



HARPENDEN  
MUSICAL THEATRE  
COMPANY

From the creators of **CHICAGO** & **CABARET**

# CURTAINS

**The Musical Comedy Whodunnit**

Music by **JOHN KANDER**    Lyrics by **FRED EBB**    Book by **RUPERT HOLMES**

Original book and concept by **PETER STONE**  
Additional lyrics by **JOHN KANDER & RUPERT HOLMES**

Originally Produced on Broadway by Roger Berlind, Roger Horchow, Daryl Roth, Jane Bergère,  
Ted Hartley and Center Theatre Group.  
American Premiere Produced at The Ahmanson Theatre by Center Theatre Group, LA's Theatre  
Company.

**The Eric Morecambe Centre**  
**18 - 21 March 2026**

**TICKETS  
ON SALE SOON**

Sponsored by   

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Worldwide (TRW), [www.theatricalrights.co.uk](http://www.theatricalrights.co.uk)

## AUDITION INFORMATION PACK

## Welcome to Harpenden Musical Theatre Company

Harpenden Musical Theatre Company (HMTc) is an award-winning, not-for-profit, community company who are fast developing a reputation for exceptional, powerful, quality theatre in Hertfordshire. Our aim is to produce entertaining, high-quality shows whilst having fun along the way in a diverse and safe space. We are delighted that you are interested in joining us in this production and we are sure you will enjoy the experience working with a dedicated and hard-working company. HMTc is over 75 years old and we are excited for our future, continuing to produce shows that excite and entertain.

***Curtains*** is a musical mystery comedy with a book by Rupert Holmes, lyrics by Fred Ebb, and music by John Kander, with additional lyrics by Kander and Holmes. Based on the original book and concept of the same name by Peter Stone, the musical is a send-up of backstage murder mystery plots.

### OUR PRODUCTION TEAM

#### Andrea Campusano - Director/Choreographer



HMTc are pleased to welcome Andrea Campusano as our Director and Choreographer for *Curtains*.

Professional credits: *Rent* (Choreographer, Immersive production at Frogmore Paper Mill) and *Parade* (Choreographer, Promenade production at Frogmore Paper Mill).

Most recent credits: *42nd Street* (Radlett Centre, Director) *Orpheus in the Underworld* (Watford Palace Theatre, Director) *Elf The Musical* (Alban Arena, Choreographer), *School of Rock* (Alban Arena, Director/Choreographer) *The 25<sup>th</sup> Annual Putnam County Spelling Bee* (Abbey Theatre, Choreographer), *Chitty Chitty Bang Bang* (Alban Arena, Choreographer), *Priscilla Queen of the Desert* (Alban Arena, Assistant Director) *Little Shop of Horrors* (Vivo D'Arte and ATG partnership production at The Milton Keynes Theatre), *Carrie the Musical* (Choreographer, Frogmore Paper Mill), *Sweeney Todd* (Choreographer, Frogmore Paper Mill), *Oliver!* (Vivo D'Arte and ATG partnership production at The Waterside Theatre).

Favourite performance credits: Ensemble/Dancer in *On The Town* (SAMTC), Rachel/Roscoe in *One Man Two Guvnors* (PHTC), Sister Mary Patrick in *Sister Act* (SAMTC), Nicest Kid in *Hairspray* (SAMTC), Frenchie in *Grease* (SAMTC), Young Sally in *Follies* (SAMTC), Amalia Balash in *She Loves Me* (TFC)

#### James Hale - Musical Director



For over 30 years, James has become a familiar face on the North London and Hertfordshire musical theatre circuit. He has produced or conducted a wide range of musical theatre.

- Opera credits include highlights from: 'Semille' to 'The Rakes Progress' via several of Mozart's best loved works, all in collaboration with the English National Opera.
- Light operetta including many G&S and Offenbach.
- Major American musicals: Rogers and Hammerstein, to Sondheim.

James thoroughly enjoys working with both professional and amateur groups, of all ages and abilities, and is delighted that several of the societies he works with have been awarded NODA flame awards for inspirational contribution to the pursuit of excellence in theatre, and awards for individual performers and company/chorus work.

He is an experienced teacher, trainer, and conductor working with a variety of musical ensembles including orchestras, concert bands, brass bands and choral groups. By profession, James teaches music at a secondary school in Camden, and for several years, was the senior tutor for Brent Music Service's Saturday Music School.

