GUIDE TO THE THEATRE

Something’s Afoot

a musical whodunit

Goodspeed’s Student Guide is made possible through the generosity of

GOODSPEED MUSICALS

The Max Showalter Center for Education in Musical Theatre
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The Student Guide for Something’s Afoot was prepared by Joshua S. Ritter, M.F.A, Education & Library Director and Christine Hopkins, M.A, Education & Library Assistant
ABOUT THE SHOW
The Story

ACT I
In the Spring of 1935, at Lord Dudley Rancour’s English country estate, his servants, Clive, Lettie, and Flint prepare for the arrival of six guests. Shortly after their arrival, Hope Langdon, Dr. Grayburn, Nigel Rancour, Lady Manley-Prowe, Colonel Gillweather, and Miss Tweed, are informed that there is a storm coming and the estate has become inaccessible to outsiders due to an incoming storm. Clive continues to inform them that the electricity may go out, Lord Rancour is dead, and that dinner is served.

Suddenly, the staircase explodes and Clive is killed. The guests are surprised that Clive wasn’t Lord Rancour’s murderer and Miss Tweed becomes the leader of the group. Doctor Grayburn finds Rancour’s body, announces that he was shot, and that the gun is missing. In a panic, the men leave the scene to check the bridge and confirm that the island is inaccessible. The women begin a search to check the estate for potential dangers.

A disheveled college student named Geoffrey arrives at the mansion through the storm. The women, deeming him a potential danger, seize him, tie him up, and interrogate him. The men return and are surprised by Geoffrey’s presence. Looking for the missing gun, the stranger is patted down and a starting pistol for a rowing competition is found in his pack. Nigel takes the gun, points it at the stranger, and shoots. The gun fires but it is loaded with blanks so it is determined that Geoffrey is not a danger to the rest of the guests.

The guests decide to call for help, but they find that all of the telephone cords in the house have been cut with Flint’s garden shears. To their surprise, the telephone on the wall rings. As Doctor Grayburn answers the phone, a mysterious gas is released from the receiver and Grayburn is instantly killed.

Geoffrey and Hope are left alone and appear to have developed feelings for each other. Nigel confronts Lady Manley-Prowe about a letter pleading for money that he found from her addressed to Lord Rancour. She explains that she was married to Lord Rancour but they were divorced after she had an affair with an army lieutenant named Shirley. Lady Manley-Prowe then joins Nigel in search of Rancour’s will, which supposedly lists the legal heir to his money and estate.

Colonel Gillweather joins them and Lady Manley-Prowe tries to distract him from the search for Lord Rancour’s will. In her efforts to distract him, Lady Manley-Prowe discovers that Colonel Gillweather is Shirley, her long-lost love, and the two happily reunite. Lady Manley-Prowe informs Colonel Gillweather that they had a child together but Rancour took the child as his heir.

Meanwhile, the group has come back together and Geoffrey has discovered a gun on Clive’s corpse. Miss Tweed examines all the details and clues, but she is now under suspicion because she has made numerous conclusions about what has been going on in the estate. The electricity suddenly goes out and when Lady Manley-Prowe attempts to turn on the light, she is electrocuted to death.

SPOILER ALERT!

The Cast of Goodspeed’s Something’s Afoot. Photo by Diane Sobolewski.
ABOUT THE SHOW

The Story

Panic spreads as the body count increases. The surviving guests make a plan to flee the estate as soon as they can. While the others pack their belongings and prepare to leave, Hope expresses her joy in finding a man like Geoffrey and narrowly escapes being killed by a falling chandelier.

As Lettie turns on the gas stove to make herself some tea, Flint proposes that the two of them take his boat to escape the island. She accepts his offer and Flint goes to find the oars. While waiting for him, Lettie finds a note in her pocket saying that Lord Rancour’s money is hidden in a Ming vase. Lettie approaches the vase, leans over to look inside, and disappears into it. One of her shoes is spit out.

