

The Mystery of Edwin Drood
Male Audition Sides

Prepare to perform both of these sides as part of your audition. You may be asked to read either or both of them. It is not required to memorize the sides.

We would like to hear you attempt each side in an interesting and understandable English accent. We are not worried about the accent being realistic. This Musical is bold and comedic, and we are only looking to hear what your voice can do at the time of your audition. Please pay attention to the style descriptors given for each side.

Side A

Style: confident/inviting

CHAIRMAN

Now, as you are no doubt aware, our own Mr. Charles Dickens was full halfway through the creation of The Greatest Mystery Novel of Our Time, when he committed the one ungenerous deed of his noble career: He Died, leaving behind not the slightest hint as to the outcome he had intended for his bizarre and uncompleted puzzle: The Mystery of Edwin Drood. Tonight, however, our company will make its most earnest effort to meet this supreme challenge. So come on, let's all be as vulgar and uncivilized as is legally possible! Kick off your boots, loosen your corsets...and enjoy yourselves.

Side B

Style: melodramatic/upper-class

SAPSEA

Director reads: Come now, Mr. Jasper, this is quite extraordinary—

JASPER

To the contrary, nothing could be more ordinary, sir! I myself suffer from this sort of duality on occasion. Sometimes I will...forget things...and in going back to fetch them, half-expect to meet myself rounding a corner I've already turned...

The Mystery of Edwin Drood
Female Audition Sides

Prepare to perform both of these sides as part of your audition. You may be asked to read either or both of them. It is not required to memorize the sides.

We would like to hear you attempt each side in an interesting and understandable English accent. We are not worried about the accent being realistic. This Musical is bold and comedic, and we are only looking to hear what your voice can do at the time of your audition. Please pay attention to the style descriptors given for each side.

Side A

Style: melodramatic/upper-class

HELENA

Before you utter that word again, you laughable man, perhaps you will be good enough to supply a body, a victim, a corpse....something more tangible than an errant nephew, a timorous uncle, and a ludicrous city official who has no backing for his charges beyond pure pomp and sheer circumstance.

Side B

Style: confident/lower-class

DURDLES

Director reads: *Then you're leaving Cloisterham already?*

PUFFER

Not bloody likely! I didn't come this far only to turn away with but one piece of the puzzle in my hand. I've never in my wretched life been this close to getting anything I set about after; more the fool I'd be to pull back, just when I'm winning. I've never understood those in life who ease up—just when they should push on...

The Mystery of Edwin Drood

Audition Song Excerpts

You should be prepared to sing all applicable selections.

WOMEN

Drood (all women)

1. There You Are (measures 61-end)

Helena (all women)

- 18HR. Out on a Limerick (measures 33-end)

Rosa (higher female voice/Soprano)

3. Moonfall (measures 9-24)

Puffer (lower female voice/Alto)

4. The Wages of Sin (measures 1-36)

MEN

Chairman (all men)

1. There You Are (measures 61-end)

Bazzard (all men)

- 18BCN. Out on a Limerick (measures 33-end)

Neville (higher male voice/Tenor)

6. A British Subject (measures 1-20)

CALLBACKS

2. Two Kinsmen (*Jasper [tenor] and Drood [alto]*) (measures 1-21)
8. Perfect Strangers (*Drood [alto] and Rosa [soprano]*) (measures 1-34)
7. Both Sides of the Coin (*Jasper [tenor] and Chairman [bass]*) (measures 1-28)

1. There You Are

Start singing here

accompaniment starts here

00 AH
W.W., HNS 84, VLS
VOICED SYNTH.
+ ASN, XYLO, CELLO
DRUM FILL

61 (WOMEN)
THERE YOU ARE!...

62 HOW DIS-TIN-GUE AND DEB-O - NAIR YOU ARE...-

63 (CHAIRMAN & MEN)
THERE YOU ARE!... W.W., VLS.
BR., RHY.
TUBA, CELLO, BS.
+ ASN.
ETC.

