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Who's Who?

The Mystery of Edwin Drood is a play within a play. Therefore some of The Rep’s actors play multiple roles: their role as an actor for the fictional Music Hall Royale and one or more parts in the Royale’s premiere production of Drood. You, the audience, are also playing multiple roles: as The Rep’s audience, as the 1892 Victorian music-hall audience, and as the playwright—because you will be choosing the ending for the play! The following table lists the actors and their multiple roles.

<table>
<thead>
<tr>
<th>Actor Name</th>
<th>Music Hall Royale Character</th>
<th>Drood Character(s)</th>
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<tbody>
<tr>
<td>John Sloman*</td>
<td>Mr. William Cartwright, Your Chairman</td>
<td>Dancer/Citizen</td>
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<tr>
<td>Ben Nordstrom*</td>
<td>Mr. James Throttle, Stage Manager</td>
<td>John Jasper</td>
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<tr>
<td>Michael Halling*</td>
<td>Mr. Clive Paget</td>
<td>Edwin Drood</td>
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<tr>
<td>Becca Ayers*</td>
<td>Miss Alice Nutting</td>
<td>Rosa Bud</td>
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<tr>
<td>Kelly Sullivan*</td>
<td>Miss Deidre Peregrine</td>
<td>Wendy/Dancer/Citizen</td>
</tr>
<tr>
<td>Melissa Lone*</td>
<td>Miss Isabel Yearsley</td>
<td>Beatrice/Dancer/Citizen</td>
</tr>
<tr>
<td>Jenn Goodson*</td>
<td>Miss Florence Gill</td>
<td>Helen Landless</td>
</tr>
<tr>
<td>Alicia Irving*</td>
<td>Miss Janet Conover</td>
<td>Neville Landless</td>
</tr>
<tr>
<td>Fabio Polanco*</td>
<td>Mr. Victor Grinstead</td>
<td>The Rev. Mr. Crisparkle</td>
</tr>
<tr>
<td>Rob Donohoe*</td>
<td>Mr. Cedric Moncrieffe</td>
<td>Princess Puffer</td>
</tr>
<tr>
<td>Pamela Myers*</td>
<td>Miss Angela Prysock</td>
<td>Mayor Thomas Sapsea</td>
</tr>
<tr>
<td>? ? ?</td>
<td>James Hitchens</td>
<td>Durdles</td>
</tr>
<tr>
<td>Anthony Santelmo Jr*</td>
<td>Mr. Nick Cricker</td>
<td>Deputy/Dancer/Citizen</td>
</tr>
<tr>
<td>Dominic Roberts*</td>
<td>Master Nick Cricker</td>
<td>Bazzard</td>
</tr>
<tr>
<td>Ric Ryder*</td>
<td>Mr. Phillip Bax</td>
<td>Dicky Datchery</td>
</tr>
<tr>
<td>Audience Choice</td>
<td>Audience Choice</td>
<td></td>
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</tbody>
</table>

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Dick Datchery (??????) is a mysterious, disguised figure investigating the disappearance of Edwin Drood. He is actually one of the other characters in the play, and you will determine his true identity.

Mr. William Cartwright, the Chairman, is your host at the Music Hall Royale. He will introduce you to the actors and reveal the roles each will play in the premiere performance of Drood.

Mr. James Throttle, the Stage Manager, coordinates all the activities on the stage and behind the scenes at the Royale. He will also perform as a Citizen of Cloisterham and a Dancer.

And remember, EACH of these characters may have something to hide—possibly, the MURDER of Edwin Drood! You, the audience, will decide!

Rosa Bud (Miss Deidre Peregrine) is the love interest of Edwin Drood and a music student of John Jasper. Rosa is played by the Royale’s lovely Miss Peregrine.

Wendy (Miss Isabel Yearsley) and Beatrice (Miss Florence Gill) are friends of Rosa. Miss Yearsley and Miss Gill also play Citizens of Cloisterham and Dancers.

Helena Landless (Miss Janet Conover) is the non-identical twin sister of Neville Landless. She and her brother lived in Ceylon (near India) until losing their family. They have recently been entrusted to the care of Reverend Crisparkle.

Neville Landless (Mr. Victor Grinstead), is known for his “hot-blooded eastern temperament.” The actor playing the role is the newest member of the Royale’s acting company, Mr. Victor Grinstead.

