

Clue (high school edition)

ADAPTED FROM THE SCREENPLAY BY

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ADAPTED FROM THE PARAMOUNT PICTURES FILM

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AND THE BOARD GAME FROM HASBRO, INC.

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Playscripts

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Cast of Characters

WADSWORTH, a traditional British butler in every sense: uptight, formal and “by the book.” He is the driving force in the play.

YVETTE, a French maid.

MISS SCARLET, a dry, sardonic D.C. socialite, interested in secrets.

MRS. PEACOCK, the wealthy wife of a senator. A bit batty, neurotic, and quick to hysteria.

MRS. WHITE, a pale, morbid, and tragic woman. Mrs. White may or may not be the murderer of her five ex-husbands.

COLONEL MUSTARD, a puffy, pompous, dense, blowhard of a military man.

PROFESSOR PLUM, an arrogant academic, easily impressed by himself.

MR. GREEN, a timid yet officious rule follower. He’s awfully anxious.

ENSEMBLE WOMAN:

THE COOK, a gruff woman with a threatening presence. (Alive and Dead.)

SINGING TELEGRAM GIRL, a tap dancer with a heart of gold. (Alive and Dead.)

AUXILIARY SCARLET, the back of Miss Scarlet during a scene of theatrical trickery.

BACKUP COP, backup for the Chief in the very final Cop entrance.

ENSEMBLE MAN 1:

MR. BODDY, a slick, Frank Sinatra, film noir-esque type fella. (Alive and Dead.)

THE MOTORIST, a professional driver. (Alive and Dead.)

CHIEF OF POLICE, a cop who helps to save the day.

ENSEMBLE MAN 2:

THE UNEXPECTED COP, a regular Joe. (Alive and Dead.)

BACKUP COP, backup for the Chief.

AUXILIARY MUSTARD, the back of Colonel Mustard during a scene of theatrical trickery.

PLEASE NOTE: An additional body to play the DEAD MOTORIST in the Lounge during Scene 11 is required. Perhaps an understudy or ASM can fill in for this 60-second moment of comedic razzle-dazzle.

Time

The play begins just before dinner on a dark and stormy night not too far from Washington, D.C., in 1954.

Place

Boddy Manor. A mansion of epic proportions and terrifying secrets.

Set

The interior of Boddy Manor. A grand hallway of a large, imposing, Gothic Victorian house, gloomy and menacing, is the focal point of the play. Doors that lead to the Library, the Study, the Lounge, the Billiard Room, the Conservatory, the Ballroom, the Kitchen, and the Dining Room line the Hall. The set is such that the various rooms of Boddy Manor easily pull out/appear in surprising ways, making transitions from one area of the house to another very fast.

Production Notes

Clue is a highly stylized ensemble piece. It is to be played with honesty and truth. The “life or death” stakes of the situation are more important than comic bits. The pacing of *Clue* is intended to be very swift. This script maps out suggested physicality in some cases, but casts are encouraged to embrace the style and find their own moments of comedic physicality, while maintaining a truthful intention throughout.

The play is intended to be scored.

Please note: UNO WHO should be pronounced “You Know Who.”

It is worth noting for context that this play takes place at the height of McCarthyism and the Red Scare. By definition, McCarthyism is the practice of making accusations of subversion or treason without proper regard for evidence. How apropos. No?

CLUE

adapted from the screenplay by Jonathan Lynn

written by Sandy Rustin

adapted from the Paramount Pictures film written by
Jonathan Lynn & the board game from Hasbro, Inc.

additional material by Hunter Foster & Eric Price

Prologue

(A scrim hangs at the front of the stage reproducing the exterior of Boddy Manor. Thunder. Lightning illuminates the theater. The scrim rises.)

[MUSIC CUE #1]

(Ominous, urgent music plays. Sounds of heavy rain and Rottweiler dogs barking. Dimly lit wall sconces and chandeliers reveal an empty, regal foyer and magnificent front Hall. YVETTE [a French maid, dressed perfectly] polishes a glass while watching the news on a static-filled black-and-white television set.)

NEWSCASTER. McCarthy's shrieking denunciations and fear-mongering have created a climate of fear and suspicion across the country—raising the question in households across the nation; who are the un-American Americans amongst us?

(A startling crash of thunder/ lightning illuminates the glass-paneled front door, revealing the silhouette of a man holding an umbrella.)

(SENATOR MCCARTHY'S VOICE is heard from the TV:)

MCCARTHY'S VOICE. "Any man who has been named by either a senator of a committee or a congressman is dangerous to the welfare of this nation."

(The front door creaks open, unheard by YVETTE. Enter WADSWORTH, the butler, dressed perfectly, shaking off and stowing his umbrella and hat, a twinkle in his eye.)

NEWSCASTER. President Eisenhower refuses to engage directly with McCarthy. In a letter to his brother however, Eisenhower explains— "As for McCarthy—only a short-sighted or completely inexperienced individual would urge the use of the office of the presidency to give an opponent the publicity he so avidly desires."

(WADSWORTH *moves behind* YVETTE.)

NEWSCASTER. (*Beneath the following dialogue until cut off:*) "Time and time again, without apology or evasion, I—and many members of this administration—have stood for the right of the individual, for free expression of convictions, even though those convictions might be unpopular, and for uncensored use of our libraries, except as dictated by common decency."

WADSWORTH. (*Rather intimately:*) Yvette?

(YVETTE *yelps, startled!*)

YVETTE. Monsieur! I didn't hear you come in! You frightened me half to death!

WADSWORTH. Wouldn't want to do that. There are so many better ways to die.

(*Then:*)

Please turn off that noise.

(YVETTE *turns off the TV—cutting off the news.*)

Is everything ready?

YVETTE. Oui.

WADSWORTH. Good. (*Calling off:*) Cook?

(*In a flash of thunder/lightning, a formidable COOK, dressed perfectly, appears from the Kitchen.*)

COOK. You called, sir?

WADSWORTH. Everything on schedule?

COOK. Dinner will be ready at 7:30.

(*Revealing a butcher knife on a music sting.*)

Sharp.

(*Just then, the doorbell rings. They look out.*)

WADSWORTH. Ah. Right on time. You have your instructions?

YVETTE. Oui.

WADSWORTH. Very well then.

(*He moves to the door. YVETTE pushes off the TV. COOK exits to the Kitchen.*)

WADSWORTH. (*Just before opening the door:*) Let the game begin.

[MUSIC CUE #2]

Scene 1

(The Hall/The Lounge)

(Dogs bark. Rain storms.)

(WADSWORTH grandly opens the front door to a music sting.)

[MUSIC CUE #3]

(COLONEL MUSTARD, officious, stands in the doorway, shielding himself from the rain. He wears a decorated Colonel's uniform.)

(COOK reenters during the following to assist with coats and such.)

WADSWORTH. Good evening.

MUSTARD. *(Entering fully:)* Good evening. I'm not sure if I'm in the right—

WADSWORTH. Yes, indeed you are expected, Colonel.

MUSTARD. How do you— *(know who I am?)*

WADSWORTH. *(Interrupting:)* It is Colonel Mustard, isn't it?

MUSTARD. No, that's not my name. My name is Colonel—

WADSWORTH. I believe it's been recommended that tonight you use a pseudonym.

MUSTARD. Oh, no thank you. I took an antihistamine before I came.

WADSWORTH. *(Taking his coat:)* May I take your coat?

MUSTARD. Oh. All right. I suppose I . . .

(YVETTE, at the bar cart, now pops open a bottle of champagne, a la a gunshot, startling MUSTARD who yelps.)

WADSWORTH. Not to worry, Colonel. It's just the maid, in the Hall, with the champagne cork.

YVETTE. *(Offering:)* Champagne?

MUSTARD. *(Taking the glass, flummoxed by her beauty:)* Oh, uh, don't mind if I . . .

YVETTE. *(Interrupting:)* Zis way Monsieur.

MUSTARD. *(Following her anywhere:)* Ah. Thank you.

(YVETTE escorts MUSTARD to the door of the Lounge. The doorbell interrupts. They look out.)

MUSTARD. Are you expecting someone else?

WADSWORTH. Indeed. I'll be with you in a moment.

YVETTE. Follow me, Colonel.

MUSTARD. With pleasure, my dear.

(YVETTE opens the Lounge door, escorting MUSTARD inside.)

(WADSWORTH opens the front door to a music sting.)

[MUSIC CUE #4]

(Rain storms. MRS. WHITE stands, tragic and morbid, dressed in funeral clothing, guarding herself from the rain. Over her face is a mesh black veil.)

WADSWORTH. Do come in, madam. You are expected.

(She enters more fully, WADSWORTH at her heels.)

WADSWORTH. Welcome.

WHITE. *(With a confident mystique:)* Do you know who I am?

(She pulls back her veil, to reveal her face.)

WADSWORTH. Only that you are a socialite to be known this evening as Mrs. White.

(She slips off her cloak, black with a brilliantly white inside.)

WHITE. Yes.

(WADSWORTH catches it gracefully.)

WHITE. It said so in my letter. But, why—?

WADSWORTH. *(Interrupting:)* May I introduce you? Mrs. White, this is the maid, Yvette.

[MUSIC CUE #5]

(Music sting as the women notice each other and flinch.)

WADSWORTH. I see you two know each other.

WHITE. *(Deliberately lying:)* We've never met.

YVETTE. *(Cheekily:)* Champagne?

WHITE. *(Pointedly:)* I think not.

WADSWORTH. Please, warm yourself in the Lounge.

WHITE. Why, do I look cold?

WADSWORTH. A bit.

(Shepherding her into the Lounge—then:)

WADSWORTH. I'll be right with you.

(The module of the set containing the door to the Lounge, now pulls open slightly, making the interior of the Lounge partially visible as WHITE steps through the door, noticing MUSTARD.)

WHITE. Oh. Hello.

MUSTARD. Hello. Pleased to meet you.

WHITE. I'm rarely pleased to meet anyone.

(Doorbell rings. They look out.)

WHITE. More?

WADSWORTH. Oh, yes.

(WADSWORTH shuts the Lounge door, closing the module back up.)

[MUSIC CUE #6]

(Rain storms. YVETTE opens the front door to a music sting. MRS. PEACOCK, middle-aged, wealthy, and batty, stands, covered in jewels, a fox-tail fur stole, and a hat of PEACOCK feathers, shielding herself from the rain with a box of candy.)

YVETTE. Bonjour Madame. Please, come in from ze rain.

(As PEACOCK enters . . .)

WADSWORTH. Mrs. Peacock, I presume.

PEACOCK. Who? *(Realizing:)* Oh yes! That's me!

WADSWORTH. Cook, will you please take Mrs. Peacock's stole.

(With a music sting, the women recognize each other. They flinch!)

[MUSIC CUE #7]

WADSWORTH. I see you two know each other.

PEACOCK. *(Discarding her stole into the COOK's arms:)* Don't be ridiculous, I've never seen this woman before in my life.

YVETTE. *(Offering:)* Champagne?

PEACOCK. My lips belong to the Lord!

WADSWORTH. Please, make yourself comfortable in the Lounge.

PEACOCK. Thank you.

(As WADSWORTH escorts her to the Lounge, she remembers the lavishly wrapped box of chocolates in her hands.)

PEACOCK. Oh! For your hospitality . . . *(An aside:)* And there's a coupla Benjamins hidden under the caramels for you, butler.

WADSWORTH. How . . . sticky.

