* Audition dates are tentatively set and may be subject to change.

**The Fantasticks**  
Book and Lyrics by Tom Jones, Music by Harvey Schmidt  
**AUDITIONS***: July 22 and 23, 2013  
**PRODUCTION DATES**: September 13, 14, 15, 20, 21, 22, 27, 28 and 29

*The Fantasticks* tells a story of two neighboring fathers (or mothers, to give more female roles) who trick their children, Luisa and Matt, into falling in love by pretending to feud and erecting a wall between their houses. The parents then hire traveling actors to stage a mock abduction, so that Matt can heroically seem to save Luisa, settling the supposed feud and securing their parents’ blessings (which the young lovers have really had all along). When the children discover the deception, they reject the arranged love match and separate. Each then gains disillusioning experiences of the real world, seen in parallel fantasy sequences. They return to each other bruised but enlightened, and they renew their vows with more maturity. Elements of the play are also drawn from the story of Shakespeare’s Romeo and juliet and A Midsummer Night’s Dream.

**Winner of the 1991 Tony Award**

**MORE INFO:**  
http://www.mtishows.com/show_detail.asp?showid=000035  
http://ecademy.agnesscott.edu/~dthompson/FantasticksWeb/Fantasticks%20Production%20Concept%20Package.pdf

**SHOW TYPE**: Musical  
**CASTING/PLAYING AGES**: 7 males/1female (two roles are teenage/college-age, couple older roles, one male role could potentially be played by a female)  
**TIME PERIOD/SETTING**: Open, Timeless Adjoining homes  
**TYPE OF SET**: Representational through suggested set pieces  
**LAST PRODUCED/OBJECTIVES-REASON(S) FOR SELECTION**: 1980. This musical would fit the "small" musical criteria should a three-musical be selected. With the projected timeline for the next renovation project, the show would be an easy build, rehearse and perform in another space than the Guild

**DETAILED PRODUCTION CONSIDERATIONS:**

- **CASTING**: Strong singing required; the "mute" could be male or female. Other productions have had two females be "mothers" instead of fathers; does not require a full orchestra (although 16-piece orchestration is an option-but not recommended due to possible performance space issues and also to help reduce costs)  
- **COSTUMES**: Simple-nothing special  
- **MAKEUP/HAIR**: Simple-the "mute" should be in the traditional "mime" look  
- **PROPS/SET DRESSING**: Nothing unusual-(refer to libretto for details)  
- **PUBLICITY/LANGUAGE-THEME ISSUES**: No major issues except for the "It Depends on What You Pay" (reference to 'rape' instead of "abduction") in the original production-recommend the revival script with adjustments  
  https://www.stlbeacon.org/#!/content/19253/the_fantasticks_is_it_ever_ok_to_have_fun_with_the_word Rape)  
- **SET**: Representational-a platform is suggested but not required  
- **LIGHTS/SOUND**: does not require anything special although it could be creative-especially for the "Round and Round" scene

PGD Show Overviews 2013-14
The Mystery of Edwin Drood
Book, Music and Lyrics by Rupert Holmes

AUDITIONS*: September 16 and 17, 2013
PRODUCTION DATES: November 8, 9, 10, 15, 16, 17, 22, 23, 24, 29, 30 and December 1

It's 1892 and The Music Hall Royale is premiering its newest show The Mystery of Edwin Drood, a musical staging of the last story ever written by Charles Dickens. Edwin Drood has disappeared on a snowy Christmas Eve. Was he murdered? If so, who is the murderer? The answer was never revealed in the book because Mr. Dickens died before finishing the story, leaving no clue as to its outcome. That is, until tonight, as the players turn to the audience to vote from a multiple choice of suspects, all of whom have their motives for Drood's disappearance.

The story is "put on" by a flamboyant Victorian musical troupe. The play opens with the members of the cast circulating in the audience and introducing themselves. After the opening number, There You Are, the story begins and each character's flaws emerge. The Chairman, a sort of Master of Ceremonies guides the audience by letting them know that this is going to be an unusual production and invites everyone to be as "vulgar and uncivilized as legally possible." The story moves forward to an opium den in London and more secrets are revealed. Back in Cloisterham, Neville and Drood are at odds and conversations are overheard and misinterpreted. Meanwhile, John Jasper, a Jekyll/Hyde choirmaster who is madly in love with his music student, the lovely Rosa Bud who is actually engaged to Jasper's nephew, Edwin Drood has arranged a reconciliating dinner for Neville, Drood, Rosa, Helena and the Reverend on Christmas Eve. The group disbands without resolution into the storm. They discover the next day that Drood has disappeared. Following many different clues the mystery becomes more and more clouded.