The remaining survivors find Lettie’s remains along with the letter that she was reading. After discovering her shoe, Flint lights a match and takes out his pipe. He goes to the kitchen to finish the tea, gets too close to the gas stove, and creates an explosion which instantly kills him. Since Flint’s death was purely accidental, Miss Tweed concludes that the killer must have been...

Did you figure it out yet? You’ll have to wait to see if you’re right!

“SOMETHING’S AFOOT IS A MASH-UP”
by James McDonald and Robert Gerlach

A mash-up is a mix, a combination of genres. For example, take a well-known plotline like a murder mystery from the famed writer of such stories, Agatha Christie, then add 1930s English music hall-type songs and liberally lace the play with satirical, funny, over-the-top comedy, and you have a mash-up. You have Something’s Afoot.

The British do mash-ups all the time. Recent examples are the brilliant re workings for the stage of Hitchcock’s famous thriller, The 39 Steps, and of Noel Coward’s classic romantic film, Brief Encounter.

When we first wrote Afoot we were told “You can’t have a musical that’s a murder mystery. The two don’t mesh.” That proved to be the fun thing we loved about writing the show: to mash-up the classic drawing room setting of a mystery with music hall numbers sung by a cast of stereotypical characters – the butler, the maid, the colonel, the grande-dame, the amateur detective, etc. – and all of it performed on one set that proved to be the real star of the show.

Without giving too much away, when the characters enter the Grand Entrance Hall of Rancour’s Retreat, they are singing and dancing their way into an incredible booby trap!

WHODUNIT? Here’s a hint – it wasn’t the butler.
LETTIE: The maid of the Rancour mansion who is new to the estate and Flint’s object of attraction. She is frightened very easily and becomes anxious at the thought of being alone. Lettie is also known to be greedy and will jump at the sight of money. She is known for her Cockney accent and for speaking her mind.

FLINT: The estate caretaker of the Rancour mansion. He is rough around the edges, an attribute that is only amplified by his strong Cockney accent. He is known for stealing small sips from his master’s crystal wine decanter. Although he frivolously flirts with Lettie, he always gets his job done.

CLIVE: The butler for the Rancour mansion. He is very punctual and professional in his duties. He is attentive to the cleanliness and upkeep of the mansion and is the supervisor of Lettie and Flint.

HOPE LANGDON: The young woman who is invited to dinner at the Rancour Mansion. She is the only guest who does not have any known connection to Lord Rancour. Hope is an orphan but she inherited a large trust fund to help her through life.

DR. GRAYBURN: Lord Rancour’s family doctor. He has been working for Lord Rancour for a long time and knows much about Rancour’s past.

NIGEL RANCOUR: The nephew of Lord Rancour who is considered to be the black sheep of the family. Since Lord Rancour does not have a child of his own, Nigel believes that he is the heir to Rancour’s finances. He will do anything to find Lord Rancour’s will to confirm that he is named the legal heir.

LADY GRACE MANLEY-PROWE: An older noblewoman from southern France. She is married to a French nobleman, but doesn’t speak French very well. Lady Manley-Prowe married her husband for status, not love, but did have a different lover many years before. The rumor is that she has lost all of her money and is seeking a loan from Lord Rancour.

COLONEL GILLWEATHER: A former military man who fought in Africa, India and Brazil. While on his many adventures he learned about different types of poisons including poisonous gases. Unlike some other military men, the Colonel did not have a woman in every port because of an unfolding love affair back home.

GEOFFREY: A young college student who is on his school’s rowing team. The team was out for a training practice when a storm hit and overturned his boat. While the rest of his team swam to the shore closer to campus, Geoffrey swam towards the Rancour mansion hoping to cross the bridge back to campus. He is an unexpected guest and everyone in the mansion is suspicious of him.

MISS TWEED: An older woman who has come to the mansion at the request of her friend, Lord Rancour. She is an amateur detective who is very quick to pick up small details. In her old age, Miss Tweed loves to paint, and in her younger days she was a nanny.