PEACOCK. I expect to be treated like the wife of a . . .

(The doorbell rings. They look out.)

WADSWORTH. Hold that thought. Right this way. After you, Mrs. Peacock.

(He opens the door [module] to the Lounge, the interior becomes halfway visible.)

PEACOCK. *(Enamored by the doorframe:)* Oh my, look at the detail of this molding; this is quite a magnificent mansion, isn't it . . .

(She screams, startled to find WHITE and MUSTARD.)

Who are you?!

WHITE. Welcome to the party.

MUSTARD. *(Tickled pink:)* This is turning out to be quite the crowd.

(As YVETTE closes the Lounge door [module retreats], dogs bark. Rain storms. WADSWORTH opens the front door to a music sting.)

[MUSIC CUE #8]

(MR. GREEN, straight as an arrow, stands in a trench coat, holding an umbrella. He does not enter, but remains in the doorway, anxious.)

GREEN. Is this the right address to meet a . . . Mr. Boddy?

(The dogs bark wildly.)

WADSWORTH. *(To dogs:)* Sit!

(GREEN frantically sits. Dogs stop barking.)

WADSWORTH. No. Not you, sir.

(GREEN stands sheepishly.)

GREEN. Sorry, sorry.

WADSWORTH. Please, come in.

GREEN. *(Entering more fully:)* Excuse me, I suppose this letter has me rather anxious.

WADSWORTH. You must be Mr. Green.

GREEN. *(Painfully lying:)* Yes. That's exactly who I am.

WADSWORTH. Welcome, sir.

(GREEN hands his umbrella to YVETTE as he steps into the Hall.)

GREEN. (*Noticing the interior:*) Whoa. This isn't at all what I expected.

WADSWORTH. I find if you expect nothing, you're never disappointed.

GREEN. (*Not to be misunderstood:*) Oh, I'm not disappointed . . .

(*The doorbell rings interrupting. They look out.*)

WADSWORTH. Pardon me, sir.

[**MUSIC CUE #9**]

(*WADSWORTH opens the door [music sting] to find PROFESSOR PLUM [smoking a pipe] with MISS SCARLET [smoking a long, thin cigarette] standing behind him.*)

WADSWORTH. Good evening.

PLUM. (*Reading authoritatively from his letter in the doorway:*) "Please arrive at 7:30 sharp on Saturday evening." (*A glance to his watch:*) Well, here I am . . .

WADSWORTH. Professor Plum.

PLUM. If you say so.

SCARLET. (*Stepping in more fully:*) Well, well, well. And I thought I'd seen everything . . .

WADSWORTH. Miss Scarlet. Welcome. I didn't realize you and the Professor were acquainted.

SCARLET. We're not.

(*SCARLET continues as PLUM gives his coat to COOK. He wears an academic suit. If he weren't so off-putting, he'd be charming.*)

SCARLET. The bridge is washed out from the rain. My car broke down, and this Professor offered to give me a ride. I didn't realize we were headed to the same place until . . . we arrived.

(*Dialogue continues as SCARLET gives her coat to COOK. She looks positively Hollywood. If she wasn't such a broad, she'd be classy.*)

(*GREEN also hands his coat to COOK.*)

WADSWORTH. (*To PLUM:*) How was your drive?

PLUM. It's a long haul.

WADSWORTH. Indeed, it is a long hall. But then, it's a very large house.

(*Then:*)

WADSWORTH. This way please.

(WADSWORTH points the way to the Lounge. SCARLET absorbs the grandeur of the manor.)

SCARLET. Say . . . what is this godforsaken place anyway?

WADSWORTH. This old place? Oh, this . . . is Boddy Manor.

(Thunder/lightning. They jump. GREEN more so than the others.)

WADSWORTH. Cook. Dinner?

COOK. Directly.

[MUSIC CUE #10]

(COOK moves to exit.)

WADSWORTH. *(Showing SCARLET, PLUM, and GREEN to the Lounge:)* Appetizers in the Lounge. After you.

(The Lounge module now opens fully to reveal the interior.)

PLUM. Hors d'oeuvres. Good. I'm starving.

GREEN. Funny. I haven't much of an appetite at all.

SCARLET. *(Entering the Lounge and noticing the others):* My, my, this really is a party.

PLUM. *(As he enters the Lounge:)* Well, greetings all. It's a pleasure for you to see me.

(Noticing drinks, he helps himself.)

Oooh, cocktail hour!

GREEN. *(As he enters the Lounge:)* There are so many of you—I didn't realize . . .

WADSWORTH. *(Interrupting:)* Right. Good then. You're all here.

[MUSIC CUE #11]

(Then, swiftly paced:)

WADSWORTH. Colonel Mustard.

MUSTARD. Present.

WADSWORTH. Miss Scarlet.

SCARLET. Hmm.

WADSWORTH. Mrs. White.

WHITE. Yes.

WADSWORTH. Professor Plum.

PLUM. Right.

WADSWORTH. Mr. Green.

GREEN. That's me.

WADSWORTH. Mrs. Peacock.

PEACOCK. *(With a rather formal, yet floppy curtsy:)* How d'you do?

WADSWORTH. Greetings. I am Wadsworth, the butler.

(Then:)

Tonight, as you may have surmised, nobody is being addressed by their real name. A courtesy your host has provided to ensure your privacy. I suggest you follow his lead and refrain from revealing too much about yourselves this evening. You never know when—

(COOK strikes a gong, interrupting. They jump! GREEN spills champagne all over himself.)

WADSWORTH. *(Calmly, as always:)* Ah. Dinner.

GREEN. *(Wiping himself up:)* Oh, sorry. Sorry. I'm a bit clumsy, I suppose.

PLUM. Dinner? That was more like a cocktail minute.

SCARLET. Mr. Wadsworth, you were saying . . . "You never know when" . . . what?

WADSWORTH. What?

SCARLET. What?

WADSWORTH. Hm?

(Then—showing the way:)

This way please.

(YVETTE has handed GREEN a fresh glass of champagne just in time for COOK [who has re-entered] to hit the gong again. They jump! GREEN spills his drink again.)

WADSWORTH. We really oughtn't keep her waiting. Cook can get cranky. Ladies and gentlemen, follow me. The Dining Room is right this way.

[MUSIC CUE #12]

(Transition music. The cast follows WADSWORTH from the Lounge to the Dining Room. Behind them, as the Lounge module closes, the Dining Room wall flies in, and YVETTE and COOK each push on one side of a dining room table [with chairs] that meets in the middle.)

Scene 2

(The Dining Room.)

(The GUESTS arrive to find a beautifully set table with seven places.)

WADSWORTH. You'll find your names beside your places. Please be seated.

ALL. *(Ad-libbing:)* Do you see my tag? / Is that me? / Is that you? / Oh, here you are, Mr. Green. / This looks lovely. *(Etc.)*

(They take their places, MUSTARD next to SCARLET next to GREEN next to PEACOCK next to WHITE next to PLUM.)

MUSTARD. *(Not yet seated:)* This place—at the head of the table—is that for you?

WADSWORTH. Indeed no, sir. I don't sit. I am merely a humble butler.

MUSTARD. What exactly do you do?

WADSWORTH. I buttle, sir.

COOK. *(Presenting the meal grandly:)* Dinner is served.

WADSWORTH. Thank you, Cook.

(As the GUESTS settle in their seats, YVETTE and COOK serve them soup [off of trays].)

(PEACOCK taps her knife against her glass to get the GUESTS' attention. [The waving of her knife is a bit threatening to GREEN beside her.])

PEACOCK. *(Tucking a napkin in at her neck a la a bib:)* All right then, what's all this about, butler; this dinner party?

WADSWORTH. "Ours not to reason why,
Ours but to do and die . . ."

GREEN. *(Anxiously:)* Die?

WADSWORTH. Merely quoting, sir, from Alfred, Lord Tennyson.

SCARLET. I prefer Kipling myself.

(Offering a basket of dinner rolls to MUSTARD:)

Do you like Kipling, Colonel?

MUSTARD. *(Helping himself:)* Sure, I'll eat anything.

(Then:)

So, who is our host? Is this where he sits?

WADSWORTH. (*Pouring wine:*) All in good time, sir.

(*As YVETTE serves soup to PEACOCK—*)

PEACOCK. What is that smell? It's something . . . familiar.

YVETTE. Shark's fin soup.

PEACOCK. (*Gleefully:*) My favorite!

COOK. (*Deliberately:*) I know.

(*With a music sting, COOK/PEACOCK exchange a sinister glance.*)

YVETTE. Bon appetit!

(*YVETTE and COOK exit. The GUESTS sip their soup. PEACOCK slurps.*)

PEACOCK. (*Slurping slightly—muttering:*) This is delicious.

(*Slurping louder now—under her breath:*)

Oooh, this is yum yum yummy yum yum yum.

(*Finally, she slurps so intensely it causes her to choke a bit as the GUESTS stare.*)

PEACOCK. (*Recovering—then, all in nearly one breath, as WADSWORTH pours wine:*) Well, I guess I'll break the ice, I mean, I'll be the one to get the ball rolling, I mean, I'm used to being a hostess; it's an integral part of my life as the wife of a . . .

(*Declining wine with a gesture, carrying on talking without pause:*)

Oh, I forgot we're not supposed to say who we really are. But, oh well, I mean, I have no idea what we're doing here, but I'm very intrigued and oh, my, this soup is delicious isn't it?

(*The GUESTS stare at her, bewildered.*)

GREEN. I know who you are.

[*MUSIC CUE #13*]

PEACOCK. You do?

GREEN. I work in Washington.

PLUM. Washington?

(*To PEACOCK:*)

So you must be a politician's wife, Mrs. Peacock?

PEACOCK. (*With renewed confidence:*) Yes, I am.

SCARLET. (*Cheekily:*) Who's your husband? Maybe I know him.

PEACOCK. I . . . well, he's . . .

(*Deflecting:*)

Mrs. White, you've been awfully quiet. What does your husband do?

WHITE. Nothing.

PLUM. Nothing?

WHITE. Well, he . . . just lies around on his back all day.

PEACOCK. How lazy!

SCARLET. (*With snark:*) Not necessarily.

(*Thunder/lightning. GREEN spills his drink all over SCARLET.*)

GREEN. (*Mopping up SCARLET's chest with his napkin:*) Sorry, sorry—I'm afraid I'm a little accident-prone.

SCARLET. (*Relishing his discomfort:*) That'll be five dollars, Mister.

GREEN. (*Awkwardly mortified:*) Sorry?!

PEACOCK. (*Tapping him on the shoulder:*) Mr. Green—what do you do in Washington?

GREEN. Oh, I'd better not say. I like to follow the rules.

PEACOCK. (*Frustrated:*) Well, if I wasn't trying to keep the conversation going, then we would just be sitting here in an embarrassed silence.

PLUM. Are you afraid of silence, Mrs. Peacock?

PEACOCK. (*Anxiously:*) Yes. No. Why?

PLUM. In my professional opinion, it seems you suffer from what we call "pressure of speech."

MUSTARD. Is that an official diagnosis?

WHITE. Are you a doctor, Professor?

PLUM. In psychological medicine.

WHITE. Do you practice?

PLUM. (*Laced with shame:*) Not anymore.

(*Then:*)

I currently work for the government.

WHITE. Ah, another politician.

PLUM. Not exactly. I do research for U-NO WHO.

WHITE. (*Genuine:*) Who?