The Reverend Mr. Crisparkle (Mr. Cedric Moncrieffe) oversees the Cloisterham Cathedral and was once engaged to Rosa’s mother.

Princess Puffer (Miss Angela Prysock) runs the Opium Den: an establishment at the heart of most of the illicit activity in London. The actress playing Puffer is Miss Angela Prysock, the “Queen Mother of the Red Light District.”

Mayor Thomas Sapsea (James Hitchens) is the leading citizen of Cloisterham. He is portrayed by James Hitchens, who is—regrettably—a bit of a boozier.

Durdles (Mr. Nick Cricker) tends the Cathedral tombs. Mr. Nick Cricker is the “clown prince of the Music Hall Royale.”

Deputy (Master Nick Cricker) is Durdles’s young assistant. Master Cricker will also perform the role of a Citizen of Cloisterham and a Dancer.

Bazzard (Mr. Phillip Bax) is Reverend Crisparkle’s assistant, an aspiring playwright, and a relatively minor character. Coincidentally, he is played by a relatively minor actor. Mr. Bax, however, yearns to play “a Larger Part.”

Edwin Drood (Miss Alice Nutting) is a young, wealthy Englishman. He is engaged to Rosa Bud. Drood is played by the actress Alice Nutting, the special guest actress at the Music Hall Royale’s performance of Drood. Miss Nutting is considered the finest male impersonator in London—an opinion she shares wholeheartedly.

John Jasper (Mr. Clive Paget) is Edwin Drood’s uncle and the choirmaster of Cloisterham Cathedral. He secretly longs for Rosa Bud, and also conceals an addiction to opium that results in a condition similar to Multiple Personality Disorder.

And remember, EACH of these characters may have something to hide—possibly, the MURDER of Edwin Drood! You, the audience, will decide!
Cloisterham—Cloisterham is a fictitious English town invented by Dickens, and it is a primary setting in *Drood*.

Leicester Square—a very popular area in London

“universal tongue of opium”—This phrase refers to the allure of opium, which all addicts understand.

thruppence, ha’penny, tupenny, thrupenny, florin—types of currency and slang references to currency

laudanum wine—A tincture of wine laced with opium. At one point in history this was used medicinally to dull extreme pain, but it was highly addictive.

Ceylon—the former name of Sri Lanka, a small island country southeast of India

English/British—These two words are not synonyms! English refers to something that derives from the country of England itself, while British refers to the British Isles, England, and all its colonies. British Colonials (those not born and raised in England), were often looked down upon by the English.

“half-blooded, half-breed, half-caste”—Jasper is revealing his prejudices against Neville’s impure English blood.

Tombatism—Durdles makes up this word, describing his malady as a form of rheumatism brought on from grave-digging and tending the tombs.

“a bit to Angular for her taste”—This is a classic double entendre from Crisparkle. He uses “Angular” to mean Anglican (very proper and straight-laced) as well as angular, or rather bent and decadent.

season of holly—a reference to Christmas and the winter holidays

hibiscus—a tropical tree or shrub with large beautiful flowers

“The world is my... "Oysters on the shelf” —These cleverly divided lyrics reference the classic Shakespeare quote from *The Merry Wives of Windsor*—“The world is my oyster.”

Dresden Doll—A Dresden Doll is a soft and delicate miniature rose. Rosa uses the phrase as a metaphor for how naïve others perceive her to be.

epitaph—This is a term used to characterize a person or thing, and it can also be a contemptuous phrase. When Helena refers to Neville’s epithets she is using both meanings of the word (double entendre), and is referring to his complements to Rosa as well as his threats to Drood.

“citizen of Greece who prefers the Parthenon in ruin”—Crisparkle uses this metaphor to imply that Bazzard takes more pleasure in his lack of success as a playwright than he would in being published.

river weir—a dam, although in the play it is the “River Weir,” the name of a river near Cloisterham.

“Encore, Maestro s’il vous plait!”—French for “Please, conductor, an encore!”

