

DAILY SCHEDULE

REHEARSAL SCHEDULE

Monday, August 25th, 2025

Room 301			Room 302		
When	What	Who	When	What	Who
6:00p	Zoom w. Barbara Fuchs & other Translators	FULL COMPANY			
TBD	Work I.1	Empress, Josh	TBD	Vocal Work (30mins)	Baxter
7:40p - 8:15p	Work I.2	Agatha, Abbie, Langston, Baxter	7:35p - 8:20p	Vocal Work	Anaid
8:15p - 8:45p	Continue Working I.2	ADD: Josh, Georgie			
8:45p - 10:00p	Work I.3	Lucas, Anaid, Abbie, Agatha, Baxter, Georgie	8:45p - 9:45p	Vocal Work	Langston, Josh
10:00p	END OF DAY		10:00p	END OF DAY	

CALLS & APPOINTMENTS

None at this time.

LOOKING AHEAD

Date	Time	What
Tuesday, August 26 th , 2025	3:30p - 7:30p	Rehearsal
Wednesday, August 27 th , 2025	7:30p - 10:00p	Rehearsal
Thursday, August 28 th , 2025	6:15p - 10:00p	Rehearsal
Friday, August 29 th , 2025	6:00p - 10:30p	Rehearsal
Saturday, August 30 th , 2025		DAY OFF
Sunday, August 31 st , 2025		DAY OFF

Juilliard | Drama

Email Distribution: [REDACTED]

2025 - 2026 Season | Group 56

The Beast of Hungary

REHEARSAL REPORT #5

Date: Monday, August 25th, 2025

THIS REHEARSAL

NEXT REHEARSAL

DATE: Monday, August 25 th	Room: 301 / 302	DATE: Tuesday, August 26 th	Room: 301 / 302
<p><u>Room 301:</u></p> <p>6:00p: Zoom w. Barbara Fuchs & other Translators</p> <p>7:45p: Work I.1</p> <p>8:45p: Work I.2</p> <p>9:10p: Continue Working I.2</p> <p>9:25p: Work I.3</p>			<p><u>Room 301</u></p> <p>3:30p-3:45p: Music</p> <p>3:45p-4:00p: Meeting with Props</p> <p>4:00p-4:45p: Work I.1</p> <p>4:45p-5:30p: Work I.2</p> <p>5:30p-7:30p: Work I.3</p> <p>7:30p: END OF DAY</p>
<p><u>Room 302:</u></p> <p>7:45p: Vocal work w. Baxter</p> <p>8:20p: Vocal work w. Anaid</p> <p>9:25p: Vocal work w. Langston, Josh</p>			<p><u>Room 302</u></p> <p>4:00p - 6:00p Available for Independent Work</p> <p>6:00p-7:00p: Vocal Coaching w. Langston, Baxter</p> <p>7:30p: END OF DAY</p>
<p><i>BREAKS: 7:31p-7:41p,</i></p> <p><i>SM BREAKS: 7:31p-7:41p, 9:01p-9:06p (Kris), 9:06p-9:11p (Marissa)</i></p>			

GENERAL NOTES:

1. Rehearsal began with a Zoom call with Barbara Fuchs and fellow translators from UCLA led a discussion about the translation process and challenges, followed by questions from the cast. Then, Christine showed the room the tapeout and all of the many climbable features of the set. The room then split up and began working on Act 1 Scene 1 (pg.3) with Empress and Josh while Isa began vocal sessions. Rehearsal then moved into working Act 1 Scene 2 with Abbie, Agatha, Langston, and Baxter; later adding Georgie and Josh. Meanwhile, Isa worked with Anaid in 302. Today's rehearsal finished off working through Act 1 Scene 3 (pg. 21) with Looch, Anaid, and Georgie while Isa worked with Langston and Baxter in 302.

ATTENDANCE / HEALTH:

1. All were on time and present.

SCENERY:

1. In exploring the taping of the set with the cast today, a question was raised about the possibility of moving under the 49 inch platform; similar to the ability to be under the 77 inch platform. Is this something that could occur?
2. Are the 1 foot truss cubes standable?

PSM: Christine Colonna [REDACTED]

SM: Marissa Councill [REDACTED]

ASM: Kris Kiyoi [REDACTED]

PAINTS:

1. No notes today, thank you!

PROPS:

1. It has been confirmed that Props will come into 301 tomorrow, Tuesday, August 26th, at 3:45p to discuss prop weapon safety with the full company.
2. While using the small wooden stool, it was observed that it had a slight wobble when sat upon. Would it be possible to reinforce this piece?
3. Jenny would like to see the following:
 - o Red Velour Curtain for the picnic blanket in I.3
 - #3276
 - o Red Chairs for the Court in Act 3:
 - #127 - Louis XV style armchair
 - #3454 - Empire side chair
 - o Rustic stool options:
 - #2526
 - #384
 - #385
4. The following props have been **ADDED**:
 - o Small liquor bottle (I.2, pg 11) for Bartolo
 - o Straight razor (I.2, pg 14) for Barber
 - o Short stemmed Red Rose (I.3, pg 20) for Faustina to put in her hair

ELECTRICS:

1. No notes today, thank you!

SOUND:

1. No notes today, thank you!

COSTUMES:

1. The following **CHARACTERS** have been **COMBINED OR ELIMINATED**:
 - o **CELIO** [REDACTED] will replace the following:
 - **SERVANT** on page 110
 - **FENICIO** on page 116
 - **FABIO** on page 117 (This character is only listed in a stage direction)

WIGS & MAKEUP:

1. Please see **PROPS NOTE #5 (Re: Rose for Faustina)**

MOVEMENT COACH:

1. No notes today, thank you!

VOICE:

1. No notes today, thank you!

ALEXANDER:

1. Welcome, Christine!

PRODUCTION MANAGEMENT:

1. No notes today, thank you!

PSM: Christine Colonna [REDACTED]

SM: Marissa Councill [REDACTED]

ASM: Kris Kiyoi [REDACTED]

DRAMA DIVISION:

1. Please see **COSTUMES NOTE #1**.

STAGE MANAGEMENT:

1. No notes today, thank you!

SAFETY:

1. No notes today, thank you!

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The Beast of Hungary

REHEARSAL REPORT #21

Date: Friday, September 19th, 2025

THIS REHEARSAL

NEXT REHEARSAL

DATE: Friday, September 19 th	Room: 312 / 311	DATE: Saturday, September 20 th	Room: 312 / 311
<p><u>Room 312:</u></p> <p>4:30p: Work II.2C 5:04p: Work III.1B 6:00p: Work III.1C 7:00p: BREAK 7:30p: Work I.4 8:00p: Work II.2F 8:45p: Work II.3 9:30p: Work II.2B 10:01p: Work Rosaura Soliloquy (p.148-149) 10:32p: END OF DAY</p> <p><u>Room 311:</u></p> <p>4:30p: Alexander Coaching w. Josh 5:15p: Work "Nana de Sevilla" 6:00p: Line Work w. Langston 7:00p: BREAK 9:30p: Work "Sho z-pod Duba" 10:17p: END OF DAY</p> <p><i>BREAKS: 6:02p-6:07p, 9:00p-9:10p</i> <i>SM BREAKS: Same as Above</i></p>	<p><u>Please Note:</u> <i>This rehearsal schedule will be sent out as soon as possible.</i></p>		

GENERAL NOTES:

1. Today's rehearsal continued to refine the show. In the afternoon, Mike and Jenny worked II.2C, Rosaura and Silvana's conflict, and III.1B, with disguised Teodosia talking with King Primislao and Faustina. Separately, Kris and Langston ran lines, and Baxter, Josh, and Langston solidified the "Nana de Sevilla" guitar accompaniment. The cast rejoined, excluding Langston, to work III.1C, declaring Felipe's death sentence in the throne room. After break, the cast reviewed I.4, the Spaniards on the beach, and the fight scenes in Act II. At the end of the night, Mike focused on one of Felipe and Rosaura's scenes and Rosaura's final soliloquy while the rest of the cast rehearsed "Sho z-pod duba".