64 JUST SLIGHTLY WEST OF LEICESTER SQUARE YOU ARE — YES, THERE YOU ARE! — THAT

65 JUST SLIGHTLY WEST OF LEICESTER SQUARE YOU ARE — YES, THERE YOU ARE! — THAT

66 JUST SLIGHTLY WEST OF LEICESTER SQUARE YOU ARE — YES, THERE YOU ARE! — THAT

67 THANK-FUL WE ALL — SHOULD BE FULL WELL A — WADE WE ARE. —
(MEN DIVISI, CHAIRMAN WITH LOWER VOICES)

68 THANK-FUL WE ALL — SHOULD BE FULL WELL A — WADE WE ARE. —
+SVA W.W. +TPTS. subit 4mp W.W. X4LD. TPT.

69 THANK-FUL WE ALL — SHOULD BE FULL WELL A — WADE WE ARE. —
HMS. VLS. HNS. TR RHY.

70 SO LIGHT-NING QUICK LET'S ALL KICK UP A FUSS! — WE CAN BUT PRAY YOUR TRUST IS

71 SO LIGHT-NING QUICK LET'S ALL KICK UP A FUSS! — WE CAN BUT PRAY YOUR TRUST IS

72 SO LIGHT-NING QUICK LET'S ALL KICK UP A FUSS! — WE CAN BUT PRAY YOUR TRUST IS

+TRM.

(ALL MEMBERS OF THE COMPANY
JOIN THE CHAIRMAN ON STAGE)

73 74 75

BLIND IN US. — SO DRINK YOUR FILL AND JUST UN - WIND IN US! —

BLIND IN US. — SO DRINK YOUR FILL AND JUST UN - WIND IN US! —

(SYNTH. SUST.) RHY. W.W., X.Y.O., TPT. SUB VLN.

76 77 78

A WARM-LY WICK-ED FRAME OF MIND IN US — YOU'LL FIND IN US. — WE

A WARM-LY WICK-ED FRAME OF MIND IN US — YOU'LL FIND IN US. — WE

BS.

79 80 81

WANT YOU! AND NOT A LOT WE CARE FOR WHERE YOU'VE BEEN, —

WANT YOU! AND NOT A LOT WE CARE FOR WHERE YOU'VE BEEN, —

W.W., HN., VLN., CELLO. Cym. BR, RHY. VLN. RHY BS.

82 AND NOT A JOT WE CARE HOW YOU GOT IN:—

83 AND NOT A JOT WE CARE HOW YOU GOT IN:—

84

85 WE BUT CARE THAT THERE YOU ARE!

(CHAIRMAN) LOW MEN WE BUT CARE THAT THERE YOU ARE!

(HIGH MEN) WE BUT CARE THAT THERE YOU ARE!

86

87

88 ARE!

89

90 DAMNED IF THERE YOU ARE!
DAMNED IF THERE YOU ARE!
DAMNED IF THERE YOU ARE!

W.W. TPT'S.
STR.
Cym.
DIV. TPT'S, HN'S.
W.W. VLN.
Cym.
TPT'S, HN'S.
PNO.
TBN. & TUBA.
CELO.
+ BSN. & CELLO.
(SYNTH. RHY.)
W.W. STR.
Cym.
BSN. & TBN. & TUBA.
TPT'S.
HN'S.
TPT'S.
+ HN'S.
+ TBN. & TUBA.

BH-R Out on a Linerick

All women this except

start singing

OUT ON A LIM-ER-ICK, OUT ON A LIM-ER-ICK AIR!

ff TRANS., CHIME, VLN. PNO. >

TRANS., CELLO, BS. >

32 33 34 MODERATO

I FOUND A THE-A-TRI-CAL KIT, AND AS

(VOICE CUED IN W.W.) PNO. >

mf rit. >

mf >

SYNTH. >

CELO >

BS. >

35 DATCH-ER-Y, I DID MY BIT. 36 SO TO CLEAR NEVILLE'S NAME (I CON-FESS, TO MY SHAME, 'T WAS FOR VEN-GEANCE AS WELL, I AD- 37

38 -MIT). I FOL-LOWED JOHN JAS-PER HIGH LOW, 39 FOUND THE DENS HE DE-SCENDS TO BE-LAW, (HELENA:) AND WHEN (ROSA:) AND AS

40 JUF-PER CAME HE SUR-FACED HERE 'T WAS IM-ME-DIATE-LY CLEAR MY SUS-PI-CIONS WERE QUITE A-PRO-POS. 41 SO I CREEPT IN THE LODG-INGS OF 42

43 JAS- PET, DRESSED IN THIS GARB, WHAT A SIGHT! (H.) THERE I FOUND RO-SA BUD'S CLASP, HER 44 (R.) THERE I FOUND MY MOTH-ER'S CLASP, THE

(DATCHERY PRODUCES ROSA'S CLASP AND DISPLAYS IT FOR THE AUDIENCE)

+ BELLS
+ TPTs, HNS.

