speaking, a suspect, but he didn't do it. A Murder Suspect and A Lover Candidate |
| Crisparkle/Moncrieffe - Male Baritone (C3 – G4) | Reverend Crisparkle / Cedric Moncrieffe: This troupe member is a bit of an open book who plays the archetypal vicar. He is also a bit of a lurker and was in love with Rosa's mother. A suspect. Must be significantly older than Rosa. Strong ensemble singer. May also play other roles. A Murder Suspect, A Datchery Candidate and A Lover Candidate. |
| Chairman/Cartwright/Mayor - Male or Female 40+ Baritone/Low Alto (D#3 – F#4 – can pop octaves if needed). | Chairperson & Mayor Thomas Sapsea / Cartwright: The leader of the music hall troupe. The Chairperson carries the majority of the dialogue and must be quick with a joke and able to improvise. S/he is in charge of keeping the pace of the show moving. Unexpectedly fills in as the Mayor character in Drood when another actor fails to show up. Sapsea - A Lover Candidate. |
| Puffer/Prysock - 50+ Serious low alto (F3 – D5) | Princess Puffer/Angela Prysock: Angela has been a favorite of London audiences forever, a staple of the stage. As the mysterious Princess Puffer, Madam, opium dealer and general purveyor of vice of all kinds, she is glamorous in her ruin. A suspect. – must have a big chest voice and lots of rapport with the audience. A Murder Suspect and A Lover Candidate. |
| Neville Landless/Grinstead - Male 25-50ish. Bari-tenor (C3 – G4) | Neville Landless / Victor Grinstead: Victor is enjoying his premier performance with the Music Hall Royale. His character, Neville, is Helena's brother and suffers from the same "geographically untraceable" approximation of an East Asian accent. Falls for Rosa Bud, falls out with Edwin, and is therefore another suspect in the murder. Very passionate and often angry. Strong ensemble singer, may also play other roles. A Murder Suspect, A Datchery Candidate and A Lover Candidate. |

| Character - Range | Description |
|--|---|
| Helena Landless/Conover - Female 25-50ish. Mezzo (G3 – D5 [optional E5]) | Helena Landless / Janet Conover: Janet is a long-standing member of the acting troupe, asked to play the mysterious Helena Landless who hails from a mysterious foreign colony not unlike India. Will need to switch between her British accent and a “geographically untraceable” approximation of an East Asian accent. Another suspect. Strong ensemble singer, May also play other roles. A Murder Suspect, A Datchery Candidate and A Lover Candidate. |
| Rosa Bud/Peregrine - Female 16 -30ish. True soprano (A3 – B5), with a high B natural that can't be avoided | Rosa Bud / Deirdre Peregrine/: The not-so-innocent ingenue of the Music Hall Royale, Deirdre portrays the love interest of Drood, the young, beautiful and apparently fragile Rosa Bud. She is betrothed to Edwin Drood, the only man who isn't in love with her. A suspect in his murder. A Murder Suspect, A Datchery Candidate and A Lover Candidate. |
| Deputy/Cricker Jr. Male or Female 16 - 30 (any range strong ensemble singer) | Deputy / Nick or Nicole Cricker, Jr: Boy or girl, any age, younger than Cricker, Sr. As the Deputy, lowest in the pecking order, and very funny. A Lover Candidate. |
| Bazzard/Bax - Male Any age. Bari-tenor (A2 – Eb4 [opt G4 or Bb4]). Strong ensemble singer | Bazzard / Phillip Bax: Devotee of the theatre, the everlasting understudy, who finally gets his moment. May have quite a major part if the evening turns out that way. A sad sort of clown. In his role as Bazzard, he is often an audience-favorite suspect. Very capable of stealing the whole show. May also play other roles. A Murder Suspect, A Datchery Candidate and A Lover Candidate. |
| Durdles/Cricker Sr. - Male Over 35. Baritone or Tenor (B2 – F4) – strong ensemble singer | Nick Cricker, Sr ./ Durdles: “Clown Prince of the Royale” who makes the most of every line and plays the drunkard sexton in Drood. Gets to announce the murderer (maybe?). May also play other roles. A Murder Suspect and A Lover Candidate. |
| Beatrice & Flo/ Gill - Female (C4-D5) | Beatrice & Flo / Gill: Drawn from the company, these characters are contemporaries of Rosa Bud who sing a fabulous quartet with Rosa and Helena in Act I as well as participating in the rest of the company goings-on. |
| SM/Barkeep/Throttle - Male or Female non singing | Stage Manager / Barkeep / James or Joyce Throttle: A non-singing role, male or female, who helps to keep the Chairperson on track throughout the play. |
| Wendy/Yearsley - Female (C4-D5) | Wendy/Yearsley: Drawn from the company, these characters are contemporaries of Rosa Bud who sing a fabulous quartet with Rosa and Helena in Act I as well as participating in the rest of the company goings-on. |

| Character - Range | Description |
|------------------------|--|
| Dick Datchery | As voted by audience in Act Two (played by Nutting up until then). Datchery will be either Bazzard, Reverend Crisparkle, Helena, Neville, or Rosa) |
| Male / Female Ensemble | Townspeople, dancers, singers, servants, students, etc. The chorus in this show is extremely active and will be called upon to play many characters! |

Cast (in order of appearance):

Mayor Thomas Sapsea/Mr. William Cartwright, Your Chairman:
 Stage Manager and Barkeep/Mr. James Throttle:
 John Jasper/Mr. Clive Paget:
 The Reverend Crisparkle/Mr. Cedric Moncride:
 Edwin Drood/Miss Alice Nutting:
 Rosa Bud/Miss Deidre Peregrine:
 Alice/Miss Isabel Yearsley:
 Beatrice/Miss Florence Gill:
 Helena Landless/Miss Janet Conover:
 Neville Landless/Mr. Victor Grinstead:
 Durdles/Mr. Nick Cricker:
 Deputy/Master Nick Cricker:
 The Princess Puffer/Miss Angela Prysock:
 Shade of Jasper/Mr. Harry Sayle:
 Shade of Drood/Mr. Montague Pruitt:
 Clients of Princess Puffer (2):
 Mr. Christopher Lyon:
 Succubae (4):
 Miss Sarah Cook:
 Miss Florence Gill:
 Miss Isabel Yearsley:
 Satyr/Master Nick Cricker:
 Servants (3): Mr. Philip Box:
 Miss Violet Balfour:
 Miss Gwendolen Pynn:
 Harold/Mr. James Throttle:
 Julian/Mr. Alan Eliot:
 Horace/Mr. Brian Pankhurst:
 Bazzard/Mr. Philip Bax:

Possible Murderers / Motives

John Jasper - Jasper was madly in love with Rosa Bud and his violent split personality gleefully killed Drood.

Rosa Bud - Meant to kill Jasper in revenge for his lustful advances, but killed Drood accidentally as Drood was wearing Jasper's coat.

Neville Landless - Humiliated by Drood, Neville murdered him in order to regain his pride and to also have a chance with Rosa Bud.