ABOUT THE SHOW

The Characters

ABOUT THE SHOW

The Characters

Audrie Neenan as MISS TWEED in Goodspeed’s Something’s Afoot
JAMES McDONALD, DAVID VOS, ROBERT GERLACH (Book, Music and Lyrics) James McDonald and Robert Gerlach have been affiliated with numerous theatres in New York. Together they wrote the White House fable, Ladies First; the comedy, Private Parts; a contemporary musical version of Sheridan’s The Critic; and Moliere - the Musical, which covers the five years when Moliere’s masterpiece, Tartuffe, was banned. As an actor, McDonald toured extensively in Fiddler on the Roof, and played Motel in Fiddler on Broadway. He was also featured in the original company of Fortune and Men’s Eyes. Gerlach was the Mute in three tours of The Fantasticks all over the country, and he appeared on Broadway in Neil Simon’s Plaza Suite for almost two years. Both he and McDonald appeared in New York and on tour in the Circle in the Square production of John Webster’s The White Devil, and McDonald was also the producer of the acclaimed New Play Series at the Promenade Theatre. Gerlach had prominent roles in the films Milk and Money and Trifling with Fate.

The late David Vos, before his untimely passing, wrote the children’s show, Nobody Loves a Dragon with Gerlach and became a well-known theatre personality in San Juan, Puerto Rico. He formed his own theatre troupe, “Vos Happening?” and starred in productions of How to Succeed in Business Without Really Trying and Man of La Mancha.

ED LINDERMAN (Additional Music) has the distinction of having worked both on and off-Broadway in three capacities: performer (Fiddler On The Roof, the original Broadway company and The New York Shakespeare Festival’s Rock Opera Two Gentlemen of Verona), composer/author (Something’s Afoot and Broadway Jukebox), and musical director (Godspell, Scrambled Feet, The Upstairs at the Downstairs, and Ionescopade) to mention just a few of his shows. His other Broadway musical scores include The Zimmer Girls, A Girl Singer, and most recently, Fragrant Harbour. He wrote the score for the NBC Emmy Award winning Children’s Television Special, “The Maltese Unicorn.” His career began at Chicago’s famous Second City and he was described in the New York Daily News as “a walking encyclopedia of the hidden treasures of the Broadway Musical.” He has taught at Penn State, Shenandoah and Northwestern Universities, Interlochen, and AMDA. Mr. Linderman is an active member of The Dramatists Guild, Actors Equity, AGVA, and an alumnus of the BMI-Lehman Engel Musical Theatre Workshop. For many years he has been a professional vocal coach in New York City, and many of his students are now working on Broadway. He is now legally married to his lifelong partner of 42 years, Sandy Levitt, and Ed will forever be grateful to Jim, Rob & David for asking him to collaborate on writing the music for Something’s Afoot….it has helped pay his rent for over 40 years!
Something’s Afoot requires many murders which involve difficult stage effects. Goodspeed’s technical department has been hard at work making sure that these special effects occur at the right time and with no hitches! Here’s an insider’s look at the process of putting Something’s Afoot on stage.

SET DESIGN BY
ADRIAN W. JONES
THE LANGUAGE OF SOMETHING’S AFOOT

BRITISH LANGUAGE SLANG

Even though we speak the same language, both American and British societies have developed their own versions of the English language. Over time, both cultures have also incorporated the use of slang into their native languages.

In America, the expression “waiting in line” is widely understood. However, if an American was visiting England, he or she might hear someone say that they are “queuing up” and may not understand that this British slang statement means the same thing. Something’s Afoot is set in 1935 England and some of the language is foreign to our contemporary American dialect. The following is a list of 1930s English slang phrases you’ll hear in the musical:

Aide-de-camp: A military aide
Barrister: A British lawyer who specializes in courtroom proceedings
Biscuits: Cookies
Bloomin’: A British profanity to use for emphasis
Boot: The trunk of a car
Bracer of tea: An alcoholic beverage mixed with warm tea
Bubble and squeak: A British dish that uses up the remaining vegetable leftovers from a previous meal. The main ingredient within the dish is mashed potatoes that glue all of the food together.
Bumbershoot: An umbrella
By Jove: An exclamation of surprised that comes from the Roman Jove, short for Jupiter
Chamber pot: An old fashioned toilet that has no pluming and must be cleaned by hand
Cinder: A piece of burnt ash from the fire