“acolytes of the thespian persuasion”—actors

“The Church Bell Won’t Ring Tonight ‘Cause the Vicar’s Got the Clapper”—“Clapper” in this fictional song title refers not only to the ringing device of a bell, but to “the Clap,” slang for a venereal disease.

denouement—the final resolution or clarification of a dramatic or narrative plot

apropos—appropriate

“upon my flights”—Jasper is referring to his drug-induced deliriums.

garroted—strangled around the neck by a thin cord
Charles Dickens, prolific, well-loved British novelist, started writing this, one of his most intriguing novels, late in his career. A story about the disappearance of a wealthy, popular young man, *The Mystery of Edwin Drood* was left incomplete when Mr. Dickens died, taking the secret to his grave. What we are left with is an unfinished novel, published in part, leaving all of Dickens’ readers to speculate on young Drood’s fate. Composer and Librettist Rupert Holmes uses his imagination, and borrows that of the audience on a nightly basis, to help round out the story of Drood.

**ACT I**

The setting is London’s Music Hall Royale, where, we find, the acting troupe is about to embark on the premiere performance of *The Mystery of Edwin Drood*. We, the audience, get to play the part of their audience, as well as contribute to the outcome of the evening’s performance by our voting for certain options that were not addressed in the Dickens novel, due to the author’s untimely demise. Cast members come out to us in our seats and briefly explain the role we are about to play.

From their places throughout the theater, the cast members launch into the opening number, “There You Are,” welcoming the audience to their show. From our Master of Ceremonies, the Chairman, we quickly learn that this is going to be an evening of unusual theater, with the conventional boundaries between audience and performers being subdued if not erased. The Chairman invites us to be as “vulgar and uncivilized as legally possible” in order for us to really have a good time, but to pay attention, as clues to the mystery’s solution appear at every turn!

In our little town of Cloisterham, we meet choirmaster John Jasper. Respected and calm, he introduces us to his inner world of delusion in the words of “A Man Could Go Quite Mad.” Enter Edwin Drood, nephew of Jasper. We learn that the young man is actually being played by Miss Alice Nutting, male impersonator extraordinaire. With Jasper, he discusses his impending marriage to Rosa Bud, his misgivings about the arranged pairing, and their plans for subsequent departure for Egypt. As they share their confidences in song, we learn that Jasper and Drood are more than “Two Kinsmen,” they are friends.

In the “Nun’s House,” the town’s seminary for young ladies, we are introduced to the fair Miss Rosa Bud. She is joined by her music tutor, our Jasper, who presents her with a song he has composed for her birthday. At Jasper’s insistence, Rosa sings the love ballad “Moonfall.” As she nervously embarks on an encore, her hot-tempered brother Neville reveals his attraction to Rosa. Rosa and Helena share girl talk, and then sing “Moonfall (Reprise).”

We next meet Princess Puffer, proprietress of this London opium den, and hear her views on the wicked ways of the world in “The Wages of Sin.” Much to our surprise, we discover our choirmaster Jasper taking smoke in one of the beds, struggling with his conscience as he dreams of Drood...and Rosa Bud. Speaking the latter’s name aloud he visibly strikes a chord in Puffer. He then has an opium-induced dream, the ballet “Jasper’s Vision.”

The next day in Cloisterham, Rev. Crisparkle introduces the twins to Drood, who explains his grand scheme to pave a desert highway with stones from the pyramids. He offends Neville with his ignorance and sparks an instant rivalry. The twins attempt to bring Drood around in song with “A British Subject,” and Drood responds in defense, joining them in the musical argument. Jasper enters with Mayor Sapsea, and, taking advantage of the public confrontation, plants a seed of concern in the Mayor’s head. They sing “Both Sides of the Coin.” In the depths of the crypts we discover Jasper sneaking around in a crazed state, with both Deputy and Durdles becoming victims in his mad game. In the confusion, he obtains a key to one of the chambers...

Costume renderings by Costume Designer Tom Reiter.
In town it is Christmas Eve, and Drood and Rosa share their true feelings for one another in “Perfect Strangers.” They call off their wedding plans and vow to be friends forever, but in light of the holiday, decide to keep up the charade a bit longer.

Back in the home of Jasper, everyone is celebrating Christmas Eve dinner. All the character’s rivalries surface, and the guests join in a battle of the tongue, revealing motive and meaning as they sing the ominously foreshadowing “No Good Can Come From Bad.” The song and dinner end, and Drood and Neville are drunk, heading out to see the storm-ravaged river. The others retire for the evening as well, and Jasper offers his topcoat to his nephew to wear out into the blustery night.