Helena Landless - Knowing her brother's hot temper, Helena murdered Drood so Neville would not be tempted to seek revenge.

Princess Puffer - Intended to kill Jasper in order to protect Rosa from his advances, but accidentally killed Drood because he was wearing Jasper's coat.

The Rev. Mr. Crisparkle - He converted to the priesthood after the death of Rosa's mother and believed Jasper to be the incarnation of Satan. He mistakenly killed Drood, for Drood was wearing Jasper's overcoat.

Bazzard - In an effort to boost his role in the show, murders Drood. This is definitely the most metatheatrical of the endings.

Durdles - After Jasper laid Drood in the crypt, Durdles believed the still-alive Drood to be a ghost and smashed his head in.

Musical Numbers – Act 1

- #1 "THERE YOU ARE" - Chairman & Company,
- #1a "UNDERSCORE - ENGLAND REIGNS" – Orchestra,
- #1b "CLOISTERHAM FANFARE" - Orchestra,
- #1c "FANFARE: CLIVE PAGET" - Orchestra,
- #1C2 MAN CAN GO QUITE MAD - Paget (revival version),
- #1d "FANFARE: ALICE NUTTING" - Orchestra,
- #2 "TWO KINSMEN" - Drood & Jasper,
- #2a "THE NUN'S HOUSE: UNDERSCORE" - Orchestra,
- #2b "FANFARE: DEIDRE PENEGRINE" - Orchestra,
- #3 "MOONFALL" - Rosa,
- #3a "REPRISE: MOONFALL" - Rosa,
- #3b "STING & FANFARE: JANET CONOVER" - Orchestra,
- #3c "STING & FANFARE: VICTOR GRINSTEAD" - Orchestra,
- #3d "REVENGEFUL" - Orchestra,
- #3e "MEET AGAIN" - Orchestra,
- #3f "UNDERSCORE - MOONFALL" - Orchestra,
- #3F2 "MOONFALL QUARTET: REPRISE" " - Rosa & Helena,
- #3g "OPIUM DEN INCIDENTAL" – Orchestra,
- #4 "THE WAGES OF SIN" - Puffer,
- #5 "JASPER'S VISION" - Ballet,
- #5a "HIGH STREET FANFARE" - Rosa,
- #5b "HIGH STREET FANFARE AGAIN" - Orchestra,
- #6 "A BRITISH SUBJECT" - Helena, Neville, Drood, Rosa, Crisparkle, with Ensemble,
- #7 "BOTH SIDES OF THE COIN" - Jasper & Chairman, with Ensemble,
- #7a "VAMP: OFF TO THE RACES" - Rosa,
- #7b "AND SO HAVE YOU" - Drums,
- #7c "FANFARE: NICK CRICKER" - Orchestra,
- #7d "RAFFEL WON" - Drums,
- #7e "VAMP: OFF TO THE RACES" – Orchestra,
- #7f "CRYPTS" - Orchestra,
- #7g "XMAS - LITTLE JOY" - Orchestra,
- #8 "PERFECT STRANGERS" - Drood & Rosa,
- #8a "STORM BREWING" - Orchestra,
- #8b "ANGULAR VAMP" - Drums,
- #8c "DRINK DEEP" - Orchestra,
- #9 "NO GOOD CAN COME FROM BAD" - Neville, Rosa, Helena, Drood, Crisparkle, Jasper & Bazzard,
- #9a "EAGERLY ACCEPT" - Orchestra,
- #9b "DOG HUNT" - Orchestra,
- #10 "NEVER THE LUCK" - Bazzard with Ensemble,
- #10a "CLOISTERDAM - UNDERSCORE" - Orchestra,
- #11 "OFF TO THE RACES" - Chairman, Durdles & Deputy, with Company,

Musical Numbers – Act 2

- #11a "ENTR'ACTE" - Orchestra,
- #12a "AN ENGLISH SUMMER" – Orchestra,
- #13A "SETTLING UP THE SCORE" - Pupper & Drood and Company,
- #14 "THE NAME OF LOVE & MOONFALL" [Reprise] - Rosa & Jasper, with Company,
- #15 "DON'T QUIT WHILE YOU'RE AHEAD" - Puffer & Company,
- #15a "DON'T QUIT BREAKDOWN" – Rosa,
- #15b "FANFARE: ALICE NUTTING" - Drums,
- #15c "THRILLING SHIVER" - Orchestra,
- #15d "VOTING" - Orchestra with Chairman & Suspects,
- #15e "CONCLUSION FANFARE" – Orchestra,
- #16 "THE GARDEN PATH TO HELL" - Puffer,
- #17 "PUFFER'S REVELATION" - Puffer,
- #18B-C-N "OUT ON A LIMERICK" - Rosa (as Datchery)
- #18B-C-N "OUT ON A LIMERICK" - Rosa (as Datchery)
- #18H-R "OUT ON A LIMERICK" - Helena or Rosa (as Datchery)
- #18B-C-N "OUT ON A LIMERICK" - Rosa (as Datchery)
- #18H-R "OUT ON A LIMERICK" - Helena or Rosa (as Datchery)
- #19 "JASPER'S CONFESSION" - Jasper
- #20b "MURDERER'S CONFESSION" - Bazzard
- #20c "MURDERER'S CONFESSION" - Crisparkle
- #20d "MURDERER'S CONFESSION" - Durdles
- #20h "MURDERER'S CONFESSION" - Helena
- #20n "MURDERER'S CONFESSION" - Neville
- #20p "MURDERER'S CONFESSION" - Puffer
- #20r "MURDERER'S CONFESSION" - Rosa
- #21 "DUET REPRISE: PERFECT STRANGERS" - SHE - (Rosa or Helena or Puffer) HE - (Bazzard or Neville or Crisparkle or Durdles or Sapsea or Jasper or Deputy), with Company
- #21 "DUET REPRISE: PERFECT STRANGERS" - SHE - (Rosa or Helena or Puffer) HE - (Bazzard or Neville or Crisparkle or Durdles or Sapsea or Jasper or Deputy), with Company
- #21a 'DROOD LIVES' - Orchestra,
- #22 "THE WRITING ON THE WALL" - Drood, with Company,
- #23 BOWS - "DON'T QUIT WHILE YOU'RE AHEAD" - Company, #11 "OFF TO THE RACES" - Chairman, Durdles & Deputy, with Company,
- #24 EXIT- Orchestra

