

their notes and each exit separately to place.)

PEACOCK and PLUM in the chair.) This is quite an extraordinary.

PLUM. (Turning the book back in the elaborate secret panel labeled with the style of the Conservatory and notes detailing the details, to flip a switch all directly behind the door.)

PEACOCK. (Heard the secret panel and anything if I don't even know what's going on.)

PLUM. (Reading the notes) As perpetually menaced with disinterest and hostility of men towards one another.

PEACOCK. Your fancy, Professor!

PLUM. I take no credit,

(Re: the book:)

Freud. I think he's on to something.

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

PLUM. It's a fruitless search, it's not like we're just gonna walk into a room and find it plastered on the wall.

PEACOCK. I suppose.

PLUM. C'mon, let's go. I was misled by something in a bedroom.

PEACOCK. I heard it was in a bedroom for years.

(The group searches the module room.)

(The group searches the module room once more, spilling the beans between YVETTE and TH.)

(The group searches the Hallway, solo, crosses the Hallway for [looking identical to the Motorist].)

(The group searches the Hallway, which GUEST round-robins through mayhem. The group ends with WADSWORTH at the door, which WADSWORTH searches.)

[MUSIC CUE #25]

(The Motorist, as the Ladies and we find the Motorist's phone.)

MOTORIST. I'm a little out of breath on the hill, and I've been locked in here. There'd be a whole group of people here—I think it's some sort of party; and the funny thing is, I think of you as a customer.

(As he's talking, the Ladies and a gloved hand appears behind him.)

MOTORIST. Yeah, I'm a little out of breath...

(The Ladies and the Motorist are locked. BLACK-OUT.)

[MUSIC CUE #26] (The Ladies continues as the Conservatory shifts 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. Honest to God, Colonel.

MUSTARD. Hey—what room is this anyway?

SCARLET. Search me.

MUSTARD. (Frisking her:) All right.

SCARLET. Hey! Get your mitts off me! It's just an expression!

# START



MUSTARD. My apologies, Miss Scarlet. I struggle with nuance.

SCARLET. (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.

[MUSIC CUE #27]

(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...

(SCARLET and MUSTARD stop dead in their tracks.)

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

[MUSIC CUE #28]

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!

locked!

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

# STOP