ALLEGRETTO

45 MOTH-ER'S SHE GAVE DROOD THAT NIGHT. ONE I GAVE ED-WIN THAT NIGHT. 46 JAS-PETZ TOOK IT FROM NED AF-TER HURL-ING HIM DEAD TOWARD THE WEIRZ RIV-ERZ BED, I SUP- 47

STR'S.; KBD'S.; DR'S.

PZZ. BS.

48 -POSE. 49 (H.) "HEL-EN-A DATCH-ER-Y" KNOWS! (R.) "RO-SA BUD DATCH-ER-Y" KNOWS! AND THE

(W.W. OUT)

50 poco meno mosso 51 PROOF IS QUITE CLEAR, LET US BRING JAS-PETZ HERE TO BE TRIED AND THEN TIED UP AND STRUNG! 52

DIV. VLS. KBD'S.

CELLO, SYNTH.

PNO. ARCO BS.

PIU MOSSO.

TUTTI + EVA

53 54 (HORACE AND OTHERS HURL JASPETZ DOWNSTAGE)

(SPOKEN:) AND FROM THIS LIM-ER-ICK, LET HIM BE HUNG!

+TP'S.

ff

ATTACCA

#19 "JASPER'S CONFESSION"
PAGE 161

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Moonfall.

start singing here

-2- MOONFALL

(TEMPO-LESS AD LIB.)

SELF IN DEW. BE-FORE THE CLOAK OF NIGHT RE-VEALS THE MORN,

TIME HOLDS ITS DREAM WHILE IT CON-CEALS THE DAWN, AND IN THE MOON-FALL, — ALL SOUND IS

FROZ-EN STILL. — YET WARM A-GAINST ME, — YOUR SKIN WILL WARM THE CHILL OF

MOON-FALL. — I FEEL ITS FIN- GERS. LIN- GERS — THE VEIL OF

Handwritten musical score for "Moonfall." The score is written on four systems of staves. The first system (measures 1-10) includes vocal lines and piano accompaniment. The second system (measures 11-13) continues the vocal and piano parts. The third system (measures 14-16) includes vocal lines and piano accompaniment. The fourth system (measures 17-19) includes vocal lines and piano accompaniment. The score is marked with various performance instructions such as "PNO.", "VOICED SYNTH.", "HS. + SYNTH.", "VCL. 13", "BELL SYNTH.", "STR.", "C.PNO.", "HN.", "TBN. II", "W.W. CELLO", "BR.", "TUTTI", "f", "mf", "subito p", and "T.M.P.". The tempo is marked "(TEMPO-LESS AD LIB.)".

20 NIGHT - SHADE, LIGHT MADE FROM STARS THAT ALL-TOO - SOON FALL,

W.W., HNS., VLN.

f TRN + SYNTH.

ppoco rit.

(+ cym. roll)

23 MOON - FALL THAT POURS FROM YOU. BE-TWIXT OUR HEARTS, LET NOTHING

PNO. BELL TREE W.W., BELLS, STR.

BR., STR. mp

rit.

+ PIZZ. BS.

25 A TEMPO

PNO. VOICED SYNTH.

mf PNO.

+ CELLO, BS.

26 IN - TER- VENE. BE-TWIXT OUR EYES, THE ON- LY SIGHT I'VE SEEN

W.W., BR.

HN, TRN.

f rit.

(HN. SUST.)

(+ cym. nmp.)

27

28

29 IS LUS-TROUS MOON-FALL AS IT BLINDS MY VIEW, SO THAT SOON I ON- LY SEE BUT

VLN. PNO. + BR, STR.

HN.

atempo

THN. KBOs.

FL., VLN., SYNTH.

PNO.

HN. E.HN.

LOW TUTTI

(+ cym. roll)

BS. ritard

30

31

The Wages of Sin

Start at beginning

④

"THE WAGES OF SIN"

PUFFER

WE: CHAIRMAN: "AND BELOVED: MISS ANGELA PRYDOCK!"

