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At the end of each script is a list of what is included in the Production Packet for that show.

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All My Murders

A Soap Opera
Murder-Mystery
by
Eileen Moushey

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INTRODUCTION

ALL MY MURDERS was originally produced at the Akron Civic Theatre in March 1997. The premise is that a popular soap opera, *The Day After Tomorrow* (or TDAT, as it is known to its “fans”) is “on location” in your town. The stars and the director/writer will be rehearsing an upcoming episode, using real audience members in featured roles.

The script provides a complete description of the action, dialogue, characterization, improvisations, etc. that occur at the event. Feel free to ADD anything you want - particularly the improvisational sections. You may even add additional characters as long as they are careful to remain peripheral to the plot. (In order to “play fair”) All of this, however, is contingent on informing me prior to production. When you decide to produce, the PRODUCTION MANUAL - which is included in the Production Packet - will lead you step-by-step toward adapting your event - how to make it “dinner theatre,” how to design (or eliminate) the clue hunt, the time frame, logistics, and much, much more.

A note about names on TDAT. A lot of characters on soap operas are named after places. (“Frisco”, “Montana”, etc.) We took this to its natural progression and the character names in our TDAT are local suburbs and neighborhoods around our original production in Akron, Ohio. This was a source of great amusement to the audience. You may do likewise. As part of the Production Packet for *ALL MY MURDERS* we send a copy of the “rehearsal script” for photocopying as well as a sample of the optional Clue Hunt. Also available for purchase is a CD which includes a theme song for TDAT and dramatic organ chords.

CAST OF CHARACTERS

Cameron Dickinson - The writer/director of TDAT. Cameron is forty-ish, very artsy and affected, and very much caught up in the struggle between his “art” and the commercial restrictions put on him by the Daytime Drama Network. He was married to Justine, is currently married to Marla, and just broke of an affair with Delaney. Dressed casually - sweater vest, glasses, deck shoes, etc.

Justine Winter - also forty-ish. Plays “Medina Gazebo” on TDAT. Dramatic and demanding. Previous to the play, she circulates dressed ala “a star”. For the “scene” she is dressed in a white nightgown, shawl and slippers.

Marla Powell - Also forty-ish. Beautiful and dramatic, Marla has played the character of “Chagrin Dupree” on TDAT since its inception. She is dressed in an formal wear, for the “scene”.

Holly Benton - In her 20's - sweet, pretty. She plays “Copley Fairlawn” (now “Sister Copley”) on TDAT. She is dressed in a nun’s habit - the modern kind.

Delaney Dodd - Also in her 20's. Very innocent, trusting. Loves everyone, especially Cameron, with whom she is having an affair. Knows she will someday be a BIG STAR. Plays “Aurora Spork” on the show. Dressed in cheap, flashy clothes for the first part of the “scene” - changes into wedding dress.

Baxter Philips - Thirties to Forties. Baxter plays “Dr. Kenmore Dupree” the heartthrob on TDAT- brother of Chagrin, son of Medina. is. “Kenmore” is sophisticated and a smooth talker. Which makes it a real acting stretch for Baxter, who has trouble getting sentences out intact. He stutters and fumbles for words. The dialogue reflects this, but the actor who plays him can certainly add more! Dressed in surgical green scrubs.

Cherie McClain - eager-beaver, wants to act in the worst kind of way - and does. Is fascinated with the stage guns. Plays

“Hudson” the bartender - the one they all confide in. In our production, CHERIE was played by a local radio personality named Cherie McClain. If you can draft a similar type celebrity, it can help with promotion. You can also use a well-known actress from your theatre group. Use their real name. Age/sex are flexible. Dressed in dark pants, white shirt, red bow tie. Suspenders.

Sgt. Tony Maroni - Is attending the mystery and gets pressed into service after the murder. Dressed casually.

Additional Crew:

In our original production we used several people, playing themselves, who were mentioned in the play. Some even make brief appearances and/or had lines.

Mary Kate - Our stage manager. She kept order backstage during the “rehearsal”, cued the amateurs for entrances, and fired the guns. Has a brief appearance on stage.

Richard - The sound technician. Can call his lines from off stage or enter briefly.

Sarah - Our original production was presented at the Akron Civic Theatre. We utilized their huge pipe organ for pre-show and chords at dramatic moments. (Although, this can also be done by the audience member playing “Ravenna”.) Our “Sarah” also composed the “theme” for TDAT.

Hostess/Host - Gives instructions for the optional clue hunt (see PRODUCTION MANUAL) and does the “wrap up” at the end.

THE DAY AFTER TOMORROW

Some of the relationships/action so far on the show. . .