PLUM. (*Explaining:*) A branch of the United Nations Organization: the World Health Organization.

WHITE. (*Putting it together:*) Ahh. "U-NO WHO." (*Explaining to the table:*) It's an acronym.

MUSTARD. (*From the other side of the table—densely:*) I have a sister who was a gymnast.

PLUM. (*Flummoxed by MUSTARD:*) You are a *real* colonel, aren't you?

MUSTARD. (*Officiously:*) I am, sir.

SCARLET. Aren't you gonna mention the coincidence that you also live in Washington, D.C., Colonel?

MUSTARD. How did you know that?

SCARLET. (*With a twinkle:*) Oh, I've seen you before.

GREEN. So, Miss Scarlet, does this mean that you live in Washington, too?

SCARLET. (*With a sly smile:*) Sure do.

PEACOCK. Does anyone here not live in Washington?

(*They ALL look at each other, putting together the coincidence.*)

PLUM. (*Fearfully:*) Oh. Then, is this about the Red Scare?

GREEN. I'm not a Communist! I'm a Republican.

(*Thunder.*)

(*MUSTARD stands, fed up.*)

MUSTARD. Wadsworth, we've had about enough of this! Where's our host, and why have we been brought here?!

(*The doorbell rings. They look out.*)

WADSWORTH. Ah, speak of the devil. Pardon me, please.

[**MUSIC CUE #14**]

(*WADSWORTH exits through the door.*)

SCARLET. Hey, I've got an idea.

(*Quickly SCARLET grabs her empty water glass and runs to the door. She places her ear against her glass against the door.*)

(*Throughout the following dialogue, They all follow suit, lining up, single file, behind SCARLET, ears to glasses to ears of the GUEST*

in front of them, as though they are able to hear through the glass, through the ear of the GUEST, through the door. They talk on top of each other . . .)

WHITE. Oh yes, good thinking, Miss. Scarlet.

PEACOCK. What are we doing?

PLUM. The acoustic coupling between the door and the glass allows sound waves to travel from one side to the other.

(Once the rest are in position, poor MUSTARD, confused, simply stands outside the group, and raises his glass to his own ear, like a real boob.)

(We hear WADSWORTH's muffled voice from the Hall.)

WADSWORTH. All the guests have arrived as expected, sir.

(Then:)

Everything's going according to plan.

(Then:)

We'll meet you in the Study.

(MUSTARD gently taps his glass, a la a microphone ["is this thing on"], to try to get it to work.)

(A fraction of a moment passes and WADSWORTH reenters the Dining Room from a door on the other side of the room. He clears his throat, startling the chain of GUESTS, causing a kerfuffle. They startle, surprised at his entrance, and try to cover their faux pas.)

ALL. *(Ad-lib:)* Lovely door. / Oh, hello Wadsworth, we were just playing a game. / Well, look who's back. / We didn't hear a thing. There's a door over there?! *(Etc.)*

PEACOCK. *(Fed up, removing the napkin from her dress and slamming the table:)* Oh, for goodness sake! Who was at the door?! I demand to know what's going on!

WADSWORTH. *(Evermore the butler:)* Can I interest any of you in fruit or dessert?

ALL. No!

WADSWORTH. In that case, may I suggest that we adjourn to the Study for coffee and brandy, at which point I believe your newly-arrived host will reveal his intentions, your letters will be explained and . . . the game will be afoot.

[MUSIC CUE #14a]

(Thunder/lightning! As they move to the Study, transition music plays.)

(YVETTE and COOK pull the table off as the Dining Room wall flies up and the Study module pushes down stage.)

Scene 3

(The Study.)

(YVETTE offers drinks from a bar cart.)

YVETTE. *(Offering:)* Coffee? Brandy? . . .

WADSWORTH. Thank you, Yvette. That will be all.

YVETTE. Oui, Monsieur.

(YVETTE exits.)

GREEN. Well, where is our host?

PEACOCK. He's not here! Nobody's here! What is happening?!

SCARLET. *(Offering:)* Cigarette? It'll calm your nerves.

PEACOCK. I don't smoke!

(PEACOCK, having pulled a flask out of her purse, takes a deep swig.)

(During the above, MUSTARD has found a string and button closure envelope [a la the envelope placed in the center of the CLUE board game] on the desk. The envelope reads "CONFIDENTIAL" in large red letters.)

MUSTARD. *(Reading:)* "For Wadsworth. Open After Dinner."

(Handing it to WADSWORTH:)

It's for you.

(WADSWORTH opens and reads it privately. PLUM tries to get a glimpse over his shoulder.)

(WADSWORTH blocks his effort. A breath and then . . .)

WADSWORTH. *(Having finished:)* Right then. Are you comfortable?

MUSTARD. I make a good living.

PLUM. Oh, out with it, Wadsworth!

WADSWORTH. Ladies and gentlemen, these instructions are clear.

SCARLET. I'm glad something is.

WADSWORTH. It seems the six of you have all received the same letter.

(They all reveal their letter on a music sting.)

[MUSIC CUE #15]

(WADSWORTH takes the letter from PLUM and reads from it.)

WADSWORTH. "It will be to your advantage to be present on this date because a Mr. Boddy will bring to end a certain long standing confidential and painful financial liability."

ALL. *(Ad-libbing:)* Yes! / Yes, that's what my letter said / Indeed! *(Etc.)*

WADSWORTH. As it turns out, you all have one thing in common.

MUSTARD. That tyrant McCarthy! We're all being blacklisted, aren't we?

WADSWORTH. Close, Colonel.

(Their proximity is such that WADSWORTH's spit has gotten in MUSTARD's eye. He wipes it clean.)

WADSWORTH. You're all being blackmailed.

(Sinister music underscores.)

WADSWORTH. For some considerable time all of you have been paying more than you can afford to someone who threatens to expose you.

PEACOCK. Oh, please! What's someone going to blackmail me for? I go to church every Sunday!

SCARLET. Yeah lady, don't we all.

WADSWORTH. Anybody else wish to deny it?

(They don't.)

WADSWORTH. Until you'd received your letters, you hadn't known who was blackmailing you. But now, I'm sure that even the least discerning amongst you has determined that the man behind your ransom . . . is Mr. Boddy himself.

(Music out. They speak at once.)

PEACOCK.

Yes, I figured as much,
but who is this fellow?!

PLUM.

And who are you, his henchman?
You pompous, British butler!

MUSTARD. It's Mr. Boddy? What a scoundrel!!

GREEN.

All this stress is not good
for my blood pressure!

WHITE.

You think I can't handle
a little blackmail?!

SCARLET. (*Taking the reins:*) Who is this Boddy fella, you brutish butler?!

WADSWORTH. Who Mr. Boddy is, is no concern of yours. Suffice it to say, he's a supporter of the House Un-American Activities Committee—and he feels your *activities* have been decidedly un-American.

(*They ALL begin to protest . . .*)

WADSWORTH. (*Interrupting:*) My task this evening is to expose your secrets to each other—rendering you all culpable in each others' indiscretions.

PLUM. But we hardly know each other.

WADSWORTH. Precisely.

WHITE. Don't you think that you might spare us this humiliation?

WADSWORTH. I'm afraid I have no choice. We'll start with you, Professor Plum.

SCARLET. (*Perching on the desk:*) Oooh, this oughta be good.

WADSWORTH. It says here you were once a professor of psychiatry, specializing in pathological, lying lunatics suffering from delusions of grandeur.

PLUM. Yes, but now I work for the U.S. government.

WADSWORTH. So, your work has not changed.

(*Then:*)

But you can't practice medicine anymore, can you? Your license has been lifted, correct?

SCARLET. Why? What'd he do?

WADSWORTH. You know how male doctors aren't supposed to date their lady patients?

SCARLET. Yeah?

WADSWORTH. Yeah, well, he did.

PEACOCK. How awful! You know, someday there will be a reckoning for men like you!

WHITE. I hope so.

SCARLET. (*A la the hashtag:*) Me too.

PEACOCK. (*Harshly whispered:*) You're disgusting.

WADSWORTH. Are you making moral judgements, Mrs. Peacock?

PEACOCK. Well, I —

WADSWORTH. (*Interrupting:*) How then, do you justify taking bribes in return for delivering Senator Peacock's votes to certain lobbyists?

PEACOCK. (*Defensive:*) My husband is a paid consultant. There's nothing sinful about that!

WADSWORTH. Not if it's publicly declared. But if you slip cash under the stall door at Old Ebbitt's Grill? How would you describe that transaction?

SCARLET. I'd say it stinks.

PEACOCK. (*Accusatorially:*) When were you in that men's room?

PLUM. So, it's true!

PEACOCK. No, it's a vicious lie!

WADSWORTH. But you've been paying blackmail for over a year now to keep that story out of the papers. Seems a little . . . sticky, no?

PEACOCK. Now see here—

WHITE. (*Interrupting:*) Well, I'm willing to believe you. I too am being blackmailed for something I didn't do.

GREEN/MUSTARD. (*Piping up at the same moment:*) So am I.

SCARLET. Not me.

WADSWORTH. You're not being blackmailed?

SCARLET. Oh, I'm being blackmailed, all right. But I did what I'm being blackmailed for.

PLUM. What did you do?

SCARLET. I run a non-governmental agency that handles . . . classified affairs.

PEACOCK. Affairs?! In Washington?!

GREEN. Is that how you knew Colonel Mustard works in Washington? Is he one of your clients?

MUSTARD. Certainly not!

GREEN. I was asking Miss Scarlet.

MUSTARD. (*To SCARLET:*) Well, you tell him it's not true!

SCARLET. "It's not true."

PLUM. Is that true?

SCARLET. No, it's not true.

GREEN. Ha-hah! So it is true!

WADSWORTH. A double negative!

MUSTARD. Double "negative"? You mean you have—photographs?

WADSWORTH. That sounds like a confession to me. In fact, the double negative has led to proof positive. I'm afraid you gave yourself away.

MUSTARD. Are you trying to make me look stupid in front of the other guests?

WADSWORTH. You don't need any help from me, sir.

(MUSTARD starts to register the insult—but . . .)

Colonel, looks like you hold a sensitive security post in the Pentagon. Those "negatives" would most certainly compromise your position.

PLUM. *(With a wink:)* And what position exactly were you caught in, Colonel?

MUSTARD. This is an outrage!

WADSWORTH. *(Changing focus:)* Let's see, who's next?

(He charges towards GREEN but spins on a dime at the last moment to . . .)

Mrs. White, you've been paying our friend the blackmailer ever since your husband died under, shall we say, mysterious circumstances.

WHITE. Say what you want. I didn't kill him.

MUSTARD. Then why are you paying the blackmailer?

WHITE. I don't want another scandal, do I?

PLUM. Another?

WHITE. We had a very humiliating confrontation. He had threatened to kill me in public.

SCARLET. Why would he want to kill you in public?

WADSWORTH. I think she meant that he had threatened, in public, to kill her.

(They all react with understanding.)

WHITE. It was all over the papers.

WADSWORTH. And yet he was the one who died. Not you, Mrs. White, not you.

WHITE. He was found dead at home. Unclothed. His head had been cut off and so had his . . . you know.

(She gestures in the direction of her groin. They all react.)

WHITE. But, I didn't do it. I'd been out all evening, at the movies.

SCARLET. What was showing?

WHITE. *The Naked Alibi.*

SCARLET. A likely story.

WADSWORTH. But he was your second husband. Your first also disappeared.