Detailed Scene by Scene Breakdown

| SECTION TITLE | DETAILS |
|---|---|
| Act . Scene | 1.P |
| Pages | 8 - 12 |
| Scene Synopsis | Our first scene sets the Music Hall Royale tone of the production. We're penny dreadful, tongue in cheek. Kick your shoes off - this isn't the opera. It also gives the exposition and the mechanics, regarding the original 'mystery', 'Drood', and what we're here to accomplish. The opening number, 'THERE YOU ARE' also serves the afore-stated purpose of welcoming the audience into our space, our time, and our characters. Come play with us. |
| * Character(s) Involved | Drood, Jasper, Chairman, Puffer, Rosa, SM, Male Ens., Female Ens. |
| Music | #1 "THERE YOU ARE" - Chairman & Company, #1a "UNDERScore - ENGLAND REIGNS" - Orchestra |
| Choreographed Number & Who's Responsible | "THERE YOU ARE" - Choreographer |
| Choreography Notes | Energetic audience participation |
| Set Notes | Mid stage traveler (closed) painted as music hall 6' behind the permanent proscenium - empty stage |
| Set Drawing # | #1 The Stage of The Music Hall Royale |
| Shift | preset behind painted traveler; sturdy chair, sherry & glasses on mantle w/portrait over |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 1.1 |
| Pages | 13 - 18 |
| Scene Synopsis | We meet Choirmaster John Jasper, and his nephew, the titular Edwin Drood. Jasper is right away established as unbalanced, and a person of suspicion. A red herring, or perhaps the real thing? He reveals a secret passion for Drood's fiancée, Rosa Bud. After the impending marriage Drood and Rosa Bud will leave for Egypt but Drood does not seem entirely pleased with the arrangement. Jasper confesses an illness and that he is receiving treatment in London. The two men swear undying loyalty and love for one another. The song 'A MAN COULD GO QUITE MAD' creates our first impression of Jasper, and what an impression it is. This show is about duality (Every character has a secret/two sides to them; each role has two parts: the actor and the character that the actor portrays; there's even a set of twins.) This song is an excellent example of using that duality to enhance a performance and play with the audience. There are many examples of this throughout the show. Jasper is immediately the most obvious suspect, but is he leading us on? Or is this simply an expositional clue? Is it both? He could go mad, and does, but so could any of the other characters - EVERYTHING is full of meaning. 'TWO KINSMEN' - more duality! It seems benign, but is less so. Jasper gives his vow to his nephew, and likely means it, but the words are a foreshadowing of what is to come. |

| SECTION TITLE | DETAILS |
|---|--|
| * Character(s) Involved | Drood, Jasper, Chairman |
| Music | #1b "CLOISTERHAM FANFARE" - Orchestra, #1c "FANFARE: CLIVE PAGET" - Orchestra, #1C2 MAN CAN GO QUITE MAD - Paget (revival version), #1d "FANFARE:ALICE NUTTING" - Orchestra, #2 "TWO KINSMEN" - Drood & Jasper |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | need a chair, table, Window SR, Fireplace USC and doorway arch USL |
| Set Drawing # | #2 The Home of John Jasper - good |
| Shift | Painted Traveler closes near end of "Two Kinsmen", approximately page 17. Set up #3 "The Nun's House", to include; Piano, Piano stool, Chair and Fr. doors and vista. Rear black traveler is closed to French doors |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 1.2 |
| Pages | 19 - 25 |
| Scene Synopsis | Jasper presents Rosa Bud with a new song to sing on her birthday, which lays bare the depths of his obsession for her. Frightened, she breaks down as Reverend Crisparkle arrives with two foreigners: Helena and Neville Landless, of Ceylon. Helena comforts Rosa, and displays a desire to protect her. Neville is similarly interested in Rosa, drawing the ire of Jasper. We learn that Neville has a reputation for being hot-headed and that he would not shirk from killing to protect someone. His sister is strong-willed and befriends the terrified Rosa. 'MOONFALL' is a beautiful song on the surface, yet is contextually a creepy display of sexual harassment in modern terms (duality!). It's hypnotic - you can see why Rosa is afraid of him and uses words like 'slave'. It's a twisted Angel of Music moment. The 'MOONFALL QUARTET: REPRISE' could be viewed as a throw away. It's almost confusing. You have two chorus girls singing about love to support Rosa's paranoid part about eyes burning her, and kneeling undressed before "his" view. But it's an excellent dichotomy, echoing what comes later. It also begins to set her up as a suspect - she's a little unbalanced herself. It's all in the delivery. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Neville, Helena, Rosa, Beatrice, Wendy, |

| SECTION TITLE | DETAILS |
|---|--|
| Music | #2a "THE NUN'S HOUSE: UNDERSCORE" - Orchestra, #2b "FANFARE: DEIDRE PENEGRINE" - Orchestra, #3 "MOONFALL" - Rosa, #3a "REPRISE: MOONFALL" - Rosa, #3b "STING & FANFARE: JANET CONOVER" - Orchestra, #3c "STING & FANFARE: VICTOR GRINSTEAD" - Orchestra, #3d "REVENGEFUL" - Orchestra, #3e "MEET AGAIN" - Orchestra, #3f "UNDERSCORE - MOONFALL" - Orchestra, #3F2 "MOONFALL QUARTET: REPRISE" - Rosa & Helena, #3g "OPIUM DEN INCIDENTAL" - Orchestra |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | Traveler will be closed to allow the following: CS archway, window arches SL and SR. Desk and chair SL |
| Set Drawing # | #3 The Nun's House |
| Shift | "Moonfall Quartet": Reprise on page 25, Painted curtain closes, allowing for the preset of #4 Princess Puffer Opium Den where we find: barrel- Puffer's table, stool, wheel-barrowed bed, painting of high window flat with black traveler closed to it edges |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 1.3 |
| Pages | 26 - 30 |
| Scene Synopsis | We discover that Jasper's treatments for his illness are in an opium den run by the Princess Puffer. Jasper has a violent hallucination of murdering Drood for Rosa, and awakens without knowing where he is. Puffer seems to recognize Rosa's name when uttered in her customer's drug-induced ramblings, and wonders exactly who Jasper is. This scene features one of the fun 'show within a show' effects, where the cast resets the scene in order to reenact a significant moment of dialogue. 'THE WAGES OF SIN' is a character piece. It does much to establish the setting, taking it from the clean world of the higher class to the slums of the lower, but it is truly Puffer's moment to shine. |
| * Character(s) Involved | Jasper, Chairman, Puffer, Male Ens., Female Ens. |
| Music | #4 "THE WAGES OF SIN" - Puffer, #5 "JASPER'S VISION" - Ballet |
| Choreographed Number & Who's Responsible | "THE WAGES OF SIN" - Director |
| Choreography Notes | Not a dance but depending on actress may need help with movement, posture and Musical presence |
| Choreographed Number & Who's Responsible | "JASPER'S VISION" - Choreographer |