James is actively involved with the work of the Salvation Army and is a member of the Hendon Corps, where until recently, he provided music ministry through the senior band and was the deputy leader for the Songsters choir. Any other time he has is spent exploring strange new worlds, seeking out new life and new civilisations, and boldly going where the sun shines. James is very excited to be working on his first production with Harpenden Musical Theatre Company and looks forward to a long and happy relationship with them.

## SYNOPSIS

***Curtains*** is set in 1959 and is a musical comedy whodunnit about a murder during the opening night of a terrible musical called **Robbin' Hood**. A theatre-obsessed Boston police detective, Frank Cioffi, quarantines the cast and crew to find the killer among them, while also offering his insights to help salvage the floundering production. The musical blends elements of mystery, backstage drama, romance, and satire, exploring the quirks and challenges of the theatre world.

### The Premise

- **A Terrible Show:** The story takes place in 1959 at the Colonial Theatre in Boston, during the premiere of *Robbin' Hood of the Old West*, a musical that is widely considered to be awful.
- **A Murdered Star:** As the curtain falls on opening night, the show's lead, the exceptionally untalented Jessica Cranshaw, is murdered.
- **A Showbiz Cop:** Detective Frank Cioffi, who is also a devoted fan of musical theatre, is called to investigate. He locks down the theatre, keeping the cast and crew from leaving, to find the killer.

### The Plot

- **A Cast of Suspects:** Cioffi must sift through the quirky and often eccentric personalities of the cast, crew, and producers, as any of them could be the murderer.
- **A Show Must Go On:** Beyond solving the crime, Cioffi becomes involved in the creative process of the show, offering suggestions and helping to find a new leading lady and a better finale.
- **Comedy and Romance:** The musical is filled with humour, from its sharp satire about the theatre industry to its witty songs. Cioffi also finds himself developing feelings for the show's ingenue, Niki Harris, adding a layer of romance to the mystery.

### The Result

- **A "Musical Whodunnit":** *Curtains* is a loving parody of classic murder mysteries set in the glamorous yet dramatic world of Broadway.
- **A Celebration of Theatre:** It is a comedic homage to the trials and triumphs of putting on a show, filled with music and backstage antics that are both heartwarming and hilarious.

## CHARACTER SYNOPSSES AND AUDITION PIECES

Please learn at least one audition piece so that you can give us your best performance.


### Ensemble Music Audition:




#### Company Audition

Number 18: Kansasland.  
Bars 24-41

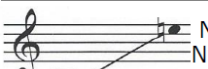
**Lieutenant Frank Cioffi:** The central character, a local Boston detective who is also very interested in musical theatre. Aside from being exceptionally good at his job, he has also aspired to be a musical theatre performer. He falls in love with Niki and they get engaged.

Dialogue	Extracts A, B, C
Music	<b>Lieutenant Frank Cioffi</b> Tenor/Baritone. Range: Ab2-E4.  Number 7: Coffee shop nights: Bars 4-24. Number 7: Show People Bars 44-79. Number 22: Tough Act to Follow: Bars 25-40.

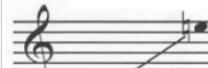
**Niki Harris:** Naïve ingénue. Niki is playing a supporting role and is Jessica Cranshaw's understudy in the show-within-the-show during its Boston try-out. She is eager to make her Broadway debut. She meets and falls in love with Detective Frank Cioffi, who is investigating Jessica's murder at the theatre.

Dialogue	Extracts B, M
Music	<b>Niki Harris</b> Soprano. Range: C4-E5.  Number 9: In the Same Boat #1. Please learn the <b>bottom</b> part. (* if this is too low in your register, then please learn an alternate line.)

**Georgia Hendricks:** Female half of songwriting team. Ends up taking on the leading lady role of the show-within-the-show.


Dialogue	Extracts F, G, H
Music	<b>Georgia Hendricks</b> Mezzo-Soprano with a brassy belt. Range: G3-E5.  Number 4: Thinking of Him. Bars 7-45. Number 13: Thataway. Bars 1-32, 69-81

**Carmen Bernstein:** The show's brassy producer, unhappily married to Sidney Bernstein, and Bambi's estranged mother. Highly comical role with a belt voice. Carmen had always belittled Bambi in public, but for a nice reason.


Dialogue	Extracts C, D, E
Music	<b>Carmen Bernstein</b> Mezzo-Soprano/Alto with a brassy belt. Range: Eb3-E5 Number 17: It's a Business. Bars 1-74. 




**Aaron Fox:** The composer of the show-within-the-show. His songwriting partner, Georgia, is also his ex-wife from whom he's separated, but still loves.