WHITE. That was his job—he was an illusionist.

WADSWORTH. But he never reappeared.

WHITE. He wasn't a very good illusionist.

WADSWORTH. *(Now to GREEN:)* And lastly, Mr. Green, who is a . . .

GREEN. I don't need you to unmask me, Wadsworth. I know what you're gonna say about me!

WADSWORTH. What's that?

GREEN. "Mr. Green, who is a homosexual."

MUSTARD. Not me.

GREEN. I beg your pardon?

MUSTARD. You asked, "Who is a homosexual," and I said, not me.

(GREEN and WADSWORTH share a baffled moment.)

WADSWORTH. Yes, thank you, Colonel.

(To GREEN:)

But, there's more to it than that, Mr. Green.

GREEN. How do you mean?

WADSWORTH. There's evidence to support the question of . . . your politics.

GREEN. My politics?! Since when is working for the Republican party a crime?

WADSWORTH. You swore an oath of allegiance to the Republican party, but neglected to vote for Eisenhower in the last election. That's grounds for an ousting if ever there was one.

GREEN. But voting records are confidential!

PEACOCK. Everything has its price, Mr. Green.

WADSWORTH. So—there you have it.

PEACOCK. (*Bordering hysteria:*) Have what?!

WADSWORTH. A crooked Senator's wife, a lascivious doctor, a disloyal Republican, and so forth . . . not exactly adhering to an all-American standard of behavior, are you?

SCARLET. (*Knowingly:*) Depends on who you ask.

PLUM. But if this Boddy fella is such a noble civilian himself, than why didn't he report us to the authorities?

WADSWORTH. And give up the opportunity to make a buck? Come now, Professor. What could be more American than that?

MUSTARD. (*In earnest:*) Apple pie.

(*A collective eye roll.*)

SCARLET. All right, Wadsworth—so we're being blackmailed by a renegade McCarthyist. Where does that leave us?

WHITE. Where is this Mr. Boddy?

MUSTARD. And what does he want from us?

PEACOCK. Who cares?! I'm not waiting to find out! I've done nothing wrong! I'm leaving!

(*She charges to the door.*)

WADSWORTH. (*Blocking her efforts:*) I'm sorry, Mrs. Peacock. You can stay in denial, but you cannot leave this house!

PEACOCK. I am the wife of a great Senator! You can't tell me what to do!

(*She tries to open the door.*)

Locked?!

(*Sinister music underscores.*)

WADSWORTH. Indeed. All the doors are locked. The windows are barred. And the grounds are patrolled by vicious dogs.

(*Dogs bark.*)

WADSWORTH. There's no way out!

(Lightning. They ALL begin screaming at WADSWORTH.)

ALL. Locked?! / This is an outrage! / You can't hold us hostage! / Why?! *(Etc.)*

WADSWORTH. *(Gaining their attention:)* Ladies and gentlemen, allow me to introduce your host for the evening, and your blackmailer for life . . .

(Lightning.)

WADSWORTH. Mr. Boddy.

[MUSIC CUE #15a]

(Music sting as BODDY appears in the Study doorway with confident charm. Music out.)

BODDY. How d'you do?

(They speak at once.)

PEACOCK.

Who do you think you are?
I'll have you brought before
Congress!

GREEN.

Boy, would I like to give you a
piece of my mind! And I don't
even like confrontation!

MUSTARD.

Bribing all these good people?
I don't get it! What's in it for you?!

PLUM.

I thought millionaires were
supposed to be good-looking,
you swine!

SCARLET.

Why are you blackmailing us?
I'm frustrated that I find
you attractive!

WHITE.

You're such a typical man!
Better off dead!

(WHITE emerges at the front of the group to expertly knee BODDY in the groin.)

SCARLET. *(Impressed:)* Ooooh. Mrs. White, in the Study with her knee!

WHITE. Thank you. I've studied martial arts.

(They take a wary step away from WHITE.)

WADSWORTH. *(Getting their attention once more:)* There is one more piece of information you may like to have.

ALL. What?!

WADSWORTH. The police are coming in less than an hour!

ALL. What? / Why? / The police?! / What are you talking about? *(Etc.)*

BODDY. *(Recovering:)* Unless . . .

ALL. Unless, what?

(BODDY refers to his briefcase.)

BODDY. You agree to double down.

SCARLET. And why would we agree to that?

BODDY. Because if you don't, I'll put this briefcase—containing all the evidence needed to expose your wrongdoings—in the hands of the police, the press, and the House Un-American committee. With the right spin, those fellas can make a commie outta anyone. I think some of you would face a lifetime of jail, and others, a lifetime of shame.

ALL. That's why you've brought us all here?! / You bastard! / Get that briefcase! / You're taking advantage of a tenuous political situation! *(Etc.)*

BODDY. Unless . . .

ALL. *(Including WADSWORTH:)* Unless what?!

BODDY. Well, there is something you could do for me that would change the game. Something I just can't bear to do myself.

ALL. *(Including WADSWORTH:)* What?!

BODDY. *(To GUESTS:)* Have a seat, please.

(The GUESTS move to the sofa. The ladies sit, the gentlemen stand behind. After a brief silence . . .)

GREEN. *(Re: a side table behind the sofa:)* Is it all right if I sit here . . .

(Before he can get the word out, GREEN sits on the edge of the table which surprisingly collapses noisily.)

GREEN. *(Bouncing back up:)* Sorry, sorry. Little accident prone. Sorry.

WADSWORTH. *(Then—genuine to BODDY:)* What's this about, sir?

[MUSIC CUE #16]

BODDY. In this bag, there are six packages that I thought our guests might find useful this evening.

(BODDY begins to empty a duffle bag full of packages into the arms of WADSWORTH.)

WADSWORTH. Packages?

BODDY. Presents, if you will. I'm a generous sort of fellow.

WADSWORTH. Are you?

BODDY. Wadsworth, will you please see to it that each guest receives a gift?

WADSWORTH. Gladly.

(WADSWORTH moves to distribute the gifts.)

BODDY. *(Pouring himself a brandy:)* Anyone wanna make a guess as to what's in your boxes?

SCARLET. Perfume?

WHITE. Candy?

PEACOCK. A rare single-malt Scotch whiskey?

BODDY. *(With a laugh:)* Aren't guessing games fun?

(Then:)

Please—open them.

[MUSIC CUE #17]

(SCARLET opens her box. Puzzled, She lifts out a heavy brass Candlestick. Music sting. She looks at BODDY.)

SCARLET. A Candlestick? What's this for?)

(One by one, with a music sting, each of the GUESTS open their boxes, pulling out their "gift.")

MUSTARD. A Wrench . . .

GREEN. A Lead Pipe . . .

PEACOCK. A Dagger . . .

PLUM. A Revolver . . .

WHITE. Ahhhhhh! A snake! Oh, no. It's a Rope.

(Then:)

BODDY. In your hands you each have a lethal weapon.

(They gasp.)

BODDY. You all came tonight because you believed the evidence against you was so terrible that you would do anything to keep it a secret. I'm putting that theory to the test.

WADSWORTH. You are?

BODDY. Mr. Wadsworth here is the only other person who knows your secrets; and it's costing us all dearly to keep him quiet.

GREEN. What do you mean?

BODDY. I wouldn't have to double your payments if I didn't have to pay Mr. Wadsworth for his silence.

ALL. Wadsworth?!

WADSWORTH. That's a lie!

BODDY. He may look suave and charming . . .

WADSWORTH. Thank you . . .

BODDY. But really he's conniving and manipulative.

WADSWORTH. False!

BODDY. Why do you think he's called the police?

PLUM. (*To WADSWORTH:*) You called the police?

WADSWORTH. Only because HE instructed me to do so!

BODDY. Did I?

(*Then:*)

Ladies and gentlemen . . . if you can manage to get rid of Mr. Wadsworth, I'll have no need to increase your blackmail or expose you to the police.

PLUM. Get rid of?

PEACOCK. (*To WHITE:*) Does he mean . . . kill him?!

BODDY. In fact, if you can eliminate Wadsworth . . .

WHITE. Yes, I think that's what he means.

BODDY. . . . Who not only knows all of your secrets, but also mine—then I will eliminate your blackmail altogether and be done with this terrible business once and for all.

WADSWORTH. You would never!

PLUM. But why make us do it, Boddy?! Why don't you do your dirty work yourself?

GREEN. Yeah!

BODDY. Why should I when the six of you are so uniquely motivated . . . and armed?

SCARLET. What a patriot.

WADSWORTH. After all I've done for you?!

(*To GUESTS:*)

He's a liar! I'm one of you! I'm not a butler! I'm an indentured servant!

BODDY. A familiar refrain.

(Darkly:)

Don't make a scene, Wadsworth. It's over.

(To GUESTS:)

The police are on their way. Now's your chance. The only way for you to end your blackmail and avoid finding yourselves on the front pages is for one of you to kill Wadsworth . . . NOW!

(He switches off the lights. BLACKNESS. CHAOS. SCREAMS. A GUNSHOT. MORE CHAOS AND SCREAMS. Lights.)

(BODDY lies on the floor. Prone. Face down. EVERYONE else is spread throughout the Study.)

WHITE. It's Mr. Boddy!

WADSWORTH. *(Enormously relieved:)* Oh thank goodness.

SCARLET. Is he breathing?!

(They rush to him in a hubbub.)

PLUM. *(Cutting off the hoopla:)* Stand back, I'm a doctor!

(They move back. PLUM gives BODDY a cursory examination.)

PLUM. He's dead.

WHITE. Who had the gun?

PLUM. I did.

PEACOCK. So you shot him!

PLUM. I didn't!

PEACOCK. If you didn't, who did?

PLUM. Somebody grabbed it from my hand, and the next thing I knew there was a shot!

(WADSWORTH turns BODDY over.)

WADSWORTH. There's no gunshot wound.

WHITE. He's right. There isn't.

SCARLET. *(Re: a hole in the wall:)* Look, there's a bullet lodged here.

MUSTARD. Eagle eye, Miss Scarlet.

GREEN. Well, if the bullet's over there, then how did he die over here?

PLUM. I don't know! I'm not a forensics expert.

SCARLET. Something else must have killed him.

WHITE. One of us must have killed him.

(They all look at each other – and their weapons – nervously aware that a murderer is present amongst them.)

GREEN. Well, don't look at me! I didn't do it!

ALL. *(Joining in:)* Me neither! / I didn't do it! / What're you looking at me for?! *(Etc.)*

(PEACOCK, unable to find a drink elsewhere, goes to BODDY's body [who is still holding a goblet].)

PEACOCK. I need a drink!

(She pries the goblet from BODDY's dead hand, raises it to her lips . . . She downs it just as . . .)

PLUM. Maybe Mr. Boddy was poisoned by the brandy!

(PEACOCK spits out the brandy—all over PLUM [and dead BODDY].)

PEACOCK. *(Screaming:)* Poison!?!

(PEACOCK continues to scream. GREEN tries to comfort her . . .)

GREEN. There, there, Mrs. Peacock—

(She still screams.)

GREEN. I'm sure you'll be just fine—

(She still screams.)

There's nothing to—

(SCARLET takes over, pushing GREEN out of the way. She slaps PEACOCK who falls onto the sofa, silenced, as the GUESTS gasp.)

SCARLET. *(Offering an excuse:)* Well, someone had to stop her screaming.

PLUM. *(To GREEN:)* Was the brandy poisoned?