Christmas Day finds us without a sign of Drood. The Rev. Crisparkle’s assistant Bazzard, a hopeful playwright, finds Jasper’s borrowed coat, torn and bloodied. Drood is assumed murdered and the search begins for suspect Neville. Bazzard treats us to a song entitled “Never the Luck,” lamenting his lot in life, but expressing hope. Neville is captured, then released for lack of evidence: there is still no sign of Drood, dead or alive. Jasper professes his feelings to Rosa, who angrily disagrees with his terminology in “The Name of Love.” Their passion flares as they continue with “Moonfall (Reprise),” and emotions rage wildly.

Act II

Act II opens in Cloisterham six months later. Drood has not been found, and we meet up with two interested parties, the Princess Puffer, our dope queen, and a suspicious-looking, bearded stranger named Datchery. They are in town to solve the mystery of Edwin Drood, and they sing of their intent in “Settling up the Score.” The Chairman, Deputy and Durdles have a brief interchange with the newcomers, and remind the audience to think carefully when considering the clues in “Off to the Races.”

In her search for Jasper, Puffer meets up with Rosa and recognizes her. Puffer sings about not giving up one’s pursuits in “Don’t Quit While You’re Ahead,” joined by the whole cast. They all stop suddenly in the second round, and it is revealed that this is as far as Dickens got in his play before he died. We are then faced with the task of writing the ending on our own.

The first choice to be made is whether Edwin is actually dead or not. We are shown that Alice Nutting, our Drood, in order to fulfill her contract to appear in two acts of the play, has been wearing the disguise of Datchery. But Drood is unanimously voted dead by the cast, and Alice is sent on her way. But before we begin to address the question of Datchery’s identity, Alice tells the cast members off, citing their jealousy as reason for her dismissal. Upon her exit, the Chairman fills us in: Alice was a pill! He continues, giving us our choices for the role of Datchery, as cast members remind us of their culpability. Those who have appeared in scenes with Datchery are ruled out as suspects. We vote for our masked man....or woman, the actor who plays Datchery is chosen by audience applause, and is then invited to make a costume change for the conclusion. Miss Alice Nutting briefly returns to storm across the stage for her grand exit, her little dog trailing behind her.

Onto more serious matters: we seek the culprit. Who shall be the murderer tonight? The Chairman runs down the list of possible murderers and their motives for the crime. Audience members vote by “districts” for the killer, and the totals are tallied backstage. The reprises of “A British Subject” and “Don’t Quit While You’re Ahead” bring us to the conclusion of The Mystery...of Edwin Drooooood!

Puffer runs into Rosa in the cathedral, calling her by name. In happier times, it seems, Puffer was Rosa’s nanny, and explains the situation in “The Garden Path to Hell.” She continues with “Puffer’s Confession” and reveals to us the identity of Datchery! A version of “Out on a Limerick” follows, sung by the evening’s chosen Datchery, either Bazzard, Reverend Crisparkle, Helena, Neville or Rosa, telling their reason to want to find the killer, and accusing Jasper of doing the deed!

Jasper is brought forth and in “Jasper’s Confession” admits to strangling his nephew while in a drugged state. But gravedigger Durdles has news for him. He witnessed the crime and knows the true identity of the killer! It is one of either Bazzard, Reverend Crisparkle, Helena, Neville, Puffer or Rosa. The murderer confesses, then sings his crime in a reprise of one of the show’s numbers. The Chairman then lets us choose a pair of lovers from the cast members still available as such, and the two recite lines appropriate to their cause, and then reprise “Perfect Strangers.”

We are then alerted to a crypt below. It is Drood! Still alive and ready to tell us not only the truth of that fateful night, but his insights into the wonders of life from his new perspective, as he sings of “The Writing on the Wall.” Drood is alive and the mystery is solved! The Company takes a bow to the reprise of “Don’t Quit While You’re Ahead.”

Synopsis courtesy of Carol Bawer.
Dickens on Music Hall

The music-hall, as it is at present understood, was started many years ago at the Canterbury Hall over the water. The entertainments proving popular, the example was speedily followed in every quarter of the town. The performance in no way differs, except in magnitude, from those which are to be seen in every town of any importance throughout the country. Ballet, gymnastics, and so-called comic singing, form the staple of the bill of fare, but nothing comes foreign to the music-hall proprietor.