CHAGRIN DUPREE is the widow of photographer RICHFIELD DUPREE, who was killed in a helicopter accident while on a photo shoot in Kurdistan. With the insurance money she opened “The Blue Parrot”- a bistro, which tonight will be the scene of the wedding between KENMORE DUPREE and AURORA SPORK. It is this wedding which forms the centerpiece for the episode that will be rehearsed. CHAGRIN has other things on her mind besides her brother’s wedding. She is terribly worried about her mother, MEDINA, even though they have been estranged since MEDINA became involved with a new age cult, THE SERVANTS OF MONTROSE. MEDINA has been in the hospital since a skiing accident, first in a coma, then paralyzed, blind, and amnesiac,. Just before the accident, MEDINA had a big fight with her son, KENMORE, regarding his plans to marry AURORA . AURORA is carrying his baby, the result of a one-night liaison in the boat house near the DUPREE mansion. KENMORE is doing the honorable thing and marrying AURORA, although she’s not really pregnant - it’s actually a scheme cooked up by AURORA and her brother, PARMA. KENMORE had been engaged to COPLEY FAIRLAWN but disappeared and she thought he was dead so she joined the convent. Fortunately, he wasn’t dead - he’d only been kidnaped by aliens - but when he

came back and found COPLEY was now SISTER COPLEY, he got drunk and met up with AURORA in the boat house. MEDINA wanted him to marry COPLEY - she was a FAIRLAWN, after all. As the scene ended in the preceding episode, CHAGRIN and HUDSON were preparing "The Blue Parrot" for the wedding, when the phone rings.

In addition to the characters played by the actors in TDAT, real audience members will be used to play the following roles.

RICHFIELD DUPREE - You knew he wasn't really dead, didn't you? A man in his 40's. The accident and subsequent plastic surgery have completely altered his appearance. Shows up as a wedding guest.

PARMA SPORK - AURORA'S wicked brother and partner in scheming." The best man. He also kidnaped CHAGRIN several years ago. Subsequently, they were briefly married.

DR. JOHANN TALLMADGE - A German doctor and hypnotist. He was summoned by CHAGRIN. His specialty is amnesia and deprogramming. Appears as a wedding guest.

HANS SOLON - JOHANN'S lover. A dog groomer and Justice of The Peace. (This is the role that will be played by Tony Moroni.)

RAVENNA, the pianist/keyboard player at "The Blue Parrot". (NOTE: If you do not have live music for preshow, you may want to pick a RAVENNA who can actually play and will supply the dramatic chords throughout the rehearsal. Lines may need to be adjusted, if this is the case.)

FIRESTONE PARK DUPREE - KENMORE'S ex-wife. She's been away in a mental institution. Thirty-ish. Crashes the wedding.

NURSE BEACHWOOD - youngish. Since MEDINA has been in the hospital, first in the coma, then as an amnesiac/paralytic, she has been devoted to her. She is actually MONTROSE, the leader of the cult.

PART ONE - THE SETUP

As participants enter, register, find their teams, etc., all characters circulate among them. CAMERON is auditioning audience members to play the featured roles. (We supply audition scenes with the Production Packet.)

A large poster is displayed, with black & white photo “head shots” of the lead characters, listing their TDAT character names below.

HOLLY and BAXTER are together, very much in love. She shows off her new engagement ring. They will also seek support for their planned strike. The DDN (Daytime Drama Network) has cut their budget. That’s why some of the other people on the show are being replaced with non-union actors tonight. They will have a petition for people to sign.

JUSTINE graciously signs autographs (even if they are unsolicited) and finds likely candidates for the featured roles. She drags them to CAMERON. If MARLA is around, this will lead to a fight as she is also bringing likely candidates to CAMERON. It rapidly degenerates with CAMERON attempting to mollify both. Which of course, he can’t. It is obvious there is a long-standing, deep-seated rivalry/hatred between them both. This is professional as well as personal.

DELANEY DODD will be in tears. She will cry on the shoulder of anyone who will listen. Her boyfriend just broke up with her. Went back to his wife, or his ex-wife. She’s not sure which. She plans to flaunt someone else in front of him in order to make him jealous. She drags willing accomplices over to CAMERON and makes a big deal about them. CAMERON will react jealously and ask what she thinks she’s doing, etc.

CHERIE MCCLAIN is getting people to take her picture (Polaroid) holding the stage guns a la James Bond. She loves to play with the stage guns. CAMERON will try to take them. She promises to be careful.

PART TWO - THE PLAY

At our original production, we had pre-show music as the audience arrived. (This can be taped, or live - if you use a “Sarah”.) On stage is the “set” of The Blue Parrot. (See APPENDIX, but note that additional set dressing adds a lot to the ambience. This can include candles (unlit) in wine bottles on the table, bar signs,

shelves with liquor bottles, dartboard, etc.). It is important to keep your “amateurs” separate from the murder area when that occurs. Stage directions in the rehearsal script are very specific in order to do this.

