



Agatha Crispie

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The mystery/comedy Agatha Christie spoof
by Cenarth Fox

Some reviews

A wonderful opening, a wonderful season. **Sherbrooke Theatre Co**
A well-researched and cleverly humorous play; a highly recommended evening of fun.

Melbourne Observer

A brilliant cast of readily recognizable characters given a new lease of life through the fertile imagination of its playwright. This play is brilliant. **96.5FM**

Our audiences thoroughly enjoyed our season of *Agatha Crispie*. **Barossa Valley Drama Society**
Agatha Crispie - an outstanding success. We were delighted with your excellent play.

Gundaroo Dramatic Society

Agatha Crispie is a very funny comedy about an unknown writer of murder mystery stories.

St John's Players, London

The cast found *Agatha Crispie* fun to stage and audiences received it very well. While most of the references to Christie's mysteries went over the younger heads, the older members of the audience found them hilarious.

Newman College

A wonderful mystery murder dinner play, it was hilarious. **Calvin School**

This cleverly constructed play takes us on a whimsical journey through the life of Agatha Christie. **Joan Amos**
Cenarth Fox's sendup of the Christie genre takes us on a worldwind tour of Agatha's quirky characters and throws them into situations which audiences would find familiar but which include an unexpected twist or two of their own.

Thankfully the obnoxious characters get their comeuppance. Shirley Cattunar was absolutely brilliant as Lavinia whose matriarchal tirades aimed at Archie, Agatha or the hapless Pimms sent a chill through the whole auditorium.

Victorian Drama League

A capacity audience thoroughly enjoyed *Agatha Crispie* which is based loosely on the well-known Agatha Christie. In between the lots of laughs if you were quick enough you could join in trying to keep count of all the various plays and personalities from Agatha Christie's writings.

Radio Eastern Theatre Program

Agatha Crispie

A two-act mystery/comedy about Agatha Christie by Cenarth Fox

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Sherbrooke Theatre Company

[Sap, Miss Mary Mead, Grey-Cells, Agatha, Pimms, Archie, Lavinia, Elvira, Dithering]

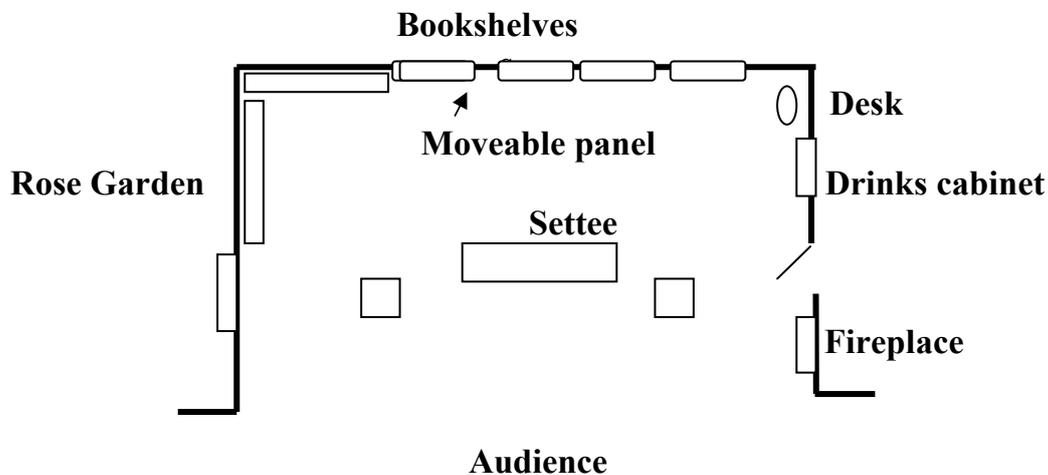
Synopsis

In the south-west of England soon after World War 1, the unknown writer, Agatha Crispie, pens mystery stories. In vain she longs for their publication. Agatha's family despise her writing and ridicule her plots. Agatha gets a lucky break. A body is found in the library. The police arrive as does a grey-haired, cardigan-wearing spinster with a knack for solving crimes. Suddenly the pressure is too much. Agatha disappears. Then a dapper foreigner appears. He too has a knack for solving mysteries. Then a Scotland Yard detective makes a surprise entrance.

There is a dead body, a suspect or three, amateur sleuths, red herrings and dithering cops. It's just like the life and characters of another scribbler, the slightly better-known Agatha Christie. There are surprises, mystery, drama, humour and that infernal, eternal mousetrap!

Suggested Stage Setting

The library at *Devon Smiles*, home of Mr and Mrs Archibald Walloman. Ceiling-high bookshelves are upstage and possibly to one side. A small area UL contains a writing desk and chair. Between the desk and the LC door is a small liquor cabinet. A large settee is centre-stage and two arm-chairs are either side of the settee. A door leading to the hall [and thus the kitchen] is LC. French windows looking out to the garden are DR. A large or very large fireplace is DL. The furnishings are expensive but traditional. Suggested set is shown below.



Characters

AGATHA - middle-aged wealthy woman with a passion for writing mystery-stories
ARCHIBALD - wealthy middle-aged second husband of Agatha, quarrying interests, no tact
ELVIRA - daughter of Archibald, selfish, rude, social-climber, snob
LAVINIA - Archibald's elderly mother, lazy, selfish, rude, snob
PIMMS - Agatha's middle-aged/elderly maid, speaks her mind, enjoys a tippie
MISS DOROTHY S. LAYERS - middle-aged reporter
MISS MARY MEAD - middle-aged spinster
SIR HENRY DITHERING - senior possibly retired police-officer from Scotland Yard
HERCULE GREY-CELLS - retired, middle-aged/elderly former Belgian police officer
CHIEF INSPECTOR SAP - middle-aged police officer, methodical and dim
Four of the roles can be doubled - DITHERING and SAP and LAYERS is AGATHA.

(Curtain rises on the library. AGATHA is UL writing her latest opus. It's not long after WW1 on a sunny July day near the village of West Macott in southern England)

AGATHA *(Speaking as she writes)* "Oh no, Inspector, I'm ... sure ... it ... was .. weed-killer." *(Stops writing, shakes head)*
Too obvious. *(Heads RC)* Must be exotic. *(Studies books RC)* Now, with my pharmacy work ... *(Spots her quarry)* Ah, poisons. *(She removes book and reads)* arsenic ... cyanide ... warfarin ...

LAVINIA *(Gruff, insistent from offstage)* Agatha!

AGATHA *(Ignores interruption)* ... ricin ... strychnine ... hemlock ...

LAVINIA *(Stick banged on door)* Agatha!

AGATHA *(Annoyed, restrains her anger. Calls)* The door is open.

LAVINIA *(Never say die)* Unlock this door immediately!
(More hefty whack/s. Shaking head, AGATHA replaces book and moves to door. The handle is downstage and the door opens inwards. AGATHA opens door easily and is restrained)

AGATHA Abracadabra.
(LAVINIA enters leaning on walking-stick. She ignores AGATHA and heads DR. AGATHA ignores her mother-in-law, closes the door and returns to her desk)

LAVINIA *(Stops DR)* My chair has been moved.
(AGATHA ignores LAVINIA. LAVINIA annoyed, bangs her stick on floor then sits)

AGATHA *(Not quite rude)* I'll thank you to not strike my furniture.

LAVINIA *(Incensed but holds it back - just)* Your furniture!?! This is my son's house.

AGATHA Furnished with funds from my first marriage.

LAVINIA *(Contemptuous aside)* Divorcee!

AGATHA *(Contemptuous aside)* Witch!

LAVINIA I am the senior Mrs Walloman and my status entitles me to respect; something I find singularly lacking in this house.

AGATHA *(Gives as good as she gets)* Oh there's plenty of respect, mother-in-law. Respect for furniture, silence, privacy and *(Louder)* the right to work.

LAVINIA *(Almost hisses out front)* Women do not work!

AGATHA But haven't you heard? Queen Victoria's dead. A wife is no longer a possession!
(AGATHA returns to her writing. LAVINIA quietly fumes then reaches for small bell on side table. She rings bell. Pause. Annoyed, she rings it again)

- AGATHA** *(From upstage)* Pimms has excellent hearing.
(To spite AGATHA, LAVINIA again rings the bell. LC door opens, PIMMS enters. Her black dress and white apron are neither spotless, starched or straight)
- PIMMS** *(Almost bored)* You rang?
- LAVINIA** *(Never looking at PIMMS)* Tea.
- PIMMS** Tea? Wot's wrong wiv sherry?
- LAVINIA** *(Outraged)* How dare you! Fetch my tea!
- PIMMS** *(Disappointed, PIMMS starts exiting, muttering)* Silly old bat. *(AGATHA stops PIMMS)*
- AGATHA** Oh Pimms, *I'd* like a sherry.
(PIMMS turns, smiles and comes alive. LAVINIA grimaces with rage)
- PIMMS** *(Almost happy)* Certainly madam.
- AGATHA** And pour yourself a glass.
- PIMMS** *(Wrinkle-spreading smile)* Most kind, madam. *(Exiting)* Gawd bless you.
(PIMMS exits closing door. LAVINIA, vindictive, speaks indirectly to AGATHA)
- LAVINIA** That woman is rude, forgetful, ignorant and frequently intoxicated. *(Pause. Snaps)* Did you hear me?
(Louder) Agatha!
- AGATHA** *(Looks up, pretends not to have heard a thing)* I'm sorry. Did you say something?
- LAVINIA** I'll have Archibald dismiss her.
- AGATHA** *(Angry)* You'll do no such thing. Pimms has served my family for generations.
- LAVINIA** She's a drunk!
- AGATHA** I am responsible for staff.
- LAVINIA** *(Snaps)* Then be responsible instead of writing those ridiculous stories.
- AGATHA** *(Sudden sarcasm, mock pleasure)* Mother-in-law, you've actually *read* my humble prose?
- LAVINIA** A wife should manage her household and care for her husband.
- AGATHA** Ah, the needlepoint and flower arranging; *(LAVINIA stiffens)* Well I'm sorry *Missus* Walloman, but I happen to enjoy creating murder mysteries.
- LAVINIA** And using your former married name is a slur upon my son.
- AGATHA** But as Agatha Crispie, I can never sully his good name. After all, I do write *ridiculous* stories.
(Immediately LC door opens and ELVIRA enters. She closes the door. She is spoilt, snobbish and a younger version of her grandmother. AGATHA returns to her desk)
- ELVIRA** *(Rude)* Where's my mail?
- LAVINIA** *(Relieved)* Elvira! Dear child. *(Extends her hands)*
- ELVIRA** *(Crosses to LAVINIA, cool but polite greeting)* Good morning, Grandmother.

- LAVINIA** *(Accepts sterile kiss)* How nice that somebody bothers to dress in this house.
- ELVIRA** *(Retreats to settee)* I am expecting two important invitations.
- LAVINIA** Oh how exciting. Do tell.
- ELVIRA** I can't without my mail.
- AGATHA** *(Still writing)* Pimms will have your mail.
- LAVINIA** *(Deriding AGATHA)* She's writing her latest novel.
- ELVIRA** *(Sarcastic)* Really? How thrilling.
- LAVINIA** *(Enjoying spite)* Of course *real* writers are actually published. *(Noises offstage)*
(They clam up as door opens. PIMMS enters pushing trolley)
- PIMMS** *(Fussing with cup)* Now that's tea for the *old* Missus Walloman.
- LAVINIA** *(Stony-faced, out front)* Coffee.
- PIMMS** *(Stops fussing. Sure she's right and says so)* Coffee!? You said tea.
- LAVINIA** *(Furious)* How dare you correct me! Fetch my coffee!
- ELVIRA** *(Equally rude)* And mine! Now!
(PIMMS looks at them. They stare front. PIMMS shakes her head in disgust)
- PIMMS** They say it runs in the family. *(PIMMS takes glass of sherry UL)* Your sherry, madam.
- AGATHA** *(Stops writing)* How kind. *(Sips)* Oh Pimms, I'm having trouble with the poison. *(LAVINIA clears throat. Hint, hint)* Weed-killer's too obvious. Any ideas?
- ELVIRA** *(Out front)* We're waiting for our coffee.
- AGATHA** *(To them)* Coffee? You ordered tea.
- LAVINIA** Well I've changed my mind ... that is permitted I presume?
- AGATHA** Of course. I'm always changing my mind when writing mysteries.
- ELVIRA** *(Frustration rising)* Look, I'm waiting for my mail.
- AGATHA** Pimms, kindly bring the mail with the coffee.
- PIMMS** *(Starts to exit)* Certainly, madam.
- AGATHA** Oh and Pimms. *(PIMMS stops)* This is excellent sherry.
- PIMMS** *(Smiles and opens the door)* Fank you, madam.
(PIMMS pushes trolley towards door as ARCHIE enters reading newspaper. He just avoids colliding with trolley. Little damage is done but ARCHIE is most upset)
- ARCHIE** What the devil!
- PIMMS** *(Bringing trolley to a halt)* Oi! Mind m'trolley!