ATTENDANCE / HEALTH

1. All were on time and present.

PSM: Christine Colonna

SM: Marissa Councill

ASM: Kris Kiyoi

SCENERY:

1. Could the curtains on the mirror wall be secured together to prevent the mirrors from becoming visible during performance?
2. Please see **Props Note #4**.

PAINTS:

1. Please see **Props Note #4**.

PROPS:

1. Thank you for the barber shear options. The silver sheers are the preferred option.
2. Is it possible for the two red chairs to be knocked on their backs in a way that is safe for the furniture? The goal is for them to be knocked over during Rosaura's escape on p.132-133.
3. The snare drum works well, thank you!
4. Please note that a rope will be swung by Agatha and will be hit the floor to make a loud sound.
5. Jenny and Mike like the adornments added to Rosaura's club. Could more please be added?
6. Snare drum (Ask lucas about it, and if he will need other sticks)
7. Please note when playing the acoustic guitar today, Josh noted the strings left a residue on his fingers. Could the strings and the fretboard be cleaned?
8. The following props have been **ADDED**:
 - Guitar picks
 - Only 1 is needed, but several would be lovely in case it goes missing

ELECTRICS:

1. On page 102: When Rosaura enters, the remainder of the cast will enter a soft freeze downstage, and Rosaura will climb one of the SL trusses. Jenny and Mike would like for the focus to snap shift to Rosaura on the truss for her monologue and restore when she jumps down "RElease Felipe at once!"

SOUND:

1. No notes today, thank you!

COSTUMES:

1. Georgia mentioned that her black boots feel slightly large on her foot due to the back of the heel feeling loose. This was mentioned in a previous fitting, but it was flagged in rehearsal today.
2. Thank you for sending up options for the Alcalde. The option that is currently preferred is the red quilted jacket with the thick piping on the shoulder seam. An image is attached to the report email for reference.
 - Jenny and Mike would like to try the quilted vest as well tomorrow. A solidified answer will be in tomorrow's report.
 - Please note: Jenny would like for the small rip on the left shoulder top to remain if possible. An image of the rip is also attached to the report email for reference.
3. Thank you for the fix on Agatha's boots. They were much less slippery today.
4. In reference to [REDACTED] being assigned to Aid to the King of England/Squire:
 - Upon further investigation, it was discovered that the role reassignment was not reported. When it was initially discussed, the change was not solidified thus preventing it from being reported. The role was never formally discussed again, and so the option to report it was missed. We sincerely apologize for this miss and are happy to further discuss if desired.
5. The following fittings are **tentatively** scheduled for next week. Please confirm these times:
 - **Monday, September 22nd**
 - 11:50a - 12:00p: Josh & Lucas
 - **Tuesday, September 23rd**

- 12:50p - 1:00p: Empress
- **Wednesday, September 24th**
 - 12:30p - 1:00p: Georgia
 - **1:00p - 1:30p: Abbie**
 - 2:00p - 2:45p: Agatha
 - 2:45p - 3:30p: Langston
- **Thursday, September 25th**
 - **11:50a - 12:00p: Anaid**

WIGS & MAKEUP:

1. The following haircuts are *tentatively* scheduled for next week. Please confirm these times:
 - **Monday, September 22nd**
 - 12:00p - 12:45p: Baxter
 - **Tuesday, September 23rd**
 - 3:15p - 4:00p: Langston
 - **Wednesday, September 24th**
 - 2:00p - 2:45p: Josh

MOVEMENT COACH:

1. No notes today, thank you!

VOICE:

1. No notes today, thank you!

ALEXANDER:

1. Thank you for joining today!

PRODUCTION MANAGEMENT:

1. No notes today, thank you!

DRAMA DIVISION:

1. The handicap mechanism on the door to 312 made opening the door particularly difficult today.

STAGE MANAGEMENT:

1. No notes today, thank you!

SAFETY:

1. No notes today, thank you!

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The Beast of Hungary

REHEARSAL REPORT #6

Date: Tuesday, August 26th, 2025

THIS REHEARSAL

NEXT REHEARSAL

DATE: Tuesday, August 26 th	Room: 301 / 302	DATE: Wednesday, August 27 th	Room: 301 / 302
<p><u>Room 301</u></p> <p>3:30p - 3:45p: Music</p> <p>3:45p - 4:00p: Meeting with Props</p> <p>4:00p - 4:47p: Work I.1</p> <p>4:47p - 5:34p: Work I.2</p> <p>5:42p - 6:08p: Work I.3</p> <p>6:08p - 7:12p: Work I.4</p> <p>7:30p: END OF DAY</p>	<p><u>Please Note:</u></p> <p><i>The Daily Schedule for Wednesday, August 27th will be sent out tomorrow morning</i></p>		
<p><u>Room 302</u></p> <p>4:00p - 6:00p Available for Independent Work</p> <p>6:00p-7:00p: Vocal Coaching w. Langston, Josh</p> <p>7:30p: END OF DAY</p>			

GENERAL NOTES:

1. The room had a strong energy but still remained focused throughout the night, accomplishing more work than originally scheduled! Rehearsal began with working on music for the opening of the play: "Sho z-pod duba" by DakhaBrakha. [REDACTED] then came in to discuss prop weapon safety and proper protocols when handling those items. The room then split off to continue scene work. While I.1 & I.2 scene work happened in room 301, actors had access to room 302 for individual work. Once scene work for I.3 began in 301, Langston and Josh moved over to room 302 with Isa for vocal coaching. Work on I.4 carried rehearsal almost to the end of the day. The day wrapped up with touching on I.5.

ATTENDANCE / HEALTH:

1. All were on time and present.

SCENERY:

1. What time is the installation of the rehearsal truss tomorrow? Would it be possible for it to be one of the stage left trusses?

PAINTS:

1. No notes today, thank you!

PSM: Christine Colonna (240) 682-1192

SM: Marissa Councill (301) 653-9898

ASM: Kris Kiyoi (925) 961-4788

PROPS:

1. Thank you for coming to talk about weapon safety, Kate!
2. Would Props be available on Thursday, August 28th, to meet with Jenny and Mike to talk about the picnic blanket and the rug for the Court?
3. The gold bow option pulled and the tall silver spear are no longer needed. Thank you! Stage Management will return it to the Props Shop.
4. Please note that the gold and blonde wood chairs are no longer needed, but the all red pair will be used.
5. Thank you for the red rose. Could the stem be shorter so it can easily go in Anaid's hair?
6. The current horn has a deeper, more tinny sound and presents more horn-like than preferred. Are there other options in stock for the huntsman horn in a more Renaissance style? Please see [this link](#) for a desired style. (It would be helpful if it had a strap to make it easy to carry)
7. The current scissors for the Barber are reading more like scissors rather than hair-cutting shears. Is there something more in the style of shears that could be pulled?
8. Would it be possible to add more arrows to the quiver to make it appear more full?
9. Is there an additional rustic stool (#2526) that could be pulled?

10. The following props have been **ADDED**:

- Razor strop (1.2, pg 16) for Barber
 - It would be helpful if the razor could be attached to the actor in some way.
- Small notebook (1.2, pg 11) for Llorente

11. Jenny would like to see the following:

- #1487- Spear

ELECTRICS:

1. No notes today, thank you!

SOUND:

1. The show will begin with the song "Sho z-pod duba" by DakhaBrakha sung by the whole cast.

COSTUMES:

1. Based on the renderings, Faustina would have a pregnant belly at the top of the show. Would it be possible for a rehearsal belly be provided so Anaid can become used to the added weight and feel?
2. The Barber [REDACTED] has a few prop items on her person. If possible, having a rehearsal apron with pockets to assist in prop choreography would be helpful.