As house lights dim and stage lights come up, we hear the theme from “*THE DAY AFTER TOMORROW*”.
CAMERON and the cast come on stage. Each acknowledge their introduction with a wave. CAMERON is carrying a 3-ring binder which will have his notes and his copy of the “script”.

CAMERON: Thank you, (*name of musician*) and ladies and gentlemen. That, of course, is the theme song for “The Day After Tomorrow”, one of the longest running shows on the Daytime Drama Network. TDAT, as we call it, has followed the lives and drama of the citizens of Summit Valley through triumph and tragedy. My name is Cameron Dickinson and I write and direct the show. We are here tonight for several reasons - the producers felt, and I concur, that what TDAT needs is new faces. Exciting fresh talent. Some of you will have the opportunity to join the cast. Who knows - this could open an entire new career for you. Secondly, we thought it would inject a . . .a . . .”je’n ’ne sais qua” into the show by going on location. And so we are here at the beautiful Akron Civic Theatre. The plan is to rehearse the next episode of TDAT and then tape on Monday when the crew gets here. That’s the day after tomorrow, heh-heh. But please, allow me to introduce the cast of TDAT. . .

(They enter all at once. Each acknowledges her/his introduction.)

Medina Gazebo is played by veteran performer and two-time winner of the Daytime Drama Award for best actress, Justine Winter. Chagrin Dupree, is played by Marla Powell, also a DiDi winner and, in real life, my charming wife. Miss Holly Benton plays the debutante Copley Fairlawn, currently Sr. Copley. Dr. Kenmore Dupree is being played by Baxter Philips. Kenmore and Copley have been in love for years, although tragic circumstances always have kept them apart. But in the case of life imitating art, I understand you have an announcement, Baxter, buddy.

BAXTER: Um-ah, oh, gee, no, um, see, here isn’t the t-t-t- time. . um, Cam. That’s, you know, see, um, well k-k-k-kinda, because well it’s gosh, private.

CAMERON: Come, come. Baxter, chummy. Don't be shy. Ladies and gentlemen, our little Copley and Kenmore have gone and gotten themselves engaged in real life. *(He leads the audience in the applause.)*

BAXTER: For pete's, gee, well, hey, um you know, see it's not. Thanks.

CAMERON: So, that rounds out the cast, as it stands now. I will be supplementing our stars with some of you *(He consults clipboard)* Now, you all showed an amazing amount of talent, but the following will be taking over featured roles. . .

DELANEY: *(Interrupting)* S'cuse me, Cameron. Didn't you forget to introduce someone?

CAMERON: *(Thinking for the barest second.)* No, I don't think so.

DELANEY: Like me?

CAMERON: Oh, Lord, I'm sorry. *(Very quickly, he "tosses it off".)* Ms. Delaney Dodd, Aurora Spork. Now the people I need to see up here are. .

DELANEY: *(Interrupting)* That's it? "Ms. Delaney Dodd, Aurora Spork"? No listing of my awards and all that?

JUSTINE: I don't think the GED counts, honey.

DELANEY: Cam, what is it with you? You seem to be . .

forgetting me a lot. *(She starts to cry noisily.)* MARLA:

What's wrong with her?

JUSTINE: Offhand, I'd say it's either that time of the month or she's got a bad case of Cameron Interruptus.

MARLA: And just what the hell is THAT supposed to mean?

JUSTINE: Figure it out. You're pretty good with angles, Marla. Particularly, the horizontal ones.

MARLA: Witch!

JUSTINE: No talent!

MARLA: Has been!

JUSTINE: Scenery chewer!

CAMERON: Sweeties, honeys, babies, please. Let's remember we have fans out there.

JUSTINE: You wouldn't know how to deliver a line if it bit you on the ass. Where'd you study, honey, Bob's Pretty Good Acting School?

MARLA: Oooh, sorry I didn't do ancient Greek drama like you. Only I understand you were in the original cast.

JUSTINE: Slut.

MARLA: Bitch.

CAMERON: Okay, that's it, little girls. Stop it. Look, ladies and gentlemen, I hope you don't get the wrong impression. Sure we have our fights on the show, but it isn't always like this.

JUSTINE: Whore.

CAMERON: And dealing with artists, tempers can flare. .

MARLA: Washed-up old biddy.

CAMERON: But most of the time, we are just one, big, happy, family.

HOLLY: Oh, Cameron, you are such a hypocrite!

DELANEY: Amen, sister.

MARLA: And just what the hell is THAT supposed to mean?

CAMERON: Okay, well, moving right along.

HOLLY: One big, happy family, huh? One big, happy, family that at the drop of a hat “kills off” and fires loyal, wonderful actors and actresses.

CAMERON: Not now, lamb chop.