Performing animals, winners of walking matches, successful scullers, shipwrecked sailors, swimmers of the Channel, conjurers, ventriloquists, tight-rope dancers, campanologists, clog-dancers, sword-swallowers, velocipedists, champion skaters, imitators, marionettes, decanter equilibrists, champion shots, “living models of marble gems,” “statue marvels,” fire princes, “mysterious youths,” “spiral bicycle ascensionists,” flying children, empresses of the air, kings of the wire, “vital sparks,” “Mexican boneless wonders,” white-eyed musical Kaffirs, strong-jawed ladies, cannon-ball performers, illuminated fountains, and that remarkable musical eccentricity the orchestre militaire, all have had their turn on the music-hall stage.

Strangers to the business may be warned that the word “turn,” as understood in the profession, means the performance for which the artist is engaged, and frequently comprises four or more songs, however much or little of pleasure the first effort may have given the audience. Furthermore, as many of the popular performers take several “turns” nightly, it is undesirable to visit many of these establishments on the
same evening, as it is quite possible to go to four or five halls in different parts of the town, and to find widely diverse stages occupied by the same sets of performers.

Among the principal halls may be mentioned the Bedford, in Camden Town; the Canterbury, Westminster-bridge-road; the Foresters, Camden-road, E.; Gatti’s, Westminster-bridge-road; the London Pavilion, at the top of the Haymarket; Evans’s, Covent-garden; the Metropolitan, Edgware-road; the Oxford, Oxford-street; the Cambridge, 136, Commercial-street; Lusby’s Palace, Mile End-road; the Royal, High Holborn; the South London, London-road, SE.; and Wilton’s in Wellclose-square, in the far east.

Of these the Canterbury, the Metropolitan, and the South London have a specialty for ballet on a large scale. The Canterbury has an arrangement for ventilation peculiar to itself. A large portion of the roof is so arranged as to admit of its easy and rapid removal and replacement. The entertainments at the other halls vary only in degree. The operatic selections which were at one time the distinguishing feature of the Oxford have of late years been discontinued...The hours of performance at most music-halls are from about 8 till 11:30, and the prices of admission vary from 6d. to 3s. Private boxes, at varying prices, may be had at nearly all the music-halls.

Charles Dickens Jr, *Dickens’s Dictionary of London*, 1879

*Article and photos courtesy of www.arthurlloyd.co.uk and www.victorianlondon.org.*

*Dickens Portal designed by Scenic Designer John Ezell.*
How well do you know Boz?

Charles Dickens, who went by the pseudonym of “Boz,” wrote 14 (and a half) books before he died, as well as countless short stories and articles. He is, in fact, one of the most beloved authors of all time. Below are the descriptions of a few of his most popular novels. Can you guess the titles for each?

The tale of a starving orphan caught between opposing forces of good and evil.

When the starving French masses arise in hate to overthrow a corrupt government, both the guilty and innocent become victims. Soon nothing stands in the way of the chilling figure they enlist for their cause—La Guillotine.

This novel follows the life of a tiny, terrified orphan and his quest to be a gentleman. His life becomes tangled in a mystery that surrounds a strange benefactor, a beautiful woman, an embittered recluse, and an ambitious lawyer.

The story of a young woman who becomes trapped in a loveless marriage and falls prey to an idle seducer. The tragic results cause her father to question his cherished belief system: the Philosophy of Fact.

A grown man tells the story of his youth. During the course of his struggles, he makes many discoveries about the plight of the weak, society’s classes, and the nature of marriage.

The tale of a miserly old man and his encounters with ghostly visitors.

A Christmas Carol; Great Expectations; Oliver Twist; Hard Times; David Copperfield; A Tale of Two Cities

Musicals, Composers and Librettists

Rupert Holmes’s The Mystery of Edwin Drood won nearly every award possible for its run on Broadway, including the Tony Award for Best Musical. Can you match these other award-winning plays and movies to the correct composer and/or librettist? Multiple plays/movies can match to the same composer.

Cats
My Fair Lady
Sweeney Todd
South Pacific
Rent
Say Goodnight, Gracie
Camelot
A Little Night Music
Oklahoma!
The Phantom of the Opera
42nd Street
Cabaret

Jonathan Larson
Andrew Lloyd Webber
Stephen Sondheim
Rodgers and Hammerstein
Joe Masteroff and John Kander
Harry Warren and Al Dubin
Lerner and Loewe
Rupert Holmes
Rupert Holmes uses word play for maximum effect in The Mystery of Edwin Drood: everything from double entendre to that device which gets very little respect, the pun. Complete the following—really bad—puns (if you can stop groaning aloud long enough to do so). If you need clues, they are in upside-down type, but try to guess them without looking.