AGATHA CRISPIE 7

- ARCHIE** *(Brushing his clothes, incensed)* Good lord, man, watch where you're going! *(In a huff, heads DL to his chair and sits)* Fellow's not safe in his own home.
- LAVINIA** *(Almost human)* Good morning, Archibald.
(ARCHIE sits, unfolds paper, reads. PIMMS just about to close the door)
- ARCHIE** What? Oh, yes, good morning, Mother. *(From behind paper)* And Simms. *(sic)* I want some tea.
- PIMMS** *(Suddenly brighter)* Lovely; got a pot right 'ere.
- LAVINIA** *(Nasty)* Fresh tea.
- PIMMS** *(LAVINIA won't budge. PIMMS relents, mimics LAVINIA as she exits)* Fresh tea.
(PIMMS exits closing door)
- ELVIRA** *(Attacks)* Father, get rid of that unbearable woman.
- LAVINIA** Now, immediately.
- ARCHIE** Yes, all right. The problem is she came with *(Nodding to indicate AGATHA)* you know who; part of the furniture.
- LAVINIA** You *change* furniture.
- ARCHIE** *(Changing subject)* Blast! There's nothing about me in the paper.
- ELVIRA** She can't even fetch the mail.
- ARCHIE** What? *(Realises)* Ah, mail. *(Producing letter)* Something for you, Elvira.
- ELVIRA** *(Furious, storming to her father)* Oh really. There is no etiquette in this house. *(Snatching letter)* No etiquette!
(With mail she returns to settee. ARCHIE retires behind his paper. ELVIRA sits and opens her mail. The envelope has already been slit. She reads)
- AGATHA** *(Calling from desk)* Any mail for me, dear? *(ARCHIE silent behind paper. Pause. Louder)* Archie?
- ARCHIE** *(Annoyed, lowers paper)* What?
- AGATHA** My mail?
- ARCHIE** Ah, yes. *(Produces envelope. AGATHA moves to him. ARCHIE reads envelope)* Some London publisher - *Headley Bod.*
(AGATHA is not happy with this public announcement. She extends a hand for the letter which ARCHIE transfers to his downstage hand)
- ARCHIE** Now about this writing nonsense.
- AGATHA** *(With hand extended)* My letter, if you please.
- ARCHIE** Murder mysteries interfere with menu-planning and flower-arranging.
(AGATHA quietly angry about to say something when ELVIRA shrieks)
- ELVIRA** *(Emotional)* Oh my sainted aunt! *(OTHERS stop. ELVIRA gushes)*
- LAVINIA** *(Distressed)* Elvira! What is it?
- ELVIRA** *(Almost overcome)* Countess Kossaroff.
- OTHERS** *(Very impressed)* Countess Kossaroff!

- ELVIRA** *(Thrilled)* She's invited *me!*
- LAVINIA** *(Thrilled)* At last, a social triumph.
- ARCHIE** The aristocracy!
- ELVIRA** Countess Kossaroff has contacts with ... *(Breathless)* the Palace!
- OTHERS** *(Even AGATHA)* The *Palace?!!*
- ELVIRA** Last year, at the Savoy, I danced with a chap who danced with a girl who danced with the Prince of ... *(Pause. ELVIRA is gushing. OTHERS expectant)* ... Sardinia!
- ARCHIE** *(Impressed)* I say!
- LAVINIA** *(Thrilled)* How simply marvellous!
- AGATHA** *(Down to earth)* I'm sorry. I don't see the connection.
(ARCHIE, ELVIRA and LAVINIA look annoyed at AGATHA. Fool)
- ELVIRA** Oh really, step-mother! Countess Kossaroff's good friend, Lady Eileen Bumble, organised the hunt ball last year, and her son rides to hounds with an old Etonian whose good friend knows *(Gradually louder and faster)* the brother of the cousin of the neighbour of the chum of the parson of the banker of the captain of the club of the chap I danced with at the Savoy. How simple is that?
- AGATHA** Of course. *(To ARCHIE)* Now Archibald, my letter if you please.
(ARCHIE hands letter to AGATHA. She opens it and reads. OTHERS chat)
- ELVIRA** I'll need a new gown, Father.
- ARCHIE** Naturally.
- ELVIRA** And travel in a lavish new motor vehicle.
- LAVINIA** It'll be in all the right papers; *The Times* and *The Telegraph*.
(Slight lull. OTHERS note AGATHA reading. They stop gushing, turn to AGATHA. Suddenly she notices their stares and joins the conversation)
- AGATHA** *(To ELVIRA)* Countess Kossaroff you say?
- ARCHIE** *(Blunt as usual)* From a publisher, Agatha? An offer, perhaps?
- AGATHA** *(Offended but dignified)* That's *my* business.
- LAVINIA** *(Smug sarcasm)* It couldn't possibly be another rejection?
- AGATHA** It's a private matter. Now if you'll excuse me.
(She exits LC without a fuss. LAVINIA is angry and attacks)
- LAVINIA** Archibald, your wife is a laughing-stock.
- ELVIRA** *(Equally annoyed, waving invitation)* She could ruin my social life.
- ARCHIE** Yes, I know, it's affecting me too. I attend functions alone because my wife is off researching her latest novel.
- LAVINIA** And that maid is beyond belief.

FX *(Knock at door)*

ARCHIE *(Annoyed. Calling)* Wait!

ELVIRA I can't have gentlemen calling with a stupid stepmother and a moronic maid!

FX *(Another knock at door)*

ARCHIE *(Angry, loud)* I said "Wait"!

ELVIRA You must *do* something, Father.

ARCHIE Yes, all right.

LAVINIA You should have stopped this ludicrous writing years ago.

ELVIRA You should never have married her.

ARCHIE *(Upset)* I say, Elvira, That's a bit strong.

LAVINIA I agree with Elvira.

ARCHIE *(Offended)* Mother!

LAVINIA Well are you master in your own house?

ARCHIE *(Loud and defiant)* Of course I am.

LAVINIA *(Just as loud)* Then prove it. Stop Agatha Crispie's pathetic writing and make her take charge of daffodils and dinner-parties.

ELVIRA And sack the appalling Pimms!

ARCHIE Yes, all right. You've made your point.

LAVINIA *(Reaching for bell)* Now!
(LAVINIA rings her bell. Door opens and PIMMS enters with trolley)

ARCHIE *(All fired up)* Ah, Simms. Where's my coffee?

PIMMS *(Pained)* Coffee? You ordered tea.

LAVINIA *(Fuming)* And she dares to correct her employer.

ARCHIE Well somebody ordered coffee.

ELVIRA *(Sarcastic)* Oh it's here, is it? Finally!

LAVINIA Just serve it.

PIMMS I can't. It's gone cold.

OTHERS Cold!

PIMMS I was kept waitin' by some geezer yelling *(Imitates ARCHIBALD)* "Wait!"

ARCHIE *(Incensed)* Some geezer!

- PIMMS** *(Exiting with trolley)* You lot wanna make up y' mind.
(She exits and closes the door. OTHERS struck dumb. LAVINIA breaks the silence)
- LAVINIA** *(Almost apoplexy)* The unmitigated gall of the woman.
- ELVIRA** Imagine a gentleman caller being served by that. *(Stands, flustered, almost in tears)* If Countess Kossaroff knew my position, I'd be ruined. Do you hear? *Ruined!*
(In tears, she runs from room. ARCHIE shocked. LAVINIA continues the attack)
- LAVINIA** I told you that woman was no good.
- ARCHIE** But I never met the maid before the marriage.
- LAVINIA** *(Exasperated)* Not Pimms, *Agatha* - the woman who claims to be your wife and a writer and is hopeless at both.
- ARCHIE** *(Trying to play it down)* Yes, all right, mother.
- LAVINIA** I left my home in Belgravia and for what? My friends are in London. I could never invite them here. I'm *criticised* by your insensitive wife and I can't even get a decent cup of tea.
- ARCHIE** But I thought you ordered coffee.
- LAVINIA** *(Explodes)* Who cares! My life here is a complete disaster!
- ARCHIE** Mother, I'll take care of Simms.
- LAVINIA** *(Screams, bangs her stick)* It's *Pimms!* Her name is *Pimms!*
(Door opens and PIMMS enters)
- PIMMS** *(Puffing, indignant)* Oh what is it *this* time?
- LAVINIA** How dare you enter without permission.
- PIMMS** You called me. *Pimms* you roared. *(Imitates LAVINIA)* *Pimms!*
- LAVINIA** This is too much. Archibald, do something.
- ARCHIE** Now see here, Pimms. *(At last)* Where's my coffee?
- PIMMS** I was bringin' y'tea when madam started bellowin'. *(LAVINIA seeths)* An' there's a problem with a mouse in the kitchen.
(LAVINIA shows disgust. ARCHIE'S annoyed)
- ARCHIE** Forget the damn mice! Just fetch my coffee!
- PIMMS** You're 'avin' tea. *(Exiting, aside)* The coffee's for the battle-axe.
(LAVINIA seethes, PIMMS exits)
- ARCHIE** That woman has to go.
- LAVINIA** *(Finally he understands)* At last. Be a man. *(She rises, heads LC)* As a child, Archibald, you were painfully slow. Not the brightest. *(ARCHIE opens door for her. What can he say after this cruel barb? LAVINIA taps floor and ARCHIE opens door)* Do something.
(She exits and ARCHIE closes the door. He's alone. Things are not going well. His daughter, mother and maid all treat him with scant regard. His wife does her own thing. He decides to assert his authority. He strides to back of settee and rehearses his speech to AGATHA)

- ARCHIE** Agatha, I've made some important decisions. No, be quiet. You will do exactly as I say. First, the grossly incompetent Pimms must go. *(Holds up hand to stop being interrupted)* Wait! There's more. *(He moves DR and looks out French windows)* This writing charade must stop. *(Door opens and PIMMS enters quietly pushing trolley. Once inside, she turns and softly closes the door)* I am a prominent businessman who is fast becoming a laughing-stock over your childish attempts at becoming another ... June Austen.
- PIMMS** *(Fiddling at trolley)* Jane Austen.
- ARCHIE** *(Furious, spins around)* And don't interrupt!
(Thrown when he sees smiling PIMMS. She has pot or cup in one hand)
- PIMMS** Shall I be mother?
- ARCHIE** *(Angry)* Just pour the damn thing and get out.
(He angrily opens French windows and exits to garden)
- FX** *Summer sounds of birds*
(PIMMS moves to check if alone. Satisfied, she moves UR and removes a bottle from bookshelf. She swigs, maybe twice. ARCHIE re-enters. PIMMS faces upstage in panic. ARCHIE closes windows, - FX STOP - sees PIMMS)
- ARCHIE** *(Annoyed)* I told you to get out.
(Facing upstage, PIMMS replaces bottle then turns with book in hand)
- PIMMS** Just returning a book ... *(She replaces the book. Starts to exit)* on spirits.
- ARCHIE** Out!
- PIMMS** Scottish spirits. And y'trolley's on the tea. *(sic)* *(Exiting)*
- ARCHIE** *(Calling)* And I don't want to be disturbed.
- PIMMS** *(Calling)* Very good, sir. *(Closes door then reopens it)* I'll tell the reporter you're not in.
(PIMMS closes door immediately leaving ARCHIE stunned)
- ARCHIE** Reporter! *(Calling, moves to door)* Wait! Pimms! *(Louder)* Pimms!
(ARCHIE reaches door and pulls it open to reveal a patiently waiting PIMMS)
- PIMMS** You roared, sir?
(ARCHIE drags her into the room and closes the door. He's worried)
- ARCHIE** What reporter?
- PIMMS** Just arrived to interview the tycoon what owns the huge quarry in Cornwall.
- ARCHIE** *(Anxiety turns to relief to joy)* But that's me. *I'm* the tycoon. *(Moves DC)* At last, recognition and fame.
- PIMMS** Says 'er name is Dorothy S. Layers an' she works for Lord Peter Fancy.
- ARCHIE** *(Very impressed)* I say! *(To PIMMS)* Well show her in, man, show her in.
- PIMMS** *(Exiting)* Okay, but it's your funeral.
- ARCHIE** *(Calls)* And I'm not to be disturbed by anyone, especially my wife.
- PIMMS** *(Tapping nose)* No visitors.
(She exits closing door. ARCHIE is in spin, muttering. He looks around, plumps settee cushions)
- FX** *Knock at door*

- ARCHIE** *(ARCHIE straightens, moves DC. Pompous voice)* Enter.
(Door opens. PIMMS enters, makes posh announcement)
- PIMMS** Miss Dorothy S. Layers.
(LAYERS enters quickly extending a gloved hand. She has a very plummy voice, bright wig and wears a hat, light coat, spectacles and carries a large note-pad and a pencil. PIMMS exits and closes the door)
- LAYERS** *(Crossing to ARCHIE extending a hand)* Mr. Walloman. How awfully kind of you to see me. *(She gives a horsy laugh and they have a weak handshake)*
- ARCHIE** Not at all. I'm always delighted to assist the press, especially one so charming.
(He kisses her hand. Horsy laugh from LAYERS)
- LAYERS** When I was asked to interview you, I thought it was just one of Lord Peter's whimsies. *(Horsy laugh. Looks around)* Oh what a delightful room.
- ARCHIE** Thank you. Shall we begin?
- LAYERS** *(Looks around. Softer)* First I have a question ... about security.
- ARCHIE** *(Alarmed)* Security?
- LAYERS** Shhh!
- ARCHIE** *(Whispering)* Are we in danger?
- LAYERS** Newspaper barons admire you, sir.
- ARCHIE** *(Luxuriating in this flattery)* Well, naturally ...
- LAYERS** Your opinions are highly regarded.
- ARCHIE** *(Mock modesty)* What can I say?
- LAYERS** So would it be possible to close the curtains?
- ARCHIE** *(Shocked)* Close the curtains!?
- LAYERS** But turn on the light, of course.
- ARCHIE** Of course. *(ARCHIE to French windows)* Allow me.
- LAYERS** *(Rising)* Perhaps I could attend to the light. Where is the switch?
- ARCHIE** *(Closing curtains. Lights dim)* Over by the door.
- LAYERS** Jolly good.
(She goes to switch LC, room lights come up when she flicks switch. Curtains are closed. LIGHTING has changed. LAYERS returns to sit on the settee and produces her pad and pencil)
- ARCHIE** May I offer you a drink?
- LAYERS** *(Ignores his offer)* Now about your latest venture in Cornwall.
- ARCHIE** *(Joining her, boasting)* Oh, another of my spectacular successes.
- LAYERS** *(Scribbling)* *Spec ... tac .. ular .. successes.* And what of your future plans?
- ARCHIE** I'll make the shareholders a fortune.