HOLLY: Why not? Why not tell our “new faces” just why they’ve been hired? Because they’ll work for less than scale, that’s why.

BAXTER: Come on, Cam, um, yeah, honest, um why, see, it’s like this, oh, be honest, that’s it. f-f-f for once

CAMERON: Look, darlings, we’ve been through all this before.

HOLLY: So, go through it again. Or, wait, let me. *(She does a “dead on” impersonation of CAMERON.)* “The producers insist we cut costs. Unfortunately, that means that some of you will be let go. But you’re all very talented and I’m sure you’ll find work soon. Good luck, darlings, and there’s the door.”

MARLA: What are you complaining about, Holly? You've still got a job.

BAXTER: Yeah, but for how long? If they can replace Hudson

and Ravenna, they can replace anyone.

JUSTINE: Not me, Bax. The best thing that came out of my divorce from Cameron. . .well, besides being free of him . . .was my long term contract. As long as there's a TDAT, there's a Medina.

MARLA: Which could explain the drop in the ratings.

CAMERON: Now we're not going to start with the ratings, lumpkin, the ratings have been fine.

MARLA: I stand corrected. The ratings have been fine. Ever since Medina went into a coma.

JUSTINE: Not as high as they were when Chagrin went to Betty Ford.

BAXTER: So, okay, Justine, you're s-s-s-set. But how about, come on, how about, you know? Come on! The r-r-r-rest of us? Gosh, um, ah, see what I mean? Justine, don't you, you know. . .loyalty. . .that's it. . . loyalty to rest, of, you know, us?

MARLA: Sure, Bax. But what can Cam do? There had to be cuts. We wouldn't be in Akron if we could have kept up the studio rent.

HOLLY: Yeah, so much for the excitement of "going on location". No wonder you stick up for him, Marla. You're married to him. He can't very well get rid of you.

MARLA: Well, if he does he'll be sleeping alone.

DELANEY: I wouldn't bet on it.

MARLA: And just what the hell is THAT supposed to mean?

CAMERON: Enough, children, I mean it. I am the writer AND the director and unless you all want to get buried in lava when Summit's Peak erupts later this season, I suggest we get down to work here. (*Consulting his clipboard*) the episode we will be rehearsing tonight is the wedding you never thought would

happen, that of Aurora and Kenmore. *(During this section, CAM will indicate by gestures just who he is describing in the action.)* If you've been following the show, you know that Kenmore was abducted by aliens and Copley thought he was dead so she joined the convent. When Kenmore was released by the aliens, he found she was ready to take her final vows and, while drunk, was seduced by Aurora who was disguised to look like Copley. Aurora and her brother, Parma Spork, have cooked up a scheme whereby she told Kenmore she was pregnant, knowing that, as a gentlemen, he would do the right thing. Now, Kenmore's mother, the matriarch of Summit Valley, Medina. . .

JUSTINE: I hate that word, "matriarch", Cameron. Come up with another one.

MARLA: How about "hag"?

CAMERON: *(Trying desperately to ignore them.)* Medina, wants her son to marry Copley, who is, after all, a Fairlawn, and she is horrified about his proposed marriage with Aurora. But she is unable to stop it because she was in a skiing accident and is now paralyzed, blind, and, of course, has amnesia. This has brought about a reconciliation, of sorts, between Medina and her daughter, Chagrin. They had been estranged because of Medina's involvement with the cult, the Servants of Montrose. Now, besides our stars, this episode requires the talents of other characters. First, we have Cherie McClain of Matt & McClain in the morning on WKDD, *(substitute your "celebrity" and bio)* who'll be taking over the role of Hudson, the bartender. *(CHERIE enters, playing with the guns.)* Cherie, pumpkin, put them away.

CHERIE: Oh, chill, Cameron. I'm just playing.

CAMERON: Even stage guns can cause accidents, sweet cheeks. Heart of my heart. Please, put them away.

CHERIE: Okay, okay. *(She goes behind bar and places guns in props box underneath.)*

CAMERON: And we'll need *(he names them all and they should come immediately come On stage. He addresses one at a*

time.) (Name), rosebud, you'll be taking over the role of Ravenna, the keyboard player at the Blue Parrot.

Do you play, by any chance?

HOLLY: Yeah, then you could have let the organist go and saved a few bucks.

CAMERON: Ravenna is always listening and taking notes. She's writing an expose of the people of Summit Valley which will turn into a best seller. Okay. *(Name)* Big guy, you'll be playing the role of Parma Spork. Now, you are really bad news. You love your sister and that's about it. Oh, and you kidnaped and raped Chagrin a few years ago. And then married her. *(Name)* peaches, I need you to do Kenmore's first wife, Firestone, who has been in a mental institution for years and will show up to disrupt the wedding. You are insane with jealousy - I really need to see that, dumpling. Oh, and here's a surprise - I've decided to bring back Chagrin's husband, Richfield.