GREEN. How should I know?

SCARLET. Looks like now we'll never know.

GREEN. Unless she dies too.

(They all hurry over to the sofa and stare at PEACOCK. Suddenly SOMEONE [YVETTE] SCREAMS from another part of the house. They all look out, terror on their faces.)

[MUSIC CUE #18]

(Transition music.)

WADSWORTH. The screams are coming from the Billiard Room!

(The GUESTS rush out, GREEN has the Lead Pipe in his hand. They move to outside the Billiard Room. The Study module retreats as the Hall wall flies in.)

Scene 4

(The Hall outside the Billiard Room)

(YVETTE's screams are louder now as WADSWORTH and the GUESTS [except PEACOCK] arrive at the door of the Billiard Room. WADSWORTH tries the handle. The door is locked.)

WADSWORTH. It's locked!

(Into the door:)

Who's in there? Who's screaming?

YVETTE. *(From inside:)* C'est moi!

WADSWORTH. Yvette?!

YVETTE. Oui!

WADSWORTH. *(Into the door:)* Yvette, are you all right?!

YVETTE. *(From inside:)* No!

MUSTARD. Yvette?! Are you alive?!

(YVETTE opens the door, revealing herself, in a puddle of tears, fuming!)

YVETTE. Of course I'm alive, you ee-diot!

(Turning to WADSWORTH:)

No zanks to you—Wadsworth! You've locked us up in zis house wiz a murderer!

WHITE. So the murderer is here?

YVETTE. Oui!

GREEN. Where?

YVETTE. Where? Here! We're all looking at him.

(PEACOCK enters, out of breath.)

YVETTE. Or her . . .

MUSTARD. What took you so long?

PEACOCK. (*Winded and hysterical:*) I'm an old woman who may or may not have been poisoned! It's amazing I'm anywhere!

YVETTE. (*Back to her point:*) I heard you all in ze Study—one of you is ze killer!

PLUM. How could you hear us in “ze” Study?

YVETTE. I was listening! I have a tape recorder in ze Billiard Room connected to ze Study! Monsieur Boddy asked me to record your conversation!

PLUM. Why would he ask you to do that?!

YVETTE. For more evidence, of course! Wadsworth revealed your secrets in ze Study; now zey are all recorded.

PLUM. What a snake! I've got to destroy them! Where are the tapes?

YVETTE. Who cares about ze tapes?! What about ze body?!

MUSTARD. What body?

ALL. Boddy's body!

WHITE. But, Yvette, why were you screaming in there, all by yourself?

YVETTE. Because I was frightened! I also drank ze Cognac. Maybe I am poisoned too!

(And more to the point:)

Plus, one of you is ze killer! Monsieur Boddy is dead!

GREEN. (*To YVETTE:*) We have to figure out which one of them did it!

PEACOCK. What do you mean “which one of them”?

GREEN. Well, I didn't do it!

WADSWORTH. Well, one of you did. I would have killed him myself, but I didn't have access to a weapon.

SCARLET. Don't look at me! All I got was a Candlestick!

PLUM. Maybe it wasn't one of us!

GREEN. Who else could it have been?

WHITE. Who else is in the house?

YVETTE. Only ze Cook.

ALL. (*Looking out:*) ZE COOK!

[MUSIC CUE #19]

(Transition music as WADSWORTH leads the GUESTS to the Kitchen. The Hall wall flies out as the Kitchen module opens.)

Scene 5

(The Kitchen.)

(They enter the Kitchen. There is a large refrigerator. GREEN no longer has the Lead Pipe. They look for COOK.)

PLUM. As far as I can tell, the Cook's not here.

PEACOCK. What a lovely Kitchen. My husband and I had a kitchen very similar to this in our first brownstone. It has such a homey feel, doesn't it . . .

(As she reminisces, GREEN trips, accidentally causing the large refrigerator to open. The COOK's body, Dagger in her back, tumbles out onto a quite unsuspecting GREEN.)

(PEACOCK SCREAMS.)

WHITE. It's the Cook!

SCARLET. With a Dagger in her back!

MUSTARD. Someone must've killed her!

GREEN. *(Descending to the floor under COOK's weight:)* I didn't do it!

(GREEN lands on the ground beneath the COOK. Nobody moves.)

WADSWORTH. This makes two.

PLUM. Two what?

WADSWORTH. Murders.

PEACOCK. *(Hysterical:)* I hate murders!

MUSTARD. I think you'd better explain yourself, Wadsworth.

WADSWORTH. Me?

MUSTARD. Well, who else would want to kill the Cook?

SCARLET. *(A little laugh:)* Dinner wasn't that bad.

MUSTARD. How can you make jokes at a time like this?

SCARLET. It's my defense mechanism.

MUSTARD. Some defense! If I were the killer I'd kill you next.

(EVERYONE gasps!)

MUSTARD. I said “if.” There’s only one admitted killer here, and it’s not me.

(Pointing to WHITE:)

It’s Mrs. White!

(EVERYONE gasps!)

WHITE. I’ve admitted nothing.

MUSTARD. You paid the blackmail. How many husbands have you had?

WHITE. Mine or other women’s?

MUSTARD. Yours.

WHITE. Five.

MUSTARD. Five?

WHITE. Yes, just the five. Husbands should be like Kleenex—soft, strong and disposable.

MUSTARD. Well, if it wasn’t you, who was it? Who had the Dagger?

PLUM. It was Mrs. Peacock!

(EVERYONE gasps!)

PEACOCK. Yes. But I put it down.

MUSTARD. Where?

PEACOCK. In the Study. Any one of us could have picked it up.

ALL. Well, I didn’t. / It wasn’t me. / I never even saw the Dagger.
(Etc.)

PEACOCK. Well then, it must have been . . . Mr. Green!

GREEN. *(Under the COOK’s body—muffled:)* Can somebody please help me?!

(They look, gasping!)

WADSWORTH. Good Lord, let him up!

PLUM. *(Moving to assist:)* You really oughta learn to speak up for yourself better, Mr. Green.

(MUSTARD and PLUM lift the COOK’s body off of GREEN. GREEN, gasping, recovers, getting up.)

GREEN. *(Breathless:)* Oh my lord. Oh my lord.

(WADSWORTH steps over GREEN, who crawls away [and will ultimately take a swig from Peacock’s flask], as dialogue continues.)

WADSWORTH. Gentlemen, might I suggest we take the Cook's body into the Study.

(WADSWORTH hoists the COOK out of MUSTARD and PLUM's arms and onto his back.)

SCARLET. Why?

WADSWORTH. For starters, when the police arrive, if they find this . . .

(He dumps the COOK's body off his back and into the arms of the rest of the group.)

WADSWORTH. . . . We'll all be in custody and under suspicion for murder.

PEACOCK. Murder!

WADSWORTH. And secondly, I'm the butler. I like to keep the kitchen tidy.

[MUSIC CUE #20]

(They heave-ho, grumbling as they do, puppeteering the COOK's body from the Kitchen back to the Study to Transition.)

Scene 6

(The Study.)

(To the tail end of Transition music, the GUESTS, except WADSWORTH, enter the Study. They stop and slowly look back to the spot where BODDY was. HE'S GONE!)

PLUM. The body's gone!

(They freeze! They drop COOK to the ground with a THUD! Just then, WADSWORTH enters, breathless.)

WADSWORTH. What are you all staring at?

PLUM. Nobody.

WADSWORTH. What do you mean?

PEACOCK. *(Panic-stricken:)* Nobody. No body. Mr. Boddy's body. It's gone!

WHITE. Maybe he wasn't really dead.

PLUM. He was!

WHITE. We should have made sure.

PLUM. I thought I had!

MUSTARD. So was he dead or wasn't he?!

GREEN. Maybe he was dead, but someone moved him!

SCARLET. Who would move him?

WHITE. And why?!

GREEN. How should I know?!

PLUM. Well, if he's not here—then where is he?

PEACOCK. Oh my. All this excitement. If you'll excuse me, I have to uh . . . is there a little girl's room?

YVETTE. Oui oui, madame.

PEACOCK. No, I just want to powder my nose.

YVETTE. Zere's a toilette outside ze Billiard Room.

(PEACOCK exits.)

WADSWORTH. (*Clocking PEACOCK's exit:*) Uhhhh . . .

(*Then:*)

WADSWORTH. I don't mean to alarm anybody, but we do currently have the small issue of two dead bodies: one missing, one present—and the imminent arrival of the police . . .

SCARLET. The bridge is washed out; that should buy us some extra time.

YVETTE. But I don't want extra time! I want ze polize to arrive! I am trapped in zis houze wiz a murderer!

PLUM. But once the police get here, the rest of us are doomed.

MUSTARD. (*Taking charge:*) Wadsworth, am I right in thinking that there is nobody else in this house?

WADSWORTH. Um, no.

MUSTARD. Then there is someone else in this house?

WADSWORTH. Sorry, I said "no" meaning "yes."

MUSTARD. "No," meaning "yes"?

WADSWORTH. Yes.

MUSTARD. Look, I want a straight answer.

GREEN. Don't look at me.

(*They look at him.*)

MUSTARD. Wadsworth—is there someone else in this house, yes or no?

(WADSWORTH *considers this carefully.*)

WADSWORTH. Um . . . No.

MUSTARD. No, there is? Or no, there isn't?

WADSWORTH. Yes.

MUSTARD. There seems to be some confusion about whether or not we are the only people in this house.

WADSWORTH. There isn't.

MUSTARD. There isn't any confusion or there isn't anybody else?

WADSWORTH. Either. Both.

MUSTARD. Just give me a clear answer.

WADSWORTH. What was the question?

MUSTARD. Is there anyone else in the house?

ALL. No!

MUSTARD. That's what he says, but does he know!?

SCARLET. Look, we've got a killer on the loose, the missing dead body of Mr. Boddy, a Cook with a Dagger in her back, and all these easily accessible weapons—the Rope, the Revolver, the Candlestick, the Wrench—and—hey, where's the Lead Pipe?

[MUSIC CUE #21]

(PEACOCK screams. She enters, stumbling into the room with BODDY hanging all over her. It looks like BODDY is attacking her.)

PLUM. It's Mr. Boddy!

GREEN. He's attacking her.

(While PEACOCK continues her hysteria, the bloodied BODDY falls off of her and onto the ground. The Lead Pipe protrudes from his skull.)

GREEN. (Grossed out:) Ugh, he's so bloody!

PLUM. Stand back!

(Completing a second cursory exam:)

He's dead.

SCARLET. That's what you said the last time.

PLUM. I believe in second chances.

WADSWORTH. Mr. Boddy? Dead? Again?

PEACOCK. I'm going to faint!

WADSWORTH. I'll catch you!

(PEACOCK collapses in WADSWORTH's arms. He releases her and she falls back with a thud.)

WADSWORTH. Sorry.

WHITE. Mrs. Peacock?

PEACOCK. *(Woozy from the floor:)* Yes?

WHITE. Where did this happen?

PEACOCK. In the bathroom! I opened the door and there he was! At first, I thought he was attacking me, but then I realized he'd been left propped up against the doorframe, dead, just waiting to fall on someone!

(She pulls a tiny bottle of booze out from her cleavage and downs it.)

WHITE. Who would do such a thing?

PLUM. Takes a lotta guts to kill someone twice.

SCARLET. It's what we call overkill.

GREEN. But why?!

PLUM. What's the difference?