MODERATO

(PUFFER) NARRATIVE, MODERATO CON MOTTO

"CRIME DON'T PAY!" THAT'S WOT I TELLS 'EM. IF IT

KIDS. + 8 VA

The musical score is written on four staves. The top staff is for the Puffer, with a tempo marking of 'MODERATO CON MOTTO'. The second staff is for the Tutti Orch. + Bells, with a tempo marking of 'MODERATO'. The third and fourth staves are for the Kids + 8 VA. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. There are also some handwritten annotations and a large checkmark drawn over the score.

3 4 5 6 7

DID, WOULD I BE HERE? MIX-IN' PIPES, WOT THEN I SELLS 'EM FOR A PINT OF ROT-TEN

8 9 10 11 12

BELL.
BEER. THROATS YOU CUT TO ROCK-ET THRU-PENCE, OR YOU SLUT TO COP SOME SLEEP. BASH A
+ DIV. STR. SUST.

13 14 15 16

FACE FOR BLEED-IN' TUP-PENCE... PURE DIS-GRACE TO WORK SO CHEAP. SO I

17 18 19 20

SAY, DON'T BE A SIN-NERZ FOR THE PRICE OF LON-DON GIN! YOU CAN'T

KBD'S.
CELLO
"GENTLY"
+ PIZZ. BS.

Handwritten musical score for "The Merchant of Venice" by Stephen Sondheim. The score is written on ten staves, showing vocal lines and piano accompaniment. The lyrics are: "PAY FOR ONE SQUARE DIME WITH THE WAGES OF SIN. SELL MY SOUL? OUR LOVE, COME OFF IT! WHO WOULD BUY THIS SACK OF SKIN? ON THE WHOLE THERE AIN'T MUCH PROFIT IN THE WAGES OF SIN, IN THE WAGES OF SIN, IN THE WAGES OF SIN! (PUFFER OUT OF CHARACTER FOR DIALOGUE W/AUDIENCE) WA - GES OF SIN! (+ LONG FLAMBOYANT VIOLIN CADENZA, END WHEN PRYSOCK SPEAKS.) I'VE SEEN". The score includes various musical notations such as notes, rests, and dynamic markings like "rit.", "a tempo", and "Solo PNO.". There are also stage directions and performance notes in parentheses, such as "CUE: PRYSOCK: 'HAD ANY SINCE!' (INTO PUFFETZ CHARACTER: SING.)" and "CUE: PRYSOCK: 'OVER WITH IN AN INSTANT!'". The score is written in a clear, legible hand, with some corrections and additions in parentheses.

SINCE 1967 COMPANY

1125-1, Cello, B.S. 2

(B.) DATCH-ER-Y, I DID MY BIT. SO TO CLEAR NEV-ILL'S NAME, (I CON-FESS, TO MY SHAME, 'T WAS FOR VAN-IT-Y, TOO, I AD-
(C.) DATCH-ER-Y, I DID MY BIT. SO TO CLEAR NEV-ILL'S NAME, (I CON-FESS, TO MY SHAME, 'T WAS FOR HEL-EN-A, TOO, I AD-

(N.) DATCH-ER-Y, I DID MY BIT. SO TO CLEAR MY BAD NAME FROM THE BLEM-ISH OF BLAME, (T WAS FOR HEL-EN-A, TOO, I AD-

ALLEGRETTO

45 MOTH-ER'S SHE GAVE MUD THAT NIGHT, JAS-PETZ TOOK IT FROM NED AFTER HURL-ING HIM DEAD TOWARD THE WEIR RIV-ER BED, I SUP-
46
47

+BASS
STR'S.
KBD'S.
DR'S.

pizz. BS.

48 -POSE.
49

+w.w. +BVA
(BAZ./NEV.) TELL HIM THAT DATCH-ER-Y KNOWS! (B.)
(CR.) REV-ER-END DATCH-ER-Y KNOWS! (C.) AND THE (M.)

f (w.w. out)

50 poco meno mosso
51
52

PROOF IS QUITE CLEAR, LET US BRING JAS-PETZ HERE TO BE TRIED AND THEN TIED UP AND STRUNG!
DIV. VLS.
KBD'S.
CELLO,
SYNTH.

Tutti +BVA
CRESC.

PNO.
ARCO BS.

53
54

(HORACE AND OTHERS
HURL JAS-PETZ DOWNSTAGE)

(SPOKEN:)
AND FROM THIS LIM-ER-ICK, LET HIM BE HUNG!