DELANEY: I thought he was killed in a helicopter accident while on a photo shoot in Kurdistan.

HOLLY: That's what they TOLD Chagrin. Rule #1 in soaps - if you don't see 'em die, they ain't dead and they will be back.

CAMERON: *(Name)* will play Richfield. He's very mysterious and no one knows who he is - he was badly burned in the crash and has had extensive plastic surgery. *(Name)*, precious, you will be portraying Nurse B eachwood, who is really Madame Montrose, the leader of the cult. Finally, I need *(Name and Name)* to play the gay couple - you said you had no problem with that, right, fellas? *(Name)* will be Dr. Johann Tallmadge, world renowned hypnotist and deprogrammer and, Tony Moroni, you are his lover, Hans Solon, a doggroomer and Justice of the Peace.

TONY: We don't have to kiss or anything, do we? I don't mind a little hand-holding but I draw the line on kissing.

CAMERON: *(Thumbs through script quickly.)* Um, let's see. No. Not in this episode at least. It may come up in the future. As much as possible I like to have my characters in costume and using props, even during rehearsals. I think if the outer skin is in place, the inner soul will follow. Cherie, sweet pea, let's have the box. There are some pieces you can use. *(She gets it from behind bar. They rummage through it, getting hats, glasses, etc. The real actors assist the "amateurs".)* Take whatever you need - whatever you think your character would have. *(CHERIE immediately starts playing with the guns.)* Cherie, love of my life, the only

ones that need a gun are Firestone and Medina. Be careful, my pet, those are loaded. *(He takes them from CHERIE.)* Mary Kate!!! *(MARY KATE enters from stage right.)* This is our stage manager, Mary Kate. Baby-katey-kins. *(He gives her one of the guns.)* You take this gun and fire it offstage for Firestone, okay. Cherie is a little trigger-happy. And Medina, my dearest, here's yours. *(He gives the other one to her.)* Careful everyone, those are loaded. Marvy. You'll be swell, you'll be great, gonna have the whole world on a plate.. *(CAMERON shifts gears to describe the set, gesturing to the locations he describes.)* Now, that's the entrance to the club, this goes back to your living quarters, Chagrin. Alright, group, listen up - this is how I work. I never give out scripts until the rehearsal. I used to do that but then the actors would read ahead and come to me to bitch about their parts. And it's just much fresher if you all see it together for the first time. Let's see, where did I put the scripts? Oh, yes. . *(He exits stage right to get them and returns immediately.)* Alright, there should be thirteen . . .*(he counts quickly)* Damn, one shy. Someone will have to share. Let's make sure our new actors all have one. *(Scripts are divvied up quickly. To provide additional distraction, the real actors can suggest props from the box, adjust an amateur's hat, suggesting props, etc. As much physical business as possible. HOLLY is positioned away and doesn't take a script.)* Quickly, now all of you wait outside the Blue Parrot to enter, except Chagrin, Ravenna and Hudson. *(HOLLY exits with group through The Blue Parrot entrance.)* Oh, and Parma, honey, your first scene is from a phone booth, which, for now, will be far down stage left. Over there. Okay, at the beginning of the scene, Hudson, you're behind the bar polishing mugs. Ravenna, you are at the keyboard. *(He notices the guitar case under the bar and picks it up.)* Oh, and Copley. . .where's Copley? Where's my little lamb chop? *(HOLLY enters from stage left with reading glasses and script.)* Copley, angel??

HOLLY: I was getting my reading glasses.

CAMERON: Sweetikins you forgot your guitar. *(She takes the guitar case from him and exits through the Blue Parrot entrance, colliding with JUSTINE who is carrying her shawl.)*

JUSTINE: I refuse to wear this, Cameron. The color is hideous with my hair.

MARLA: Yeah, but by the day after tomorrow, that could change. Your hair, I mean.

JUSTINE: How'd you like yours pulled out by the roots!!

CAMERON: Stop. Justine, chickie, baby, just wear it for the rehearsal, okay? You have to wear it so we don't see you're holding the gun. Be a honey bunny. *(She exits resignedly again through The Blue Parrot entrance.) (CAMERON yells) Is everybody ready? Richard, sweet cheeks, how about you - got your cue sheet for sound effects? Sarah, lovey, do you have the organ cues? (Or, "Ravenna," notice the chord cues." You may even want them to try one.) It's magic time, boys and girls. . .cue music. (The theme is heard.) And. . .ACTION.*

NOTE: Throughout the scene, CAMERON may stop them, give "direction", call for them if they miss an entrance, ask for more volume, prompt their movement if they don't follow the blocking in the script, etc., always using his "honey, sweetie, darling, etc." He may move offstage or not. However, he must be on stage at the time of the murder. But he should do whatever possible to make it seem real and spontaneous. It is most important that all "amateurs" except TONY be on the perimeter of the firing area when the gun is discharged. All the actors will actually be reading from the script, except HOLLY, who is virtually "off book" and is most times holding her glasses rather than wearing them.. The following includes the actual script shown in a different typeface. There should be a screened area backstage

for DELANEY and JUSTINE to change. MARY KATE can help with this. JUSTINE'S nightgown will be prebulleted and bloodied. A dark shawl will cover this.