SCARLET. Makes a difference to him!

WADSWORTH. *(Losing it:)* Makes a difference to us! We've got to find out who killed him, where and with what!

(Referencing the Lead Pipe in BODDY's head.)

PLUM. Seems like it was probably the Lead Pipe.

WADSWORTH. Ten points, Professor Plum.

MUSTARD. What kind of game are you playing, Wadsworth?

WADSWORTH. This isn't a game!

PLUM. *(To GREEN:)* You! The Lead Pipe belonged to you!

GREEN. But I dropped it while running to the Kitchen!

PLUM. People don't just drop murder weapons!

GREEN. I didn't know it was a murder weapon when I dropped it!

WHITE. So anyone could have picked it up?

WADSWORTH. *(Becoming unhinged:)* Yes of course, but who did??? Who did pick up the Lead Pipe? Who picked up the Lead Pipe and

brutally murdered Mr. Boddy, leaving him dead and bloodied in the bathroom? Who did that? Who?! Who?!? Who?!?!?!

SCARLET. *(From the desk:)* Cool it, butler! While you lose your marbles, I'm over here trying to do something useful! Have you all forgotten about the evidence against us?

ALL. The evidence!

(They move toward SCARLET. SCARLET tries to open Boddy's briefcase.)

SCARLET. Boddy's briefcase is locked.

WHITE. There must be a key!

WADSWORTH. Mr. Green, would you be so kind as to check Mr. Boddy's pockets for the key to his briefcase containing the evidence of our crimes, so that we may destroy said evidence once and for all?

GREEN. Why me?

WADSWORTH. Why not?

GREEN. *(Unhappily:)* Well . . . all right.

(He pulls out a latex glove, putting it on.)

SCARLET. Where'd you get that?

GREEN. I don't like germs.

SCARLET. Or fingerprints?

GREEN. No, mostly it's really just germs.

(GREEN searches BODDY's pocket, gagging/holding back vomit.)

GREEN. *(With his hand in BODDY's pocket—gagging:)* Oh God, it's so warm.

(Then)

Aha! Got it!

SCARLET. Give it here!

(He rushes it over to SCARLET, who opens the briefcase.)

[MUSIC CUE #22]

SCARLET. It's empty!

(They gasp!)

WADSWORTH. Empty?!

MUSTARD. Then where's all the evidence?

WADSWORTH. I told you Boddy was a liar! Had the evidence in his briefcase, my foot!

GREEN. We must find that evidence!

SCARLET. And destroy it!

MUSTARD. (*Becoming officious:*) Evidence against us aside, first things first. We're in a room with two dead bodies.

YVETTE. And ze cops are on zeir way!

MUSTARD. Let's move the corpses to the couch so they look less dead.

(They do. What follows is a farcical moving of the two dead bodies from the floor onto the sofa.)

PLUM. (*Stepping over COOK to get to BODDY:*) Some party this is turning out to be.

YVETTE. (*Crossing to the COOK:*) Help me, Monsieur. Green.

GREEN. (*Dubious:*) Well, all right.

(YVETTE/GREEN drag COOK, while PLUM drags BODDY.)

WADSWORTH. Careful. Don't get guts on the ground.

MUSTARD. (*Impressed by PLUM dragging BODDY's body:*) Solid battlefield technique, Professor Plum. Never leave a man behind.

WHITE. Cadavers are heavier than they seem, aren't they?

WADSWORTH. I wouldn't know.

WHITE. Right. Me neither.

GREEN. (*Lifting BODDY up:*) Upsy-daisy.

WHITE. (*Then re: the COOK:*) Here, prop her up.

PEACOCK. (*From her unhelpful perch on the desk:*) Aren't you all strong and virile?

(She drinks from a flask.)

(Throughout the hubbub, the GUESTS ad-lib appropriately until the bodies are both in position on the sofa with GREEN pinned between them. GREEN, gagging, un-pins himself, escaping the sofa. The GUESTS prop both bodies [Dagger and Lead Pipe fully visible] upright.)

WHITE. Good. They just look asleep.

SCARLET. Forget about the bodies! We need to do something about this room full of murder weapons and the homicidal maniac on the loose!

WADSWORTH. Let's put the weapons in the bag!

(WADSWORTH starts to put the remaining weapons in Boddy's bag.)

SCARLET. What good will that do?

WADSWORTH. Then we'll zip up the bag.

WHITE. Most murderers know how zippers work, Mr. Wadsworth.

WADSWORTH. I know! We'll put the bag in the safe!

SCARLET. *(Looking all around:)* Terrific! Where's the safe?

WADSWORTH. In the Hall!

[MUSIC CUE #23]

(Transition music. As the Study module retreats, the Hall wall flies in as they move to the Hall.)

WADSWORTH. Shush.

(They stop. Listen. More transition music as they move again.)

Scene 7

(The Hall.)

(They arrive and WADSWORTH tinkers with the bottom of a large framed portrait hanging between two doors.)

SCARLET. I don't see a safe.

PLUM. *(Re: the art:)* Is that an original Trumbull, Mr. Wadsworth?

WHITE. Those are quite valuable.

PEACOCK. Now is not the time for art appreciation! Butler . . .

(Before PEACOCK can finish her thought, WADSWORTH opens the painting on the wall to reveal a safe.)

GUESTS. *(Gently impressed:)* Ohhh.

(As WADSWORTH throws the bag in and locks the "painting" . . .)

MUSTARD. A hidden safe behind a portrait. How original!

WADSWORTH. There! Locked!

YVETTE. Voila!

MUSTARD. What are you going to do with the key to the safe, Wadsworth?

YVETTE. Oh yes! Ze key!

WADSWORTH. I'll put it in my pocket.

PEACOCK. But what if you're the murderer?

WADSWORTH. I'm not.

PEACOCK. But what if you are?

WADSWORTH. I've an idea—we'll throw it outside.

YVETTE. Oui! A l'extérieur!

PEACOCK. But it's raining "a l'extérieur!"

WADSWORTH. I'm not suggesting we go outside. I'm suggesting we stay inside, but throw away the key.

PLUM. (*Warily:*) But you'd have to open the door, wouldn't you?

WADSWORTH. I would.

PLUM. But what if the killer is outside?

GREEN. Better out than in!

PLUM. Yes! We'd want to keep him outside, wouldn't we? If we open the door we risk letting him back in.

WHITE. But maybe, if we open the door, we'd encourage the killer to go out!

SCARLET. The killer seems to be doing a fine job of opening and closing doors all by himself. I don't see how us opening the door for one tiny second could possibly make any sort of a difference.

MUSTARD. But what if we open the door, throw away the key, and the killer catches it. Then the killer would have the key we're trying to confiscate!

WADSWORTH. We might be overthinking this.

(*Then:*)

I'm going to throw away the key. Follow me.

[MUSIC CUE #25]

(*Transition music as the GUESTS run towards the front door as the Hall wall flies up.*)

Scene 8

(The Front Door.)

(WADSWORTH leads YVETTE and the GUESTS toward the front door. He opens the door to throw away the safe key, but shockingly, a MOTORIST stands at the door, poised to knock. The GUESTS scream.)

WADSWORTH. *(Screaming:)* Not now!

(WADSWORTH slams the door on the MOTORIST's face. The GUESTS are breathless with fear.)

GREEN. Was that the killer?!

WHITE. He didn't look like a killer.

PLUM. *(A dig:)* Takes one to know one.

MUSTARD. Leave him to me. Interrogation is my speciality.

(MUSTARD opens the door.)

MUSTARD. How do you do?

MOTORIST. I'm sorry . . .

(As he enters, searching for words:)

I didn't mean to disturb the whole household, but my car broke down out here, and I was wondering if I could use your phone.

MUSTARD. *(Accusatorially:)* Are you a killer?

MOTORIST. What? No!

MUSTARD. *(Entirely convinced:)* All right.

(Showing him in:)

This way please.

(As the others start to protest . . .)

MOTORIST. Thank you.

(He steps fully into the mansion.)

MOTORIST. Well? Where is it?

MUSTARD. What? The body?

(The others gasp!)

MOTORIST. *(Realizing:)* The phone. What body?

WADSWORTH. What? There's no body. There's nobody.

MUSTARD. Riight. There's nobody in the Study.

(MUSTARD has inadvertently pointed to the Study. The MOTORIST starts walking towards it. EVERYONE realizes that's where the bodies are!)

ALL. (Preventing him from going to the Study:) No!!!

WADSWORTH. No, no that phone's been disconnected. But I think there's one in the Lounge.

MOTORIST. Alrighty then.

(WADSWORTH brings the MOTORIST to the door of the Lounge as the others look on.)

WADSWORTH. Right through this door.

MOTORIST. Thank you.

(WADSWORTH opens the door, lets the MOTORIST in. Closes and locks the door.)

WADSWORTH. (To GUESTS with renewed intense urgency:) Now listen . . . we haven't much time. Our task is twofold. ONE: Find the evidence! TWO: Find the murderer!

PLUM. We've got one potential suspect contained in the Lounge—but that leaves the whole rest of this place up for grabs. Who knows what's behind all these doors.

MUSTARD. I suggest we handle this in proper military fashion. We split up, and search the house.

PEACOCK. Split up!?

MUSTARD. Yes! We'll split up into pairs. That way none of us will be alone.

PLUM. But if we split up into pairs, whichever one of us is paired with the killer might get killed!

YVETTE. Mon dieu!

MUSTARD. But then we would have discovered who the murderer is!

PEACOCK. But the other half of the pair would be dead!

MUSTARD. This is war, Peacock! Casualties are inevitable. You cannot make an omelette without breaking eggs—every cook will tell you that.

PEACOCK. But look what happened to the Cook!

GREEN. Colonel, are you willing to take that chance?

MUSTARD. What choice do we have?

SCARLET. None.

GREEN. I suppose you're right.

MUSTARD. (*Officious:*) All right, troops. Divide and conquer. I'll split us into pairs. Eenie-meenie-miney . . .

WADSWORTH. (*Per the rhyme:*) No.

(*Then taking the reins*)

Mrs. White, you come with me. Professor Plum, you're with Mrs. Peacock. Yvette, you go with Mr. Green; and Miss Scarlet, you're with Eenie Meenie.

PEACOCK. But what if someone doesn't come back?

WADSWORTH. We'll remember you fondly. Now, leave no door unopened. And . . . cherish your partner. This might be the last person you ever see.

(*They go!*)

[MUSIC CUE #25]

Scene 9

(*The Hall.*)

(*The pairs search the house through an elaborate musical montage of choreographed, door slamming, tomfoolery, punctuated by brief vignettes.*)

(*After an initial series of highly stylized crosses and door openings, the Hall wall flies in and focus shifts to WHITE and WADSWORTH, now alone in the Hall facing two doors.*)

WHITE. Go on. I'll be right behind you.

WADSWORTH. That's why I'm nervous.

WHITE. But why? It's just us. We're alone.

WADSWORTH. That's just it, Mrs. White. No man in his right mind would ever be alone with you.

WHITE. Fine. You go in there and I'll go in here.

(*They go to two doors. They don't go in.*)

WHITE. Are you going in?

WADSWORTH. Yes, are you?

WHITE. Yes.

(They fake each other out three times in quick succession. Then . . .)

WADSWORTH. On the count of three. One . . . Three!

(A beat and then WADSWORTH and WHITE enter and exit their respective rooms abruptly.)

WHITE. Nothing in that room.