WIGS & MAKEUP:

1. Please see PROPS Note #4.

MOVEMENT COACH:

1. No notes today, thank you!

VOICE:

1. No notes today, thank you!

ALEXANDER:

1. Thank you for stopping by, Christine!

PRODUCTION MANAGEMENT:

1. Thank you Alec and Britni for coming to speak to Group 56 this afternoon!

DRAMA DIVISION:

1. No notes today, thank you!

STAGE MANAGEMENT:

1. No notes today, thank you!

SAFETY:

1. No notes today, thank you!

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The Beast of Hungary

Blocking Page #: 8

Date : 09.16.2025



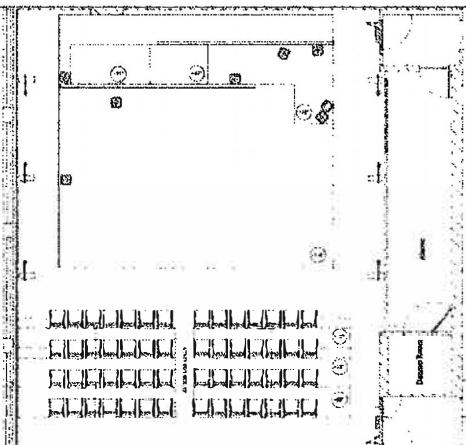
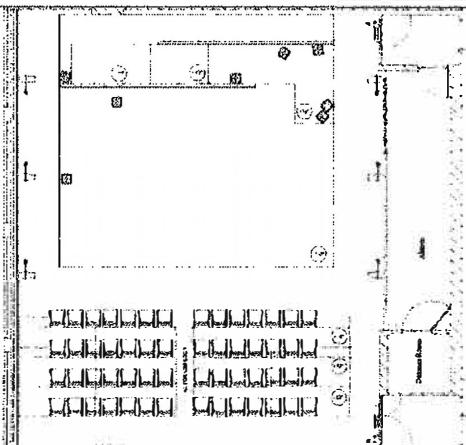
Names: AB- Anaid AM- Abbie AR- Agatha BW- Baxter EF- Empress GD-Georgie JC- Josh LJ- Lucas LL- Langston

Staging: DL/C/R- Down Left/Center/Right, UL/C/R- Up Left/Center/Right, T1 etc.- Truss 1, P1- 3 1/4" Platform, P2- 4'1"

Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. EF x DS
11. EF back up → C
12. EF L, C JC
13. EF ↑ spear, point it C JC
14. _____
15. _____
16. EF disarm spear, ↑ VL
17. _____
18. _____
19. _____

G- Turn	C- Climb Up	k- Kneel
L- Look	C- Climb Down	b/t- Between
→- To	↓- Chair	
X- Cross	↗- Stool	
↑- Stand	S- I- Stop	
↓- Sit	Ⓐ- At	
b- Behind	↑- Pick Up	
i/f- In Front	P- Put Down	



Props: Spear (EF)

Costumes:

General:

It made the beasts lie
tame and humble at my feet,
fawning over me
and comforting me in my sorrows.

I gathered my courage
and followed the beasts to their caves,
where they fed me the fruits of the forest.

Later, they brought me the hides of sheep, goats,
and other animals from the village
to make these clothes.

Then I went down the mountain 10
to find people and ask for bread.

The shepherds ran away in fear,

*

They had never seen a beast like me 11

One afternoon, I surprised a villager 12
by the banks of the stream
which waters this grove.

I forced him to tell me the news: 13

my husband, the king, had married my sister.

Forgive me, I can't go on. 14

My tears get in the way.

LAURO

Your eyes have good reason
to shed those beautiful pearls
amid such a sea of sorrows.
But go on with your story...

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The Beast of Hungary

Blocking Page #: 11

Date: 09.16.2025

The Beast of
HUNGARY



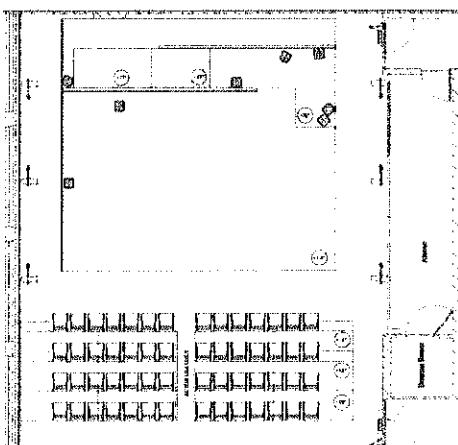
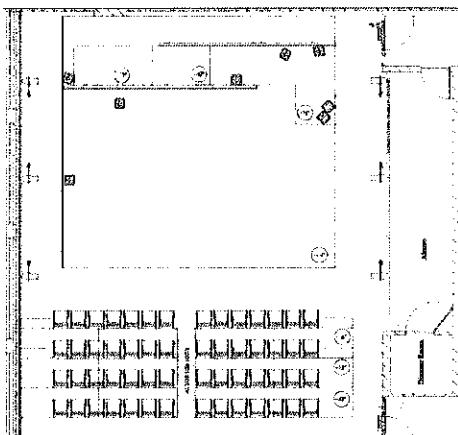
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Staging: DL/C/R- Down Left/Center/Right, UL/C/R- Up Left/Center/Right, T1 etc.- Truss 1, P1- 3 1/4" Platform, P2- 4'1"

Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. EF x VR
3. JC x DL
4. JC Ex DL
5. FF C DSW, Ex SR ↓ P3
6. AB En UL w/ Harana, S1 b | + T1 1/2 T2
7. AM En L1 w/ 1/4, S1 C
8. BW En L1 w/ 1/4 (Set @ C)
9. BW x → SR, 1/2 1/2 (Set @ SR)
10. _____
11. _____
12. _____
13. AR En L1 w/ 2/4, S1 SL P 2/4
14. AB Ex UL w/ Harana
15. AR S 2/4
16. AM x SL of 1/4
17. AM reveal 4/4, g → BW
18. BW take 4/4, place on rear
19. BW S on 4/4

T- Turn	C- Climb Up	k- Kneel
L- Look	C- Climb Down	b/t- Between
→ To	↓ Chair	
X- Cross	↗ Stool	
↑ S- Stand	S- Stop	
S- Sit	@- At	
↓ b- Behind	↑ P- Pick Up	
i/f- In Front	P- Put Down	



Props: Ledger & Quill (AM)
Small Notebook (BW)
Harana (AB)

Costumes:

General: Stool #1: Dark Brown
Stool #2: Dark Brown (S1)
Stool #3: Light Brown (SR)
Stool #4: Small Stool (BW)

You follow this stream to safety,
and I'll lead them away through the fields. 213

TEODOSIA May heaven keep you, Lauro.

LAURO Teodosia, may heaven return
your husband to your arms,
and your crown to your head. 4

*

*

TEODOSIA I leave vengeance up to God
and live in hope. No good comes to
those who seek revenge.

*

*

*

4

5

6

Exit LAURO and TEODOSIA

*Enter SELVAGIO and BARTOLO, town officials, and LLORENTE and BENITO,
villagers*

7

8

9

10

SELVAGIO Everyone take a seat
so we can start the council meeting.