The actors, when "in character", should be as "hammy" and dramatic as possible. There should be a clear delineation between the "real" actors, and their roles on T.D.A.T.

THE DAY AFTER TOMORROW

Episode 574

NOTE: An electronic copy of this script is provided as part of the Production Package. The stage directions are very explicit in order to get the amateurs to the correct positions. When rehearsing *ALL MY MURDERS* make sure the actors are very familiar with the blocking, so they can help steer the amateurs. But at all times, with the exception of COPLEY, they should act like this is the first time they have seen the script.

On soap operas there is always a tremendous amount of drinking going on - and usually little, if any, eating. Hence, in the scene, virtually everyone is drinking and getting another drink from Hudson. See APPENDIX for set description and preset of important props.

(CHAGRIN is stage center, HUDSON is behind the bar, RAVENNA is at the keyboard. The portable phone on the bar rings. CHAGRIN crosses to bar to answer it.)

CHAGRIN: The Blue Parrot. Hello. Oh, hello, I'm glad you called. How is Mother? What? Oh, do you think she should? But it's only been two days since she regained consciousness. Has her memory returned? Well, if you think it will help. *(She puts phone on bar, takes drink, crosses to table in front of bar and sits.)*

RAVENNA: *(At the keyboard)* **What is it, Chagrin? Is**

it Medina? Has her condition changed? Has she taken a turn?

CHAGRIN: No, she still can't walk. But the nurse says she insists on coming to the wedding.

HUDSON: But she doesn't even remember any of us. Unless. . .has her memory returned?

CHAGRIN: No, but Nurse Beachwood is convinced that if she saw us all together it might be enough of a shock to. . . *(She puts her face in her hands.)*

(We hear a bird squawk which is the sound made when the door is opened. KENMORE enters with AURORA and crosses down center.)

RAVENNA: Oh, Dr. Kenmore. Thank God you're here!

HUDSON: Medina is coming from the hospital.

KENMORE: What!! I left strict instructions.

CHAGRIN: *(Stands, crosses to them.)* **Nurse Beachwood seems to think. . .Oh, Kenmore, do you trust Beachwood? She seems rather odd. Those wide eyes. . . that humming, swaying thing she does. .**

KENMORE: *(Turning to CHAGRIN)* Chagrin, what can I say. . .she's been devoted to Mother. . .since the accident. Maybe she's right. Maybe seeing all of us together will jar her memory.

AURORA: Kenny, are we sure we want her memory to come back? Let's face it, honey. She didn't want you and me to get married before. But she's been real sweet since the accident. I kinda like her this way.

KENMORE: Aurora, please! That's my mother you're talking about.

AURORA: Don't I know it! Say, I better get into my wedding duds. You too, Kenny. Gee, honey, you are gonna love my dress. It's real classy. And I don't even "show" . . .well, you know - the baby and all. *(Crosses right.)*

KENMORE: You go ahead, Aurora. I want to talk to my sister.

AURORA: Say, sugar, I was thinkin' 'bout names. How about Lorain if it's a girl and Elyria if it's a boy? *(Crosses to exit stage right.)*

KENMORE: We'll talk about it later, okay? *(AURORA takes drink from the bar and exits toward CHAGRIN'S living quarters.)* Chagrin, have you seen . . .Copley?

(CHORD)

CHAGRIN: You didn't know, Kenmore??

KENMORE: Know what, Chagrin?

CHAGRIN: *(Crossing to table in front of bar, sits.)* Right before Mother's. . . accident she hired Copley to . . .sing at the wedding.

KENMORE: *(Crossing to her.) Copley? Here?? Today???* *(HUDSON brings him a drink. He takes it. HUDSON returns to bar.)*

CHAGRIN: **She's Sister Copley, now, Kenmore. She's in the convent. And you're getting married today. You've got to forget her and get on with your life!** *(The bird squawk is heard)*
Kenmore, the guests are arriving. *(KENMORE sits at table with her.)*

(The scene shifts to the doorway where HUDSON is greeting RICHFIELD DUPREE. They walk to downstage center. As they talk, CHAGRIN crosses to bar and takes drink.) **HUDSON: Sorry, sir, we're closed today. Private party.**

RICHFIELD: **I know. I'm here for the wedding.**

HUDSON: **Oh, s'cuse me. Well, you're real early. Just have a seat. I'll get you a drink.**

RICHFIELD: **Thank you, Hudson.** *(HUDSON guides him to back table. He sits.)*

HUDSON: **You're welcome. . .say, do I know you? You don't look familiar. . . but that voice, I mean, when you talk. . .**

RICHFIELD: **Never could fool you, Hudson. You think about it and let me know if it comes to you.**

(The bird squawks. CHAGRIN goes to the door. It is DR. TALLMADGE and SOLON. CHAGRIN brings them downstage center.)