Colonies: The name the British used to refer to the United States of America
Consomme: A clear British soup made from stock
Cummerbund: A waistband worn by men with a suit
Derriere: The French word for a person’s rear-end
Dinghy: A small row boat that can only fit a few people
Drat: A mild profanity usually exclaimed when someone is displeased by something
’Ere now: Short for before now
Coxs’n: (or coxswain) a sailor who is in charge of a ship’s boat and its crew and who usually steers
Fuzzy-Wuzzies: A nickname the British gave to the Sudan people as a result of their distinctive hairstyle while fighting the Mahdist Wars. During the Mahdist Wars, English and Egyptians fought against the Mahdists for control of the Sudan region. The war ended in 1989.
Guvnor: British slang for either boss or someone with more authority
Holiday: A vacation
Inja: Short for India
Into the fray: An idiom meaning to join in an argument or fight
Knapsack: A canvas backpack, especially one that has two shoulder straps
Lechers: Someone who is seen to be lewd or over sexualized
Madrigals: A type of music based off of rhythmic poems that was popular in the 17th century
THE LANGUAGE OF SOMETHING’S AFOOT

**Missus**: An informal way to address a woman

**A pair of trousers**: A pair of men’s pants

**Romping**: Loud, carefree, and without inhibition

**Rubbers**: A pair of waterproof boots that cover most of the lower leg

**Rubbish**: An adjective meaning that something is trash or has no use

**Snit**: A state of anger

**Solicitor**: A British lawyer who deals more with civil concerns and prepares law cases instead of executing them

**Tanqueray**: A type of British gin

**Treatise**: An argument of ideas from different parties in writing that ultimately ends in a sound conclusion

**‘Twas**: Compound version of it was

**‘Twil**: Compound version of “it will”

**Tut**: A stutter of disapproval

**Valise**: A small luggage bag meant for overnight stays

**Varlet**: A young man working in the service of an older more distinguished man

**Wicker**: A suitcase made out of wicker

**Wringing wet**: Drenched to the point where you could be wrung out
ARCHETYPES

IMAGINE: What would the musical Grease be like without the rebellious, “bad boy” characters like the T-Birds? What would Legally Blonde be without Elle Woods’ ditzy sorority sisters?

These are examples of different characters in theatre known as “archetypal characters.” Below is the definition of archetype followed by some examples of archetypal characters to further your understanding:

An archetypal character can be described simply as a “spoof character” or a character that directly imitates the behavioral patterns, speech patterns, and physical appearance of a character that an audience has seen before. For example, audiences can easily identify the “farmer” by visualizing his work boots, overalls, and straw hat.

HISTORY OF ARCHETYPAL CHARACTERS

First introduced in the English language in the 1540s, the word archetype comes from the Latin word archetypum meaning “first molded.” Carl Jung, a Swiss psychologist, described archetypes as the brain’s process of retaining behavioral patterns or personalities related to a certain group of people. A literary example might be William Shakespeare who popularized several archetypal characters in his plays such as the “star-crossed” lovers (Romeo and Juliet).

ARCHETYPES IN SOMETHING’S AFOOT

Something’s Afoot is a farcical adaptation of popular murder mystery novels from authors like Agatha Christie. The characters in the musical directly reflect the characters of the novels written from this genre while comically imitating, or spoofing, them. For example, readers are accustomed to the amateur detective character in murder mystery novels. This character enjoys making conclusions and putting the pieces of the story together in order to solve the mystery. This character is an archetype because audiences have seen this person before and they recognize his or her appearance, speech patterns, and conclusive personality. In Something’s Afoot, Miss Tweed is this character. The writers of Something’s Afoot took this archetypal character that audiences have seen before and recreated her so they could tell their story. For the purpose of making Something’s Afoot a spoof, the writers gave Tweed an additional humorous eccentricity; while she valiantly attempts to solve the mystery, her conclusions are predominantly wrong. Regardless of her incorrect assumptions, she is still the archetypal character of the amateur detective.