1. In England they do not have a kidney bank, but they do have a __________.
2. What do you get when you throw a grenade into a French kitchen? Linoleum __________.
3. A three-legged dog walks into a saloon in the Old West. He slides up to the bar and announces: “I’m looking for the man who shot my ________.”
4. A will can easily be defined as a __________ giveaway.
5. To some, marriage is a word, to others a __________.
6. I would discuss computers with my Mom, but I don’t want to make my ______ ________
7. She had a boyfriend with a wooden leg, but then she ________ it off.
8. If you were a bartender, and Charles Dickens himself walked in and ordered a martini, what would you ask him?

The previous activities address the following Missouri Knowledge Standards and Illinois Learning Standards:

MO: CA1, CA2, CA3, FA4, SS6  IL: 1, 2, 3, 16, 27


The Mystery of Edwin Drood by Rupert Holmes (composer, librettist). Hal Leonard; 2004. This is the published version of the script to Rupert Holmes’s award-winning play.

If you would like more of the music from Drood, the original recordings of the 1985 Broadway cast are available on CD under the title, The Mystery Of Edwin Drood: The Solve-It-Yourself Broadway Musical.

All Dickens’s works are available for reading and free download at www.dickens-literature.com. Each work is also searchable by keyword.

David Purdue’s website on Dickens at www.fidnet.com/~dap1955/dickens has links, summaries, character descriptions, original illustrations and more. It also gives interesting information on the unfinished novel, The Mystery of Edwin Drood.

The websites www.victorianlondon.org and www.victorianweb.org are two of the most comprehensive sources of information on Victorian England.

For information about British Music Hall, visit the webpage www.arthurlloyd.co.uk. The site is dedicated to Arthur Lloyd, a prominent figure of Music Hall in the 1800’s.

For more information on Composer/Librettist Rupert Holmes, visit his website and resource center, www.rupertholmes.com.
These questions and activities are designed to help students anticipate the performance and then to build on their impressions and interpretations after attending the theatre. The activities and questions are divided into "Before the Performance" and "After the Performance" categories. While most of the exercises provide specific instructions, please feel free to adapt these activities to accommodate your own teaching strategies and curricular needs. To assist you in incorporating these materials into your existing curriculum, we have provided the numbers of some of the corresponding Missouri Knowledge Standards and Illinois Learning Standards. In addition, the majority of the content integrates or allows demonstration of the following Missouri Performance Goals: 1.5, 1.9, 2.1, 2.3, 2.4, 2.5 and 4.1.

Q & A

Communication Arts

1. What are the critical elements of a good mystery? Is the most important aspect a mysterious character? A foreboding setting? Hidden evidence and Red Herrings? Hold a class discussion and list each of the student's suggestions for a good mystery on the board. Keep this list to use with the next activity. (MO: CA1, CA2, CA4, CA6  IL: 1, 2, 4, 5)

2. One factor contributing to Dickens's rise in popularity was the way in which he and his publishers, Chapman and Hall, chose to publish his books. Many of Dickens's major novels (including The Mystery of Edwin Drood) were published serially, in monthly (or weekly) installments. A full-length novel was out of the price range for most of his readers, but a monthly installment—which included advertisements—could be sold very cheaply. And of course, Dickens wrote each installment to end with a hook, ensuring that every reader was waiting anxiously for the next chapter. Unfortunately, Drood was never finished because the author died after writing only half the book. This left readers all over the world wondering: who had killed Edwin Drood? Given that Drood has had more analysis written about it than any other novel, it is a question that continues to fascinate readers today.