TALLMADGE: *(Bowling and doffing his hat. He speaks in a thick German accent.)* **I haf come to make the speech with Fraulein Miss Chagrin Dupree. Please**
to tell her that Dr. Tallmadge is here.

CHAGRIN: I'm Chagrin. . .but Dr., I thought you were coming next week!!

TALLMADGE: It iss my friend, Solon. He grooms the dogs, yes, and had a show. So today, ve come instead. Let us sit, you tell - vere iss dis mudder dat vorries you so, eh? (C
HAGRIN guides them to front left table.)

(HUDSON carries tray of 5 drinks from bar and carries it to table with RICHFIELD. He takes one. She takes one to RAVENNA and then comes around and gives one to TALLMADGE and SOLON. CHAGRIN also takes one and puts her "empty" on the tray. HUDSON returns to behind the bar.)

CHAGRIN: This isn't a very good time. You see, my brother's getting married today and with this cult thing and Mother's amnesia and . . . But, wait. . .why don't you stay for the wedding? That way you can observe Mother, firsthand.

TALLMADGE: Ya, ve will stay.

CHAGRIN: Good. (*CHAGRIN crosses to behind the bar, joining HUDSON.*) **Now, what was I doing? And where is the judge??**

SOLON: Dit you hear, Tallmadge? Amnesia!

(CHORD)

TALLMADGE: Do, not fear. I am the Tallmadge.

SOLON: Yes, I know - you are ze world's greatest

hypnotist and deprogrammer. But can you save zis Medina voman?

TALLMADGE: Ah, yes. But, my dear friend, Solon, ve must play ze guests and observe.

SOLON: Oh, goot! But, my dear Johann, remember - veddings, zey make me cry! *(He does.)*

(The phone rings. RAVENNA answers the portable phone on the keyboard.)

CHAGRIN: If that's the judge, ask him where he is.

RAVENNA: The Blue Parrot. *(To KENMORE)* It's for you, Dr. Kenmore. It's Aurora's brother, Parma. He sounds out of breath, excited.

KENMORE: *(Standing, crossing to bar, taking phone. When he has it, RAVENNA hangs up.)* He's always like

that. I've been meaning to check his medication. *(He puts the phone to his ear.)* Parma, what is it? Is something wrong?

A light comes up on downstage left where PARMA is standing, using the cell phone.

PARMA: Listen, Dupree, I was listening to my CB in the truck a while back and I heard that there was a big breakout at the Mogadore Institute. A bunch of them there crazies got loose and. . .

KENMORE: Calm down, Parma, calm down. The residents of Mogadore are sick people, they need help and pity, not condemnation. Wait a minute - did you say Mogadore?

PARMA: Damn straight I did. Hey, isn't that where

they locked up your ex-wife after she went Looney Tunes and set all them fires?

KENMORE: Parma, she wasn't always Looney Tunes. Before the mob kidnaped her and locked her in the cage for a month, she was as normal as you and me. Well, as normal as me. But afterward - well - she was never the same. I had to divorce Firestone and put her away - for her own safety.

PARMA: Firestone!! That was one of the names. I'm sure of it. Only her last name wasn't Dupree. It was something else.

(CHORD)

KENMORE: Park. She was Firestone Park. She went back to her maiden name after the trial. I have to go, Parma. Thanks for the warning.

PARMA: I'm gonna be there soon, Dupree. And I'm bringing my gun.

CAMERON: Now, Parma, honey, you just go backstage now and wait for your entrance into the Blue Parrot.

That's right, big guy. *(MARY KATE helps guide him.)*

(They hang up. CHAGRIN bends over to get something from under the bar. We see her hand as it retrieves a bottle from on top of the bar.)

KENMORE: *(To HUDSON)* Hudson, did you ever get the feeling that life is sometimes . . . too much?

HUDSON: Boy, I sure do. When the tip jar is empty and I've listened to Ravenna play "Hey Jude" fifteen times in a row and I've got some drunk hangin' on me like a bar rag, I sure do feel like life

is too much. But then I remember that somewhere out there my little boy is looking for me, cryin. Cryin for his mama. That's what keeps me goin' - thinkin' about Norton.

Kenmore, sometimes, no matter how bad it gets you just gotta tap another keg and keep pourin'. You gotta get on with your life.