EXAMPLES OF THE ARCHETYPAL CHARACTERS IN SOMETHING’S AFOOT

- Clive is the butler. He is punctual, stiff, and loyal to his master.
- Colonel Gillweather is the archetypal military man. He brags about his many expeditions, the knowledge he has learned from them, and even arrives at the Racour mansion in his uniform and bearing his shotgun.
- Hope Langdon is the female ingénue. Ingénue means “young and naïve”. She is overly excited to be at the mansion and continuously proves how naïve she is through her actions and her attachment to Geoffrey.
- Lettie is the saucy and vocal maid. She is jittery, anxious, and reluctant to trust anyone within the mansion. The maid typically is focused on saving herself, caring very little about anyone else in the story, and is determined to feed her own greed.
- Nigel Rancour is the distant relative and, in this case, the nephew. He is greedy and spends most of his time searching the house for money, valuables, and/or information on how to acquire them.
- Dr. Grayburn is the doctor. When murder mystery novels first became popular, doctors still made house calls. Similar to these novels, Doctor Grayburn made house calls to the Rancour home for many years and became a close friend of the family.
- Flint is the begrimed caretaker. He enjoys a little too much wine and spirits and is known to chase his co-worker, the maid. The caretaker is rough around the edges and often speaks with a different dialect from the other characters to show a difference in social status.
- Lady Manley-Prowe is the grande-dame. She constantly informs others of her wealth. The grande-dame wears extravagant jewelry and clothes, brags about her multiple large homes, and passively mentions other expensive knick knacks that she just has lying around.
- Geoffrey is the outsider. In murder mystery novels, there is frequently an uninvited guest in the house. This person is someone that the other guests have never met before. This unfamiliarity allows the invited guests to lay their suspicions on this foreign character simply because they know nothing about him.
- Lord Rancour, the host and owner of the mansion. This character is visibly wealthy, exemplified by his large home on a private island, his capacity to accommodate many guests, and the ability to employ three household staff members.

THINK ABOUT IT!

Refer back to the ditzy sorority sisters in Legally Blonde. Where else in movies, literature, or television have you seen this archetype?
As stated by the writers, *Something’s Afoot* combines farce, Music Hall, and spoof to create a seamless “mash-up”.

**ELEMENTS OF A FARCE**
The noun, *farce*, comes from the French verb farcir which means to fill, stuff, or insert. Farces are filled with comedy and wit to increase audience entertainment and involvement. Farces have many common elements. As you read the elements listed below, think of stories that you have heard or read that may include these elements.

1. There is a focus on a character’s urge to hide something from other characters.
2. The plot follows an unforeseen chain reaction that results from a character’s secret being revealed.
3. On stage, a farce usually consists of one setting throughout the production with several entrances and exits to other imaginary rooms.
4. The protagonist is usually presented sympathetically which encourages the audience to identify with and root for his or her success.
5. The pace of a farce is usually fast and frantic.
6. The language of a farce will depict differences in social class among the characters.
7. The plot of a farce often includes many events that aim to surprise the audience.

**ELEMENTS OF BRITISH COMEDY**

In addition to farce, *Something’s Afoot* reflects influences from many different styles of British comedy. These influences include traditional British humor forms such as Music Hall and spoof.

**Music Hall**
Music Hall is a type of British entertainment which became popular in 1850 and maintained its popularity until 1960. The style of entertainment was named after the buildings which held Music Hall performances. The first British Music Hall, built in 1852 and called the Canterbury, was built by Charles Morton, later named the “Father of the Halls.” The venue introduced Music Hall style in England. Similar to American vaudeville, the Music Hall style was identified by extravagant theatrical entertainment while incorporating slapstick jokes.