+TRPT'S.

ff

ATTACCA

A British Subject

start at beginning

(6)

"A BRITISH SUBJECT"

HELENA, NEVILLE, DROOD, ROSA, CRISPARKLE & ENSEMBLE

CUE FOR VAMP: NEVILLE: "RESTRAINED CLIMATE, MASTER EDWIN... MISS BUD.

CUE FOR VOICE: DROOD: "LEFT THEM BOTH BEHIND YOU."

SINUOUS TANGO

VAMP-VOICE LAST TIME (NEVILLE) (CONFIDING TO AUDIENCE)

(TOWNSPEOPLE DRIFT IN DURING SONG, CURIOUS ABOUT THE HOSTILITIES THAT ARE BUILDING UP.)

MY REP-U-TATION PRE-CEDES ME HERE, (A SIT-U-A-TION I NEEDS MUST FEAR.)

PREZ. STR. W.W.

ETC. LEAD PIPE ETC.

W.W. PNO.

(NEVILLE)
5
HELENA
WHAT HOPE HAVE I OF BLEND - ING IN WITH THIS MY SHADE OF SKIN? OS. HN'S., TBN.

6 7 8

9 **NEV.**
I THOUGHT I'D CLEANS'D MY SLATE AT LAST BUT THEY AN - TIC - I - PATE MY PAST. FL. TPT.

10 11 12

13 **HEL.**
WHAT SHALL I SHOW THEM - THE FULL EF - FECT? W.W.

14 15 **NEV.**
WHAT DO I OWE THEM - WHAT THEY EX - PECT? SM'S, KBD'S. BSN. TBN. X4LO. VIOLA SCAP.

16

17 **NEV.**
18 **HEL.**
A BRIT - ISH SUB - JECT ON DIS - PLAY, IN FROM CEE - LON TO - DAY. FLS. VLN. E.H. BSN. "HINDU"

19 **(BOTH)**
20

RHY: SM'S., PNO.
(SYNTH. SUST.)

Sing from beginning

(2)

"TWO KINSMEN"

DRADD & JASPER

QUE: DRADD: "AND TRUST YOU! BOTH HANDS, JACK!"

BRISK ALLEGRO

W.W. STRS.,
KBD.S.

DR. []

DRADD

JASPER

MY DEAR-EST UN-CLE JACK! MY

"VIGOROUSLY"

DR. []

BOTH

DEAR-EST NEPH-EW NED! A LIFE WITH-OUT YOUR FRIEND-SHIP WOULD BE LIFE AS GOOD AS DEAD! THE

+ TRN'S.

BSN.,
CELLO, B.S.

WINDS OF HELL MAY BLOW, BUT AS YOU WELL MAY KNOW, I'LL HEED YOUR CALL, NO NEED TOO SMALL, AND

W.W., HN. I

W.W., HN.

+ TRN.

BSN., PNO., CELLO

KBD.S.

+ STR.

W.W., VCL.

BS.

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Start at beginning

LEUFFEL & ESSER COMPANY

60.

PNO/CONO.

8

"PERFECT STRANGERS"

DIROD & ROSA

CUE FOR ORCH: DIROD: "I AM SORRY, ROSA." ROSA: "AND I FOR YOU."

CUE FOR VOICE: DIROD: "WE TRULY FEEL TOWARDS EACH OTHER."

MODERATO CON MOTTO

Handwritten musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It includes staves for piano accompaniment and vocal lines for Rosa and Dirod.

Instrumentation: VLN., SYNTH., 2ND X ONLY ORB. SYNTH. SOLI, Cello, BS. PNO.

Lyrics:

ROS A
IF WE WERE PER-FECT STRAN-GE-RS — HOW PER-FECT LIFE COULD BE!
I'D KNOW IF I A-DORE YOU — YOU'D KNOW IF YOU LOVE ME.

Performance markings: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. Includes dynamic markings like *mp*, *f*, and *ff*.

13 (ROSA) 14 15 16

17 (ROSA) 18 19 20

21 22 23 24

TOO MUCH WE'VE SEEN TO·GETH·ER — TO JUDGE THE VIEW,

TOO MUCH WE'VE BEEN TO·GETH·ER. —

AND I AS·SUMED THE FU·TURE—

AND I PRE·SUMED THAT YOU WERE THERE... AND YET I'VE WON·DERED

AH

SYNTH. + STR. W.W.