When Act II begins there is still no sign of the missing man. Detectives (Princess Puffer and Dick Datchery) arrive while one by one the characters reenter and are about to reveal the solution to the mystery when everything abruptly stops. This is where Charles Dickens stopped writing. Now it is up to the audience to determine who has committed the crime. In a series of voting events with lots of cheering, booing and hissing from the audience and actors the audience determines the outcome of the show.

Winner of the 1986 Tony Award and Drama Desk Award

SHOW TYPE: Musical Mystery. The script committee recommends using the optional musical numbers from the original production.
CASTING/PLAYING AGES: 7 males/4 females, Men ages 13-60 (1boy), Women ages 20-60, plus ensemble of 8-12
TIME PERIOD/SETTING: 1892 London Music Hall with various London locations.
TYPE OF SET: REPRESENTATIONAL (defined by furniture or moveable reusable set pieces & drops)
LAST PRODUCED/OBJECTIVES-REASON(S) FOR SELECTION: Never Produced by PGD. The winner of 5 Tony Awards and 8 Drama Desk Awards this musical is the perfect fit for our Award Winning Season. There is a revival at the Roundabout Theatre opening November 13, 2012 for a limited engagement that should help create a new "buzz" about this show.
DETAILED PRODUCTION CONSIDERATIONS:
- CASTING: 7 Males, 4 Females plus Ensemble.
DROOD-continued

- **COSTUMES:** Dickens era costumes representational of a turn of the century theatre group. Most of the costumes the ensemble wear will be the same costume throughout the show. Rosa and 3 other women need to have schoolgirl uniforms.

- **MAKEUP/HAIR:** The actress playing the role of Drood must look like a young man for the play, but she is definitely female and fashionable when she tries to quit the production. Princess Puffer should look "hard" or "worn". Both Neville and Helena are East Indian. Possible mutton-chops for some of the gentlemen.

- **PROPS/SET DRESSING:** Small props with exception of a Christmas Dinner near the end of Act I. There is also a cutout of a locomotive with a working headlight and a tomb in a graveyard.

- **PUBLICITY/LANGUAGE-THEME ISSUES:** As the first musical in our newly renovated theatre along with the chance for audience participation, and being close to the holidays Drood has great potential for publicity.

- **SET:** Representational defined by drops or moveable set pieces and lighting. Proscenium should look like an 1890’s music hall

- **LIGHTS/SOUND:** train noises, smoke, thunder storm noise and lightning, typical 1890’s can style footlights

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**Boeing Boeing**
by Marc Camoletti, Beverley Cross & Francis Evans

**AUDITIONS:** November 11 and 12, 2013

**PRODUCTION DATES:** January 10, 11, 12, 17, 18, 19, 24, 25, and 26

In the story of Boeing- Boeing Bernard, a successful Parisian architect juggles three flight attendant fiancées: an American woman Gloria, an Italian woman, Gabriella and a German woman, Gretchen. He tracks their airlines’ timetables, and his long-suffering housekeeper, Berthe, reluctantly resets the menus and bedroom decor depending on the arrival and departures. Bernard has been successful at convincing each woman that she is the only woman he loves. Bernard’s old school friend, Robert arrives unexpectedly and Bernard proudly explains to this wide-eyed visitor how he makes his busy romantic schedule run smoothly. He also has a fallback plan for keeping his fiancées separate which involves his country house. Unfortunately for Bernard, a new, faster Boeing jet has been introduced changing the timetable. Weather delays occur and complications arise when the women’s behavior does not match Bernard’s careful planning.