BARTOLO The Court has nothing on us—
we know how to run a meeting properly
and serve the interests of the people. 15

15

SELVAGIO Llorente, I take this seat

16

17

18

LLORENTE I take that as an honor

19

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The Beast of Hungary

Blocking Page #: 20

Date : 09.13.2025



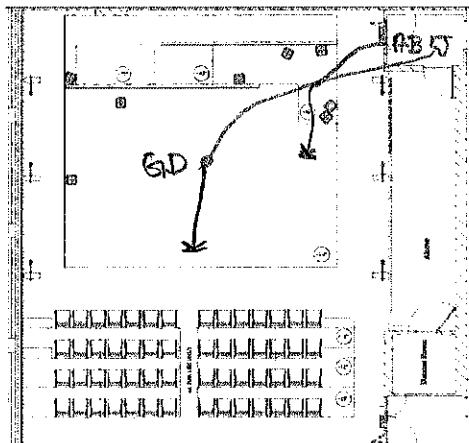
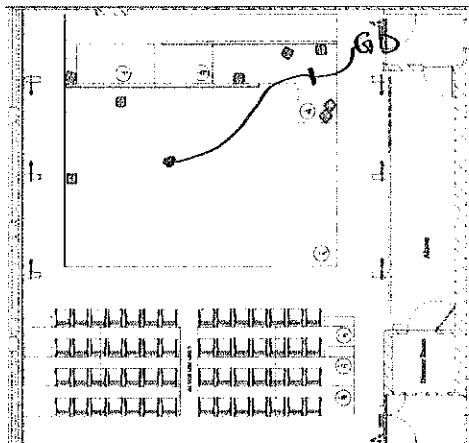
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Staging: DL/C/R- Down Left/Center/Right, UL/C/R- Up Left/Center/Right, T1 etc.- Truss 1, P1- 3 1/4" Platform, P2- 4'1"

Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. GD En UL
3. GD blow horn then x SR
4. _____
5. AB En UL
6. LJ En UL
7. AB x i/f P1
8. _____
9. LJ x C
10. _____
11. _____
12. _____
13. _____
14. _____
15. LJ x DC
16. LJ (examining)
17. _____
18. LJ gesture → AB
19. _____

T- Turn	C- Climb Up	k- Kneel
L- Look	C- Climb Down	b/t- Between
→- To	↓ Chair	
X- Cross	↗ Stool	
↑ Stand	S-/- Stop	
S- Sit	@- At	
↓ Behind	↑ Pick Up	
i/f- In Front	P- Put Down	



Props: Bow & Arrow (GD)
Horn (GD)
Picnic Blanket (GD)
Hand Fan (AB)

Costumes: GD - Huntsman

General: "Lane of willows" is C vom (eyeline)

HUNTSMAN

These sweet and pleasant airs

5

will give respite to weary travelers.

The wind stirs the clear waters of a spring

6

so lovely it would beguile Narcissus

framed by juniper and chestnut trees.

FAUSTINA

This whole meadow is a paradise,

7

a canvas where nature shows its artful hand.

KING

My love, Before you venture further up

9

this steep mountain, my love,

rest here in its verdant lap

and let its meadow honor your beauty.

Behold its crown of silver snow above,

melting into emerald pastures below.

Behold the shade of a thousand lofty trees,

and springs that long to mirror your beauty.

While the birds sing in unison

a sweet harmony of love,

the waters, envious of their melody,

babble their own song.

And Then the valley echoes in response.

Behold this lovely lane of willows

15

and this meadow, where every flower can be found:

16

here the lilies release their divine aroma;

there grows the hyacinth, the violet, the jasmine,

and the blood-red rose.

18

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The Beast of Hungary

Blocking Page #: 30

Date: 09.02.2025



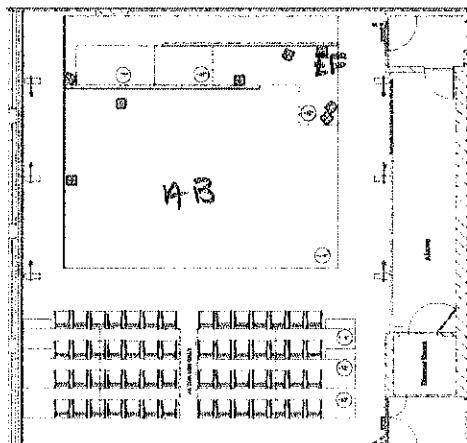
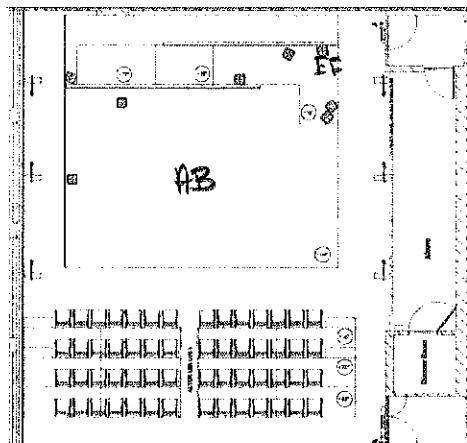
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Staging: DL/C/R- Down Left/Center/Right, UL/C/R- Up Left/Center/Right, T1 etc.- Truss 1, P1- 3 1/4" Platform, P2- 4'1"

Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. _____
3. _____
4. _____
5. AB reveal baby in dress, lift to chest
6. _____
7. ABR
8. AB wrap baby in blanket
9. _____
10. AB try to S, wimper & fall
11. _____
12. _____
13. _____
14. EF lean away from T2
15. _____
16. EF S, T2, crouch on P1
17. _____
18. EF Creep toward AB
19. _____

G- Turn	↑ C- Climb Up	↓ k- Kneel
L- Look	↓ C- Climb Down	b/t- Between
→ To	↗ Chair	
X- Cross	↗ Stool	
↑ S- Stand	S- Stop	
S- Sit	↗ At	
↓ b- Behind	↑ P- Pick Up	
i/f- In Front	P- Put Down	



Props: Baby (AB) Blanket (AB)	Costumes:	General:
----------------------------------	-----------	----------

—oh scourge of Hungary!—

I was struck to the heart.

Once alone, I fell into a dead faint
on the grassy meadow.

I awoke to find

the fruit of my suffering

* 5

amid the reeds and the cattails,

*

this poor cursèd child.

7

I must swaddle it as best I can, lest the
beast come down to the water, as they
say it often does.

* 8

I must find my husband now,
or the beast will take the babe

from my belly into its own

10

Yet I do not dare call out for help, since I
fear that would attract
that cruel monster.

TEODOSIA

(Aside) That is my enemy, my sister!

* 14

It's Faustina! Can this be?

Heaven must have brought you here
so I can take revenge

*

* 16

Since you once denied me,
your own flesh and blood,
may you never enjoy the babe born unto you.

18

Juilliard | Drama

The Beast of Hungary

Blocking Page #: 31

Date: 09.02.2025

The Beast of
HUNGARY



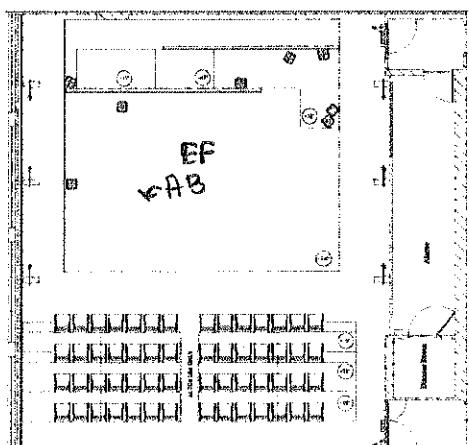
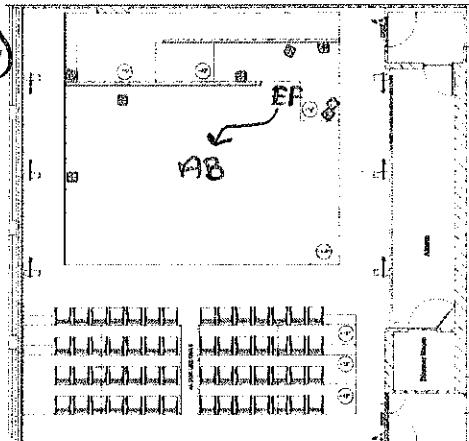
Names: AB- Anaid AM- Abbie AR- Agatha BW- Baxter EF- Empress GD-Georgie JC- Josh LJ- Lucas LL- Langston

Staging: DL/C/R- Down Left/Center/Right, UL/C/R- Up Left/Center/Right, T1 etc.- Truss 1, P1- 3 1/4" Platform, P2- 4'1"

Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. _____
3. _____
4. EF hide face w/ hair & crouch
5. EF howl then ♂
6. EF return to crawling
7. AB L ➤ OUT
8. AB "faint" SR of C (roll away from baby)
9. _____
10. _____
11. _____
12. _____
13. EF draw dagger
14. EF hold dagger w/ both hands,
draw over head above baby
15. _____
16. _____
17. EF lower dagger
18. _____
19. _____

G- Turn	C- Climb Up	k- Kneel
L ➤- Look	C- Climb Down	b/t- Between
→- To	↗- Chair	
X- Cross	↖- Stool	
↑- Stand	S-!- Stop	
S- Sit	@- At	
↓-	↑- Pick Up	
b- Behind	P- Put Down	
i/f- In Front		



Props: Baby (AB) Blanket (AB) Dagger w/leg sheath (EF)
--

Costumes: Bloody dress (AB)

General:

Not in vain did Heaven bring you
to this harsh place in which I live.