| SECTION TITLE | DETAILS |
|---|--|
| Choreography Notes | This is a large complicated Art Piece, very much a ballet. A beautiful number, I love the silks used and I'm thinking of artfully doing some multi-media on the rear CYC. My only concern is the multimedia cannot displace the timeframe. |
| Set Notes | Painted Traveler will be closed to allow reveal of #4 at end of "Wages of Sin" page |
| Set Drawing # | #4 Puffer's Opium Den - see questions |
| Shift | Final Exit of Puffer Page 31. Painter Traveler is closed to strike then set up for #5 High Street |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 1.4 |
| Pages | 31 - 43 |
| Scene Synopsis | A lot happens in this scene. Crisparkle introduces Neville and Helena to Drood, who is out with Rosa, and the two men immediately clash over the lady, race, and personal arrogances. There is a great deal of racial tension in this scene. Jasper, in conversation with Mayor Sapsea (played by the Chairman as a last minute stand-in), expresses his concern over Neville's hot-bloodedness, and they discuss the duality and hidden faces of mankind. Sapsea meets with the gravedigger, Durdles, and his assistant, Deputy, to discuss the burial of his late wife. Durdles reveals that Jasper has recently paid him a visit to tour the tombs. 'A BRITISH SUBJECT' provides more tension, particularly between Neville and Drood. It further alienates both the Landlesses, with Drood as instigator, giving them more reason to dislike him. And of course, note the duality of the British vs. English. 'BOTH SIDES OF THE COIN' is another obvious duality number that again focuses on Jasper as the unstable, most likely suspect, but the song also applies to all the other suspects as well. They all have secrets, all have two faces, etc. |
| * Character(s) Involved | Drood, Jasper, Crisparkle, Chairman, Neville, Helena, Rosa, Deputy, Durdles, Beatrice, SM, Male Ens., Female Ens. |
| Music | #5a "HIGH STREET FANFARE" - Rosa, #5b "HIGH STREET FANFARE AGAIN" - Orchestra, #6 "A BRITISH SUBJECT" - Helena, Neville, Drood, Rosa, Crisparkle, with Ensemble, #7 "BOTH SIDES OF THE COIN" - Jasper & Chairman, with Ensemble, #7a "VAMP: OFF TO THE RACES" - Rosa, #7b "AND SO HAVE YOU" - Drums, #7c "FANFARE: NICK CRICKER" - Orchestra, #7d "RAFFEL WON" - Drums, #7e "VAMP: OFF TO THE RACES" - Orchestra |
| Choreographed Number & Who's Responsible | "A BRITISH SUBJECT" - Choreographer |
| Choreography Notes | The libretto does not match the revival, WE WILL NOT USE CEYLON. The choreography starts with music for "British Subject" |
| Choreographed Number & Who's Responsible | "BOTH SIDES OF THE COIN" - Choreographer |

| SECTION TITLE | DETAILS |
|---|---|
| Choreography Notes | Begins with simple movement for Jasper and Chairman then joined by ensemble |
| Choreographed Number & Who's Responsible | "VAMP OFF TO THE RACES" and accompanying sound effects - Director |
| Choreography Notes | A vaudeville routine for which I might need some help, depending on the talent. I will take care of it, but may need to be cleaned up |
| Set Notes | All flats |
| Set Drawing # | #5 High Street is flats only; ext wall of cathedral, ext of Jaspers Home and row of shops is revealed on bottom of page 33 on Sapsea Line "here in .. Eh.." |
| Shift | Painted traveler closes on page 37 "It's damned confusing!" for strike and set up of #6 Graveyard |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 1.5 |
| Pages | 44 - 49 |
| Scene Synopsis | Jasper emerges from the tomb of Mrs. Thomas Sapsea. It is heavily implied that, although Durdles knew he was exploring the tombs, Jasper drugged him and stole the key. While replacing the key ring, Jasper is caught by Deputy and he attacks the young man, only to forget moments later. Rosa and Drood finally discuss their dissatisfaction with their engagement and agree to call it off. Rosa gives him a necklace as a sign of her friendship and asks that they wait to tell Jasper. Drood agrees. 'PERFECT STRANGERS' establishes the true relationship between Drood and Rosa, but it also, on many fronts, highlights potential motives for murder. Could it have been averted if their broken engagement had not been kept a secret? How portentous - as underscored by fateful lightening. Heavy. And another duality - they've known each other since birth, but don't know each other at all. |
| * Character(s) Involved | Drood, Jasper, Rosa, Deputy, Durdles, |
| Music | #7f "CRYPTS" - Orchestra, #7g "XMAS - LITTLE JOY" - Orchestra, #8 "PERFECT STRANGERS" - Drood & Rosa |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | Traveler will be closed to allow set up of: Graveyard to include wall w/ painted tombstones, mausoleum, iron fence and foliage. Lights for floor patterns and moon rises over mausoleum (prop on a stick) and ground fog |
| Set Drawing # | #6 Graveyard - |
| Shift | Painted Traveler closes on page 46 to allow strike and partial set up for #7 Dinner at Jaspers. 2nd part of this shift takes place bottom of page 49 "there's a storm brewing" this time the MAIN closes |
| Lighting | TBD |

| SECTION TITLE | DETAILS |
|---|--|
| Sound | "A" - Page 44 - A turn of a large crypt handle immediately followed by a short creaky opening of a large crypt door (Jasper appears) then a loooooong slow creaky closing of the door followed by the slamming shut of the door "B" - Page 44 - 3 footsteps (Jasper then calls out for Durdles) immediately followed by 4 footsteps "C" - Page 49 - A Thunderbolt |
| Act . Scene | 1.6 |
| Pages | 50 - 57 |
| Scene Synopsis | Nearly every line in this scene is purposefully significant. It is the linchpin to the entire mystery, yet it still isn't played seriously. As a storm rages, guests gather at Jasper's house for Christmas dinner. Neville is overly attentive to Rosa, and Edwin reacts with offensive comments. Crisparkle reveals that he was once in love with Rosa's mother who died under 'mysterious' circumstances. Tensions flare over dinner and in asides, all cards are shown. Drood decides to go for a walk by the river to see the storm and Neville accompanies him. We are told this is the last time we shall see Edwin Drood. 'NO GOOD CAN COME FROM BAD' is a key moment in the play. We approach the end of act one, the man is not yet dead, but everyone has a motive, and they are all assembled. All the secrets are on the table, and the dualities are clearly revealed for nearly all the suspects. This song makes a significant difference in the audience's voting preference, i.e. not voting for Jasper (other than the fact that voting for Jasper would be boring!). |
| * Character(s) Involved | Drood, Jasper, Crisparkle, Chairman, Neville, Helena, Rosa, Bazzard, |
| Music | #8a "STORM BREWING" - Orchestra, #8b "ANGULAR VAMP" - Drums, #8c "DRINK DEEP" - Orchestra, #9 "NO GOOD CAN COME FROM BAD" - Neville, Rosa, Helena, Drood, Crisparkle, Jasper & Bazzard |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | The Main opens on Jaspers Dinner - we see a carving cart and a Christmas feast on a table with 6 chairs |
| Set Drawing # | #7 Christmas Eve at Jaspers |
| Shift | MAIN closes at end of scene, page 57, to allow for strike and set up of #8 Minor Canon Corner |
| Lighting | TBD |
| Sound | "D" - Page 50 – Thunder "E" - Page 50 – Thunder "F" - Page 51 – Thunder "G" - Page 52 - Ominous Thunder "H" - Page 56 - Thunder "I" - Page 56 – Thunder "J" - Page 56 – Thunder "K" - Page 57 - Sky Erupts with Thunder |