- LAYERS** *(Scribbling)* Shareholders ... fortune. Gosh, this is a scoop.
- ARCHIE** *(Changes tack)* I say, have we met before?
- LAYERS** Hardly; I'd surely remember such an important person.
- ARCHIE** *(Lapping it up)* True, true. I've never been interviewed by a *female* reporter; or by such an attractive one.
(Moving slightly closer)
- LAYERS** *(Moving slightly away)* So, Mr. Walloman, do you think a woman should have a career?
- ARCHIE** Oh absolutely. Why my wife is the well-known mystery-writer, Agatha Crispie.
- LAYERS** I say. And which one of her mysteries is your favourite?
- ARCHIE** *(Stumped)* Oh, ah ...
- LAYERS** Just *one* of her mysteries.
- ARCHIE** *(Recovers)* I'm more a *Times* and *Telegraph* tycoon; *(Smiles)* which means I could certainly help you and your career.
(LAYERS smiles, rises and moves examining décor near door)
- LAYERS** I do love this room. Such exquisite taste; *(ARCHIE purrs)* quite rare in a man.
- ARCHIE** *(Bursting with ego)* One does one's best.
- LAYERS** *(Studies painting as she places notepad etc. on mantelpiece)* This is beautiful. *(She turns/points RC)* And so is that.
(ARCHIE looks RC. Suddenly a total BLACKOUT. LAYERS gives a choked scream then heads to settee)
- ARCHIE** Damn. Something's wrong with the light. Just stay where you are, Miss Layers. I'll fix it. *(In darkness, ARCHIE moves LC and feels for the light-switch)* Some kind of electrical fault. *(He searches for switch)* Here it is. That's funny. It's turned off. Well here we go. *(Suddenly lights up. ARCHIE is delighted)* Now then. *(Turns smiling but instantly ARCHIE nearly dies)* Miss Layers? *(Louder)* Miss Layers!
(He moves to settee where LAYERS lies motionless on her back one hand clutching handle of knife buried in her chest)
- ARCHIE** My god! What's happened? Help! *(Louder to LC)* Help! *(Back to LAYERS)* Come along, Miss. We haven't discussed my golf handicap. *(Panics)* Help!
- PIMMS** *(Enters)* You panicked, sir.
- ARCHIE** Come in, come in ... and close the door. *(PIMMS comes into the room and closes door)*
- PIMMS** *(Suspicious)* Oi, what's 'appenin' wiv the lights?
- ARCHIE** Over here! *(PIMMS moves)* There's something wrong with this woman.
- PIMMS** *(Looks without emotion)* Well she 'as got a knife in 'er chest.
- ARCHIE** *(Despairing)* She has?
- PIMMS** And a stocking round 'er 'froat.
- ARCHIE** *(Praying he's right)* It's the latest fashion.
- PIMMS** Funny about the clothes-peg on 'er nose.
- ARCHIE** *(Looks and despairs)* Funny?

- PIMMS** And a pocketful of rye.
- ARCHIE** *(Going to jelly)* But what does it mean?
- PIMMS** She's dead.
- ARCHIE** *(Shocked)* Dead!? Are you sure?
- PIMMS** Well if she's alive, liquor has never passed my lips.
- ARCHIE** We were discussing my career when the lights went out and ... *(He despairs)* Oh no! *(Announcement)* There's a body in the library!
- PIMMS** I shouldn't worry too much. She's only a reporter.
- ARCHIE** *(Aghast)* Only! This means scandal. I'm ruined! *(Staggers DR)* What'll I do? Help me, *(Begging)* help me.
- PIMMS** Brandy's what we need, sir.
- ARCHIE** *(Suddenly gets idea)* I know; heart attack.
- PIMMS** But you don't even look sick.
- ARCHIE** Not me, *her!*
- PIMMS** Well so would you with a knife in y'chest.
- ARCHIE** *(Thinking)* We need a doctor. *(Goes to AGATHA'S desk and looks)* Agatha has a list. I'll call ... ah, Doctor Thompson.
- PIMMS** 'e's an archaeologist.
- ARCHIE** *(Looks through notes)* Then, Doctor Pender.
- PIMMS** 'e's a clergyman.
- ARCHIE** *(Still looking)* Here's one, Doctor Llewellyn Knox. *(Starts to exit)* I'll send for Doctor Knox. *(Calls as he exits)* Just open the lights and turn on the curtains! *(sic)*
(He exits. PIMMS shakes her head and moves DR to open the curtains on the French windows)
- PIMMS** *(Talking to herself)* I shouldn't bother, sir. Doctor Knox is an evangelist.
(LIGHTING changes as curtains are opened)
- LAYERS** *(Without moving. Spooky, eerie voice)* Who raises people from the dead.
(PIMMS freezes. Scared, she turns and looks at settee. Nothing. No movement. PIMMS quickly finishes opening curtains and moves smartly to light switch. As she crosses the room, she repeats her last speech. She needs to keep talking to keep up her spirits. Appropriate lighting change)
- PIMMS** I shouldn't bother, sir. Doctor Knox is an evangelist.
(PIMMS finishes this last speech facing the wall where she turns off the light switch)
- LAYERS** *(Again without moving in eerie voice)* Who raises people from the dead.
(Silence. Pause. PIMMS turns in shock. Suddenly LAYERS sits up and smiles. PIMMS flattens herself against door)
- PIMMS** Oh my godfather! You is alive!
(LAYERS rises, removes glasses and possibly hat and wig. She leaves clothes-peg on sofa or the floor)
- LAYERS** *(Normal voice for who she really is)* Of course I'm alive, it's me.

- PIMMS** *(Twigs. Shocked)* Madam! Is that you?
- AGATHA** Oh come now, Pimms. You knew all along.
- PIMMS** Upon my soul, madam, I never did.
- AGATHA** *(Pleased)* Really? It's an idea for my new mystery.
- PIMMS** Very clever but what will *Mr.* Walloman say?
- AGATHA** He said women should have a career.
- PIMMS** He finks you're a dead journalist.
- AGATHA** And for now, Pimms, Mum's the word!
- PIMMS** But what'll I tell 'im?
- AGATHA** Invent Pimms. Tell him, a tall, dark Scotsman burst into the room, saw the body, cried out, *(Scottish accent)* "Och aye, I love you Mrs McGinty" *(End accent)* and carried the body out through those French windows.
- PIMMS** *(Unsure)* I can't remember all that.
- AGATHA** *(Heads upstage and opens secret door)* Just pretend it's my best whodunit! Bye!
(She exits and the door closes. PIMMS is alone)
- PIMMS** Oh gawd! *(She sees clothes-peg)* She's left the clothes-peg. *(Half calls)* Madam!
(PIMMS picks it up, hears footsteps, tosses peg upstage. ARCHIE bursts in and closes the door)
- ARCHIE** I've left a message ... *(Sees empty settee)* What's happened? Where's the body?
- PIMMS** What body would that be, sir?
- ARCHIE** How many have we got? The one that was stabbed, strangled and suffocated.
- PIMMS** Oh *that* body.
- ARCHIE** *(Despair accelerating)* Yes, where is it?
- PIMMS** *(Remembers incorrectly)* A tall, dark Englishman burst into the room, cried out, *(Toffy English accent)* "Oh I say, I love you Mrs McGinty!" *(End accent)* and carried the body out through them Irish windows.
- ARCHIE** *(Amazed)* Just like that?
- PIMMS** Yes, it's a real who-dooed-it.
- ARCHIE** Who-dooed-it?
- PIMMS** *(Correcting herself)* Ah, whodunit.
- ARCHIE** This is not happening. I need a drink.
- PIMMS** Excellent idea. What'll we have?
- LAVINIA** *(Enters in a flap)* This is outrageous. Archibald, how could you? *(Crosses to her chair, looks around)* Where's the body?

- ARCHIE** Body? What body?
- LAVINIA** *(Furious)* Is this some kind of pathetic joke?
- ARCHIE** There's been a development. A short, fair Frenchman burst into the room, cried out *(French accent)* "Oooooo Madame McGinty, Je t'aime!" *(End accent)* and carried the body out through those *(Pointing)* German windows.
- ELVIRA** *(Having a break-down, bursts into room)* I hate you, father! This scandal means I must decline Countess Kossaroff's invitation! *(Stops and looks around)* Where's the body?
- LAVINIA** It's gone!
- ELVIRA** Gone?
- LAVINIA** Your father believes a giant German burst into the room, cried out, *(German accent)* "Achtung! Frau McGinty, Ich liebe dich!" *(End accent)* and carried the body out through *(Pointing)* those Scottish windows.
- ELVIRA** *(Suddenly happier)* But that's marvellous.
- OTHERS** Marvellous?
- ELVIRA** If there's no body, there's no scandal.
- AGATHA** *(Rushes in)* A body! A body! Our very own murder mystery! *(Decrescendo)* Oh, oh, oh. *(She stops. OTHERS glare. Sad)* Oh how terrible; a tragic, wicked waste.
- LAVINIA** A heinous crime is committed and *she* is delighted.
- ELVIRA** A foul, unspeakable deed occurs and *she* is amused.
- AGATHA** *(Contrite)* Oh please, forgive me. It's just that writers need inspiration. I heard there was a body in the library and naturally thought of my work.
- ARCHIE** Agatha, there is no body. How can there be a murder without a body?
- AGATHA** But I heard you talking about it.
- LAVINIA** *(Definite)* Well you were wrong.
- ELVIRA** *(Definite)* Nothing happened.
- AGATHA** Oh come now, I heard you. *All* of you. *(She stares at her family who stare back. They will not budge. AGATHA turns to PIMMS)* Pimms. You saw the body.
- PIMMS** *(Hesitates)* Well I, I, I is a bit confused.
- ARCHIE** She's confused and she's leaving. *(Pointing for PIMMS to exit)*
- AGATHA** Wait! I want the truth, Pimms. *(Super serious)* What did you see?
- PIMMS** *(Pause. Confesses)* I did see a dead body ... *(OTHERS react)* there on the settee. *(ELVIRA uneasy as she's sitting where the corpse was placed)*
- LAVINIA** Sack her.
- ELVIRA** Shoot her.

- ARCHIE** *(Despairs, moves DL)* It's no use. Pimms is right. There was a body; *(Points)* there. *(ELVIRA stiffens, rises and moves DR upstage of LAVINIA)*
- AGATHA** Thank you Archibald. *(Suddenly organised)* Now we call the police.
- OTHERS** *(Even PIMMS)* The police!
- ARCHIE** Are you insane?
- LAVINIA** Our class of person *never* calls the police.
- AGATHA** But there's been a murder. We must call the police.
- ARCHIE** And say what? "Yes officer, she was stabbed, strangled and suffocated, but now she's scarpered!"
- AGATHA** But a missing body adds tension, it deepens the mystery. So, Archie, did you recognise her?
- ARCHIE** Absolutely not.
- AGATHA** But you must have noticed something. In a word, how would you describe her?
- ARCHIE** *(Thinking)* Plump.
- AGATHA** Plump!?
- ARCHIE** Yes. She was plain and plump; *very* plain.
- PIMMS** Oh gawd.
- AGATHA** Plain and plump?
- ARCHIE** And frumpish.
- AGATHA** *(To PIMMS)* Pimms. Was our mystery woman a plain, plump frump?
- PIMMS** *(Hesitant)* Sorry, madam, I didn't get a close look.
- ARCHIE** Yes you did. You stood right next to her.
- LAVINIA** Archibald. Stop this ridiculous game.
- AGATHA** Come now, Pimms. The police will want to know.
- ELVIRA** The police will *not* want to know. They won't *be* here.
- AGATHA** Nonsense. Of course we're having the police.
- ELVIRA** *(Louder and threatening)* No police!
- ARCHIE** Wait. I've thought of a way to solve the mystery without the police.
- LAVINIA** This had better be good.
- ARCHIE** We'll ask that old biddy from the village, the one who solves mysteries.
- AGATHA** *(Scoffing)* Not the spinster sleuth, Miss Mary Mead!