The Music Hall style of over-exaggerated comedy was fueled by somewhat unrealistic situations which were presented to an audience at a rapid pace. *Something’s Afoot* features many chases through the mansion, quick and chaotic entrances and exits, and heightened interactions and reactions. These are all examples of the Music Hall style.

**Spoof**

As mentioned in the previous article, “Archetypes,” we know that the characters of *Something’s Afoot* are spoof characters. They are characters that are developed to imitate someone we have already seen through a comic lens. Spoof is a style of comedy that has been used since the time of the Greek playwright, Aristophanes. Spoof is often used in British entertainment that focuses on using parody to exaggerate well-known stories for comic effect. In a spoof, all good intentions and gold-hearted characters are in danger of destruction in the end. Spoof doesn’t typically focus on mocking the villain but more so on mocking the hero.
MURDER MYSTERY NOVELS

Something’s Afoot is a whodunit musical. It has a plot-driven story in which a puzzle must be solved. Similar to mystery novels, clues are offered to the audience throughout the musical and eventually lead to the solving of a crime.

ATTRIBUTES OF A MYSTERY NOVEL

The British Golden Age of Detective Fiction occurred between 1920 and 1950 and involved the growing popularity of murder mystery stories by a predominantly British pool of authors.

The stories associated with the Golden Age had many similar components. Listed below are the most common aspects of a mystery novel that you will also find in Something’s Afoot.

1. The story focuses on the unraveling of a mystery, which will be solved by a series of characters that have – unbeknownst to them – some kind of relationship to each other.
2. The criminal is mentioned early in the story.
3. The scene of the crime, where the story takes place, is typically set in a small village, a train, a car, or a large estate.
4. The characters are cut off from communication with the outside world.
5. The murder and crime is committed by a person who has a direct relationship to the victim(s).
6. The murder or crime is premeditated.
7. A class system is inserted into the story which forces developing relationships between defined social groups.
8. The times and events of the world outside do not interrupt nor have any factor in solving the mystery.
9. The completion of the story serves to reconstruct the story of the committed crime.

AGATHA CHRISTIE: A MURDER MYSTERY REVOLUTIONARY

Agatha Christie is one of the most well known murder mystery writers of our time. Born in 1890 to a wealthy family, she was home schooled her entire life and taught herself to read by the age of five. It was in 1914, when she was 24, that she married Archie Christie and began creating stories. Archie was a World War I fighter pilot and while he was at war, Agatha worked as a nurse in a hospital. Through her work at the hospital, she became familiar with chemicals and poisons. She later used this knowledge when writing murder mysteries which involved deaths as a result of these substances.

The Mysterious Affair at Styles, Christie’s first novel, was written and completed during the year of 1915 but it wasn’t until 1920 that the novel was published. In her first novel, Christie introduced Hercule Poirot, a retired Belgian police officer and one of the most acclaimed mystery novel protagonists of all time. Christie wrote more than 30 novels with Poirot as her main character. In 1926, the same year that her mother passed away, Archie fell in love with another woman and asked Agatha for a divorce. Christie went missing for over a week and England was in an uproar over this newly famous writer’s disappearance. Her car was found in a nearby quarry and she was discovered staying under an alias at a local hotel. That year she wrote The Murder of Roger Ackroyd, one of Christie’s most controversial novels due to its twist ending which significantly impacted the mystery novel genre.

In 1930, Christie entered her second marriage to Max Mallowman, a young archaeologist. That same year, Christie wrote The Murder at the Vicarage which introduced another famous character, Miss Jane Marple. Marple was featured in 12 of Christie’s books and was said to define the British Golden Age of Detective Fiction.

Agatha Christie was known as the Queen of the Golden Age. She wrote 93 books and 17 plays including her most popular play, The Mousetrap, which played in London for 30 years.