| SECTION TITLE | DETAILS |
|---|--|
| Act . Scene | 1.7 |
| Pages | 58 - 68 |
| Scene Synopsis | Rosa tells Crisparkle she is concerned that something has happened to Drood. He reassures her. Crisparkle introduces Rosa to his assistant Bazzard, who is charged with finding Drood. Crisparkle mourns the loss of Rosa's mother. Jasper riles up the Mayor and the town against Neville, his cause being bolstered when Bazzard discovers Jasper's torn and bloody jacket, which was given to Drood the night of his murder. Convinced of Neville's guilt, they vow to bring him in. The Chairman notes that this is all the stage time the actor playing Bazzard has and offers to let him sing a song, which he does to surprising success. Afterward, the scene continues with Neville being roughly thrown before the people for judgement. Crisparkle and Helena defend him, and as there is no body, the Mayor is forced to release him. The actors conclude by summing up their character's situations at the end of act one and the Chairman leads them in Music Hall Royale's "trademark anthem" before intermission. 'NEVER THE LUCK' is the song that gets Bazzard chosen as Datchery every night. This is a character song, through and through, and people love him. As a motive, it's pure farce, as is the character, so it's completely consistent. 'OFF TO THE RACES' is supposed to be the Music Hall anthem, but it's very specific. It tells the audience not to get ahead of themselves and make hasty decisions without having all the facts. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #9a "EAGERLY ACCEPT" - Orchestra, #9b "DOG HUNT" - Orchestra, #10 "NEVER THE LUCK" - Bazzard with Ensemble, #10a "CLOISTERDAM - UNDERSCORE" - Orchestra, #11 "OFF TO THE RACES" - Chairman, Durdles & Deputy, with Company |
| Choreographed Number & Who's Responsible | "NEVER THE LUCK" - Choreographer "OFF TO THE RACES" - Choreographer |
| Choreography Notes | "NEVER THE LUCK" a 16 bar Waltz in the middle of the song with BAZZARD and 3 of the TOWNS WOMEN. |
| Choreography Notes | "OFF TO THE RACES" - A Lovely, Energetic Act Closing Number. This number may be repeated after the final curtain call |
| Set Notes | The MAIN opens on top of page 60 "Rise my child" to reveal flats only. Houses with windows and silhouetted cathedral over stone wall |
| Set Drawing # | #8 Minor Canon Corner |
| Shift | INTERMISSION, close Painted Traveler to set up for act 2 #9 The train Station |
| Lighting | TBD |
| Sound | "L" - Page 60 - A Steeple Bell |
| | |
| Act . Scene | 2.e |
| Pages | 69 - 71 |

| SECTION TITLE | DETAILS |
|---|---|
| Scene Synopsis | We returned, are welcomed, and the orchestra is applauded. Once again, we're reminded that we'll be voting on the outcome. |
| * Character(s) Involved | Chairman, Male Ens., Female Ens. |
| Music | #11a ENTR'ACTE" - Orchestra, #12 "ENGLAND REIGNS" — Chairman & Ensemble [DON'T USE], #12a "AN ENGLISH SUMMER" - Orchestra, |
| Choreographed Number & Who's Responsible | ENTR'ACTE" - Choreographer |
| Choreography Notes | Repeat small section of "THERE YOU ARE" from Act 1 Opening |
| Set Notes | Open act in front of Painted Traveler |
| Set Drawing # | CLOSED PAINTED TRAVELER |
| Shift | #9 The Train Station WAS PRESET DURING INTERMISSION |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.1 |
| Pages | 72 -75 |
| Scene Synopsis | Six months later, Drood is still missing. Jasper appears at a train station having come from London after receiving another treatment. Two mysterious figures are in town, both investigating the disappearance of Drood: one, the Princess Puffer and two, someone called Dick Datchery. 'SETTLING UP THE SCORE' unites the two 'detectives' in the quest for information on the disappearance of Drood while creating still more uncertainty. Why are these two interested in this crime? What interest does Puffer have specifically? Who is Datchery? He says he's someone we've met - a man or woman with two faces! What is the "debt to be repaid"? What do they know? |
| * Character(s) Involved | Drood, Jasper, Chairman, Puffer, Male Ens., Female Ens. |
| Music | #13A "SETTLING UP THE SCORE" - Puffer & Drood and Company, |
| Choreographed Number & Who's Responsible | "SETTLING UP THE SCORE" - Choreographer |
| Choreography Notes | A Soft Shoe number with Newspapers |
| Set Notes | Centerpiece is Train with smoke stack, operational lights. Hidden behind it is cathedral w/stone wall in closed position |
| Set Drawing # | #9 The Train Station |
| Shift | END OF "SETTLING UP THE SCORE" CAST IS CHOREOGRAPHED TO MOVE TRAIN OFF STAGE RIGHT AND SET UP "cathedral w/stone wall positioned behind engine and slide on "high window houses" from SR and SL |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.2 |
| Pages | 76 - 84 |

| SECTION TITLE | DETAILS |
|--|--|
| <i>Scene Synopsis</i> | The mysterious figure of Dick Datchery has appeared in Cloisterham inquiring about lodging and is directed to those above Jasper's place. Puffer asks after Jasper and Deputy tells her about Jasper attacking him at Mrs. Sapsea's tomb. Puffer encounters Rosa but reacts oddly when she recognizes her, hiding her face and hurrying away. Jasper gets Rosa alone and speaks to her of his passionate obsession. Rosa tries to resist, but is captivated by his ardor. Though momentarily drawn under his spell, she flees in terror with Jasper in pursuit. Puffer observes and comments that she now has the information she was looking for. 'THE NAME OF LOVE & MOONFALL' is the culmination of what has built up between Rosa and Jasper. Rosa finally stands up for herself and throws his words back at him, but again, we get that duality on several levels. Not only do we have the back and forth of the two characters, we also get to see a different side of Rosa than we're used to, something more feisty. This is the concrete moment to sell Rosa as the murder suspect. The climax here is when Rosa actually seems to capitulate and see Jasper's pain, and then consider - would he dare? It's a big moment that terrifies her. It's, again, a twisted Angel of Music moment. 'DON'T QUIT WHILE YOU'RE AHEAD' is entertainment. It's Puffer's moment to push her, "I'm not giving up on my mission" agenda that deviates into a fun full cast number, which then leads into... 'DON'T QUIT WHILE YOU'RE AHEAD: REPRISE' which is one of the best bits in the show. Dickens died while writing the book and so the show breaks down mid-song, and no one knows what happens next. Everyone adores it. |
| <i>* Character(s) Involved</i> | Drood, Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Male Ens., Female Ens. |
| <i>Music</i> | #14 "THE NAME OF LOVE & MOONFALL" [Reprise] - Rosa & Jasper, with Company, #15 "DON'T QUIT WHILE YOU'RE AHEAD" - Puffer & Company, #15a "DON'T QUIT BREAKDOWN" - Rosa |
| <i>Choreographed Number & Who's Responsible</i> | "DON'T QUIT WHILE YOU'RE AHEAD" - Choreographer |
| <i>Choreography Notes</i> | Another soft shoe type number with parasols, ending in a double kick line |
| <i>Set Notes</i> | REPEAT OF #8 END OF SET SHIFTS |
| <i>Set Drawing #</i> | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| <i>Shift</i> | NO ADDITIONAL SHIFTS |
| <i>Lighting</i> | TBD |
| <i>Sound</i> | TBD |
| | |
| <i>Act . Scene</i> | 2.v |
| <i>Pages</i> | 85 - 93 |