- LAVINIA** Can she keep a secret?
- ARCHIE** We'll make her. Besides, no body means no crime.
- AGATHA** Let's call the police.
- ELVIRA** Let's call Miss Mary Mead and pray she isn't a gossip.
- LAVINIA** I agree. *(To PIMMS)* You, send for her at once.
(PIMMS exits muttering. ELVIRA moves back to settee)
- AGATHA** Oh please; how is some dotty, old maid going to help?
- ARCHIE** She knows the village. If there's anything suspicious, she'll expose it.
- AGATHA** She made a few lucky guesses in a few boring murders and isn't a patch on Sherlock Holmes.
- ARCHIE** *(Scoffing)* Sherlock Holmes! He isn't real. He's a chap in a book. Good lord, Agatha, can't you tell the difference between fiction and real life?
- AGATHA** Well I'm going to call the police.
(AGATHA is stopped in her tracks by a withering response)
- ELVIRA** Do that, step-mother and there *will* be a murder. *(AGATHA freezes) Yours!*
(Suddenly PIMMS bursts into the room, puffing and panting)
- LAVINIA** How dare you enter without knocking!
- PIMMS** *(Puffing)* Sorry but I fink there's somethin' you oughta know!
- ARCHIE** Have you sent for Miss Mary Mead?
- PIMMS** I 'ave but ... *(Pauses for breath)* dere's a policeman outside.
- OTHERS** What!?
- ELVIRA** *(Dying)* It's the end. My life is over.
- AGATHA** *(Nervous but excited)* A *real* policeman?
- PIMMS** From Scotland Yard. *(More distress from ELVIRA and LAVINIA)*
- ARCHIE** *(Signs of panic)* Scotland Yard! W W W What'll we do?
- LAVINIA** *(Catches ARCHIE'S stutter)* W W W W We will stay perfectly calm and *he* will be sent back to Scotland! *(sic)*
- PIMMS** Said 'is name was Sir 'enry Dither somethin'.
- ARCHIE** *(Surprised)* Henry Dithering? *(Happy)* Oh, show him in. Henry and I are old chums.
- PIMMS** *(Shrugs, exiting)* Show 'im in. *(She exits)*
- ELVIRA** Father! I warn you!
- ARCHIE** *(Relaxed)* Relax, it's just a social call.
- AGATHA** *(Happier)* So we can ask Sir Henry about the body.

- OTHERS** *(Angry) No!*
- ELVIRA** There was no body. *(To ARCHIE)* Speak to her, father.
- ARCHIE** Agatha. I forbid you to mention the body in the library.
(Door opens, PIMMS enters and announces)
- PIMMS** Sir Ditherin' 'enry! *(sic)*
- ARCHIE** *(Hand extended)* Henry, my dear fellow.
- HENRY** *(Enters with pomp)* Archie - by jove - spiffing to see you - what?
- ARCHIE** You're looking remarkably well.
- HENRY** In the area - popped in - not interrupting, what?
(PIMMS closes door and exits)
- ARCHIE** Not at all, old man. Now, Henry, you know mother.
- HENRY** *(Goes to AGATHA)* Of course - *(He shakes/kisses AGATHA'S hand. Everyone is so stunned by HENRY'S over-the-top manner that no-one corrects him)* - hello dear mother - jolly good - what?
- ARCHIE** *(Flustered)* Ah, no, Henry, you haven't met my wife.
- HENRY** *(To ELVIRA)* I say - new spouse - ravishing - what?
(He kisses ELVIRA'S hand. She smiles weakly and looks to her father. He shakes his head and waves hand meaning "Don't say anything")
- ELVIRA** Sir Henry. *(HENRY moves to LAVINIA)*
- HENRY** Met mother - lovely wife - so you must be
- LAVINIA** *(To save face)* His sister. *(OTHERS stunned. AGATHA amused)*
- HENRY** *(Doesn't hear her)* His grandmother - how do - what?
- ARCHIE** *(False laughter. Trying to cover)* Oh dear, always one with the ladies, hey Henry. Come and sit down, old chap, over here.
- HENRY** *(Moving to seat)* Tally ho - I say - what?
(HENRY to settee, sits beside ELVIRA, AGATHA to ARCHIE'S chair, ARCHIE by fireplace)
- AGATHA** Sir Henry, I'm curious; is it true all policemen have a razor-sharp memory and a keen eye for detail?
- HENRY** Oh indeed, madam. The real policeman is nothing like the buffoons one reads about in those terrible detective tales.
- AGATHA** *(Keen)* Detective tales? You mean murder mysteries?
- HENRY** Yes, the ones where the police plod along one step behind some eccentric amateur. Not true at all.
- AGATHA** *(Interested)* Really, Sir Henry?
- HENRY** Of course; today's detectives are supremely intelligent.
- ARCHIE** We have an amateur detective in our village. Do you know Miss Mary Mead?
- HENRY** Oh charming woman; *(Smiling)* but no idea about solving crime - what?

FX *(Knock on door and PIMMS enters)*

ARCHIE Yes Pimms?

PIMMS That silly old moo from the village is 'ere.

LAVINIA Ah, Miss Mary Mead.
(PIMMS steps back. MARY enters. She's slightly stooped, wears skirt, thick stockings, blouse & cardigan, her grey hair is tucked under her simple hat. HENRY rises)

ARCHIE Miss Mead, how kind of you to call.

MARY *(A little surprised at the crowd)* Oh. Good afternoon.

ARCHIE *(Indicating HENRY)* I believe you know this famous detective.

MARY Sir Henry.

HENRY Miss Mary Mead.

MARY I think we last worked together on that murder with a body in the library. *(Shock)*

HENRY *(Ignoring this and everything)* Where you made a very lucky guess.

MARY You're too kind, Sir Henry.

ARCHIE *(Indicates his chair DL)* Do sit down, Miss Mead.

MARY *(Sitting)* Oh, yes. Thank you. *(HENRY also sits. AGATHA and ARCHIE stand. Small talk begins. PIMMS closes door then moves upstage to tidy desk and attend to trolley. She could even sit at the desk)*

LAVINIA Delightful weather we're having, Miss Mead?

MARY Indeed. I was pruning my roses this morning and said to myself. "Isn't this delightful weather?"

ARCHIE Indeed, indeed. *(Pause. Why are we all here? HENRY blunders in)*

HENRY So what brings you here, Miss Mead?
(Sharp intake of breath. Surely she won't mention the body)

MARY Oh the same as you, Sir Henry; murder! *(Huge reaction)*

OTHERS *(Stunned)* Murder? *(OTHERS mesmerised)*

MARY Oh dear. Have I said the wrong thing?

LAVINIA *(Covering)* Miss Mead, you do say the *strangest* things.

MARY Well I heard that Mr. Walloman had found a body in the library.

HENRY A body! A *dead* body!?

LAVINIA *(Pathetic laugh)* Oh it's just a little joke.

HENRY I say, Archie - spot of bother - what?

ELVIRA *(Too keen)* Please! There's no body! It's all a terrible misunderstanding.

- MARY** You mean there *hasn't* been a murder?
- AGATHA** *(Saving a delicate situation)* Sir Henry, Miss Mead, I think it's time for the truth.
(OTHERS freeze. AGATHA is about to ruin their lives forever)
- ARCHIE** *(Worried)* Agatha!
- ELVIRA** *(Worried)* No!
- LAVINIA** *(Worried)* Don't!
- AGATHA** We would like both of you to solve a murder.
(ARCHIE, ELVIRA and LAVINIA despair)
- HENRY** *(Pompous)* I say!
- AGATHA** As a writer of mysteries, I have invented a crime.
(Despairing relatives look up, a mix of hope and surprise on their faces)
- HENRY** Invented?
- ARCHIE** *(Relieved)* Yes, Agatha has *invented* a mystery.
- LAVINIA** *(Suddenly relieved)* She's very good
- ELVIRA** *(Suddenly relieved)* ... at inventing.
- AGATHA** And who better to solve it than the brilliant mind of an outstanding policeman.
- HENRY** *(Twigs)* Oh, it's a *pretend* murder.
- ARCHIE** *(On the "relieved" bandwagon)* Yes and Agatha's stories are so good.
- LAVINIA** I can't put them down.
- ELVIRA** Her pen name is Agatha Crispie.
- MARY** *(Shocked)* Agatha Crispie?
- AGATHA** I'd be delighted, Sir Henry if you would examine my plot.
- HENRY** Righto - jolly good - slightest flaw - will spot - what?
(AGATHA in control. OTHERS despise charade but go along to avoid the truth)
- AGATHA** Then kindly join Miss Mead and observe from over here.
(She indicates DL. HENRY goes and stands near MARY. AGATHA moves C)
- HENRY** Good show - top hole - what?
- AGATHA** Now I need four characters over here. *(Indicates DR. Stops and looks at family)* Of course if I can't find them, we'll forget the *pretend* murder and ...
(Suddenly family are keen)
- ARCHIE** *(Moving DR)* I'll help, Agatha. This should be fun.
- ELVIRA** *(Moving beside LAVINIA)* Oh yes. What can I do?
- LAVINIA** Am I in the right place, Agatha ... dear?
(Family gather DR)

AGATHA CRISPIE 22

AGATHA Pimms, we need a fourth for bridge.

PIMMS *(Moving DR. Sarcastic, imitating DITHERING)* Righto - jolly good - what?

AGATHA Excellent.
(LAVINIA and ELVIRA fuming. PIMMS joins them as per diagram. AGATHA tells tale. For effect, lights could concentrate on the card players)

	PIMMS		HENRY
ARCHIE		AGATHA	
	ELVIRA		MARY
LAVINIA			

AGATHA One night four friends are playing bridge. A fifth friend *(Indicates herself)* is nearby. As the game wears on, *(AGATHA crosses DR)* the fifth person moves to the card players and hands each a glass of wine. *(AGATHA mimes handing imaginary glass of wine to the OTHERS then returns to beside settee)*
The game continues when suddenly, the card players collapse.
(AGATHA looks at quartet) They collapse. *(PIMMS is first to drop her head onto her chest. OTHERS, not happy, follow suit all being ham actors)*
(Excited) Each card-player is dead. But how? Were they poisoned? *How* were they killed and *who* is the murderer? *(LIGHTS return to normal)*
And that, Sir Henry, is my plot. I hope you found it interesting.

HENRY *(Emotional)* Interesting? Dear lady - it's breathtakingly brilliant. *(OTHERS stunned, MARY expressionless)*

AGATHA *(Thrilled)* Oh Sir Henry, do you mean that?

HENRY I've studied hundreds of murder cases but *never* have I seen such a complex and baffling scenario. You have a gift, madam. *(AGATHA beaming)* I salute the soon-to-be famous crime writer, Agatha Crispie!

ARCHIE Come, come, Henry, it *was* a tad obvious.

LAVINIA We all saw Agatha serve the poisoned drinks.

HENRY Genius - first rule in detection - beware the obvious.

ELVIRA But everyone died at exactly the same time.

HENRY And those simultaneous deaths are another peerless piece of plotting designed to fool even the sharpest detective. The murderer used different poisons.

AGATHA *(Excited)* Yes! That's exactly what happened!

HENRY *(Impressed)* And poisons react at different times.

AGATHA *(Very excited)* They do, they do!

HENRY *(Now on a roll. He's solved it!)* And the murderer, having studied the drinking habits of the victims over the last sixteen years, secretly calculated their respective body temperatures in a well-furnished sitting-room in the south of England on a Friday in mid-July, and so knew *precisely* when to deliver each lethal cocktail.

AGATHA *(Shaking head in admiration)* Sir Henry, what can I say?

ELVIRA *(Sotto voce)* He's a fruitcake.

- HENRY** You madam, have worked in a dispensary. You know your drugs.
- AGATHA** I have and do and you, sir, have cracked the case.
- ELVIRA** But the plot is preposterous.
- ARCHIE** *(Covering potential embarrassment, leading HENRY)* Ah, well done, Henry. You deserve a real drink. In my study, old chap. Come along.
- HENRY** *(Hardly gets started)* Oh, righto!
(They're stopped by a distressed AGATHA)
- AGATHA** *(Suddenly despairs)* No! I've failed!
- OTHERS** *(Matching her emotion)* Failed?
- AGATHA** If Sir Henry can unravel it, so might my readers. *(Continues to despair)*
- LAVINIA** *(It just slips out)* What readers?
- HENRY** *(To AGATHA)* Come, come, dear lady. Your average reader doesn't have the genius of an experienced police officer. Why the amateur sleuth Miss Mary Mead could never solve your mystery.
- MARY** I could certainly never use your logic.
- HENRY** *(To AGATHA)* Rest assured, madam, your plot is fool proof.
- MARY** Perhaps one small suggestion.
- ARCHIE** Oh come now, Miss Mead; perhaps you should stick to knitting cardigans.
- MARY** One tiny change would make your mystery mysterious; *(Pause)* reverse the roles.
(Hubbub. What does she mean? HENRY has no idea)
- AGATHA** You mean, make the fifth person a man?
- HENRY** No, no, no. Men are hopeless when it comes to poison.
- MARY** Actually I thought the fifth person could be the victim.
- OTHERS** *(Stunned)* What!?
- AGATHA** The victim?
- HENRY** Oh dear, the misguided novice; madam, the more victims you have, the more complex the plot.
- MARY** But if the fifth person is the one to die, you'd have a *real* whodunit.
- HENRY** *(Has no idea what that means)* Whodunit?
- PIMMS** Oh I understand.
(OTHERS turn and look at PIMMS who has suddenly joined the conversation as an equal. PIMMS gives a weak smile. Oops, what have I said?)
- LAVINIA** *(Snaps)* Fetch my tea and a drink for Sir Henry.
- PIMMS** *(Exiting, grumbling)* Spoil sport. *(She exits and closes the door)*