You betrayed me once,
and now seeing your suffering
lessens my own.

She may recognize me—

I will hide my face with my hair.

(Aloud) Behold, I am here!

FAUSTINA

Oh heavens!

4

5

6

7

This is the end!

Oh my king, my lord,
will no one protect me?

FAUSTINA faints

8

TEODOSIA

Did she faint at the sight of me,
or has Heaven finally made her confront
how she took my life from me,
along with my kingdom and my honor?

A perfect opportunity for revenge,
If they have made a beast of me,

then a fierce beast I shall be.

But no, I am a woman,
and must be as I once was.

My only revenge,

*

13

14

*

17

*

Juilliard | Drama

The Beast of Hungary

Blocking Page #: 37

Date: 09.16.2025



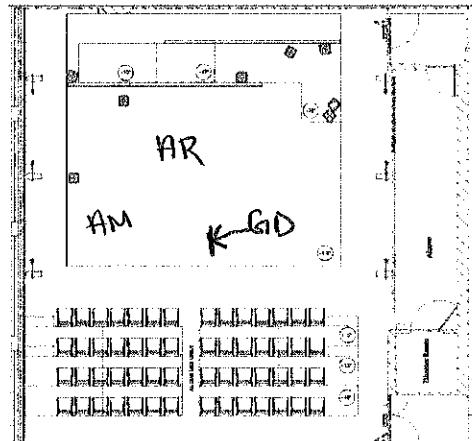
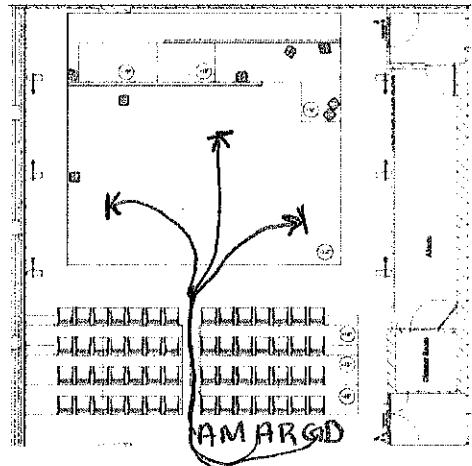
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Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. AM En CVom
3. AR En CVom
4. GD En CVom
5. AM Step over PE, X → CR
6. AR Step over PE, X → UC
7. AM Land CR
8. AR Land UC
9. GD Land DL, T → L @ AM
10. _____
11. _____
12. _____
13. GD X → C
14. _____
15. GD begin X → CVom
16. _____
17. GD St
18. _____
19. _____

T- Turn	C- Climb Up	k- Kneel
L- Look	C- Climb Down	b/t- Between
→- To	↓- Chair	
X- Cross	↗- Stool	
↑- Stand	S- Stop	
S- Sit	@- At	
↓- Sit	↑- Pick Up	
b- Behind	P- Put Down	
i/f- In Front		



Props: Walking sticks (3)

-AR, AM, GD

Food cloth (GD)

Costumes:

Spainards!

General:

FULGENCIO Bring the boat ashore!

2	3	4
---	---	---

Enter three gentlemen, PLÁCIDO, FULGENCIO, and ARFINDO, with FELIPE, a young boy, as though alighting from a boat

ARFINDO What island is this?

5

PLÁCIDO Truth be told,

6

I do not know if it is an island at all.

7

8

FULGENCIO We are so far from España in any case,
what difference does it make?

*

9

ARFINDO It might make a difference to know
where we are leaving this innocent child.

FULGENCIO It makes little difference, Arfindo.

13

He will be a morsel for the beasts
and vultures in this deserted place.

Let us leave him, then

15

and may Heaven forgive our grave sin.

ARFINDO Fulgencio, I only do as the Count commands,
for he is my master.
His daughter was disobedient and insolent,
guilty of marrying her own cousin in secret.

17

Juilliard | Drama

The Beast of Hungary

Blocking Page #: 50

Date: 09.09.2025



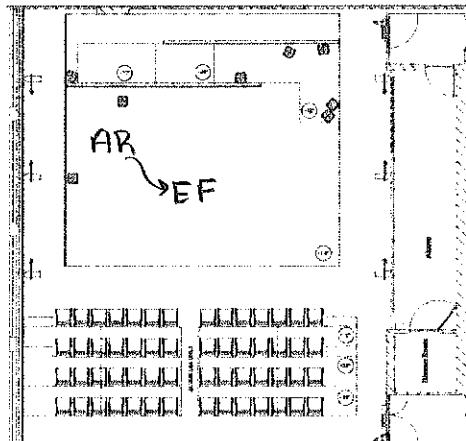
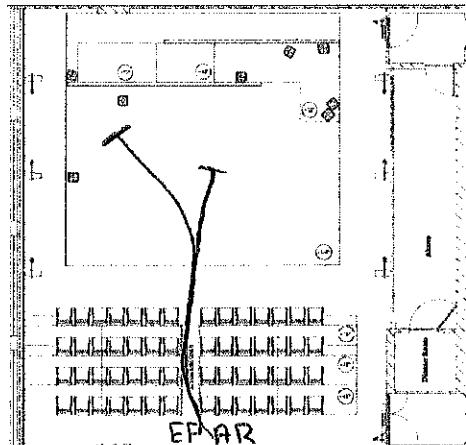
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Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. EF/AR En C vom, EF pull AR by hair
3. AR roll on ground vs, L@C EF
4. EF S@C, L@AR
5. _____
6. AR Lay flat
7. _____
8. AR sit ↑
9. _____
10. _____
11. _____
12. _____
13. _____
14. AR walk on Knees
15. AR S
16. _____
17. AR L↑T@ sky, lay on back
18. _____
19. EF L↑T@ sky

T- Turn	C- Climb Up	k- Kneel
L- Look	C- Climb Down	b/t- Between
→- To	↓- Chair	
X- Cross	↗- Stool	
↑- Stand	S- Stop	
S- Sit	@- At	
↓- Behind	↑- Pick Up	
i/f- In Front	P- Put Down	



Props: Spear (EF)	Costumes:	General:

ACT II

Twenty years later...

TEODOSIA

Rosaura, must I always scold you
and remind you of the dangers you'll encounter
if you dare to leave this place?
Can't you see that I'm trying to protect you?
Why am I always finding you
in such thorny situations?
Remember —we are two animals,
hunted by men with their hidden weapons.
If you leave, they will take us
as prey or kill us.
How could you think
it is safe to leave
when there might be no way back?

ROSAURA

Mother, who could possibly resist
the desire to know?
When I was a little girl,
I would heed your lessons,
and understood why you warned me off.
Now that I am older,
my own nature rebels against their harshness,
and I no longer wish to obey.
Tell me what's that we see up there?