(CELLO CONT. ETC.)

BSN.

DIV. W.W., BELLS

HMS. SYNTH.

PZZ. STR.

DIV. W.W.

BSN. CELLO

(HMS. PNO.)

(W.W., SYNTH.)

(#T) =

Handwritten musical score for a song, featuring lyrics and musical notation. The lyrics are:

WHERE WE MET...?
AH
IF WE WERE PER-FECT STRAN-GE-RS,
I'D SEE THE PATH BE-FORE ME,
I'D FIND MY WAY WITH EASE.
I'D SEE THE PATH BE-FORE ME,
THE FOR-EST FROM THE TREES.
THE FOR-EST FROM THE TREES.
COULD LIFE BE REAL WITH-OUT YOU?

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *subito*). It also features handwritten annotations in blue ink, including "vib.", "w.w.", "HN's", "BSN., PEE", "SYNTH.", "PNO.", "B.S.", "BELL", "COR.", "TPT. ESPR.", "TPT.", "VCH", "PNO.", "BSN.", "CALD", and "8". The score is written on multiple staves, with some staves containing both vocal and instrumental parts.

start at the beginning

KEUFFEL & ESSER COMPANY

48.

PND/COND.

* ENSEMBLE MEMBERS CREEP IN DURING SONG TO LEAD APPLAUSE AFTER JASPER & SAPSEA FINISH FIRST REFRAIN; THEY ENCOURAGE HAND-CLAPPING DURING 2ND & 3RD REFRAINS - THEY EXIT AS THEY APPLAUD END OF NUMBER.

7

"BOTH SIDES OF THE COIN"

JASPER, CHAIRMAN/SAPSEA w/ENSEMBLE *

CUE FOR VAMP: JASPER: "A CORNER I'VE ALREADY TURNED..."

CUE FOR VOICE: JASPER: "TWO-SIDED NEVILLE LANDIES, I FIND THAT..."

ALLEGRO, IN FOUR (♩. = 140-144)
VAMP - VOICE LAST TIME

STR., HN., FLUG., VOICED SYNTH.

RHY. + TRI.

I AM

NOT MY-SELF THESE DAYS, FOR ALL I KNOW, I MIGHT BE YOU. THERE'S MORE THAN

simile

ROOM E-NOUGH FOR TWO IN-SIDE MY MIND! I AM

SAPSEA

9 10 11

LIKE-WISE IN A HAZE OF WHO I AM FROM SCENE TO SCENE; WHAT'S MORE, WE TWO, (WE FAIL, I MEAN), ARE IN A

HN, CUPTPT. SYNTH.

+TRNS.

12 13 14

BIND! FOR IS IT I, OR IS IT ME? AND IF I'M HIM AND IF I'M HE EACH ONE OF

W.W. +HN.

SM'S. SYNTH. PNO. +TRIANG.

(BR. TACET)

15 16 17

US MIGHT NOT A-GREE ON WHAT TO DO. AND IF I TAKE OP-POS-ING SIDES WITH-IN MY.

W.W., MUTE BR. (34)

CRHY. SM'S. BELLS KRD'S.

18 19 20

SELF, THEN WHO DI-VIDES UP WHAT IS RIGHT OR WRONG? I'LL GO A-LONG WITH YOU.

(34) (34)

HN'S, TRNS.

(JASPER & SAPSEA)

21 HA' PEN-NY, ONE PEN-NY, TU-PEN-NY, THRU-PEN-NY, TWELVE TO A SHIL-LING, TWICE THAT TO A FLO-RIN, AND

22

[POOO A POOO CREEE.]
BS., DR'S., TBN., MONEY SHAKER

23 WOULD YOU NOT FAN-CY THE CUR-REN-CY FOR-IGN TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

24

(+ BSN., PIZZ. CELLO)

25 BOB IS YOUR UN-CLE FROM PEN-NIES TO GUIN-EAS, THE TWO-SID-ED MINT IS THE RULE, NOT EX-CEPTION, AND

26

PNO, SYNTH. "SNEAK IN"

BS., DR'S.

(+ BSN., CELLO)

27 WOULD YOU NOT FEEL QUITE THE FOOL OF DE-CEPTION TO FIND THE SAME FACE ON BOTH SIDES OF THE COIN?

28

(+ TBN. II)

(+ TBN. I OPEN)