- ELVIRA** We do apologise, Sir Henry. That woman is leaving our service.
- AGATHA** *(Lost in her plot)* So the fifth person is murdered and the murderer could be any one of the card players?
- MARY** Or to make it *really* complicated, you could have more than one murderer.
- HENRY** *(Amused)* Oh dearie me. *(OTHERS look at HENRY)* You've all missed the perfectly obvious clue. *(Pause. What clue?)* Another person's in the room.
- ARCHIE** *(Stunned)* Another person!?
- ELVIRA** *What* other person?
- HENRY** Any person; someone hidden under the desk or behind the settee.
- AGATHA** *(Catching on)* Oh yes! Perhaps armed with a blowpipe and poisoned darts.
- ELVIRA** *(Sarcasm)* And wearing a pink tutu.
- LAVINIA** *(More sarcasm)* Whilst shaving a turnip.
- HENRY** *(Thrilled they've caught on)* Yes, well done! *(Another idea)* Or maybe there was a minor earth tremor *(Pointing)* in that precise part of the room.
- LAVINIA** *(Stunned)* They were killed by an earthquake?
- AGATHA** *(Bubbling)* Yes! Simultaneously.
- HENRY** Beware of mystery writers depicting the police as dim-witted plodders who wouldn't know their truncheon from a teapot. Look at me. Would anyone ever call me thick?
(Everyone stares at the grinning thickie)
- MARY** I was never much good at rhetorical questions.
(OTHERS stunned. This is a memorable performance from HENRY. ARCHIE recovers)
- ARCHIE** I say, excellent work, old chap. What a stroke of luck you being in the area.
- LAVINIA** You have to admit, Miss Mead, a policeman's mind is a wonder to behold.
- MARY** I could not have put it better myself.
- AGATHA** I'm ever so grateful, Sir Henry. You've helped me re-write my mystery.
- HENRY** *(Half joking)* And I trust I'll receive the appropriate acknowledgment once the jolly thing's published, what? *(Ho, ho)*
- ARCHIE** *(Laughs)* Oh of course. *(Mocking)* The *moment* it's published.
(ARCHIE and HENRY are amused. AGATHA is thinking ahead)
- AGATHA** Sir Henry, perhaps I could outline another of my murder plots?
- OTHERS** *(Not HENRY or MISS MEAD. A little too sudden and emphatic)* No!
- HENRY** Dear lady, I'd be delighted.
- FX** *PIMMS knocks on door*

(AGATHA is thrilled and wants to keep talking. The OTHERS have other ideas)

- ARCHIE** That'll be Pimms. *(Worried about the war that is brewing. Calls)* Pimms! *(To visitors)* I do apologise. She's very slow. *(Door opens)* Ah, at last.
(PIMMS enters pushing trolley. One of her hands is wrapped in a white bandage)
- PIMMS** Sorry, sir; had to find the best whisky for Sir 'enry. The first 'free bottles was not up to scratch.
(PIMMS prepares to pour whisky)
- AGATHA** *(To PIMMS)* Pimms! What's happened to your hand?
- PIMMS** *(Stops pouring, indicates hand)* Oh it's that darn mousetrap, madam.
- ARCHIE** Haven't you caught that mouse, yet?
(ELVIRA and LAVINIA roll their eyes at this personal and undignified drivel)
- PIMMS** It's got a life of its own.
- ARCHIE** Where was it last seen?
- PIMMS** Runnin' 'round the west end.
- AGATHA** We have a mousetrap, Sir Henry, which has served my family for generations.
- HENRY** Well they say a good mousetrap will last forever.
- ARCHIE** Now then, scotch and soda, Henry?
- HENRY** Rather.
- ARCHIE** Right, Pimms, tea for the ladies and I'll have a body in the library.
(Stunned silence. PIMMS drops/rattles a cup. OTHERS freeze then slowly turn, mouths open, and stare at ARCHIE. He is pole-axed)
- MARY** *(Breaks the silence)* Do forgive me, Mr. Walloman. I thought you said, "I'll have a body in the library".
- ARCHIE** *(Struggling)* Ah, yes. It's, it's a new cocktail. *(To PIMMS)* My usual, Pimms.
- PIMMS** *(Genuinely confused)* You usual wot, sir?
- ARCHIE** *(Annoyed)* My usual cocktail; a body in the library.
- PIMMS** Will that be shaken or stabbed, sir?
(ARCHIE flustered, wants to be angry but really wants to die)
- LAVINIA** *(Trying to cover)* And how are your Meads, Miss Rose?
- ELVIRA** *(Also trying to cover)* I'd like some coffee in my tea.
(Tension. Pause. Atmosphere electric)
- HENRY** Body in library - Meads, Miss Rose - Coffee in tea? I say, what's going on?
- AGATHA** *(Tries to save situation)* It's another of my mysteries, Sir Henry. Will you investigate?
- HENRY** More make-believe?
- ARCHIE** *(Breaks down)* No, no, no, it's all true. *(Sobbing)*
- LAVINA** *(Furious)* Archie!
- ARCHIE** It's a scandal, Henry. If this gets out, I'm finished!

- HENRY** *(LAVINIA and ELVIRA are dying. AGATHA, MARY and PIMMS are fascinated)*
Spot of bother, old chap?
- ARCHIE** *(Distressed)* Yes, yes, yes. *(Blurts it out)* We *did* have a murder!
- HENRY** *(Thrown)* A *real* murder?
- MARY** Oh dear.
- ARCHIE** But the body's vanished. We asked Miss Mead to help before you arrived.
- HENRY** Jolly good - solve case - be discreet - what! *(To MISS MEAD)* Observe, dear lady; the master at work.
- MARY** I'm much obliged, Sir Henry.
- HENRY** *(Takes control. To DR)* So who discovered the body?
- ARCHIE** I did.
- HENRY** Splendid. Where was it?
- ARCHIE** On the settee. It was very dark.
- HENRY** What, midnight?
- ARCHIE** No, broad daylight. The murdered woman asked me to close the curtains.
- LAVINIA** *(Shocked)* Archibald! How could you?
- ARCHIE** She was a reporter, Miss Dorothy S. Layers.
- MARY** My goodness.
- ARCHIE** *(Defending himself)* Recommended by Lord Peter Fancy.
- LAVINIA** I don't care if she was recommended by Buckingham Palace.
- ELVIRA** Does murder count if it's only a reporter?
- HENRY** Righto, let's have the room exactly as it was? *(Pause)* Come now, chop, chop.
(AGATHA and PIMMS close the curtains. The room becomes dark)
- LAVINIA** This is absurd.
- ARCHIE** Ah, the light was turned on.
- HENRY** *(Moves LC)* Roger. *(He switches on lights. Room becomes lighter)* And the body?
- ARCHIE** Stretched out on the settee.
- HENRY** Ladies, we need a volunteer.
- ARCHIE** Agatha.
- AGATHA** *(Indignant)* Me! You said she was a plain, plump frump!
- ARCHIE** Yes, but you're the right height. *(AGATHA sits on settee)*

- HENRY** Excellent.
- ARCHIE** I was on the settee, the reporter was admiring a painting then the lights went out.
- HENRY** Righto. (*HENRY to light switch*) Lights out. (*HENRY flicks switch. **Blackout.** General gasps/hubbub*) Now what?
- ARCHIE** (*ARCHIE to light-switch*) I went to the light switch. When here, I turned on the light.
- HENRY** Jolly good.
(*Light comes up. AGATHA is lying on the settee in exactly the same position as was LAYERS. OTHERS shocked*)
- ARCHIE** (*Moving to settee*) Oh my God! (*Even more shocked*) Agatha!
- HENRY** So what happened next?
- ARCHIE** (*Stunned by AGATHA'S likeness to LAYERS*) Well I called for help and Pimms came in.
- PIMMS** Yes I came in and saw Mrs. Walloman, Mr. Walloman ... and the body.
- HENRY** Are you sure she was dead?
- PIMMS** At the time I did. (*EVERYONE stares at PIMMS who looks uneasy*)
- ARCHIE** (*Going mad*) She even had a clothes-peg on her nose and a pocket full of rye.
(*Shock, horror, hubbub from OTHERS. HENRY calm and collected*)
- HENRY** Hmm, could be a whisky-drinking domestic. Then what?
- PIMMS** Mr. Walloman went to tell the others and that's when ... (*Pause*)
- HENRY** Yes?
- LAVINIA** What?
- ELVIRA** Well? (*Pause*)
- PIMMS** That's when (*AGATHA suddenly sits up*)
- AGATHA** May I sit up? It's not much fun being dead.
- HENRY** Don't speak. Nobody speak. I'm certain I've solved it.
- OTHERS** (*Shocked*) You have?
- HENRY** (*Confidence plus*) I believe a second person entered this room, probably a tall, dark stranger, someone who has nothing to do with this outstanding, impeccably behaved family, and who muttered something about unrequited love, and then carried the body off ... (*Looks around and then triumphantly points DR*) ...
- COMPANY**... through those French windows.
(*Pause. Everyone is speechless. HENRY bursting with pride*)
- ARCHIE** (*Flabbergasted*) But that's exactly what *did* happen.
- PIMMS** Blimey.
- HENRY** Of course this sort of deduction is elementary for a first-rate detective.

- LAVINIA** Brilliant, Sir Henry; the work of a genius.
- HENRY** The local police will make routine enquires but I see no reason why this highly respectable household should ever be troubled again.
(Much relief amongst the Wallomans. Not so AGATHA)
- ELVIRA** *(Gushes)* Oh thank you, Sir Henry.
- AGATHA** But if there's been a murder, we can't just forget it.
- LAVINIA** *(Angry)* That's precisely what we'll do.
- ARCHIE** Agatha, we've just witnessed the work of a truly magnificent detective.
- AGATHA** But Sir Henry, are you *sure* you're correct; absolutely certain?
- HENRY** Madam, in fiction the police may be flawed. In real life, we are never wrong.
- LAVINIA** Well Miss Mead, it appears the police are really quite smart after all.
- MARY** So it would seem. But I can't help wondering how the lights went out.
- HENRY** *(Amused)* Oh dear; the enthusiastic amateur; an electrical storm, faulty wire; could be anything.
- MARY** But is it possible the lights were turned off by the murdered woman?
- OTHERS** *(Stunned)* What?
- HENRY** *(Amused)* There you have it - the part-time, well-meaning and hopeless do-gooder.
- ARCHIE** *(To MISS MEAD)* So *why* was she murdered?
- HENRY** *(To MISS MEAD)* And how could she find the switch in the dark?
(Pause. OTHERS stare at MARY. Get out of that one, smarty-pants)
- MARY** Perhaps she was already familiar with the layout of the room.
- LAVINIA** *(Scoffs)* Miss Mead, these wild guesses have gone far enough.
- ELVIRA** Sir Henry has solved the mystery.
- MARY** This may well be a case of no body, no murder.
(OTHERS gasp. HENRY laughs)
- HENRY** Oh I say, what a quaint dear lady you are.
- MARY** And the only person who can answer that question ... is Pimms.
(Sudden silence. Everyone turns to stare at the frozen PIMMS)
- ARCHIE** That's true! Pimms was alone in this room when the body disappeared.
- LAVINIA** We can't rely on a senile servant.
- ELVIRA** She probably invented the entire ridiculous tale.
- ARCHIE** Well come on, Pimms, let's have the truth.
(All eyes on PIMMS. She is about to speak when AGATHA jumps in)

- AGATHA** And remember Pimms, we are currently considering your employment.
(PIMMS is under real pressure. She is genuinely worried)
- PIMMS** Well, I came into the room and ...
- ARCHIE** *(Pause)* Yes? *(Will she tell the truth?)*
- PIMMS** *(Clutches her bandaged hand)* Oh the pain, it never ends. It's *(PIMMS collapses on settee)*... the mousetrap.
- OTHERS** The mousetrap!
- AGATHA** *(Moving to help her)* Pimms! *(HENRY and ARCHIE lend a hand)*
- ARCHIE** I think she's fainted.
- LAVINIA** It may be fatal.
- ELVIRA** How sad, she's dead.
- HENRY** No, I can feel a pulse.
- ARCHIE** Come on, Pimms.
- AGATHA** *(To desk)* I have a list of doctors.
(PIMMS groans)
- ARCHIE** Wait. She's coming round.
- HENRY** Stand back, give her air.
- MARY** Oh good heavens. Is that the time? *(Rising)* I really must be going.
- LAVINIA** So soon, Miss Mead. Are you sure you won't stay for tea?
- MARY** Thank you, no. I'm expecting Missus McCulligiddy on the 5.40 from Stuffington.
- HENRY** And I too must be cutting along. *(To ladies)* So nice to have met you, ladies. And pray don't concern yourselves over that dead body. *(Smiles, taps nose)* Mum's the word, what?
- ARCHIE** *(Crossing to door)* I'll see you out.
(ARCHIE opens door. MARY and HENRY to door. AGATHA joins PIMMS on settee)
- LAVINIA** Goodbye Miss Mead. Please call again.
- MARY** Thank you. You're most kind. Goodbye.
- HENRY** *(Waves)* Cheerio - what!
(MARY exits then HENRY. ARCHIE follows them and closes door. ELVIRA storms L side of settee, LAVINIA to R side. They attack the seated PIMMS and AGATHA)
- LAVINIA** *(Furious)* You stupid, moronic woman; you and your childish games.
- ELVIRA** *(Equally upset)* You're worse than your dreadful, drunken maid.
- LAVINIA** Have you no shame? I have never been so humiliated.
- ELVIRA** You haven't heard the last of this. Both of you!
(Suddenly door flung open and ARCHIE enters in a rage. He slams the door. The women continue attacking)

- LAVINIA** And if this ridiculous charade ever gets out, you'll regret it as long as you live.
- ELVIRA** Which won't be very long.
- ARCHIE** You stupid, moronic woman; you and your childish games.
- LAVINIA** I've just said that.
- ARCHIE** You're worse than your dreadful, drunken maid.
- ELVIRA** *I've just said that.*
- ARCHIE** Your pathetic mysteries are an abysmal failure. *You're* an abysmal failure!
- AGATHA** *(Fighting back)* It was *you* who found the body in the library.
- LAVINIA** There *was* no body in the library.
- AGATHA** My mystery fooled you *and* the police?
- ARCHIE** I wasn't fooled for an instant. I know exactly what happened.
- FX** *(Knock on door which instantly kills the shouting)*
- PIMMS** *(Rising)* I know, I'm the maid.
- ARCHIE** *(Stopping her)* Ah no! I haven't finished with you. *(ARCHIE strides to door, flings it open and suddenly changes to mild character)* Miss Mead!
- MARY** *(She enters. What now?)* I'm so sorry. I seem to have misplaced my spectacles.
- LAVINIA** Oh well, we'll all look, shall we?
(OTHERS pretend to look but MARY looks in her bag)
- MARY** I'm always losing them. Once I found them on my head. *(Finds them)* Good heavens. Here they are in my bag.
- ARCHIE** Oh well done, Miss Mead.
- MARY** Thank you so much. One must make allowances for old age.
- AGATHA** Ah but your brain is as sharp as ever, Miss Mead.
- MARY** Do you think so? How kind. And yes, I did see that clothes-peg by your desk, Mrs. Walloman. You must have dropped it in your haste to leave the room. *(OTHERS freeze)* It was so nice meeting you all again. Goodbye.
(She exits and ARCHIE darts after her to close the door)
- ARCHIE** Goodbye, Miss Mead. *(Door shut, ARCHIE turns, seething)* Dorothy S. Layers! *(Pointing)* *You're* the reporter.
(OTHERS stunned)
- AGATHA** It was only a game.
- ARCHIE** This childish nonsense is outrageous.
- LAVINIA** If you were a man, I'd have you flogged.
- AGATHA** I was experimenting with a new mystery.