Juilliard | Drama

The Beast of Hungary

Blocking Page #: 71

Date : 09.04.2025



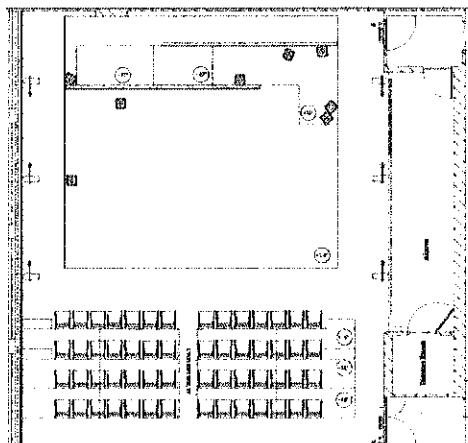
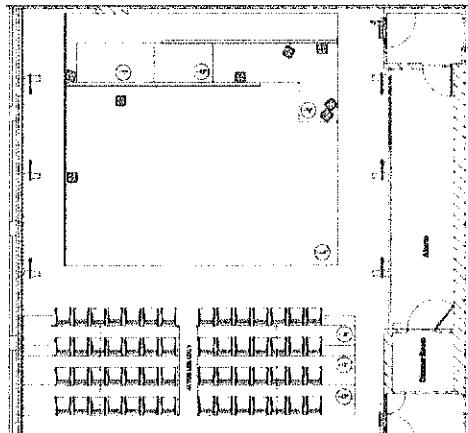
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Staging: DL/C/R- Down Left/Center/Right, UL/C/R- Up Left/Center/Right, T1 etc.- Truss 1, P1- 3 1/4" Platform, P2- 4'1"

Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. LL L→@AR
3. AR Step →C, make "cross" w. fingers
4. _____
5. LL Step back
6. _____
7. LL L→ out
8. _____
9. _____
10. _____
11. _____
12. LL L→@AR, unsheathe dagger
13. LL L→ out
14. LL L→@AR
15. AR make "cross" w/fingers
16. _____
17. _____
18. AR L→ out
19. _____

T- Turn	C- Climb Up	k- Kneel
L- Look	C- Climb Down	b/t- Between
→- To	↓- Chair	
X- Cross	↗- Stool	
↑- Stand	S- - Stop	
S- Sit	@- At	
↓- Behind	↑- Pick Up	
i/f- In Front	P- Put Down	



Props: Dagger (LL)

Costumes:

General:

(Aloud to FELIPE) Hello, hello!

2

FELIPE Who is that?

ROSAURA Behold the cross!

3

FELIPE Holy God preserve me!

5

ROSAURA Are you running away?

So you are a demon.

FELIPE (Aside) But what am I doing?

7

The very flowers will blush

to see such cowardice in me.

I will unsheathe my blade instead.

*

(Aloud) Here I am, fierce monster!

12

(Aside) I am terrified.

13

but I'll either kill it

or die in the attempt!

14

ROSAURA Behold the cross!

15

FELIPE (Aloud) I should say the same to you.

Why are you saying this to me, you demon?

ROSAURA (Aside) An angel, then, since he stands there.

16

Juilliard | Drama

The Beast of Hungary

Blocking Page #: 72

Date: 09.04.2025



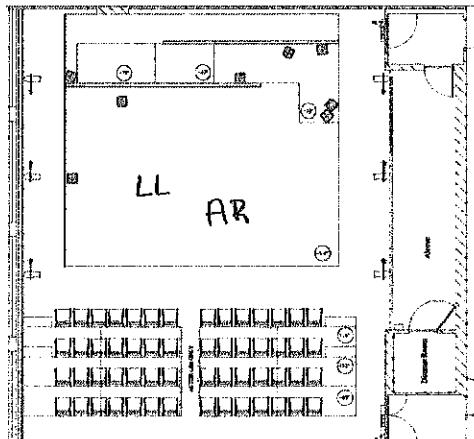
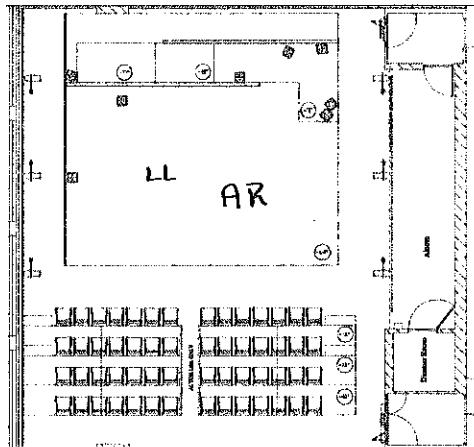
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Platform, P3- 6'5" Platform, PE- Paint Elevation, DSW- DS Wall

1. _____
2. AR L→@LL
3. LL lower dagger
4. AR lower arms
5. _____
6. AR L→out
7. AR L→@LL
8. LL L→out
9. LL L→CAR
10. AR L→out
11. AR L→@LL
12. LL L→out
13. _____
14. LL L→@AR
15. _____
16. _____
17. AR L→out
18. _____
19. _____

<u>C</u> - Turn	<u>C</u> - Climb Up	<u>k</u> - Kneel
<u>L</u> - Look	<u>C</u> - Climb Down	<u>b/t</u> - Between
<u>→</u> - To	<u>Chair</u>	
<u>X</u> - Cross	<u>Stool</u>	
<u>S</u> - Stand	<u>Stop</u>	
<u>S</u> - Sit	<u>At</u>	
<u>↓</u> - Behind	<u>Pick Up</u>	
<u>i/f</u> - In Front	<u>Put Down</u>	



Props: Dagger (L)	Costumes:	General:

FELIPE

Who are you, beautiful beast,

2

whose face stills my hand?

* 3

Are you a demon or a woman?

4

Your rare beauty could be either.

ROSAURA

I (Aside) At least he speaks like me

6

and I can understand him.

7

FELIPE

I (Aside) If this is the horrible beast,

8

then fear has tricked us all.

Nature, in all its wisdom,

9

would never form a monster of such beauty.

ROSAURA

I (Aside) I have looked upon the sun

10

and my fire has been tempered in his beauty.

11

FELIPE

I (Aside) They call this a beast in Hungary?

12

They must be the beasts instead!

I (Aloud) You are a creature of the sky,

13

like a constellation above.

Your eyes are like stars,

o celestial creature.

ROSAURA

I (Aside) I feel something stir within me,

14

now fire, now ice, but so gently.

If he were to leave now,

losing sight of his beauty would kill me.

Email Distribution:

2025 - 2026 Season | Group 56

The Beast of Hungary

PERFORMANCE REPORT #1

Date: Friday, October 3rd, 2025

RUNNING TIMES		HOUSE COUNT	WEATHER CONDITIONS		
House OPEN	7:15p	45	 Clear High: 72°F Low: 54°F Precipitation: 0%		
Act One START	7:35p				
Act One END	8:15p				
Intermission Running Time	6:04				
Act Two START	8:21p				
Act Two END	9:01p				
Intermission Running Time	8:43				
Act Three START	9:10p				
Act Three END	9:43p				
TOTAL Running Time	2:08:53				
SCHEDULE					
6:00p - Group Warm-Up 6:45p - Fight / Climb / Music Call 7:00p - Half Hour / House Open 7:30p - Performance 1 of 4 10:30p - END OF DAY					
GENERAL INFORMATION					
1. Happy Opening! Tonight's performance was electric, with a very responsive and excited audience. There were a few moments of stumbling over words throughout the show, but overall a great performance by all. Thank you all for your work throughout this process!					
ATTENDANCE / HEALTH					
1. Following up from Empress's injury last night: She went to PT this morning and is feeling much better. PT taped her shoulder and will do so for the remainder of the run for safety. Mark joined notes at 4:30p today to coach Empress through the climbing again and Costumes made an adjustment to the stole to prevent future incidents.					

SCENERY:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

PAINTS:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

PROPS:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

ELECTRICS:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!
2. While lowering the chandelier this evening, it looked and felt as though it got caught on itself again.