Dialogue	Extracts F, G
Music	<b>Aaron Fox</b> Tenor/Baritone. (Ability to play the piano an advantage). Range Bb2-Gb4. Number 11: I Miss the Music. Bars 4-59, 87-103. 


**Bobby Pepper:** The choreographer and male star of the show within the show. A Gene Kelly type who is the one shining star in an otherwise dire show. He is Aaron's charming rival and the current boyfriend of Georgia. A strong singer and even stronger dancer.

Dialogue	Extract H
Music	<b>Bobby Pepper</b> Tenor/Baritone. Range: A3-E5. Number 16A: In the Same Boat #2. Bars 10-42. Please learn the <b>Top</b> part. (* if this is too high/low in your register, then please an alternate line) 

**Christopher Belling:** English director. Theatrical and funny.

Dialogue	Extract J
Music	<b>Christopher Belling</b> Baritone. Range: B2-E4. Number 5: The Woman's Dead. Bars 5-13 


**Bambi Bernét:** Performer in the chorus and daughter of Carmen, the lead producer. Hungry to work her way up to leading performer; she has a contentious relationship with her mother, who insists on calling her by her real name, Elaine. She changed her name to Bambi because in the Disney movie, hunters kill Bambi's mother.

Dialogue	Extracts D, K
Music	<b>Bambi Bernét</b> Soprano. Range: C4-C5. Number 9: In The Same Boat. Please learn the <b>middle</b> part. (* if this is too high/low in your register, then please an alternate line) 


**Daryl Grady:** A theatre critic for the local Boston newspaper, the Boston Globe. He enjoys using the power he has to make or break shows during their out-of-town try-outs.

Dialogue	Extract P
Music	Please sing Ensemble audition piece

**Johnny/Jenny Harmon:** The Stage Manager of the show-within-the-show. Gruff but lovable. Keeps the company in line and on their toes throughout the rehearsal process.

Dialogue	Extract L
Music	<b>JOHNNY HARMON</b> Baritone. Range: B2-C4 Number 5: The Woman's Dead. Bars 16-24 


**Oscar Shapiro:** The general manager and sole investor. An agreeable if slightly gruff man. He is always looking for any angle to find money.

Dialogue	Extract E
Music	<b>OSCAR SHAPIRO</b> Baritone. Range: Bb2-E4. Number 3: What Kind of Man. Bars 21-30, 49-66 


**Sidney Bernstein:** The co-producer of an out-of-town flop. Sidney is tough and self-serving.

Dialogue	Extract N
Music	Please sing Ensemble audition piece

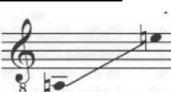
**Jessica Cranshaw:** Fading Hollywood star. A diva, who has no right to be one; she is a terrible singer, dancer and actress who stars in the show within a show and is murdered on its opening night.

Dialogue	n/a
Music	<b>Jessica Cranshaw</b> Tone-deaf! Number 2C: Wide Open Spaces Bows: Bars 45-52 

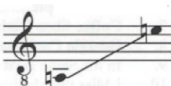
**Sasha Iljinsky:** The European conductor of the show within the show; played by the orchestra's actual conductor.

Dialogue	n/a
Music	<b>SASHA ILJINSKY</b>  Baritone. Range: B2-C4. (Ability to SING IN A Russian accent an advantage). Number 15: Bars 5-13

**Randy Dexter:** One of the male ensemble actors of the show within the show.

Dialogue	Extract M
Music	<b>Randy Dexter.</b> Tenor/Baritone. Range: A3-E5.  Number 16A: In the Same Boat #2. Bars 10-42. Please learn the <b>middle</b> part. (* if this is too high/low in your register, then please an alternate line)

**Harv Fremont:** One of the male ensemble actors of the show within the show, Randy's sidekick.

Dialogue	Extract M
Music	<b>Harvey Fremont.</b> Tenor/Baritone. Range: A3-E5.  Number 16A: In the Same Boat #2. Bars 10-42. Please learn the <b>bottom</b> part. (* if this is too high/low in your register, then please an alternate line)

**Detective O'Farrell:** Cioffi's associate from the Boston Police Department, assists in the investigation.

Dialogue	n/a
Music	Please sing Ensemble audition piece

## AUDITION PIECES AND AUDITION FORM

A link to all libretto and sheet music audition material is available [HERE](#).

A link to the audition form is available [HERE](#). Please complete by **Thursday 30<sup>th</sup> October 2025**. You may audition for up to **TWO** specific roles which need to be stated on your audition form.