- ELVIRA** You degraded us all!
- PIMMS** I wasn't degraded.
- ARCHIE** (*Wild with PIMMS*) You! You get out! I'll deal with you later.
(*PIMMS gets the message and exits*)
- LAVINIA** Oh for heaven's sake, Archibald, dismiss her now!
- ARCHIE** Ah no. Dismissal's too good for our Pimms. I've got something *special* for her.
- AGATHA** May I remind you, Archie, Pimms is *my* maid and *I* control her employment.
- ARCHIE** I'll thank you to be quiet, Agatha, all of you. I have something important to say.
- LAVINIA** And about time.
- ARCHIE** Your idiotic mysteries have almost cost this family its honour and reputation.
- ELVIRA** It's unforgivable.
- AGATHA** Oh come now. The dopey detective thinks he solved a murder which never took place, I've improved my plot and Miss Mary Mead knows it was all a silly prank.
- LAVINIA** What a perfect description of your writing.
- AGATHA** Well instead of ridiculing me, why not offer some encouragement?
- OTHERS** Why?
- ARCHIE** You have no talent and no publisher. You are a colossal failure, an embarrassment. Well no more. It's over, Agatha. Your writing now is dead!
- LAVINIA** And when do we see some quality servants?
- ELVIRA** And what about my social life?
- ARCHIE** You never attend dinner engagements. You're off researching some ghastly whodunit where anyone can pick the murderer after the first two paragraphs.
- AGATHA** But you've never read my books.
- ELVIRA** What books?
- ARCHIE** I can't remember when you last hosted a dinner party. Good lord, woman, you're my wife. You're supposed to do those things.
- LAVINIA** A real wife *does* do those things.
- AGATHA** Archibald, I am confused. A short time ago, here in this very room, you said that a woman should have a career.
- ARCHIE** Fortunately I knew all along it was you pretending to be that journalist.
- AGATHA** Oh Archie, even my worst plots are more credible than that.

- LAVINIA** *(Rising)* Enough! I refuse to stay in this woman's presence a moment longer. *(Crossing to door)* Archibald, your wife's behaviour is deplorable.
- ARCHIE** Thank you, mother. I will handle this.
- LAVINIA** Put your wife in her place, employ respectable servants and introduce your daughter to society; three simple tasks.
- ARCHIE** *(Angry)* Mother!
(LAVINIA taps floor with stick. ARCHIE opens it. She glares at him)
- LAVINIA** Or else.
(She exits. ARCHIE annoyed, closes door and turns to face wife and daughter)
- ELVIRA** Father, I simply must say this.
- ARCHIE** Not now, Elvira.
- ELVIRA** You have to consider divorce.
- AGATHA** Divorce!
- ARCHIE** But I've stopped Agatha's writing.
- ELVIRA** Not from her. From *me!*
- AGATHA** *(Stunned)* What!?
- ARCHIE** This is ridiculous.
- ELVIRA** I've studied deportment and grooming. I can discuss topics from tapestry to trekking in Tibet. I've read every engagement notice in *The Times* and *The Telegraph* since 1913 and now, because you're too weak to put your idiotic wife in her place, *my* place in society, *my whole life* is facing disaster!
- ARCHIE** You're becoming unbearable, Elvira.
- ELVIRA** Is Sir Edward Palliser still handling your legal affairs?
- ARCHIE** Elvira! I forbid you to discuss these matters.
- ELVIRA** Why should I allow your wife's unpublished scribble to destroy my life?
(She rises and heads for the door)
- ARCHIE** That is enough! Elvira, *stop!*
(She stops, looks at him. Pause)
- ELVIRA** *(Emphatic)* I want a divorce!
(She exits slamming door. Wow! ARCHIE is stunned. He wanders DR)
- ARCHIE** *(Muttering)* This is worse than I thought.
(He is lost in thoughts, doesn't concentrate on what AGATHA is saying to him)
- AGATHA** *(Sincere, softer)* Archibald, I'm truly sorry for your distress and I apologise for deceiving you as Dorothy S. Layers.
- ARCHIE** *(Thinking aloud)* This could damage my business.
- AGATHA** Your mother and daughter are clearly upset.

- ARCHIE** *(Snaps out it. To AGATHA)* Right, first we deal with Pimms.
- AGATHA** *(Back to being strong)* No; she's *my* maid and I *won't* dismiss her.
- ARCHIE** *(Removes document from jacket)* She's being transferred.
- AGATHA** Transferred?
- ARCHIE** *(Gives document to AGATHA)* I've signed the authority. You will complete the details.
- AGATHA** *(Reading document. Is stunned)* *Stonydoors!* That's a home for mental patients.
- ARCHIE** The owner is a friend.
- AGATHA** But Pimms has never worked in an asylum.
- ARCHIE** She's not going to work. She'll be a patient!
- AGATHA** But Pimms isn't mad!
- ARCHIE** Just complete and forward the form. Now some letters. Mother's a snob and demands a butler with impeccable credentials. *(Looks at her)* You're not taking notes.
- AGATHA** *(Moves to desk)* This is insane.
- ARCHIE** *(Following her)* So was Dorothy S. Layers. Now write! *(AGATHA, shakes head, writes)* Hire some upper-crust butler. Next. Elvira needs an escort for her society debut. Find some polo-playing prince. Contact my old chum Captain Arthur Eastbourne in London. His secretary is Miss Orange. They'll send the right chap.
- AGATHA** Your secretary should be doing this.
- ARCHIE** I don't want my personal problems made public and this way, *you* can do something useful.
- AGATHA** *(Sarcastic)* And will that be all, master?
- ARCHIE** Next, contact my solicitor. I wish to change my will.
- AGATHA** Do you think that's wise?
- ARCHIE** Damn you, Agatha. It's none of your business but if you must know, I plan to keep Elvira quiet by cashing in my insurance policy of ten thousand pounds.
- AGATHA** *(Stunned)* Ten thousand!
- ARCHIE** And finally; you will never write again. Agatha Crispie is now Mrs. Archibald Walloman, wife and step-mother. Do I make myself clear?
- AGATHA** Perfectly.
- ARCHIE** By pursuing this risible hobby, you have become a laughing-stock and a danger to the health and wealth of this family.
- AGATHA** That is absurd.
- ARCHIE** You will attend to those business matters then supervise the purchase and installation of new curtains in the dining-room. *(Sarcastic)* And in case you've forgotten, it's *(Pointing)* down the corridor.

- AGATHA** Sarcasm doesn't suit you, Archibald.
- ARCHIE** I intend giving dinner-parties which you will supervise and attend. Do I make myself clear? (*Heads to door*) The mysteries are no more, Agatha. The writing is dead! (*He exits and closes the door*)
(*Pause. AGATHA moves to settee puts hands to head and sobs silently. Knock on door. Instantly AGATHA repairs herself as PIMMS enters*)
- PIMMS** Is everyfing' all right, madam?
- AGATHA** Thank you, Pimms. I'm fine.
- PIMMS** I don't suppose you'd care for a sherry, madam?
- AGATHA** (*Heads for RC bookcase*) Not sherry, Pimms. Something stronger. (*Searches for bottle*) It's here somewhere. Ah. (*Removes bottle and looks at it*) Strange. I thought there was more than that.
- PIMMS** Must be the evaporation.
- AGATHA** (*Moving DC*) Glasses, Pimms. (*PIMMS fetches glasses from LC cabinet*) This calls for a celebration.
- PIMMS** (*Moves DC with glasses*) Just what are we celebratin', madam?
(*AGATHA pours. This could be mimed*)
- AGATHA** My husband, his family and our glorious future.
- PIMMS** Glorious future?
- AGATHA** Meet Missus Boring Housewife.
- PIMMS** You? Borin'? Never.
- AGATHA** (*Glasses are filled*) A toast, Pimms.
- PIMMS** (*Raising glass*) To your glorious future, madam.
- AGATHA** To us, Pimms. (*They toast*) To new curtains and flower-arranging; to the Mistress of the Manor.
- PIMMS** (*Toasting*) To the manor of the mistress. (*They drink. AGATHA to settee, PIMMS returns glasses/bottle to cabinet*)
- AGATHA** (*Suddenly sad*) It's over, Pimms. My writing is finished.
- PIMMS** (*Joins AGATHA on settee*) No! Don't say that. You've got lots of good ideas.
- AGATHA** The world will never read *Evil Under The Moon* or *Murder On The Oriental Express*.
- PIMMS** Wot a shame.
- AGATHA** No-one will enjoy *The Witness for The Defence* or my favourite, *The Rat Trap*.
- PIMMS** Must you really stop writin'? I mean why let your 'orrible family win?
- AGATHA** (*Thinking aloud*) Maybe they're right. Maybe I have no talent. (*An embarrassed pause*) Pimms, you've served my family forever.
- PIMMS** Even longer, madam.
- AGATHA** Well now I need your help.

PIMMS Certainly, madam.

AGATHA I want you to destroy every scrap of paper I possess.

PIMMS *(Shocked)* Destroy your writin'!?

AGATHA Everything.

PIMMS *(Protesting)* I can't do that!

AGATHA And you will never, ever repeat this conversation. Pimms?

PIMMS *(Distraught)* Oh madam.

AGATHA *(Emotional)* I'm afraid you may never work for me again.

PIMMS Was it something I said, madam?

AGATHA *(Struggling)* Sometimes life is too hard. Sometimes when you can't pursue the thing you love, the desire to go on living fades away.

PIMMS *(Concerned)* Madam?

AGATHA And whatever happens next must forever remain a secret.

PIMMS *(Nods to AGATHA)* You 'ave my word.

AGATHA Thank you. Now, Pimms, I'd rather be alone.

PIMMS Very good, madam. *(PIMMS heads to door. She stops)* Madam?

AGATHA Yes?

PIMMS I've really enjoyed bein' your maid.

AGATHA *(Emotional)* Thank you, Pimms.

PIMMS And I'd be especially upset if you was to do somethin' silly. *(AGATHA smiles)* An' I never did know it was you dressed up as that reporter.

AGATHA *(Pathetically pleased)* How kind.

PIMMS *(Pause)* Goodbye, madam.

AGATHA Goodbye, Pimms.
(PIMMS exits quickly. The door closes and AGATHA moves quickly to her desk)

FX *Dramatic music begins softly*

AGATHA And now the final chapter. *(Picks up manuscript)* Poisons. *(Reading)* arsenic, cyanide ... ah, warfarin provides a rapid and painless death. *(Stops reading)* Perfect for my final scene. *(Writing quickly)* Grave where is thy victory? Death where is thy sting? *(Emphatic writing)* The end! *(Puts down pen)*
(AGATHA moves to fireplace and kneels. Lights concentrate on her, music swells and curtain falls quickly. Interval)

End of Act One

ACT TWO

(Curtain rises on library one week later. LAVINIA is seated DR, ELVIRA on settee C and ARCHIE crosses from French windows to desk as curtain opens. Everyone wears a change of clothes. Tense atmosphere. ELVIRA is showing her grandmother a new ring)

ARCHIE *(Searching desk)* Nothing! No notes, books or pencils.

LAVINIA *(Annoyed)* Archibald, about my new butler.

ELVIRA And who is my escort to the ball?

ARCHIE *(Slams lid or fist on desk)* Damn! *(Women unimpressed. ARCHIE moves DL)* She didn't make copies of those letters.

LAVINIA She didn't write them.

ELVIRA She *can't* write.

ARCHIE I gave clear instructions. Shift Simms, hire a butler and arrange Elvira's escort.

LAVINIA Well send for her - now.

ARCHIE *(Throwaway)* I can't.

ELVIRA She's been sulking in her room for days.

LAVINIA You should never have married the woman.

ARCHIE *(Frustrated, snaps)* Mother! Stop saying that.