| SECTION TITLE | DETAILS |
|--|--|
| <i>Scene Synopsis</i> | The Chairman begins to lay out the important information for the audience. We establish that Datchery is someone we already know, but not necessarily Drood. The cast is allowed to vote and decides that Drood is dead. The actress playing Drood, Alice Nutting, is upset and storms out. The other suspects for Datchery are reviewed, with the actors quoting significant lines for the characters that might indicate they are him. Other characters are obviously excluded altogether, because they have appeared in scenes with Datchery. A vote is taken by some means and the selected Datchery is sent backstage to prepare. Nutting reappears and makes a dramatic exit from the theater. We proceed to the introduction of the murder suspects, beginning with the most obvious - Jasper. It is played up that he is the most obvious choice and that there is no real mystery if he is the murder. A few characters are eliminated from the running. The rest introduce themselves and offer a motive for why they might have committed the crime. Each is given a motive and chorus members go into the audience to help with the voting process. Afterward, ballots are taken backstage and the Chairman continues with the show. 'DON'T QUIT WHILE YOU'RE AHEAD: REPRISE' says, 'we've told you our story, now it's your turn to help us finish it.' It's the key piece of the interactive story-telling: we can't tell them the rest if they don't feed us. |
| <i>* Character(s) Involved</i> | Drood, Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| <i>Music</i> | #15b "FANFARE: ALICE NUTTING" - Drums, #15c "THRILLING SHIVER" - Orchestra, #15d "VOTING" - Orchestra with Chairman & Suspects, #15e "CONCLUSION FANFARE" - Orchestra |
| <i>Choreographed Number & Who's Responsible</i> | NONE |
| <i>Choreography Notes</i> | NONE |
| <i>Set Notes</i> | NO CHANGE FROM PREVIOUS |
| <i>Set Drawing #</i> | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| <i>Shift</i> | NO CHANGE FROM PREVIOUS |
| <i>Lighting</i> | TBD |
| <i>Sound</i> | TBD |
| | |
| <i>Act . Scene</i> | 2.S |
| <i>Pages</i> | 94 - 97 |

| SECTION TITLE | DETAILS |
|---|---|
| Scene Synopsis | Puffer and Rosa run into one another in front of the Cathedral. Rosa is on the way to the train station, leaving for London. Puffer addresses her by name and confesses that twelve years ago she was Rosa's nanny before she was lead astray by a man who would eventually lead to her downfall. Rosa remembers her and the two reunite. Puffer tells Rosa that one of the customers frequenting her opium den caught her attention by saying Rosa's name. Puffer followed him to Cloisterham, and discovered that she was being followed by Datchery. Upon following Datchery, she saw him undress and learned his true identity. 'THE GARDEN PATH TO HELL' reveals Puffer's relationship to Rosa, at last! Here is revealed the entire impetus for Puffer as the murderer, so she has to work harder at emphasizing her mysteriousness. Also, during this song votes are being cast. This song needs lots of energy. 'PUFFER'S REVELATION' is the introduction to Datchery (actor playing Datchery should be dressed by now). It also reviews what we saw in act one - Jasper in the opium den, calling Rosa's name, but now we know why it interested Puffer. |
| * Character(s) Involved | Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Bazzard, |
| Music | #16 "THE GARDEN PATH TO HELL" - Puffer, #17 "PUFFER'S REVELATION" - Puffer |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | Multi-media presentation of Jasper Killing Drood??? |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.BAZZARD.DATCHERY |
| Pages | 98 - 99 |
| Scene Synopsis | 'OUT ON A LIMERICK', Bazzard strips himself of his beard and confesses that he is Datchery, his motive - public acclaim. He dressed up as Datchery and followed Jasper to the Opium den. Puffer coming to Cloisterham confirmed his suspicions, so he broke into Jasper's home and there found the clasp Rosa gave Drood. Condemning Jasper, Bazzard calls for him to be brought out and Jasper is dragged from his home by the townspeople. |
| * Character(s) Involved | Bazzard, Horace, Male Ens., Female Ens. |
| Music | #18B-C-N "OUT ON A LIMERICK" - Rosa (as Datchery) |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |

| SECTION TITLE | DETAILS |
|---|--|
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.CRISPARKLE.DATCHERY |
| Pages | 100 - 101 |
| Scene Synopsis | 'OUT ON A LIMERICK', Crisparkle strips himself of his beard and costume and confesses that he is Datchery, and says that even though he is a cleric, he has feelings as well as any man. He became Datchery to help Neville and Helena. He dressed up as Datchery and followed Jasper to the Opium den. Puffer coming to Cloisterham confirmed his suspicions so he broke into Jasper's home and there found the clasp Rosa gave Drood. Condemning Jasper, Crisparkle calls for him to be brought out, and Jasper is dragged from his home by the townspeople. |
| * Character(s) Involved | Crisparkle, Horace, Male Ens., Female Ens. |
| Music | #18B-C-N "OUT ON A LIMERICK" - Rosa (as Datchery) |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.HELENA.DATCHERY |
| Pages | 102 - 103 |
| Scene Synopsis | 'OUT ON A LIMERICK', Helena strips herself of her beard and confesses that she is Datchery. She chose to dress as a man in order to protect her brother and because people will speak to men more easily than they will to a woman. She followed Jasper to the Opium den. Puffer coming to Cloisterham confirmed her suspicions so she broke into Jasper's home and there found the clasp Rosa gave Drood. Condemning Jasper, Helena calls for her to be brought out and Jasper is dragged from his home by the townspeople. |
| * Character(s) Involved | Helena, Horace, Male Ens., Female Ens. |
| Music | #18H-R "OUT ON A LIMERICK" - Helena or Rosa (as Datchery) |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |

| SECTION TITLE | DETAILS |
|---|---|
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.NEVILLE.DATCHERY |
| Pages | 104 - 105 |
| Scene Synopsis | 'OUT ON A LIMERICK', Neville strips himself of his beard and confesses that he is Datchery. His motive was to protect himself from those viciously seeking to harm him. He dressed up as Datchery and followed Jasper to the Opium den. Puffer coming to Cloisterham confirmed his suspicions so he broke into Jasper's home and there found the clasp Rosa gave Drood. Condemning Jasper, Neville calls for him to be brought out and Jasper is dragged from his home by the townspeople. |
| * Character(s) Involved | Neville, Horace, Male Ens., Female Ens. |
| Music | #18B-C-N "OUT ON A LIMERICK" - Rosa (as Datchery) |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.ROSA.DATCHERY |
| Pages | 106 - 107 |
| Scene Synopsis | 'OUT ON A LIMERICK', Rosa strips herself of her beard and confesses that she is Datchery. She chose to dress as man in order to clear Neville's name and because people will speak to men more easily than they will to a woman. She followed Jasper to the Opium den. Puffer coming to Cloisterham confirmed her suspicions so she broke into Jasper's home and there found the clasp Rosa gave Drood. Condemning Jasper, Rosa calls for her to be brought out and Jasper is dragged from his home by the townspeople. |
| * Character(s) Involved | Rosa, Horace, Male Ens., Female Ens. |
| Music | #18H-R "OUT ON A LIMERICK" - Helena or Rosa (as Datchery) |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |

| SECTION TITLE | DETAILS |
|---|---|
| Sound | TBD |
| | |
| Act . Scene | 2.S.JASPER.CONFESSION |
| Pages | 108 -110 |
| Scene Synopsis | Jasper is dragged onstage by the crowd and confesses to killing Drood. He declares in 'JASPER'S CONFESSION' that there are two sides to him - one that is seemingly innocent and one beneath that is villainous and mad. Aided by the opium he smokes, he was able to conceive of murdering Drood for daring to marry Rosa. Taking laudenum on Christmas Eve, he strangled Edwin. Durdles interrupts and says that Jasper did not kill Drood, but he saw who did. If Durdles is the murderer, he says that Jasper only 'throttled' Drood, and then carried him to Mrs. Sapea's tomb before admitting that it was he who did it. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #19 "JASPER'S CONFESSION" - Jasper |
| Choreographed Number & Who's Responsible | "JASPER'S CONFESSION" - Choreographer |
| Choreography Notes | Viewed in Silhouette it is a representation of how Jasper "killed" Drood |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.BAZZARD.CONFESSION |
| Pages | 111 |
| Scene Synopsis | In 'BAZZARD'S CONFESSION', he confesses that everyone suspected that Neville would commit some sort of violent act and it had become such a hot topic that he killed Drood himself in order to ensure the crime and put himself at center stage. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #20b "MURDERER'S CONFESSION" - Bazzard |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |

| SECTION TITLE | DETAILS |
|---|---|
| Sound | TBD |
| Act . Scene | 2.S.CRISPARKLE.CONFESSION |
| Pages | 112 |
| Scene Synopsis | In 'CRISPARKLE'S CONFESSION', we are told that Crisparkle had lost touch with reality and believed Rosa to be her mother. He makes reference again to Rosa's mother's 'mysterious' death. He couldn't allow Drood to marry "Rosa's Mother" so he beat and strangled him, then carried him to Mrs. Sapsea's tomb, where he died. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens., |
| Music | #20c "MURDERER'S CONFESSION" - Crisparkle |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| Act . Scene | 2.S.DURDLES.CONFESSION |
| Pages | 113 |
| Scene Synopsis | In 'DURDLES' CONFESSION', he acknowledges that he had no motive for the crime. He says that after Jasper throttles Drood and leaves him in the tomb, Drood awakens and Durdles, being so drunk, believed that Drood was a ghost and beat him to death. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #20d "MURDERER'S CONFESSION" - Durdles |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |

| SECTION TITLE | DETAILS |
|---|--|
| Act . Scene | 2.S.HELENA.CONFESSION |
| Pages | 114 |
| Scene Synopsis | In 'HELENA'S CONFESSION', she claims that she didn't mean to kill him, only to 'silence his scorn' and defend her brother. She followed him that night and when she took off her veil it was caught by the storm and wrapped around his throat, choking him to death. She is shameless of her crime and begs forgiveness of her friends. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #20h "MURDERER'S CONFESSION" - Helena |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.NEVILLE.CONFESSION |
| Pages | 115 |
| Scene Synopsis | In 'NEVILLE'S CONFESSION', he tells us that he strangled Drood in order to regain the pride he had lost to him and also to win Rosa Bud. On Christmas Eve they went for their walk to the river and Neville garroted him and pushed him into the river. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #20n "MURDERER'S CONFESSION" - Neville |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.PUFFER.CONFESSION |
| Pages | 116 |

| SECTION TITLE | DETAILS |
|---|--|
| Scene Synopsis | In 'PUFFER'S CONFESSION', she says she murdered Drood because he was wearing Jasper's coat, high on opium, and she thought he was Jasper. Her motive was to protect Rosa from Jasper's attentions. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #20p "MURDERER'S CONFESSION" - Puffer |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.ROSA.CONFESSION |
| Pages | 117 - 118 |
| Scene Synopsis | In 'ROSA'S CONFESSION', Rosa has gone mad and murdered Drood because she mistook him for Jasper due to the borrowed coat. She was sick of his attentions and curses everyone who looked the other way. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #20r "MURDERER'S CONFESSION" - Rosa |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.LOVER.REVEAL |
| Pages | 119 |
| Scene Synopsis | Determining that we are entitled to some romance, the Chairman invites the audience to vote on which two of the remaining cast members will be the lovers in the evening's interlude. Votes are taken by applause. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | |

| SECTION TITLE | DETAILS |
|---|--|
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.LOVER.ROSA |
| Pages | 120 - 121 |
| Scene Synopsis | In the 'LOVERS' duets, a series of lines are exchanged with each male partner, as in the intro - both sweet and on the syrupy side, but mostly funny to make up for any sappiness. 'PERFECT STRANGERS: 'DUET REPRISE' is a similarly darling song playing on the reverse idea of the original, to comedic effect. The audience pairs these couples, which are often the oddest of the pairings, so it's funny to hear them talking about how much they supposedly love each other. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #21 "DUET REPRISE: PERFECT STRANGERS" - SHE - (Rosa, or Helena, or Puffer) HE - (Bazzard, or Neville, or Crisparkle, or Durdles, or Sapsea, or Jasper, or Deputy), with Company |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.LOVER.HELENA |
| Pages | 122 - 123 |
| Scene Synopsis | In the 'LOVERS' duets, a series of lines are exchanged with each male partner, as in the intro, - both sweet and on the syrupy side, but mostly funny to make up for any sappiness. 'PERFECT STRANGERS: DUET REPRISE' is a similarly darling song playing on the reverse idea of the original, to comedic effect. The audience pairs these couples, which are often the oddest of the pairings, so it's funny to hear them talking about how much they supposedly love each other. |

