

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 Boddly 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.)*

**MUSIC CUE #25I**

*(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...

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

**MUSIC CUE #26I**

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

### Scene 10

*(The Conservatory.)*

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

**SCARLETT.** *(Whispering conspiratorially:)* Pssst

**MUSTARD.** Oh, there you are.

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

*(Showing:)*

**BEGIN**

Professor Plum's stupid tobacco pipe!

**MUSTARD.** Huh. What do you think that means?

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

**MUSTARD.** I just did.

**SCARLETT.** 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.

**SCARLETT.** 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.

*(SCARLETT 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...

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

**MUSTARD.** Odd?

**SCARLETT.** Odd.

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

*(A trap door in the floor opens.)*

**SCARLETT.** *(Gasps:)* A trap door!

*(Then:)*

A trap door leading to a secret passagel! **Um!**

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

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

**MUSIC CUE #27I**

*(SCARLETT 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] SCARLETT and MUSTARD climb out of it. The room is dark. The dead MOTORIST in the chair is unnoticed. . . . for now.)

(Please note: SCARLETT 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?

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

MUSTARD. Well turn them on!

SCARLETT. I would if I could see anything!

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

SCARLETT. Don't get any funny ideas.

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

SCARLETT. (Feeling:) A telephone . . . .

MUSTARD. A chair . . . .

SCARLETT. A body . . . .

(SCARLETT and MUSTARD stop dead in their tracks.)

SCARLETT/MUSTARD. A body!!! Ahhhhhhh!!!!!!!!!!!!!!!

[MUSIC CUE #28]

SCARLETT. Find the door!

MUSTARD. Get me out of here!

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

SCARLETT/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. LEFT US IN! LEFT US IN!

END

SCARLETT/MUSTARD. (Voices:) LEFT US OUT! LEFT US OUT!

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

SCARLETT. (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.)

SCARLETT. (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!

(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!)

SCARLETT/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!