If you have any questions, please contact HMTC Secretary, Mary Watkinson ([secretary.hmtc@gmail.com](mailto:secretary.hmtc@gmail.com)).

**Please note, we will do our very best to ensure that everyone who has expressed an interest in this production is included. However, if we have too many people, we may have to limit numbers.**

### CURTAINS – LAUNCH NIGHT, PREPARATION WORKSHOPS AND AUDITION DATES

All auditionees are invited to take part in acting, singing and movement/dance pre-audition workshops. These all take place at The Gibbons Hall, Harpenden Trust (above the Co-op), 130a Southdown Road, Harpenden, AL5 1PU [Map](#)

Date	What	Who
Monday 20 October 2025. 8pm	Launch night: Come along and hear all about Curtains – talk through the plot, characters, set and vision. Go through music and dialogue audition pieces	Everyone
Thursday 23 October 2025. 8pm	Music workshop. Go through all audition pieces in detail and answer any questions.	Everyone
Monday 27 October 2025. 8pm	Movement and dance workshop. Learn a short movement or dance number for auditions. Revisit music if needed. The Director will be around to answer any audition questions.	Everyone
<b>Sunday 2 November from 12.30 pm</b>	<b>AUDITIONS. Ensemble and principal auditions (time slots will be given)</b>	<b>Everyone</b>

Please arrive in good time for workshops. There is free parking in the Co-op car park for up to 3 hours. Entry to the halls is via a door on the car park side and **you will need a door code** which will be provided prior to workshops/auditions. Go up the stairs and go through 3 sets of double doors until you reach the Gibbons Hall.

#### Workshop tips

There is no need to prepare anything for the workshops as such, but here are some pointers to, hopefully, put your mind at rest...

- We need to see you can work well with others.
- You may be asked to work individually, in pairs or groups during the audition.
- Don't take yourself too seriously – the workshops are designed to be fun and enjoyable – so relax and go for it!
- You may like to bring water and comfortable clothes to move/dance in.

**Please do not attend workshops or auditions if you are feeling unwell. Everyone attending should follow good practice, remember to wash your hands regularly and cover coughs and sneezes.**



## REHEARSALS

A full rehearsal schedule will be issued once casting is complete. We meet on **Monday and Thursday** evenings, but you may not be required on both days (usually ensemble one evening and principals on the other). Our rehearsal space is at the Gibbons Hall, Harpenden Trust (above the Co-op), 130a Southdown Road, Harpenden, AL5 1PU, and rehearsals will begin at 8pm prompt until 10.15pm. We will also introduce some Sunday rehearsals in February/March 2026 (usually from 2pm until 6pm), dates and times to be confirmed.

If you accept a part in the cast of Curtains we ask that you make this production your priority. We appreciate that there will be occasions when you may not be available for rehearsals. If this is the case, please make every effort to ask another cast member to take notes for you and liaise together to catch up. ***Please make any current commitments known on the audition form.***

**WE EXPECT ALL CAST TO BE AVAILABLE IN THE THREE WEEKS PRIOR TO THE SHOW. Please do not audition unless you can commit to this as it is not fair on the rest of the cast and production team.**

## Fees

All performers must be members to be covered by insurance. For new members, a **non-refundable fee of £10** is payable at auditions which will then be deducted from the full membership fee if successful.

Annual Membership	£20	Membership year runs from 1 June to 31 May
Rehearsal fees (equivalent to £6 per week)	18 years and over - £120 Under 18 or student - £60	Rehearsal fees may be collected in instalments prior to March 2026.

Copies of the Libretto will be provided with a refundable deposit of £10 via our Production Manager.

## Performance week

The performances will take place at The Eric Morecambe Centre (EMC) in Harpenden from Wednesday 18<sup>th</sup> to Saturday 21<sup>st</sup> March 2026 (including a Saturday Matinee.)

All cast and crew members are expected to be available for the following dates/times. If you cannot attend on any of these dates, **please DO NOT audition.**

- Saturday 14<sup>th</sup> March from 9am: Get-in to help the production team and crew construct sets, organise dressing rooms plus other general preparations at EMC
- Sunday 15<sup>th</sup> March from 10am: Band call and technical rehearsal at EMC
- Monday 16<sup>th</sup> and Tuesday 17<sup>th</sup> March from 6pm: Technical and dress rehearsals at EMC
- Wednesday 18<sup>th</sup> to Saturday 21<sup>st</sup> March: Arrive from 6pm at EMC (1pm on Saturday)
- Sunday 22<sup>nd</sup> March from 9am: Get-out to help production team and crew de-construct sets, assist with props and tidy EMC