Have the class write its own cooperative, serial mystery. Choose or vote for a candidate to start the mystery, and that person will write one page or more. When the student finishes (a day or two later), he or she will read his passage to the class and nominate the next writer for the next page of the story. Continue in this fashion until every student has contributed (but no student can go twice). In addition, every person should try to end his passage with a "hook," and no one should finish, or "solve," the mystery. At the end, have each student write his own conclusion to the mystery and read it to the class. (MO: CA1, CA2, CA4, CA5, CA6, FA2, FA4, SS4, SS6  IL: 1, 2, 3, 4, 5, 15, 16, 25, 26, 27)

3. Charles Dickens often gave his characters names that described the individual's personality. For instance, with Princess Puffer, Neville Landless and James Throttle, the names have meanings that reveal something about the characters. Sometimes Dickens would use onomatopoeia in the name rather than actual words with meaning: such as Durdles, John Jasper or Dick Datchery. The sounds of these names evoke character traits: Durdles is somewhat bumbling; John Jasper is dynamic and/or pretentious; and Dick Datchery uses a combination of both techniques ("Dick" references a private detective and "Datchery" evokes an air of mystery). Obviously, while these names are descriptive, they can also be very comic. Can you think of any other books or films that use Dickensian names today? (Hint: Don't Snape, Longbottom, Crookshanks, Dumbledore and Hufflepuff sound awfully Dickensian?) What other names can you list that have Dickensian qualities? Pick three people you know, and create a humorous Dickensian name for them. Share your names with the class. (MO: CA1, CA2, CA4, CA5, CA6, FA2, FA4  IL: 1, 2, 3, 4, 5, 25, 26, 27)
Rupert Holmes took Dickens’s novel and set it in the musical/theatrical environment of a British music hall in 1892. The type of theatre presented in such establishments was notably different than in modern theatres. Read the article on Music Hall by Charles Dickens Jr. on pages six and seven of this Study Guide, and research British Music Hall on your own or as a class. Write an essay on this remarkable form of entertainment in Victorian England. In your essay, try to answer the following questions: What types of entertainment evolved into Music Hall? What was the environment and entertainment in the halls like? What role did the Chairman play? Why did Music Hall disappear? Were any forms of entertainment that came after Music Hall inspired by it? Have any of our modern entertainments been influenced by Music Hall? (MO: SS2, SS4, SS6, CA1, CA2, CA3, CA4, CA5, CA6, CA7, FA1, FA2, FA3, FA4, FA5 IL: 1, 2, 3, 4, 5, 15, 16, 18, 25, 27)

In addition to Music Hall, Holmes put another form of English entertainment into Drood: that of the Christmas “panto,” which is short for pantomime. This is a theatrical form that is a combination of classical and popular elements. One convention of the panto is the “Principal Boy,” which is a woman in a leading role that is dressed like a man. Believe it or not, cross-dressing has played a number of roles in the history of entertainment. Research the topic and compile a list of ways in which cross-dressing has played a role in entertainment and theatre. (MO: SS2, SS4, SS6, CA1, CA2, CA3, CA4, CA5, CA6, CA7, FA1, FA2, FA3, FA4, FA5 IL: 1, 2, 3, 4, 5, 15, 16, 18, 25, 27)

On page 8 of this Study Guide is a matching activity involving musicals and composers. Pick three of these composers and research their music style, or watch one of their musicals. Compare your findings to those of your classmates. During the performance, be sure to listen for similarities between these styles and the music in Drood. (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA3, CA4, CA6, SS6 IL: 1, 2, 3, 4, 5, 16, 25, 27)

The audience plays a large role in every theatrical performance, but the audience’s role in Drood is particularly involved. By voting on three key issues during the performance, the audience is transformed into the playwright. They literally choose the ending of the play—and there are dozens of possible endings. As a result of this interaction, Drood is an audience favorite. However, it is also often called an actor’s nightmare. Why do you think this is the case, and what unique challenges and stresses would an actor face when performing Drood? (MO: FA1, FA2, FA3, FA5, CA1, CA2, CA6, CA7 IL: 1, 2, 4, 5, 25, 26, 27)

Communication Arts

Pick one book by Dickens and one book by J.K. Rowling (Harry Potter), and compare the two works in a report. How is the characterization in the books different and similar? How does the representation of London differ? Are there any similar themes in the two? If so, what are they? Support your answers. (MO: CA1, CA2, CA3, CA4, CA6, CA7, SS2, SS3, SS4, SS5, SS6 IL: 1, 2, 3, 4, 5, 14, 15, 16, 17, 18)