Is Agatha Christie still a mystery to you?
Visit this website to learn more: www.agathachristie.com
WE OWE IT ALL

Something’s Afoot features a song titled “I Owe It All” sung by the amateur detective, Miss Tweed. In the song, Miss Tweed thinks she has just solved the mystery and explains that she owes her knowledge of murder mysteries to many great authors and characters. In addition to Agatha Christie, Miss Tweed gives thanks to Arthur Conan Doyle, Charlie Chan, Mary Roberts Rinehart, William Shakespeare, Wilkie Collins, Erle Stanley Gardner, the Hounds of Baskervilles, Dr. Watson, and Roger Ackroyd.

Here are some descriptions of the authors and characters to which Miss Tweed “owes it all”:

Arthur Conan Doyle: Author of the Sherlock Holmes series.


Mary Roberts Rinehart: An American author who combined mystery, crime, and humor into her stories. She is well known for developing the phrase, “the butler did it” and published over 40 works.

William Shakespeare: The song states, “And a nod of the head to William Shakespeare, that witches’ brew contained a clue or two.” This refers to MacBeth, in which three witches come together over a cauldron to prophesize the events of MacBeth’s future and quickly find the prophecies to be true!

Wilkie Collins: A revolutionary British writer who wrote, “The Moonstone” which is often credited as generating modern day detective stories.

Erle Stanley Gardner: An American author of many detective fiction stories. His most popular stories were about Perry Mason, a fictional defense attorney who appeared in more than 80 of Gardner’s novels.


Dr. Watson: The sidekick, friend and assistant to Sherlock Holmes. Together, Dr. Watson and Sherlock Holmes solved many mysteries.

Roger Ackroyd: A fictional character from “The Murder of Roger Ackroyd” written by Agatha Christie. In the novel, Ackroyd solves a mystery, reveals a killer, and is then murdered.
**Famous Murder Mystery Novels:**

- *The Girl with the Dragon Tattoo* by Stieg Larsson
- *The Da Vinci Code* by Dan Brown
- *And Then There Were None* by Agatha Christie
- *The Lovely Bones* by Alice Sebold
- *I, Alex Cross* by James Patterson
- *The Adventures of Sherlock Holmes* by Arthur Conan Doyle
- *The Circular Staircase* by Mary Roberts Rinehart

**Famous Murder Mystery Plays:**

- *The Mousetrap* by Agatha Christie
- *An Inspector Calls* by J.B. Priestley
- *Witness for the Prosecution* by Agatha Christie
- *Trifles* by Susan Glaspell
- *Arsenic and Old Lace* by Joseph Kesselring

**Famous Murder Mystery Musicals:**

- *Curtains* by Lynn Ahrens and Stephen Flaherty
- *Lucky Stiff* by Rupert Holmes, Frank Ebb, and John Kander
- *Clue* by Galen Blum, Wayne Barker, Vinnie Martucci, Tom Chiodo, and Peter De Pietro
FUN AND GAMES
Word Search

N R U B Y A R G R D L S Q M V
U B B D N F C K S V Q O F S J
E Y C L A H S N Y O H V W H U
C Y K A M S J O R U D L E A
R C C N R I E D E K Z I V R K
A X P O E B U G T Z H V Q L I
F W O D D B H N S Q O A V O A
E S K C N U V A Y O L D U C T
X Q B M I R J L M D I L J K V
D D J S L D J E R A D J L H M
U C O E D I A P E V A U Z O P
W C A M E I U O D U Y L J L H
N Y O A E C L H R I O D H M P
T R J J R O N V U G A H I E X
F A R C E G P X M D J C T S J

David Vos
Hope Langdon
Dr Grayburn
James McDonald
Ed Linderman
Murder Mystery
Farce
Rubbish
Guvnor
Sherlock Holmes
Holiday
ACROSS
4 A type of British entertainment that is similar to American vaudeville.
8 A form of comedy that focuses on using parody to exaggerate well-known stories for comic effect.
10 Ed Linderman, James McDonald, David Vos and ___, wrote the music to Something’s Afoot.
12 The archetypal outsider.