| SECTION TITLE | DETAILS |
|---|--|
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | #21 "DUET REPRISE: PERFECT STRANGERS" - SHE - (Rosa, or Helena, or Puffer) HE - (Bazzard, or Neville, or Crisparkle, or Durdles, or Sapsea, or Jasper, or Deputy), with Company |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.LOVER.PUFFER |
| Pages | 124 - 125 |
| Scene Synopsis | In the 'LOVERS' duets, a series of lines are exchanged with each male partner, as in the intro, - both sweet and on the syrupy side, but mostly funny to make up for any sappiness. 'PERFECT STRANGERS: DUET REPRISE' is a similarly darling song playing on the reverse idea of the original, to comedic effect. The audience pairs these couples, which are often the oddest of the pairings, so it's funny to hear them talking about how much they supposedly love each other. |
| * Character(s) Involved | Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| Music | |
| Choreographed Number & Who's Responsible | NONE |
| Choreography Notes | NONE |
| Set Notes | NO CHANGE FROM PREVIOUS |
| Set Drawing # | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| Shift | NO CHANGE FROM PREVIOUS |
| Lighting | TBD |
| Sound | TBD |
| | |
| Act . Scene | 2.S.CONCLUSION |
| Pages | 126 - 128 |

| SECTION TITLE | DETAILS |
|--|---|
| <i>Scene Synopsis</i> | The Chairman wonders what happened to Drood and what he would say if he were here. Drood suddenly appears from the tomb of Mrs. Sapsea. 'THE WRITING ON THE WALL' is Drood's final song. It is a powerful exit number and a clever alternate ending as well (duality). Drood describes that he didn't die when he was struck and put in the tomb. He escapes and flees Cloisterham until he can learn who wanted to kill him. But he learns a lesson about the value of life, which is the positive note on which the show ends. Never give up. |
| <i>* Character(s) Involved</i> | Drood, Jasper, Crisparkle, Chairman, Puffer, Neville, Helena, Rosa, Deputy, Bazzard, Durdles, Beatrice, SM, Wendy, Horace, Male Ens., Female Ens. |
| <i>Music</i> | #21a 'DROOD LIVES' - Orchestra, #22 "THE WRITING ON THE WALL" - Drood, with Company, #23 BOWS - "DON'T QUIT WHILE YOU'RE AHEAD" - Company, #11 "OFF TO THE RACES" - Chairman, Durdles & Deputy, with Company, #24 EXIT - Orchestra |
| <i>Choreographed Number & Who's Responsible</i> | "OFF TO THE RACES" - Choreographer |
| <i>Choreography Notes</i> | A truncated reprise |
| <i>Set Notes</i> | NO CHANGE FROM PREVIOUS |
| <i>Set Drawing #</i> | #10 SHIFT FROM TRAIN STATION TO MINOR CANON CORNER |
| <i>Shift</i> | NO CHANGE FROM PREVIOUS |
| <i>Lighting</i> | TBD |
| <i>Sound</i> | "M" - Page 126 -Thunder (instead of rumbling noted in the script) |

Audition Form & Conflict Calendar

The following pages include a **two page** audition form as well as a detailed conflict calendar. Please make sure you fill them out completely, especially the conflict calendar!

Reporting all your possible conflicts will **NOT** necessarily eliminate you from being cast, however, NOT documenting conflicts and then adding additional conflicts after casting might get you re-cast. The best policy about conflicts is honesty. Pretty please!

THE MASQUERS PLAYHOUSE

P.O. BOX 71037 Point Richmond, CA 94801

AUDITION FORM PG 1.

PH: 510.232.3888

| | | |
|---|-------------|--|
| Name: | | |
| Address: | | |
| City, State & Zip Code: | | |
| Home Phone: | Cell Phone: | |
| Work Phone: | | |
| E-mail Address: | | |
| Sex (circle one please): Male Female | | |
| Height: | Hair color: | |
| Age: | Eye color: | |
| Do you have Equity Affiliations? Yes No | | |

FOR ALL SHOWS:

What role(s) are you auditioning for? (Principal, small part, chorus, anything, or please name characters if possible):

Please name any parts (including chorus) that you would not accept:

Please list any unique skills you have (juggling, clowning, roller skating, impressions, tumbling, accents, anything out of the norm, etc):

Please list up to five productions in which you have participated or *attach your resume* to this sheet:

| Name of show | Theater | Your Role |
|--------------|---------|-----------|
|--------------|---------|-----------|

PLEASE TURN OVER & COMPLETE SIDE 2

THE MASQUERS PLAYHOUSE

P.O. BOX 71037 Point Richmond, CA 94801

AUDITION FORM PG. 2

PH: 510.232.3888

Please list your experience in the following areas:

Directing

Choreography

Technical

If you are not offered an acting role, would you like to work on the production in another capacity? ☐ Yes ☐ No

If yes, what are you interested in doing?

Do you play and instrument? ☐ Yes ☐ No

If yes, what type?

Have you auditioned at Masquers before? ☐ Yes ☐ No

How did you hear about auditions? (Publication, friend, website etc.)

Whether or not your are cast in this show, we would like to know your "offstage" interests and talents. This section is not required, but it sure helps:

☐ Set Construction

☐ Set Painting

☐ Props

☐ Costumes

☐ Make-up

☐ Lighting

☐ Stage Crew

☐ Sound

☐ Technical

☐ Asst. Director

Would you like to be included on our mailing list? ☐ Yes ☐ No

MOST IMPORTANTLY COMPLETE THE ATTACHED CONFLICT CALENDAR

Rehearsals are "generally" Sun thru Thurs evening 7pm - 10pm and possibly some SaturDAYS. Please note, this may vary depending on cast conflicts.

Conflict Calendar (fill in specific info about all conflicts)

NO CONFLICTS ALLOWED Sun Nov 8th thru Thurs Nov 12th and on Run Dates: Nov 13th

- Dec 12th Fri/Sat evenings, Sunday afternoons and Thursday evenings

| Possible Rehearsal Dates | Please Explain specific time if NOT available, if left blank it is assumed you are available to rehearse |
|-----------------------------|--|
| Monday, September 14, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, September 15, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, September 16, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, September 17, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Saturday, September 19, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Sunday, September 20, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Monday, September 21, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, September 22, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, September 23, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, September 24, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Saturday, September 26, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Sunday, September 27, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Monday, September 28, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, September 29, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, September 30, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, October 1, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Saturday, October 3, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Sunday, October 4, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Monday, October 5, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, October 6, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, October 7, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, October 8, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Saturday, October 10, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Sunday, October 11, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Monday, October 12, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, October 13, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, October 14, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, October 15, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Saturday, October 17, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Sunday, October 18, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Monday, October 19, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, October 20, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, October 21, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, October 22, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Saturday, October 24, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Sunday, October 25, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Monday, October 26, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, October 27, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, October 28, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, October 29, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Saturday, October 31, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Sunday, November 1, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Monday, November 2, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, November 3, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, November 4, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, November 5, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Saturday, November 7, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Sunday, November 8, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Monday, November 9, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Tuesday, November 10, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Wednesday, November 11, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| Thursday, November 12, 15 | Not avail from : _____ to _____ or <input type="checkbox"/> Not Available All Day |
| PRINT NAME: _____ | |