With your music-hall research from earlier and the performance of the Music Hall Royale in mind, design a music-hall billboard. The billboard can be made using software or cut-and-pasted together on poster board. Imagine that your class is a music-hall company, and design a billboard advertising the company’s upcoming night of entertainment. The bill should have a very “carnival” feel to it, which is very similar in style to music-hall entertainment. Be sure to include a company name and student names along with the “acts” they will be performing. The acts can either be entirely fanciful, or they can be the actual entertainments that the students will perform later in Fine Arts activity six. (MO: CA1, CA2, CA3, CA4, CA5, CA6, CA7, FA1, FA2, FA3, FA4, FA5, SS6 IL: 1, 2, 3, 4, 5, 16, 25, 26, 27)

Social Sciences

Dickens often wrote in a very humorous style, with bizarre characters and even more bizarre names. The themes of his writing, however, often depicted a world that was far from funny. Dickens had a very difficult childhood, and this is reflected in much of his writing. Most of his novels were set in Victorian England, and they accurately depict the social struggles of that time. Examine Victorian culture, and create a list of the problems they faced. Do we face any of these same problems today? Have any of the issues been solved? If so, how? Hold a class discussion on these issues. (MO: SS2, SS3, SS4, SS5, SS6, SS7, CA1, CA2, CA3, CA4, CA6, CA7, FA1, FA3, FA4, FA5 IL: 1, 2, 3, 4, 5, 14, 15, 16, 17, 18, 25, 27)
In the performance of *The Mystery of Edwin Drood*, which characters and scenes showed the darker side of Dickens’s Victorian London? How were each of these scenes presented, in a comic or a tragic light—or both? Support your answers with evidence from the play. If you were to set these scenes in our modern society, what might be the contemporary equivalent of these characters and settings? (MO: SS2, SS3, SS4, SS5, SS6, CA1, CA2, CA6, FA1, FA3, FA5  IL: 1, 4, 5, 14, 15, 16, 17, 18, 25, 27)

There is a song in the play, “A British Subject,” that reflects the dilemma of Neville Landless: he is a victim of prejudice. The following are a few lines from the song:

“What hope have I of blending in with this my shade of skin? I thought I’d cleaned my slate at last but they anticipate my past. What shall I show them—the full effect? What do I owe them—what they expect?”

Discuss the following as a class: What do you believe is the meaning of these lines? How does the title of this song function as a double entendre? How is the discrimination toward Neville similar or different from discrimination in the United States? Support your answers. (MO: SS1, SS2, SS3, SS4, SS5, SS6, CA1, CA2, CA6, CA7, FA1, FA2, FA3, FA5  IL: 1, 2, 4, 5, 14, 15, 16, 17, 18, 25, 27)

Fine Arts

Hold your own class music-hall production. Elect a Chairman (either the teacher or a member of the class) to play that traditional role, and all other students will be entertainers. Possible forms of entertainment can be virtually anything, from a theatrical scene to plate-spinning to a (relatively safe) acrobatic stunt. (MO: FA1, FA2, FA3, FA4, FA5, CA1, CA2, CA6  IL: 4, 5, 25, 26, 27)

Scenic Designer John Ezell often puts elements into a production’s set that reflect artistic or historical themes of the play. Sometimes these elements can be quite straightforward—such as the larger-than-life Dickens overlooking the performance—but often they are more concealed, and only noticeable to those who are familiar with the themes of the play or the art and history of the period the play reflects. Discuss the following with your classmates: How many elements of the set did you notice that reflect historical or artistic themes? In what ways does each mirror these themes? What do you believe is the significance of the giant crack in the portal of the set that passes right through the date, 1892? If you need a refresher on the set elements, some of them are shown on this page. (MO: FA1, FA2, FA3, CA1, CA2, CA6, CA7, SS6  IL: 1, 4, 5, 16, 25, 27)

The actors in our play are actually competing to be chosen as the murderer by the audience (and it can be rather a fierce competition!). If you were an actor in the play, how would you portray your character if you wanted the audience to choose you as the murderer? What unique elements could you put into your performance? (MO: FA1, FA2, FA3, CA1, CA2, CA6  IL: 4, 5, 25, 26, 27)

There is a concept in theatre known as the “fourth wall,” and the goal of every acting company is to break this wall down. What is the “forth wall,” and what techniques did the playwright and cast of *Drood* use to break it down? (MO: FA1, FA2, FA3, CA1, CA6  IL: 4, 5, 25, 27)