DOWN
1 Something’s Afoot takes place in Lord Rancour’s ___.
2 One of the most famous writers of the British Golden Age of Detective Fiction and the author of And Then There Were None.
3 A specific kind of story or play that focuses on the solving of a murder and revealing the culprit.
5 ___ hides his will and his criminal plan from all of the guests at his home.
6 Each role in Something’s Afoot is an ___ character, or a character that directly imitates someone that the audience has seen before.
7 ___ is the amateur detective.
9 Something’s Afoot is a ____ adaptation of murder mystery novels.
11 The maid with the Cockney accent.

ANSWER KEY
RESOURCES

SOMETHING’S AFOOT


MURDER MYSTERY, WHODUNITS, AND BRITISH GOLDEN AGE OF DETECTIVE FICTION


MURDER MYSTERY AUTHORS AND CHARACTERS


FARCE


BRITISH HUMOR


BRITISH VOCABULARY AND ARCHETYPES


How to Be an Awesome Audience Member

Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

• Do laugh when the performance is funny.
• Do applaud when the performance is over. Applause is how you say “Thank you” to the performer. The actors will bow as you applaud. That is how they say “Thank you for coming.”
• Do stand and applaud if you thought the show was outstanding.
• Don’t forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
• Don’t text during the performance.
• Make sure to visit the restroom before the production begins.
• Don’t speak or whisper during the performance…whispering is still speaking, so only in an emergency should whispering occur.
• Remember that the Overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
• Don’t take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
• Don’t put your feet up on the seats or kick the seat in front of you.
• Do sit ONLY when your seat is in the folded down position.
• Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.
TAKE ADVANTAGE OF GOODSPEED’S EXCITING EDUCATIONAL OPPORTUNITIES IN 2012 & 2013!

AUDITION INTENSIVE • Nov 30 - Dec 2, 2012
Goodspeed’s Audition Intensive is a dynamic three-day program designed to prepare the next generation of Broadway hopefuls for the all-important college entrance audition process. High school Sophomores, Juniors and Seniors will hone their audition skills and learn tricks of the trade from industry professionals.

PROFESSIONAL DEVELOPMENT SERIES • Oc 27 & Dec 15, 2012
Directing a High School Production
Earn your CEU Credits with Goodspeed! This seminar series designed especially for teachers will address the challenges that arise in directing high school productions. Take advantage of this rare opportunity to receive individualized support, expert advice, and diverse perspectives from educational, community, and professional theatre practitioners.

INTRODUCTION TO SCENIC PAINTING INTENSIVE • Jan 21 - 26, 2013
Bring out your inner artist and learn from the best scenic painters in the industry! During this six-day intensive introductory program, participants will learn to create textured surfaces using a variety of scenic painting techniques and begin to master skills such as cartooning, color mixing, squaring up, drop layout, and wood graining.

MUSICAL THEATRE DANCE INTENSIVE • Aug 12 - 18, 2013
Calling all up-and-coming hoofers! If you can’t help but move to the rhythms of Broadway and you want to be cast in musicals, this is the workshop for you! Goodspeed’s Dance Intensive is designed as a musical theatre dance boot camp for college age performers and young professionals. Each day will include sessions focused on preparing dancers for musical theatre auditions and the week will culminate with several mock auditions in front of industry professionals.

INTERNSHIP & APPRENTICESHIP PROGRAM
Goodspeed’s Administrative Internship and Technical Apprenticeship programs serve as a training ground for aspiring theatre professionals by providing experiential learning, networking opportunities, regular seminars taught by staff members, and bimonthly meetings with members of the senior staff.

OBSERVERSHIP PROGRAM
Ever wonder what it would be like to be part of the rehearsal process for a Goodspeed show? Well, now’s your chance! This tuition-based program will offer young professionals and students invaluable firsthand experience that can’t be taught in a classroom. The Associate Program will allow talented young theatre artists to work alongside Goodspeed’s Director, Choreographer, or Music Director on a Goodspeed Opera House or Norma Terris production.

FOR MORE INFORMATION, VISIT
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The Max Showalter Center for Education in Musical Theatre