Robert steps in to help Bernard by keeping one or more of the women busy as they arrive ahead of (or behind) schedule. It becomes more and more difficult for Bernard, Berthe and Robert to keep the women separate once they all arrive, and the lies told become more and more difficult to reconcile. Berthe is exhausted and threatens to quit. Eventually the situation is straightened out with Robert becoming involved with the forceful Gretchen, Bernard keeping the feisty Gabriella and the independent Gloria leaving to find a more pliable husband.
BOEING, BOEING-continued

Winner of the 2008 Tony Award and Drama Desk Award

**SHOW TYPE:** Farce/Comedy  
**CASTING/PLAYING AGES:** 2 males/4 females, Men in late 20's to early 40's, Women mid 20's to mid-30's, 1 woman 40 to 60  
**TIME PERIOD /SETTING:** mid 1960's  
**TYPE OF SET:** box set, several doors  
**LAST PRODUCED/OBJECTIVES-REASON(S) FOR SELECTION:** New for PGD. The script committee has been interested for several years in obtaining the rights to this show. It was revived on Broadway to great acclaim in 2008 and won the Tony Award for best play that season.  
**DETAILED PRODUCTION CONSIDERATIONS:**
- **CASTING:** the cast consists of Bernard, a Parisian bachelor; Robert, a friend of Bernard's; Gloria, Gabriella and Gretchen, all air hostesses and Berthe, Bernard's housekeeper
- **COSTUMES:** standard 1960's for men, appropriate flight attendant uniforms for the air hostesses, casual French looking clothes for Berthe
- **MAKEUP/HAIR:** appropriate for the period, Gloria needs to look like the all-American girl, Gabriella the dark, sensual Italian and Gretchen the tall, blonde stereotypical German.
- **PROPS/SET DRESSING:** minimal furniture pieces, interchangeable flowers and photographs depending on which flight attendant is in residence
- **PUBLICITY/LANGUAGE-THEME ISSUES:** Mildly adult themes. This is the farcical production that our audiences enjoy.
- **SET:** single box set
- **LIGHTS/SOUND:** some overhead airplane noises, ringing telephone, doorbell buzzer

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**Rabbit Hole**  
by David Lindsay-Abaire  

**AUDITIONS:** January 13 and 14, 2014  
**PRODUCTION DATES:** March 7, 8, 9, 14, 15, 16, 21, 22 and 23

Rabbit Hole is a drama that puts the audience in a position of being a fly on the wall of a New York home, watching as a family copes with the grief of the loss of a child. The rich dialogue of Rabbit Hole gives life to the four main and one minor character; the audience cannot help but empathize with their individual struggles.
**RABBIT HOLE-continued**

The Rabbit Hole is the heartbreaking story of Becca and Howie, a couple trying to recover from the accidental death of their four-year-old son, Danny, eight months earlier. Danny was killed when he chased the family dog into the street and was hit by a car; Becca was answering the phone and had turned away from him briefly. Becca’s mother, Nat, and her younger sister, Izzy, try in their own ways to comfort the family. When Izzy, always the family troublemaker, announces that she is pregnant, Becca and Howie must come to terms with the new life in the family while dealing with their grief. In the final act, Jason, the young man who accidentally killed their son, comes to their home. He has written a story about alternate realities in which those who die live on elsewhere. His visit helps Becca to realize the family must move on. Deeply humane, occasionally funny and always heartrending, The Rabbit Hole explores the ways we deal with grief, both individually and as families.

**Winner of the 2007 Pulitzer Prize**

**SHOW TYPE:** Drama  
**CASTING/PLAYING AGES:** 2 males/3 females, Women (1 late 30s-early 40s, 1 early 30s, 1 mid-60s), Men (1 late 30s-early 40s & 1 17-year-old)  
**TIME PERIOD/SETTING:** Present Day  
**TYPE OF SET:** One set, kitchen/living room area, with an upper bedroom (Danny’s room)  
**SPECIAL NOTE:** A CD with cue sheet of the sound design and original music by John Gromada is available through the Play Service for $35.00, plus shipping and handling. The nonprofessional fee for the use of this music is $20.00 per performance.  
**LAST PRODUCED/OBJECTIVES-REASON(S) FOR SELECTION:** Never produced by PGD. This show is a wonderful and realistic drama with an uncomplicated interior set and modern costumes. The small cast of 5 is a variety of ages.  
**DETAILED PRODUCTION CONSIDERATIONS:**