SOUND:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

COSTUMES:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!
2. Georgie's Spaniard ruff did not get snapped in time for her entrance so she wore it draped around her neck. Stage Management touched base with her following the moment had there is a plan in place to prevent this from occurring.
3. Please see **Wigs & Makeup Note #2**.

WIGS & MAKEUP:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!
2. Empress's goatee fell off during the fight at the end of Act II.

FIGHT / CHOREOGRAPHY COACH:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

VOICE:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

ALEXANDER:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

PRODUCTION MANAGEMENT:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

DRAMA DIVISION:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

STAGE MANAGEMENT:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

SAFETY:

1. Happy Opening! Thank you so much for all of your work throughout this process. Congrats on a beautiful show!

Email Distribution:

2025 - 2026 Season | Group 56

The Beast of Hungary

PERFORMANCE REPORT #3 & #4

Date: Sunday, October 5th, 2025

SHOW #3 - RUNNING TIMES		SHOW #4 - RUNNING TIMES	
House OPEN	12:45p	House OPEN	7:35p
Act One START	1:05p	40:11	Act One START
Act One END	1:45p		Act One END
Pause Running Time	6:05	Pause Running Time	5:45
Act Two START	1:51p	39:46	Act Two START
Act Two END	2:31p		Act Two END
Pause Running Time	7:24	Pause Running Time	6:07
Act Three START	2:38p	33:41	Act Three START
Act Three END	3:12p		Act Three END
TOTAL Running Time	2:07:07	TOTAL Running Time	2:06:15
HOUSE COUNT	WEATHER CONDITIONS	HOUSE COUNT	WEATHER CONDITIONS
23	 Sunny High: 82°F Low: 63°F Precipitation: 0%	58	 Clear High: 83°F Low: 63°F Precipitation: 0%
SHOW #3 - SCHEDULE		SHOW #4 - SCHEDULE	
11:30a - Group Warm-Up 12:15p - Fight / Music / Climb Call 12:30p - Half Hour / House Open 1:00p - Performance 3 of 4 4:00p - 6:30p - BREAK		6:30p - Group Warm-Up 7:15p - Fight / Music / Climb Call 7:30p - Half Hour / House Open 8:00p - Performance 4 of 4 11:00p: END OF DAY	

GENERAL INFORMATION

Performance #3: This afternoon's performance was once again well received. The audience started out quieter, but warmed up as the show went on. The cast kept high energy throughout the performance and all are looking forward to sharing the story of *The Beast of Hungary* once more this evening!

Performance #4: A wonderful and lively closing performance! The House was filled with friends, family, and creatives that took in and responded to each moment on stage. The house was held for 10 minutes prior to the performance to allow audience members on standby to be seated. During Act III in the scene with Faustina and the Admiral, Anaid went up on her lines, but was able to recover well. The entire team is thankful for a great closing to the run!

ATTENDANCE / HEALTH

1. The following were 2mins late to the 11:30a Group Warm Up:


SCENERY:

1. Thank you for a great run!

PAINTS:

1. Thank you for a great run!

PROPS:

1. Thank you for a great run!
2. Due to the increased intensity of movement prior to the "Soul" soliloquy, the collar did break off during the matinee. It was not put back on to Agatha and remained on the floor until the end of the show. Stage Management has spoken to Agatha about keeping the movement more controlled to prevent the collar from needing to break away and potentially injuring herself.
3. Part of the rifle strap where it was rigged to shorten it, came undone, but it did not affect the length, there is just a small flap of strap.
4. Please note that all of the hand props and instruments were placed into the road box with the furniture remaining in the Alcove. However, the spear and weapons box are in the closet in Christine's office.
5. One of the grommets from the leg sheath came off, but Stage Management was able to put it back together.

ELECTRICS:

1. Thank you for a great run!

SOUND:

1. Thank you for a great run!

COSTUMES:

1. Thank you for a great run!
2. At half hour for the matinee, Wardrobe noticed a large tear in the crotch of Agatha's Act I pants. They were repaired and were ready prior to top of show.
3. There was a rip in the left knee of Langston's Older Felipe pants during the matinee. Wardrobe was made aware, and between shows, they were able to mend it.
4. During the quick change from Warden to Admiral, the lining of the Admiral coat ripped when Abbie was trying to get her arm into the jacket. Wardrobe was there when this occurred and mended it between shows.
5. It was observed post-matinee that there was a large tear in Silvanna's skirt. Wardrobe was made aware and was able to fix the tear in between shows.

WIGS & MAKEUP:

1. Thank you for a great run!
2. M jumped in this evening to help put Georgie's hair back in the braid for Act III to help shorten the break between Acts II and III.

FIGHT / CHOREOGRAPHY COACH:

1. Thank you for a great run!

VOICE:

1. Thank you for a great run!

ALEXANDER:

1. Thank you for a great run!

PRODUCTION MANAGEMENT:

1. Thank you for a great run!

DRAMA DIVISION:

1. Thank you for a great run!
2. Prior to the shows today, Stage Management took up the 'nut' tape in 302 and gave it a good sweep, but even having this done, the floor was still quite dirty. Would it be possible for the room to be mopped before classes resume in the space?

STAGE MANAGEMENT:

1. Thank you for a great run!

SAFETY:

1. Thank you for a great run!

ACT ONE

Scene 1

Enter TEODOSIA, dressed in hides, and LAURO chasing her with a javelin

 [Teodosia Halfway Up T2](#) LTS 11

LAURO Stop, fearsome monster!

TEODOSIA Oh brave youth!
If I am so fearsome,
why aren't you afraid of me?

*

LAURO My natural courage
is more powerful than fear.
Although my clothes are humble,
I am noble.

TEODOSIA What are you after?

LAURO To kill you or capture you.

TEODOSIA *reveals her face, pushing her hair to the side*

TEODOSIA Would you kill me *now*?

*

LAURO Yes, with your rare beauty.  **Lauro X to Center** LTS 11.5

How could nature
in all its variety
fashion such a face
in this frigid wilderness?
For years, the peasants have fled from you.
But you should be loved, rather than feared,
Tell me about yourself,
if I may deserve such favor.
My eyes tell me you are a beautiful nymph
or perhaps a mysterious sphinx.

*

My eyes tell me you are a beautiful nymph
or perhaps a mysterious sphinx.

How could you have stolen
so much food and cattle
from the village?

TEODOSIA I get very hungry.

LAURO It made the peasants so afraid of you...

TEODOSIA And a good thing too!

Their fear has kept them away.

LAURO Such a heavenly face on the body of a beast!

If you had wings,

I'd take you for a harpy

for a new Hercules to face.

If you were at sea,

I'd take you for a siren

who enchant's with her song.

TEODOSIA

I see I cannot out run _____  *Teodosia Move to T3* LTS 11.7

my misfortune.

I know you won't leave me alone,

since you dared to chase me

and look upon me. _____  *Teodosia on Final Rung of T3* LTS 12

I see I will have to tell you my story.

LAURO

That's all I want.

TEODOSIA

Listen closely, young man.

LAURO

I won't be the only one.

Everything around us,

the birds and the wind, will be all ears.

TEODOSIA

I am Queen Teodosia,

the wife of Primislao,

the King of Hungary—

We can't have him here another minute.

LAURO I have an estate: does that mean nothing to you?
 And what's more, the King will know at once
 who this young man is.
 He's the best of Castille,
 for you must know Felipe is a Spaniard—

FELIPE Stop, father.

Do not reveal such weighty matters.  [Rosaura Climb Up T1](#) LTS 101

I would rather they kill me.

DRUMS: 1 2 3 4 5 6 7 8^{HIGH DRUM} [1 Rosaura @ Top of T2](#) LTS 102

ROSAURA Daring love has guided me here
 to free a noble soul
 held captive among barbarians.  [Rosaura Begin Climb Down T1](#) LTS 102.5
 O husband of mine, never say
 that I was cowardly or false,
 or that I failed to defend your life,
 when you defended mine!  [Rosaura Pull Club From T3](#) LTS 103
 Release Felipe at once!  [Rosaura X Off P1](#) LTS 104

TIRSO Heavens, isn't that the wild beast
 that we were hunting in the mountains?