ELVIRA Where is the woman?

ARCHIE *(Soft, not looking at the women)* She's left me.

ELVIRA You haven't murdered her by any chance? *(Amused)*

LAVINIA *(Catches black comedy)* Oh yes, you haven't done her in? *(Laughter by the women)*

ARCHIE *(Still soft and indirect)* She's left me.

ELVIRA She's thrown a tantrum. *(Mimics crying child)* Nobody likes my stories.

LAVINIA Tell your wife to stop snivelling and grow up.

ARCHIE *(Tension mounting)* I can't.

LAVINIA Can't!? You're the husband. Make her!

ARCHIE *(Turns to LAVINIA and explodes)* I can't make her. She's gone!

WOMEN *(Shocked)* Gone!?

ARCHIE Yes, as in disappeared, as in no longer here.

LAVINIA *(Serious)* Have you looked?

ARCHIE *(Snaps)* Of course I've looked.

- ELVIRA** *(Almost happy)* Oh I say. It's not possible she's actually dead?
- ARCHIE** *(Worried)* All her manuscripts are gone and this morning in the fireplace I found ... *(Can hardly say it)* ashes.
(WOMEN shocked)
- ELVIRA** *(Moves DL. Shocked)* There *are* ashes in the fireplace!
- LAVINIA** *(Worried)* She's killed herself.
- ELVIRA** She crawled into the grate and done herself in.
- ARCHIE** Don't be revolting.
- ELVIRA** *(Pointing to fireplace)* That's her! *(Teasing her father)* Done to a Crispie.
- ARCHIE** It *can't* be her. There's only a handful of ash.
- ELVIRA** Fire consumes everything, Father. Those are Agatha's ashes!
- LAVINIA** So not content with excruciating prose, she's created an appalling suicide.
- ARCHIE** *(Trying to stay sane)* It may not *be* her.
- LAVINIA** When did you last see her?
- ARCHIE** A week ago! She could be anywhere; even Yorkshire.
- ELVIRA** *(Delighted)* Oh this is wonderful.
- ARCHIE** *(Horried)* Elvira!
- LAVINIA** *(Suddenly pleased)* Of course. It's the ideal solution.
- ARCHIE** *(Pole-axed)* Mother!
- ELVIRA** Death, on the quiet, is perfect.
- ARCHIE** *(Aghast)* On the quiet! She celebrated Guy Fawkes indoors!
- ELVIRA** So where is she? Show me the body.
- ARCHIE** *(Upset)* I can't believe she's in the fireplace.
- ELVIRA** Well she is and nobody knows. So copy your late wife and invent something.
- LAVINIA** *(Understands the game)* I know. She's gone to Canada to research her latest book!
- ELVIRA** *(Delighted)* To the *frozen wastes* of Canada. *(The women enjoy this)*
- ARCHIE** Stop this outrageous behaviour!
- LAVINIA** Why? Her writing's outrageous.
- ARCHIE** But we can't conceal her death!
- LAVINIA** We're not. We wait a while then report her missing.

- ELVIRA** After twenty-five years.
- ARCHIE** I have to tell the police.
- LAVINIA** And how will your shareholders react when they hear your wife has cooked herself in the family library?
- ARCHIE** *(Devastated)* They'll be devastated!
- LAVINIA** Exactly.
- ELVIRA** Life goes on, father. Good matchmaking and polite society will always be with us.
- LAVINIA** So why should we suffer because of some unfortunate accident?
- ARCHIE** Accident?
- ELVIRA** Oh please. The woman wrote pathetic prose, was ignored by publishers and when faced with the truth, took the easy way out.
- ARCHIE** Easy? It was horrible. *(Moves toward fireplace to examine grate)*
- LAVINIA** She was unhinged and performed one of her ludicrous plots.
- ELVIRA** She worked in a dispensary so must have known her poisons.
- LAVINIA** She put her teeth and glasses in the dustbin, swallowed the poison, doused her clothes in petrol and, just before she passed out, lit the match!
- ARCHIE** Yes, all right, I get the picture! *(Pause)* Did she ever put grisly bits in her stories?
- ELVIRA** *(Mocking)* Ha! Agatha Crispie and her non-violent, bloodless murders.
- LAVINIA** Now get your facts right, Archibald. Your dear, departed spouse is alive and well and writing her heart out in Canada.
- ARCHIE** *(Moves to chair DL)* I can't do this. *(Reluctant)* All right. Agatha's gone to Kenya.
- WOMEN** Canada!
- ARCHIE** *(Correcting himself)* Canada! Canada! *(Recovering)* I'll have Pimms remove the ashes.
- LAVINIA** *(Disgust)* Oh she's not *still* here? You promised.
- ARCHIE** I've fixed it. She's going to the local asylum. Ring the bell.
- LAVINIA** *(LAVINIA rings small bell)* A mental asylum is too good for that woman.
- ARCHIE** *(Concerned)* Look, until they collect her, Pimms may ask about Agatha.
- LAVINIA** She's too drunk to know anything.
- ELVIRA** Now father, about my escort. I must have a gentleman from a superior family.
- ARCHIE** Yes, yes - one thing at a time.

FX *Knock on door*

LAVINIA The lunatic awaits.

ARCHIE *(Nervous)* I'll do the talking. *(The women are ice-cool. It's ARCHIE who's a bundle of nerves. He calls)* Come in.

PIMMS *(Enters)* You took y'time. *(Women enraged at her speech and manner)*

ARCHIE Close the door. *(It's closed)*

PIMMS I know what you're gunna say. *(TRIO show great interest)* And you three are to blame.

LAVINIA She's drunk.

ELVIRA There's room for another in the grate.

PIMMS You lot 'ave been snipin' away, talkin' behind madam's back an' now it's come to this. 'ave you no shame?

LAVINIA *(Hates PIMMS)* How dare you!

ELVIRA *(Worried)* She *does* know.

PIMMS You've wanted this for years.

LAVINIA *(Disgusted mumble)* Have her whipped!

PIMMS I'm gunna tell the world wot you lot done to madam.

ELVIRA Somebody shoot her!

ARCHIE Oh, come, come Pimms. We've done nothing to madam.

PIMMS Okay, so where is she? *(Stunned pause)*

ARCHIE *(Suddenly twigs. Brighter)* You mean you don't know?

PIMMS 'Cause I don't. Last time I saw 'er she was sad an' depressed; talkin' about givin' up her writin' and deaf.

TRIO Deaf!?

PIMMS Yeah, deaf! So wot 'ave you done wiv 'er, hey? Where is she?
(The next three speeches are spoken quickly, one after the other)

ARCHIE Sick.

LAVINIA Trip.

ELVIRA Gone. *(TRIO are thrown. PIMMS stares at the three confused conspirators)*

ARCHIE Ah, yes, she's gone to a sick friend in Kenya, *Canada!*
(Pause. TRIO stare at PIMMS. Will she accept their explanation?)

PIMMS *(Smile appears)* Sounds like one of 'er crazy stories.
(TRIO look at one another. They smile)

ELVIRA *(Softer. Thinks PIMMS is ignorant)* She doesn't know. She really doesn't know.

- PIMMS** And you're sure of that?
- LAVINIA** (*Furious*) Do you think we'd stoop to telling lies?
- PIMMS** You lot'd stoop to murder. (*TRIO stunned, the WOMEN are furious*)
- ARCHIE** (*ARCHIE takes control*) Now Pimms, I have a job for you. Fetch your dustpan.
- PIMMS** (*Exiting*) All right. But I've got some questions. (*Stops at door*) And when I come back, I want some answers.
- ELVIRA** Get out! (*PIMMS stares at them then exits*)
- LAVINIA** I say dismiss her now.
- ARCHIE** (*Worried*) I think she *does* know.
- LAVINIA** No-one'll believe a senile inebriate. Sack her.
- ARCHIE** (*Snaps back*) I've told you. She goes to the asylum today.
- LAVINIA** Get a grip, Archibald. Show some backbone.
- ARCHIE** (*Snaps*) Yes, all right. (*FX Knock on door*) Enter.
- PIMMS** (*PIMMS enters. She carries a small dustpan and brush*) Well?
- ARCHIE** (*Indicates DR*) Ah, there ... clean the grate. (*Pause*) P P P Please.
- PIMMS** (*Stops*) 'ey! Wo's goin' on? (*OTHERS worried*) You've ain't never said "please" before.
- LAVINIA** Just get on with it.
(*PIMMS looks at them. They stare back. PIMMS hesitates. Pause. She is unusually contrite*)
- PIMMS** I've got a request. I would like to keep some of 'er ashes? (*TRIO stunned*)
- ARCHIE** (*Suddenly nervous*) What?
- ELVIRA** (*Disgusted*) Keep them!?
- PIMMS** They'd be a final reminder for me of madam.
- ARCHIE** (*Mortified*) My God! She does know!
- PIMMS** (*Tension*) I've known madam since she was a bub. And, now dis terrible endin'. (*Pause. TRIO fascinated. Emotional*) I admit I 'elped her end it but I was just followin' orders.
- LAVINIA** (*Hooked*) She gave you instructions?
- PIMMS** She couldn't face livin' no more.
- ARCHIE** (*Slowly having breakdown*) Ohhhh!
- ELVIRA** (*Stunned*) Are you saying you helped my step-mother to ... ?
- PIMMS** "Not a trace," she said. Called it *The final chapter*.

- ARCHIE** *(Collapses on chair)* My career, my company.
- PIMMS** I ‘fought the rose garden would be good *(TRIO wide-eyed)* for a final resting-place.
- LAVINIA** The rose garden!?
- PIMMS** *(PIMMS indicates DR)* I can sprinkle a part of madam amongst the blooms.
- ARCHIE** *(Can feel a heart attack coming on)* I’m not well.
- PIMMS** And maybe a plaque, a special monument like.
- OTHERS** *(Strident)* No plaque!
- PIMMS** P’haps you’re right. ‘er stories ain’t exactly well-known.
- LAVINIA** They were *unknown*.
- PIMMS** She ‘ad some good ideas but now it’s ... over. *(Pause. Tense, solemn moment)* Right. I’ll be gettin’ on.
(PIMMS kneels at fireplace. She hums or sings a line or two of Abide With Me as she works. TRIO exchange nervous glances)
- ARCHIE** Get a move on.
- PIMMS** *(Work done, PIMMS stands holding pan and heads DR)* I’ll pop these on the roses. *(TRIO fascinated. PIMMS heads to French windows then turns)* But you bein’ family must want to scatter ‘er ashes.
(Offers pan to family. Horror from TRIO. LAVINIA is furious)
- LAVINIA** Get out!
- PIMMS** It’s the ‘fought wot counts. *(She offers pan towards others)*
- ARCHIE** *(Horried)* No thank you.
- ELVIRA** Leave now!
- PIMMS** *(Shakes head)* Families. *(She moves to French windows and exits muttering leaving windows open)* Ashes to ashes, dust to dust.
(Exits but now needs to travel behind set to other side of stage. Pause. TRIO are speechless. A bombshell has been dropped)
- FX** *Bird sounds with church bell in distance*
- ARCHIE** *(Despairs)* She’s teasing us. She’s known all along.
- LAVINIA** *(Attacks him)* And had you dismissed her, this would never have happened!
- ELVIRA** *(Calm in the storm)* Grandmother, remain calm.
(Nervous ARCHIE to French windows. He looks into the garden and is stunned)
- ARCHIE** She’s sprinkling Agatha all over my roses.
- ELVIRA** *(Change of subject)* I have some super news, grandmother.
- ARCHIE** *(Shocked)* My prize-winning roses. Hey! Mind my roses!
(He exits muttering, closes windows. FX fade. Women think nothing of it. Life goes on)
- ELVIRA** I cannot wait to show you my new ball gown.
- LAVINIA** My dear child. This is what matters; ball gowns, bridegrooms and breeding.

- ELVIRA** *(Heading LC)* I'll fetch the material. And I'm to be escorted by the most eligible gentleman in England.
- LAVINIA** I can't wait to see him enter this room. *(ELVIRA opens door to reveal PIMMS who enters)* Oh no!
- ELVIRA** Out of my way. *(Exits forcing PIMMS to step upstage)*
- LAVINIA** What now?
- PIMMS** Some gent's just arrived from London.
- LAVINIA** *(Interested)* London?
- PIMMS** Yes it's dat big place wiv cockneys and da Royal family.
- LAVINIA** You'll regret this insolence, you sanctimonious guttersnipe.
- PIMMS** I bet you can't even spell them big words.
- LAVINIA** What's his business? His name?
- PIMMS** Didn't say. Just that 'e got some letter from Mr. Walloman.
- LAVINIA** *(Excited)* Oh at last! The new butler.
- PIMMS** So does you wanna see 'im?
- LAVINIA** Of course. Your replacement is definitely welcome. *(PIMMS shakes head and exits. LAVINIA is happy and speaks aloud)* At last, quality servants.
(GREY-CELLS enters. He is dressed immaculately, his hair and moustache in pristine condition. He coughs politely. LAVINIA quickly adopts her superior voice)
- LAVINIA** Ah, come in, my good man. Come in.
(GREY-CELLS enters and bows. Speaks with strong French accent)
- GREY-C'S** Bonjour, Madame. Permit me to introduce Hercule Grey-Cells.
- LAVINIA** *(Shocked)* You're not English! You're French!
- GREY-C'S** *(Politely correcting her)* Not quite, Madame. I am from Belgium. *(He closes door)* But 'ave no fear. I 'ave lived in zis green and pleasant land for many years.
- LAVINIA** Come closer. *(GREY-CELLS moves closer)* You appear to take some pride in your appearance.
- GREY-C'S** Oui, Madame. I am, 'ow you say, most particular.
- LAVINIA** And you received a letter from my son?
- GREY-C'S** Oui. Za letter was addressed to Captain Arthur Eastbourne who is presently abroad in Peru. 'E has asked if I would represent 'im in zis matter.
- LAVINIA** We only employ those who have worked for people of wealth and position.
- GREY-C'S** Grey-Cells, 'e 'as worked for many notable people. Count and Countess Andrenyi, Lady Lucy Angkatell, Sir Bartholomew Strange, *(LAVINIA impressed)* Sir Carmichael Clarice, Sir Charles Cartwright, Princess Dragomiroff, Lord and Lady Edgware, *(LAVINIA really impressed)* Lady Westholme and Lady Bess Sedgewick.