- **CASTING:** Two women, thirties to early forties, sisters, the younger of the two adds a lightly comic element to the play; one man thirties to early forties, one teenager, and one woman in her mid-sixties.
- **COSTUMES:** Simple costumes, everyday modern wear, nothing specific noted in script
- **MAKEUP/HAIR:** Simple modern, nothing specific noted in script
- **PROPS/SET DRESSING:** There are some food items (bolded) and a few harder to find props (underlined) Laundry, Orange juice, glass, Creme caramels, knife plates, spoons, wine, wine glasses, toy dinosaur, children’s books, videotapes. remotes, birthday cake with candles, papers, dictionary, gift-wrapped bath set, gift certificate, plastic wrap, letter, clipboard, torte, beer, bags of groceries, laundry soap, paper, books. toys, clothes, moving boxes, garbage bag, sneakers, tissues, lemon squares, glass of milk, zucchini bread in tinfoil.
- **PUBLICITY/LANGUAGE-THEME ISSUES:** There is some adult language—recommend that all publicity indicate "Some Mature Language". The publicity crew may wish to take advantage of the fact that this play was turned into a movie.
- **SET:** One set-Two story interior house set, kitchen, living area with a TV/VCR. The second story could be a half story representing a young boys bedroom.
- **LIGHTS/SOUND:** Sound effects-Dryer buzz, videotape of child and dog, videotape of tomato documentary, car pulling away, dog barking.
"Another Op’nin’ Another Show" welcomes you to Baltimore and to the opening of a musical version of Shakespeare’s The Taming of the Shrew. Dashing Fred Graham is at the helm as the director and the leading man. His ex-wife Lilli, now a movie star with reputation for being difficult to work with, will play Katherine the Shrew. Fred’s current love interest Lois, also stars, as does Bill, the other man in her life. Before long, the musical Shrew is impacted by the volatile on-again / off-again romance of Fred and Lilli; the frustrating flirtations of Lois and Bill; the appearance of two tough gangsters who want to collect on a falsified IOU (and who end up joining the show, spats and all); and the arrival of General Harrison Howell, who wants to sweep his fiancée Lilli out of the show and out of Fred’s life forever. Will the on-stage and off-stage lovers reunite, and will the show come to a successful end with everyone in one piece, before the curtain falls?

Kiss Me Kate is packed with a gorgeous and tuneful Cole Porter score, featuring a list of songs that have now become standards: "Why Can’t You Behave" , "Too Darn Hot", "Always True to You (in My Fashion)", "So In Love" and "Brush Up Your Shakespeare", just to name a few. The book is fast and furious, with crackling comedy by Sam and Bella Spewack.

Winner of the 1949 Tony Award, 1998 Grammy Hall of Fame Award and 1999 Tony and Drama Desk Awards.

SHOW TYPE: Musical Comedy
CASTING/PLAYING AGES: Large cast, late-teens and up
TIME PERIOD/SETTING: 1948 "off-stage", Shakespeare’s Italy "on-stage"
TYPE OF SET: Changes from representational to staged flats
LAST PRODUCED/OBJECTIVES: New to the Guild. This was the first musical to ever receive a Tony Award, and in fact took home five awards (Best Musical, Best Production, Best Score, Best Book and Best Costumes). Originally produced on Broadway in 1948, Kiss Me Kate is considered one of Broadway’s treasures. It was revived in 1999, taking advantage of new technology in music and keeping in mind evolving social values. In the Revised Version all the basic music material for the show was taken back to the fundamentals of its melody, harmony and rhythm, and a new score was written.

DETAILED PRODUCTION CONSIDERATIONS:
- CASTING: large cast, many featured roles, strong singers and dancers
- COSTUMES: late 1940s for off-stage/backstage; Shakespearean for The Shrew; a donkey costume (one that uses two people, one for the head, one for the body)
- MAKEUP/HAIR: period styles and/or wigs for both eras
- PROPS/SET DRESSING: Various stage props (ghost light, tools, ladders, costume racks, etc.) including a small pistol that fires, a stuffed bird that flies and its dead counterpart that drops from above; a donkey cart that the strolling players use to announce the show; benches and wooden tables; 1940s telephones; musicians with instruments play in the alley during "Too Darn Hot"- could be our orchestra?
KISS ME KATE-continued

- **PUBLICITY/LANGUAGE-THEME ISSUES:** This is a true first, for the Tony Awards and for the Guild (first Tony Award for Best Musical, first time produced at the Guild)
- **SET:** Flexible, representative; must easily change from real life to the musical and back, including: the stage of Ford's Theatre, Fred's and Lilli's dressing rooms, the theatre alley, backstage corridors; a country road, a square in Padua, the main room of Petruchio's house, the garden of Baptista's house. Some set pieces may be used as set pieces in other parts of the show.