ROSAURA No, I'm her daughter.

SM TO-DO (Intermission 2):

Prep Stopwatch

Check in with FOH

Drink Water!!!!

Report Act II and Intermission

1 Times

ACT III

Enter KING PRIMISLAO and FAUSTINA

KING

The monster is strangely beautiful.

FAUSTINA

It is a monstrous beauty...

KING

It's rare to come across
such a contradiction in nature.

FAUSTINA

Where was it found in the end?

KING

It was caught
trying to free a man
it had been consorting with.
Believe it or not,
monsters and humans
often make strange bedfellows.

FAUSTINA

It is certainly not the first time, my lord,
and yet it is no less surprising.
There was the dolphin who fell in love
with a young man who used to swim
and play with it along the coast.
When the young man stopped coming,
the dolphin came ashore to look for him,

2 Mins Remaining:

Places Call

Places Confirmed/House Turned Over:

Check in with Kris for **Alcove Cue Light**
for King and Queen

Center Vom Cue Light for Langston
Standby LTS 118-121

House to Half :

LTS 118

Audience Settled: **Center Vom Cue Light**

House Out:

LTS 119

Top of Act:

LTS 120

THEN Alcove Cue Light Once LTS GO

ROSAURA

How can you leave me here in such a state?

O soul, covered with this vile shell,

Do you feel? **X**

LTS 161

“Can you not feel that I do?” **X**

LTS 162

Do you have understanding? **?**

LTS 163

“I’m understanding, I am naturally blessed **d**”

LTS 164

Do you have free will? **?**

LTS 165

“Can’t you see it in the beauty that I adore,

and in my torment? **?**

LTS 166

And what of memory? **?**

LTS 167

“That too, so that in an instant

I have time to fly on it’s wings” **?**

LTS 168

Well then, my soul,

Then if you love, understand, and remember

do not lose your mind

or you may lose these three powers

that God has given you to know good from bad, pain from **glory.** LTS 170

Juilliard | Drama



<u>Date/Time:</u>			<u>Performance #:</u>		
<u>Headset Check-In</u>			<u>Timings</u>		
Act I	Act II	Act III	Act I	Act II	Act III
ASM: Kris	ASM: Kris	ASM: Kris	Up:	Up:	Up:
Crew: Hank	Crew: Hank	Crew: Hank	Down:	Down:	Down:
LX Board: Zach	LX Board: Zach	LX Board: Zach	Total:	Total:	Total:
Electrician: Robby	Electrician: Robby	Electrician: Robby	<u>Notes:</u>		
Sound: Brian	Sound: Brian	Sound: Brian			
<u>Weather:</u>					

Juilliard | Drama



<u>Date/Time:</u>			<u>Performance #:</u>		
<u>Headset Check-In</u>			<u>Timings</u>		
Act I	Act II	Act III	Act I	Act II	Act III
ASM: Kris	ASM: Kris	ASM: Kris	Up:	Up:	Up:
Crew: Hank	Crew: Hank	Crew: Hank	Down:	Down:	Down:
LX Board: Zach	LX Board: Zach	LX Board: Zach	Total:	Total:	Total:
Electrician: Robby	Electrician: Robby	Electrician: Robby	<u>Notes:</u>		
Sound: Brian	Sound: Brian	Sound: Brian			
<u>Weather:</u>					

Script Change Log

Change added on 10.02.2025					
Change added on 09.30.2025 / 10.01.2025					
Act/Scene	Page	Character	Action	Location	Change
I.1	3	TEODOSIA	Cut	Top	Help me, nimble feet. Save my wretched life so that I may see this through.
I.1	3	TEODOSIA	Change	Top	Oh brave youth! If I am so fearsome, why aren't you afraid of me, brave youth?
I.1	4	LAURO	Change	Middle	Oh my God! God in Heaven!
I.1	4	LAURO	Cut	Middle	But you should be loved, rather than feared, and beguiled with the sweet lures of love.
I.1	5	TEODOSIA	Change	Middle	I see I cannot outrun my misfortune. It was only a matter of time before my misfortune caught up to me. I know you won't leave me alone now.
I.1	6	LAURO	Change	Top	Madam, you are the Queen? My lady?
I.1	6	TEODOSIA	Change	Bottom	As soon as my sister set foot When my sister arrived in Hungary, I joyfully welcomed her with joyous celebrations. While, she was secretly planning my demise in her heart she planned for my funeral.
I.1	6	TEODOSIA	Cut	Bottom	She grew sick with envy and jealousy
I.1	7	TEODOSIA	Cut	Top	She also claimed that I had sent...
I.1	7	TEODOSIA	Add	Middle	Not only would I gladly let him in, but if he brought his men,
I.1	7	TEODOSIA	Cut	Middle	All this she claimed I had promised.
I.1	7	TEODOSIA	Change	Bottom	And told him they had left me for dead. that I was dead.
I.1	8	TEODOSIA	Change	Middle	The shepherds ran away in fear. They had never seen a beast like me. The shepherds, who had never seen a beast like me, ran away in fear.

III.1A	115	AMBASSADOR	Change	Bottom	RESTORE May God bless you and keep you. Éste prospere y te guarde, por gloria y honra del cielo.
III.1A	115	KING	Change	Middle	Meanwhile, you may rest here, embajador Spaniard.
III.1A	115	KING	Change	Bottom	What a twisted strange tale, Faustina.
III.1A	116	FAUSTINA	Cut	Top	It brings back sad memories.
III.1A	116	KING	Change	Middle	I am heartened to think by the strange hope.
III.1A	116	FAUSTINA	Cut	Top	Alas, This stirs up memories of that fateful day
III.1A	116	Stage Direction	Change	Bottom	<i>Enter FENICIO CELIO</i>
III.1A	116	CELIO	Reassign/Change	Bottom	FENICIO CELIO: Here is comes the peasant who claims he can calm the beast, your highness.
III.1A	117	Stage Direction	Change	Top	<i>Exit FABIO CELIO</i>
III.1B	118	TEODOSIA	Cut	Middle	Once there is no body, no bodily needs remain.
III.1B	120	TEODOSIA	Cut	Top	Would you like me to ask about yours, to see if it is dead or alive? Then we'll know if it is alive or dead.
III.1B	120	TEODOSIA	Cut	Middle	They are fickle as Fortune itself, and would rule over kings if they could. They hold all authority in contempt and respect no one.
III.1B	121	TEODOSIA	Cut	Top	I say this only because I know that you received a dispensation to marry each other.
III.1B	122	KING	Cut	Middle	With appropriate compensation, of course.
III.1B	122	TEODOSIA	Cut	Middle	May heaven grant you a long life and increase your line.
III.1C	123	ROSAURA	Cut	Middle	Mother! Tell me who all these people are.
III.1C	126	KING	Cut	Middle	Well, Admiral, what's the news from England?
III.1C	126	ADMIRAL	Change	Middle	Their The English king is taking up arms against your our land because of a false rumor.
III.1C	128	TEODOSIA	Cut	Middle	He is like a general on the sea, leading the ships. His flagship flies the royal banner on behalf of the king.
III.1C	128	ROSAURA	Cut/Change	Middle	I've seen ships before, and you told me what they were for. And But who is that other king they speak of,
III.1C	128	TEODOSIA	Cut	Bottom	He is father to the queen and Teodosia, the one I told you was wrongfully killed, if you recall.
III.1C	130	ROSAURA	Cut	Top	Eyes, will you witness this?

PSM: Christine Colonna [REDACTED]

SM: Marissa Councill [REDACTED]

ASM: Kris Kiyoi [REDACTED]