- LAVINIA** *(Surprised)* Lady Bess Sedgewick! What a coincidence. A neighbour of ours, Miss Mary Mead, has made Lady Sedgewick's acquaintance.
- GREY-C'S** Pardon, Madame. Lady Sedgewick does indeed belong to Miss Mary Mead. There are so many, it is easy to get za little grey cells confused.
- LAVINIA** Your credentials are certainly impressive. And you must exercise the utmost discretion at all times.
- GREY-C'S** *(Slight bow)* But of course, Madame.
- LAVINIA** *(Rising)* Now I wish to inspect the roses.
- GREY-C'S** *(To French windows to open them)* Ah, ze English roses.
- LAVINIA** I suggest you become familiar with the house and await further instructions from Mr. Walloman.
(She exits to garden. He speaks as he closes the French windows)
- GREY-C'S** Hercule Grey-Cells is at your service, Madame.
- FX** *Mysterious music*
- (GREY-CELLS looks around, moves to bookshelves UR, studies books. He removes book and mutters, "Aha. Poisons.". Replaces book, discovers bottle, removes cork/lid and sniffs. He replaces bottle, looks around and something near the fireplace catches his eye. He moves to fireplace DL. He bends and starts to examine the grate. MUSIC stops)*
- GREY-C'S** Mon dieu! What 'ave we 'ere?
(LC door is flung open and ELVIRA enters in joyous mood. She carries a letter and is reading its contents. She stops DC)
- ELVIRA** "The gentleman we recommend has numerous contacts with the aristocracy." *(Stops, realises they've gone)* Oh. *(GREY-CELLS coughs politely. ELVIRA turns. Snobbish)* Who are you?
- GREY-C'S** *(Rising)* Pardon, Mademoiselle.
- ELVIRA** *(Panic creeps in)* What are you doing at the fireplace? *(Horror)* You're not the police!?
- GREY-C'S** *(Dusting himself to perfection)* No, no, Mademoiselle. I am Hercule Grey-Cells and am 'ere because Monsieur Walloman wrote to ...
- ELVIRA** *(Relieved)* Oh, the new butler.
- GREY-C'S** Butler?
- ELVIRA** Does Father know you're here?
- GREY-C'S** So far I have met only za maid and Madame Walloman.
- ELVIRA** Well if Grandmother approves, you must be all right. I've just received a letter with the most wonderful news.
- GREY-C'S** Congratulations Mademoiselle.
- ELVIRA** I need to have it announced in *The Times* and *The Telegraph*. I want my name, my escort's name and our impending debut at Countess Kossaroff's ball made known to all of polite society. How should I go about it?
- GREY-C'S** Telegram, Mademoiselle.

- ELVIRA** Then telegram it is. *(Exits happy and reading aloud)* "The gentleman we recommend has numerous contacts with the aristocracy." *(Stops at door)* You may continue your work. *(She exits)*
- GREY-C'S** *(Speaking as she departs. Closes door)* Merci, Mademoiselle, merci.
- FX** *More spooky music*
(GREY-CELLS moves upstage and examines bookshelves. He touches the hidden lever)
- GREY-C'S** What is zis?
(The panel opens as it did for AGATHA. GREY-CELLS peers inside [he could even disappear briefly] then suddenly recoils in a hurry. The panel closes and GREY-CELLS is breathing heavily. He is distressed and mops his brow)
(Amazed) What is zis thing I 'ave discovered.
(French windows open, ARCHIE enters. He carries a trowel, closes windows and is startled to see the startled GREY-CELLS)
- ARCHIE** Who the blazes are you? *(Twigs)* Oh, you're the fellow from London.
- GREY-C'S** Oui Monsieur. Hercule Grey-Cells at your service.
- ARCHIE** You don't sound English.
- GREY-C'S** Belgian, monsieur.
- ARCHIE** Never mind. So long as mother approves. Now ... *(ARCHIE realises he's carrying the trowel)* Ah, been fixing the roses.
- GREY-C'S** *Fixing* monsieur? They are broken, perhaps?
- ARCHIE** Not broken, no. I had to bury, ah, ... dig over something. *(Changes tack)* Right, your terms of employment; just the usual with special attention to Mrs. Walloman.
- GREY-C'S** Your letter was unusual, Monsieur.
- ARCHIE** *(Holds out trowel)* Well here's your first task. Return this to the garden shed.
- GREY-C'S** *(Taking trowel)* But of course, Monsieur. And, if you please, what is za matter I should investigate?
- ARCHIE** Investigate? What are you babbling about, man? *(LAVINIA knocks on windows)* Ah, mother. Show her in.
- GREY-C'S** *(Moves to French windows)* Oui, monsieur.
- ARCHIE** Come to think of it, there is something you can investigate. *(GREY-CELLS stops at French windows)* I'm worried about our mousetrap.
- GREY-C'S** Mousetrap, monsieur?
- FX** *(LAVINIA raps impatiently on French windows)*
- ARCHIE** We're not sure it'll last. So, admit Mrs. Walloman, return the trowel then solve our mousetrap mystery.
- GREY-C'S** *(Bowing)* Oui, monsieur.
(Another rap on doors and GREY-CELLS quickly opens them. He juggles trowel)
- LAVINIA** What kept you?
- GREY-C'S** Pardon Madame.
- LAVINIA** You've done a good job on the roses, Archibald. Not a trace anywhere.

- ARCHIE** *(Aghast at LAVINIA)* Mother! *(ARCHIE indicates GREY-CELLS)*
- LAVINIA** *(Looks at GREY-CELLS)* Oh he's fine; worked with all the right people.
- ARCHIE** *(To GREY-CELLS)* Well cut along, man. Investigate that mousetrap.
- GREY-C'S** *(Bows)* Oui, monsieur. Madame.
(With trowel, he exits closing French windows)
- LAVINIA** At last you've done something right.
(Clutching her telegram, a delighted ELVIRA bursts in LC. She stops DC)
- ELVIRA** *(Thrilled)* I've done it. This telegram announces that Miss Elvira Walloman and her highly-credentialed escort will soon be making their entrance into society.
- LAVINIA** How marvellous. Let me see. *(ELVIRA shows telegram to LAVINIA)*
- ELVIRA** It'll be in all the papers, Father. At last you've done something right.
- LAVINIA** It doesn't say his name or rank.
- ELVIRA** *(Scoffs)* Oh why trifle with some army Captain when you can have the aristocracy?
- LAVINIA** *(Overjoyed)* The aristocracy!
- ARCHIE** *(Impressed)* By jove! *(She laps it up)*
- LAVINIA** *(ELVIRA with note on settee)* Things are falling into place; a new butler and my Granddaughter's magnificent society debut.
- ELVIRA** Not to mention the removal of awful Agatha.
- LAVINIA** With the pathetic Pimms off to the asylum.
- ELVIRA** I think this calls for a celebration.
- ARCHIE** Indeed. And with champagne. I'll call the new butler.
- LAVINIA** No. Let's have Pimms. I'd like to see her miserable face when she gets the news.
- FX** *(LAVINIA rings hand bell)*
- ELVIRA** *(Terribly posh voice)* Oh I say, Pimms. Frightfully bad news, old girl. You're off to the loony bin.
(TRIO laugh. LAVINIA picks up the thread)
- LAVINIA** You'll feel right at home, Pimms. You'll be among friends! *(Laughter)*
- ARCHIE** *(Joins the game)* You'll be the funniest fruitcake on the funny farm.
(Pokes out tongue, raises hands, wiggles fingers. Women shriek with laughter)
- LAVINIA** You can drink like a fish. Glug, glug, glug.
(TRIO ape a fish and say "Glug, glug, glug". More laughter. The LC door opens and PIMMS enters. She watches them without reacting. They don't know she's there. One by one they see PIMMS and clam up immediately. They try and re-capture some dignity. PIMMS won't let them)
- PIMMS** Talk about the loony classes.

PREVIEW SCRIPT ENDS



Some More Plays by Cenarth Fox

The Merry Widows

One set, two act comedy about growing old, losing a life partner, sex and families. Four mature-aged widows live in the same group of units. They have become friends and meet once a week for coffee. Kate is 'normal', Siobhan's a social butterfly, Ruby has her late hubby's ashes with her in a carry bag and Joan knows little of the real world having been a 'shut-in' for the last twenty-two years. These mismatched widows share secrets, sorrows and sins helping one another as their past helps them face their future. But then a new widow arrives. She's different, mysterious and striking and has a secret - or two. She's also on a mission that could destroy the merry band. Will it? 90 minutes of thought-provoking laughter in this all-female play.

"It's a wonderful, heart-warming, thought-provoking and beautiful production. Great writing, superb casting and beautifully nuanced delivery gave us an inside seat in the lives of The Merry Widows. The sadness, the joy, the laughter and pain and with a twist in the tail, it's a mystery again. Go, go, go, 'tis a wonderful show." **Marie Ryan 96.5**

"The Merry Widows was another evening of great entertainment. Each of these ladies had their own stories to tell. The play is very funny and yet very thought provoking. Cenarth Fox does it again when he leaves you with a surprise ending when all is revealed; a great evening of entertainment." **Brian Amos 98.1 Eastern FM**

"Entwined within the funny lines is perceptive social observation of widowhood, a topic not often discussed but revealing admirable strength and resilience beneath the chatty banter." **Cheryl Threadgold Melbourne Observer**

"Under the direction of the playwright the cast had the audience totally involved right from the start. The final moments were deeply moving and I wasn't the only one with tears in my eyes when the lights went up! An excellent evening's entertainment." **Joan Kruli Golden Days Radio**

Aunt Georgy

Two-act, one-woman play about the life, work and times of Charles Dickens.

"What a complete and utter triumph!!!! The audience sat spellbound during the amazing performance of Aunt Georgy."

The Dickens Fellowship

Charles Dickens was a prolific writer. His work, particularly his novels, became hugely popular in his lifetime and remain internationally renowned today. In praise of great English writers, Dickens and Shakespeare are often bracketed together. It was not uncommon in Victorian times for a younger sister of a bride to live with her brother-in-law and his wife. Dickens married Catherine Hogarth and her younger sister Mary moved in with the newlyweds. Mary died soon after. Several years later, Georgina Hogarth, another of Catherine's younger sisters took on the role first played by her sister Mary. Georgina Hogarth never married, became a helpmate to her sister Catherine who bore Dickens ten children, and a housekeeper/nanny to this family. Georgina became a co-executor of the will of Charles Dickens, edited a collection of his letters and had an intimate view of the comings and goings in the Dickens household. Dickens once said of Georgina, "No man on earth ever had such a friend as I have had – and have – in her. She is the most unselfish, zealous and devoted creature". Online at <http://www.youtube.com/watch?v=RPySDCvm7Us>

"A wonderful theatrical experience, Aunt Georgy was brilliantly written and Eileen Nelson was marvellous". **Southern FM**

"An intriguing and enjoyable insight into the life of Charles Dickens. Eileen Nelson gives a superb portrayal of Georgy."

Melbourne Observer - Cheryl Threadgold

"It's an absolutely stunning performance by Eileen, and a brilliant piece of writing by Cenarth. Congratulations!"

Strathmore Theatre Arts Group

"Cenarth Fox has written a wonderful play and Eileen Nelson's performance is absolutely brilliant." **Kevin Trask**

"Eileen Nelson is an amazing star." **Frank Van Straten**

"It was an extremely good show - and I have seen many. Eileen Nelson did a wonderful job." **Bronwyn King**

The Real Sherlock Holmes

85 minutes, 3 hander [2M/1F] with each actor playing several roles. One simple set, two acts. This show travels very well.

"If ever there was a great night of theatre it would have to be The Real Sherlock Holmes." **Brian Amos**

Arthur Conan Doyle created the world's first consulting detective. But he did much more. Did he ever! Audiences were amazed at the life and work of the doctor turned writer. This play toured extensively for 2 years and its radio version has won rave reviews in the UK and USA. This play has greatly impressed audiences.

"A well-researched play revealing so much about Conan Doyle. I loved it, a super night, warmly recommended" **Curtain Up**

"The cast played with verve and pace. The full theatre was engrossed" **The Sherlock Holmes Society of Melbourne**

"It is a wonderful play" **Brighton Theatre Company**

"It was fantastic; history with humour. We just didn't want it to end" **Peridot Theatre Co**

"This drama is an utter delight, a very poignant script and performance" **Sherlock Classic Specialties USA**

There is a trilogy of Sherlockian shows – [two plays] *The Real Sherlock Holmes* and *Nursing Holmes* and [one musical] *Sherlock Stock and Barrel*. Preview all scripts on-line.