WADSWORTH. Nothing in that room either.

WHITE. Shall we search the Ballroom?

WADSWORTH. *(Gesturing for her to go first:)* After you.

(WHITE and WADSWORTH's stylized movement lead them into an elaborate tango as they exit.)

(As the Hall wall flies out, The GUESTS crisscross the entry Hall causing each other to startle.)

(MUSTARD and SCARLET meet in the middle, each holding a notebook and a tiny golf pencil [from the CLUE board game]. They compare their notes and each exit separately as the Library module slides into place.)

(Focus shifts to: PEACOCK and PLUM in the Library.)

PLUM. *(Seated in an arm chair:)* This is quite an impressive Library.

[MUSIC CUE #26]

(PEACOCK puts a book back in the bookshelf, triggering an elaborate, FBI-style secret panel labeled "EVIDENCE," plastered with headshots [in the style of the CLUE game cards] and notes detailing the guests' crimes, to flip and appear in the wall directly behind them. They do not see it.)

PEACOCK. *(Her back now to the secret panel:)* How can I find anything if I don't even know what I'm looking for!

PLUM. *(Reading from a book:)* "Civilized society is perpetually menaced with disintegration through this primary hostility of men towards one another."

PEACOCK. Your fancy words don't intimidate me, Professor!

PLUM. I take no credit, Mrs. Peacock.

(Re: the book:)

Freud. I think he's on to something.

PEACOCK. Now is not the time for academic pursuits! We're supposed to find the evidence!

PLUM. It's a fruitless search, if you ask me. I mean, it's not like we're just gonna walk into a room and find the evidence plastered on the wall.

PEACOCK. I suppose you're right.

PLUM. C'mon, let's go upstairs. Maybe we'll be excited by something in a bedroom.

PEACOCK. I haven't been excited by something in a bedroom for years.

(They exit the Library as the module retreats.)

(The GUESTS crisscross once more, featuring an unexpected, split-second connection between YVETTE and WADSWORTH.)

(Then, MUSTARD, solo, crosses the Hall studying an enlarged map of Boddy Manor [looking identical to the CLUE board game].)

(To the music, each GUEST round-robins through every door in choreographed mayhem. The group ends with ALL their heads poking out of one door, which WADSWORTH shuts.)

(The music shifts to sinister, as the Lounge module opens and we find the MOTORIST on the phone.)

MOTORIST. I'm a little nervous. I'm at that big house on the hill, and I've been locked in the Lounge. I didn't expect there'd be a whole group of people here—I think they're having some sort of party; and the funny thing is, I think one of them is my customer.

(As he's talking, the portrait behind him opens and a gloved hand appears behind him with a raised Wrench . . .)

MOTORIST. Yeah, my regular Tuesday night passenger . . .

[MUSIC CUE #27]

(The Wrench comes down on the MOTORIST'S head. BLACK-OUT. The Lounge retreats.)

(Search music continues as the Conservatory wall flies in and the lights shift to find SCARLET and MUSTARD in the Conservatory.)

Scene 10

(The Conservatory.)

(MUSTARD searches the Conservatory floor. SCARLET enters slyly, holding Plum's pipe.)

SCARLET. *(Whispering conspiratorially:)* Psst!

MUSTARD. Oh, there you are.

SCARLET. You'll never believe what I found in the hallway.

(Showing:)

Professor Plum's stupid tobacco pipe!

MUSTARD. Huh. What do you think that means?

SCARLET. Who knows! But it seems suspicious if you ask me.

MUSTARD. I just did.

SCARLET. Honestly, Colonel.

(Moving on:)

This is the last room left to search in this beastly mansion and we still haven't found the evidence.

MUSTARD. I think this time has been productive nevertheless.

SCARLET. Aren't you a Pollyanna.

MUSTARD. You're a brave and determined lady, Miss Scarlet. I've really enjoyed our time together. I hope after this expedition ends we can remain friends.

(SCARLET continues intensely searching.)

I mean, really, murders aside, it's just been a lovely group of people all in all. I suppose I would like to hear Mrs. White explain when and how she lost her veil in the Billiard Room, but . . .

SCARLET. *(Grabbing the veil:)* You found White's veil in the Billiard Room? Odd.

MUSTARD. Odd?

SCARLET. Odd.

(MUSTARD accidentally leans on the wall sconce, which moves like a lever.)

(A trap door in the floor opens.)

SCARLET. *(Gasp:)* A trap door!

(Then:)

A trap door leading to a secret passage! C'mon!

MUSTARD. *(Clearing his throat:)* Uh . . . Ladies first, Miss Scarlet.

SCARLET. *(Rolling her eyes:)* How heroic.

(SCARLET steps into the passage, MUSTARD follows her. Blackout as music continues. The Conservatory wall flies up as the Lounge module opens.)

Scene 11

(The Lounge.)

(The painting opens and [AUXILIARY] SCARLET and MUSTARD climb out of it. The room is dark. The dead MOTORIST in the chair is unnoticed . . . for now.)

(Please note: SCARLET and MUSTARD are substituted by an auxiliary man and woman, dressed as Scarlet and Mustard. The lighting is such that we can't see their faces and the real Scarlet and Mustard continue their dialogue from offstage or via pre-recorded voiceover.)

MUSTARD. Where are we now?

SCARLET. How should I know? The lights are off.

MUSTARD. Well turn them on!

SCARLET. I would if I could see anything!

MUSTARD. Well I'm going to feel my way around.

SCARLET. Don't get any funny ideas.

MUSTARD. *(Feeling:)* A table . . .

SCARLET. *(Feeling:)* A telephone . . .

MUSTARD. A chair . . .

SCARLET. A body . . .

[MUSIC CUE #28]

(SCARLET and MUSTARD stop dead in their tracks.)

SCARLET/MUSTARD. A body!!! Ahhhhhh!!!!!!!!!!!!!!

[MUSIC CUE #29]

SCARLET. Find the door!

MUSTARD. Get me out of here!

(They find the door but the door is locked.)

SCARLET/MUSTARD. HELP! HELP! MURDER! MURDER!

(The stage is now divided in two, with inside the Lounge being stage left, and outside the Lounge being stage right.)

(The GUESTS scurry towards the Lounge from all over the house, ad-libbing, as they make their way to the door—realizing the door is locked . . . As WADSWORTH approaches the Lounge door, the Lounge module closes back up, so only the Hall is visible.)

ALL GUESTS. LET US IN! LET US IN!

SCARLET/MUSTARD. *(Voices:)* LET US OUT! LET US OUT!

WADSWORTH. We can't let you out! The door to the Lounge is locked!

SCARLET. *(Through the door:)* You had the key, Wadsworth! You locked the Motorist in here!

WADSWORTH. That's right! I did! I do!

(He checks his pockets:)

I don't! The keys are gone!

ALL. Gone?!

YVETTE. I have an idea!

(YVETTE runs offstage.)

SCARLET. *(Through the door:)* There's a murderer on the loose! Please get us out of here!

(PLUM walks back from the door, at his most macho.)

PLUM. There's no alternative. I'm just gonna have to break down the door.

(To the others:)

Stand back! I'm a doctor!

(Just as he backs up to prepare to run, YVETTE, runs on holding the gun.)

YVETTE. Stand back! I'm a woman!

[MUSIC CUE #30]

(PLUM backs into YVETTE. Their crash causes her gun to go off, firing upwards. The chandelier above—in slo-mo—falls, pinning GREEN beneath it as the GUESTS react [also in slo-mo]!)

GREEN. *(In slo-mo via V.O.):* Can somebody please help me?

(We restore to regular speed. All the GUESTS scream as GREEN rolls out from beneath the chandelier which nearly crushed him!)

SCARLET/MUSTARD. *(Through the door:)* What happened?! What was that?! Help! Murder! Help! *(Etc.)*

YVETTE. I will help you!

(YVETTE still determined to save the day, points the gun to the Lounge door. With surprising expertise, She fires the gun twice at the lock.)

YVETTE. I'm done shooting at you! Ze door is open! You can come out now!

[MUSIC CUE #31]

(The real MUSTARD and SCARLET exit the Lounge.)

MUSTARD. *(Angrily, to YVETTE:)* Why were you shooting at us?

YVETTE. To open ze door!

MUSTARD. But you could have killed us!

YVETTE. *(Defensively:)* I said "stand back"!

MUSTARD. *(To WADSWORTH:)* Let's add "finding the key to the Lounge" to our priority list.

PLUM. Say, Frenchy—where did you get that gun anyway?

YVETTE. Ze safe. It was unlocked!

ALL. Unlocked!?!?

WADSWORTH. Impossible! I have the key!

(He checks his pocket.)

No I haven't! It's gone!

ALL. Gone?!

MUSTARD. Not to beat a dead horse, but, again, I feel like having all the keys is really— *(important.)*

PLUM. *(Interrupting:)* I thought you said you'd throw away the key to the safe, Wadsworth!

WADSWORTH. I did say that! But I didn't do that! We got distracted by the Motorist at the door and I forgot. One of you must have snatched the keys from my pocket when we were searching the house.

PLUM. So whoever took the keys, is the killer.

WADSWORTH. Precisely.

SCARLET. Speaking of the killer, there's a dead body in the Lounge, ya know! The Motorist is dead!

(She opens the Lounge door. music sting. They all peek in.)

PEACOCK. Which one of you killed him?

SCARLET. *(Outraged:)* We found him, together!

MUSTARD. And he was already dead!

GREEN. But the door to the Lounge was locked!

SCARLET. We went through a secret passage we found in the Conservatory.

PLUM. A secret passage?! Who designed this place?

WADSWORTH. The Parker Brothers.

(The doorbell rings. They look out and gasp. They stand still, frozen in terror.)

(They wait. And hope. Doorbell again. They look to the front door. Doorbell rings a third time. They huddle, worrying aloud.)

ALL. *(Ad-libbing:)* What should we do? / Let's hide! / Shhh! / You're being too loud! / Maybe this time it's the killer! *(Etc.)*

PLUM. *(Within the melee, taking the gun from YVETTE and stashing it on his body:)* Quick! I'll hide the gun!

(KNOCK KNOCK KNOCK.)

WADSWORTH. Don't worry, it's not the police.

COP. It's the police!

(EVERYONE gasps!)

GREEN. I'm going to open the door.

ALL. No!

GREEN. It's the decent thing to do.

[MUSIC CUE #32]

(Hes run up to the front door, the GUESTS at his heels.)

COP. Open the door!

(GREEN opens the front door. A COP stands there.)

COP. Good evening, sir.

GREEN. Good evening, Officer. We've been expecting you.

COP. You have?

GREEN. We haven't?

COP. I got a tip about an abandoned car near the gates of this house. Did a motorist stop by for help, by any chance?

(They try to smooth away his suspicions.)

ALL. No.

GREEN. *(On the heels of "No":)* Yes.

COP. *(Skeptically:)* There seems to be some disagreement. At any rate, can I come in and use the phone?

ALL. No!

GREEN. Of course you may, sir. There's a phone in the Lounge.

(SCARLET, who is closest to the Lounge door, blocks it.)

SCARLET. Out of order.

GREEN. Of course. My mistake. You can use the phone in the Study.

(PLUM, who is closest to the Study door, blocks it.)

PLUM. Occupied.

GREEN. Uhhh . . .

WADSWORTH. *(Taking over:)* If you please, sir, you may use the phone in the Library. Right this way.

COP. You're all acting rather peculiar.

WADSWORTH. It's because our chandelier fell down.

ALL. Yes / Exactly / That's true / We loved that chandelier. *(Etc.)*

WADSWORTH. It could have killed us. But don't worry, the maid will clean it up.

COP. That's all well and good, but . . . what's going on in the Lounge and Study?

WADSWORTH. Lounging. Studying. This way . . .

COP. Let me have a look.

WADSWORTH. No thank you.

COP. What?

WADSWORTH. *(Deflective:)* Hm?

(Then:)

This way, please.

COP. Actually, I'd like to take a look around if you don't mind.

WADSWORTH. Of course, officer.

(Forcibly walking him downstage—slowly)

Follow me. I'll take you on a grand tour of Boddy Manor.

(Simultaneously, the GUESTS, huddle up, quietly whispering together to come up with a plan, while YVETTE uses a pulley system by the front door to raise the chandelier back into position.)

WADSWORTH. This home was built by Lord Reginald Boddy in 1784 . . .

SCARLET. We've got to cover our tracks and get rid of this guy!

WADSWORTH. This way please. *(Distracting him:)* Lord Boddy had been declared Lord Boddy after somebody discovered an antibody that would save everybody.

(WHITE, PEACOCK, MUSTARD and YVETTE head to the Study where BODDY and COOK's bodies remain.)

(PLUM, SCARLET, and GREEN head to the Lounge where the MOTORIST's body remains.)

WADSWORTH. *(Desperately trying to distract—he drops to the floor—nearly singing/doing snow angels:)* Notice the mahogany floor.

(Then—vibrantly:)

Did you know, in the 17th century, the buccaneer John Esquemeling recorded the use of mahogany for making canoes?

(He mimes rowing a canoe:)

Can you canoe?

COP. *(Baffled:)* What?

(The two groups have each entered their respective rooms. The COP turns around to find the stage bare.)

COP. Hey—where'd everybody go?

WADSWORTH. *(Continuing his desperate tour:)* Notice the brass door-knobs. Crafted specifically for Lord Boddy by his buddy in 1878—

COP. *(Irritated:)* I don't care about the doorknobs, mister! What's going on around here? What are you hiding in those two rooms?!

WADSWORTH. *(Trying to cover:)* Uh . . . which two rooms?

COP. The Lounge and the Study!

WADSWORTH. Oh . . . Oh. Ohhhhhh. Those two rooms—

COP. Yes!

(COP approaches the Study door. WADSWORTH blocks his path.)

WADSWORTH. No! Officer, I don't think you should go in there.

COP. Why not?

WADSWORTH. Because it's . . . all too shocking!

(COP shoves WADSWORTH aside as a Study module opens. As the COP enters, the GUESTS puppeteer the dead bodies of BODDY and COOK so they appear to be alive.)

[MUSIC CUE #33]

(We hear 1950s rock-and-roll on the radio.)

(YVETTE dusts the furniture to the beat of the music. She waves flirtatiously at COP.)

YVETTE. Hello, Officer! Welcome to ze party!

(WHITE has set herself up with the dead body of BODDY on top of her, to make it appear as if they're making out.)

(COP walks past them, embarrassed.)

COP. Excuse me.

(YVETTE dusts him.)

YVETTE. You are excused!

(COP now notices MUSTARD seemingly making out with the dead COOK, while PEACOCK, unseen by COP behind drapes, uses her hands as if they were the COOK's hands, heavily petting MUSTARD.)

COP. Pardon me.

(COP moves to exit. YVETTE calls after him.)

YVETTE. Good night, Officer.

COP. Good night!

(SLAM! COP retreats from the Study back into the main Hall with WADSWORTH. As the Study module retreats, the GUESTS react in disgust as they pull away from the dead bodies.)

COP. That wasn't all that shocking, mister. Those folks were just having a good time. Why didn't you tell me this was a party?

WADSWORTH. My . . . apologies sir.

COP. I'll just take a peek in the Lounge, if you don't mind.

(COP has crossed the Hall to the Lounge and opens the door as the Lounge module opens.)

[MUSIC CUE #34]

(We hear a different rock-and-roll song on a record player.)

(The dead MOTORIST, an alcohol bottle in hand, appears to be drunk rather than dead. He is propped up in a chair, by GREEN, who shares the chair with him, also pretending to be drunk. PLUM and SCARLET are slow-dancing to the music behind him.)

COP. *(Speaking into the doorway:)* Excuse me?

GREEN. *(Slurring his words:)* Ev'ning Officer. How d'ya do.

COP. Are these men drunk?

SCARLET. Dead drunk.

GREEN. *(Offering booze from BODDY's limp hand—splashing booze everywhere:)* Wanna sip?

COP. Oh, I can't drink while on the job. The Chief would kill me.

GREEN. Killed if you do, killed if you don't . . .

COP. What?

GREEN. Huh?

PLUM. Have a lovely evening, Officer.

COP. *(With a tip of his hat:)* Same to you.

(COP shuts the door. As the Lounge module retreats, SCARLET and PLUM help GREEN, disgusted, out of the chair. GREEN, hyperventilating, uses his latex glove to breathe into as the Lounge module closes.)

COP. Well . . .

WADSWORTH. *(With slight desperation:)* I can explain everything.

COP. No explanation necessary. There's nothing illegal about any of this.

WADSWORTH. There's not?

COP. Of course not! This is America—and that was the pursuit of happiness.

(Then:)

May I use your phone now?

WADSWORTH. Certainly!

(WADSWORTH *leads COP to the Library.*)

WADSWORTH. (*Opening the door:*) The Library, Officer.

COP. Thank you.

(WADSWORTH *closes and locks the door behind him. Then . . .*)

WADSWORTH. (*Nearly whispered:*) All's clear! You can come out now. Well done, all of you. Impressive!

(*All the GUESTS emerge into the Hall congratulating themselves.*)

ALL. You really pulled that off / Nice touch with the alcohol bottle.
/ I didn't know you had it in you. (*Etc.*)

WADSWORTH. (*Gaining their attention:*) Psst!

(*Then:*)

All right, I've locked him in the Library . . .

SCARLET. How'd you do that? I thought you didn't have the keys!

WADSWORTH. I didn't have my right-pocket keys.

(*Revealing keys from his other pocket:*)

But my left-pocket keys are intact.

(*Then:*)

Now—let's finish searching the Manor! The police are on their way!

PLUM. But, the police already came!

GREEN. Not the "broken-down car" police, the "criminal investigation" police.

WADSWORTH. Precisely.

(*Then:*)

We must find the evidence and we can't afford to have any more murders! This is getting dangerous. Now go!

(*Transition music. The GUESTS disperse to search the house!
Both the Library module and the Billiard Room module push on.*)

Scene 12

(*The Library/The Billiard Room*)

(*The COP dials the phone. Sinister music underscores.*)

COP. Hello . . . hello . . .

(The lights go out!)

COP. A power outage?! Must be the storm.

(Then into the phone:)

Oh, hello Chief? Yes, this is . . .

(Then:)

Hello? Hello? Are you still there? Is this phone working?

(A dim light now rises on YVETTE in the Billiard Room.)

YVETTE. *(Alarmed by the darkness:)* E-lo? Oo turned out ze lights?! E-lo?!

(She sees someone in the doorway.)

YVETTE. Oh! It's only you. You scared me! I zought you were ze killer!

(Back to the COP [a dual scene].)

COP. Did somebody cut the line? Hello?

(Back to YVETTE . . .)

YVETTE. Oh, did you find a clue? What is zat in your hand?)

(A gloved hand holding the Rope emerges from behind YVETTE. A noose flies onto her neck! She struggles! Music sting. Lights out. The Billiard Room module retreats in darkness as . . .)

COP. *(Into phone:)* Oh, good you can hear me. You see, I found an abandoned car and wound up in an old mansion, where all the lights just went out. I'm telling you, Chief, there's something funny going on around here.

(A gloved hand holding a Candlestick emerges from a trap door in the bookshelf.)

COP. They're having some sort of a party and you'll never believe who I just saw . . .

UNSEEN MURDERER. Psst.

(The COP turns around at the sound. The Candlestick descends on the COP. Music sting.)

COP. No!

(BLACKOUT.)

Scene 13: The Hall

(The pulsating tone of a telephone off-the-hook is heard. A lighter flickers. In the light of the flame we see WADSWORTH's face. He finds the light panel. Suddenly, the lights turn back on revealing WADSWORTH fully. The GUESTS pour back on stage.)

ALL. *(Relieved at the lights:)* Ahhh / Oh, there we are! / Must've been a short in a wire. *(Etc.)*

PEACOCK. Let there be light!

WHITE. *(Quieting everyone:)* Shhh . . .

(Everyone listens:)

Do you hear that?

GREEN. Sounds like a telephone is off the hook.

SCARLET. It's coming from the Library.

PEACOCK. That's where the killer must be!

WADSWORTH. *(Smoothing his hair:)* I'm going in!

SCARLET. Aren't you afraid?

WADSWORTH. Of course.

PLUM. Of what? A fate worse than death?

WADSWORTH. No . . . just death.

[MUSIC CUE #35]

(WADSWORTH, followed by the GUESTS, goes to the Library door. He unlocks it. The COP sits, head down.)

WADSWORTH. *(Timidly, from the doorway:)* Excuse me, Mr. Cop. Are you all right? Do you need assistance? A phone book perhaps?

PEACOCK. *(Pushing past WADSWORTH:)* Hey! Listen, Copper! The butler asked you a question! Hang up the telephone already, or I will!

(He doesn't move. PEACOCK slams the phone down. She pulls the COP's body back revealing a bloody Candlestick protruding from his head, morbidly. music sting!)

(PEACOCK SCREAMS! The GUESTS SCREAM!)

(Transition music plays as they run out of the Library.)

(The Library module retreats as the Billiard Room module pushes on.)

(The GUESTS hysterically run until they all arrive and settle in the Billiard Room. Their bodies block the view of the Billiard Table.)

(They ALL breathe heavily.)

WADSWORTH. We should be safe here in the Billiard Room.

(They all inhale/exhale. A moment of peace.)

WHITE. I don't feel safe.

GREEN. I can't relax.

PLUM. How about a round of pool to pass the time?

ALL. Oh yes. / I love pool. / Good idea. / Rack 'em up. *(Etc.)*

[MUSIC CUE #36]

(They all step aside and reveal YVETTE's body, strangled by the Rope, on the table! Music sting!)

(The GUESTS scream! Transition music. The Billiard Room module retreats as the GUESTS run to the Hall, continuing to scream, exiting, individually, through all remaining doors. The house is quiet.)

(Just then . . . the doorbell rings. The front door opens on its own. A cute, perky SINGING TELEGRAM GIRL tap dances in the door frame.)

YOUNG WOMAN. *(Singing:)* I . . . am . . . YOUR SINGING TELEGRAM . . .

(GUNSHOT! The YOUNG WOMAN falls dead in the doorway.)

(Slowly and dejectedly, the GUESTS come out of all the doors, and notice the sixth dead body in the doorway.)

Scene 14

(The Conclusion.)

(They collectively take a breath. WADSWORTH, pushing the GIRL's legs out of the way, shuts the front door. They are eerily calm.)

WADSWORTH. Three murders in three minutes.

MUSTARD. That's our best record.

GREEN. Three murders.

PLUM. Six altogether.

[MUSIC CUE #37]

THIS MUSICAL IS NOT OVER!

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