KENMORE: You're pretty deep, aren't you, Hudson?

(The bird squawks. CHAGRIN stands. SR. COPLEY enters with guitar case and stands at entrance.

HUDSON and CHAGRIN look at each other and disappear behind the bar.) **KENMORE: Copley.**

COPLEY: Kenmore.

(CHORD)

(COPLEY places her guitar at the stage left end of the bar and walks to stage center.)

KENMORE: *(Starting to cross to her.)* I had no idea Mother hired you. . .

COPLEY: Don't say anything, Kenmore. Please. We've gone our separate ways. I'm with God. And you're with . . .her. I'm only here because Medina. . .because your mother asked me.

KENMORE: But we were meant to be together, Copley. Always.

COPLEY: Why?? So we can keep on hurting each other? *(Crossing to table by bar.)* If that were true, why did you stand me up on Prom Night? And why didn't you come to see me in the sanitarium in

Wooster?

KENMORE: But you were married to the Duke then!!

COPLEY: *(She turns to him.)* I don't know you any more, Kenmore. Or maybe I never did.

KENMORE: How can you forget Bay Village?

COPLEY: A few weeks in Bay Village - that's all we had. The only reason you even came there was to rescue me from the bordello. And that was just your job, working underground for the FBI.

KENMORE: It was more than that and you know it, Copley. I trust my feelings, Copley.

Can't you trust yours?

COPLEY: No. They're feelings, Kenmore, nothing more than feelings. We can't be together. We're just not good for each other.

KENMORE: *(Crossing to her.)* I won't beg you anymore, Copley. Just. . .well, do you think you could forgive me?

COPLEY: *(She turns her back on him.)* Oh, Kenmore. I wish I could.

(CHORD. Just then gunshots are heard from backstage.)

MARY KATE has fired them.

CHAGRIN and HUDSON reappear from behind the bar. There is general confusion with ad-libbing, etc. The bird

squawk is heard and FIRESTONE bursts into the room with a gun, followed by a crazed PARMA.)

PARMA: *(Crossing to KENMORE)* It's your crazy first wife, Kenmore. She's got my gun.

KENMORE: Firestone. Put down the gun.

FIRESTONE: *(Coming downstage center. CHAGRIN and HUDSON come from behind the bar and cross stage right near KENMORE.)* Don' wanna put down the gun. Wanna shoot the gun.

CHAGRIN: You remember me, don't you, Firestone? It's Chagrin.

FIRESTONE: Don' know you. Don' know anybody - but him. *(She points to KENMORE. All duck and back away, leaving KENMORE exposed.)* Gonna make a big boom. Lots of blood. *(She laughs maniacally.)*

KENMORE: Firestone, stop this. You're sick. . .

TALLMADGE: *(Jumping up and assuming a karate stance.)* **You vant I should help?**

COPLEY: **NO!! Let me try.** *(She crosses slowly to FIRESTONE. Music plays softly in the background.)* **Firestone. It's me. Copley Fairlawn. Remember. We used go to the tennis club together. And boating and swimming together. We went down to the lake. Turkeyfoot. Remember that time we went canoeing? And I had one foot on the dock and another in the canoe. *(She acts this out.)* **Remember what you did? We all laughed so hard.****

FIRESTONE: *(Laughing, then nodding)* . **I 'member.**

COPLEY: *(Walking slowly towards her.)* **Give me the gun, Firestone.** *(FIRESTONE does. COPLEY takes gun and gives it to KENMORE who gives it to HUDSON who puts it into props box behind bar. COPLEY leads her over to remaining table. They sit.)* **She'll be fine now. I'll take care of her.**

CHAGRIN: *(To PARMA, coming downstage center with him)* **So, Parma, making your usual grand entrance, I see. You didn't happen to hit Judge Strongsville with any stray bullets during the shootout, did you?**

PARMA: *(To CHAGRIN.)* **Nah. But weren't you a li'l bit worried about me, Grinnie, honey?**

CHAGRIN: **Don't call me that.**

PARMA: **Time was when you liked it.** *(Crossing even closer. CHAGRIN turns her back to him.)* **Hey, looks like we're gonna be related again what with your brother marryin' my sis. Yup, we're gonna be connected again.**

(HUDSON takes drinks to COPLEY and FIRESTONE and returns to behind the bar.)

CHAGRIN: Don't remind me. *(She whirls around to face him.)* **Look, Parma, you know I was possessed by demons or I never would have married you.**

(AURORA enters from CHAGRIN'S room in wedding gown.)

HUDSON: Well, speak of the devil.

AURORA: Now I know you're not s'posed to see the bride before the wedding and all, Kenny, honey. But I need help with these buttons. Hi, Parma.

(She waves to him, PARMA waves back.) **Hey, ain't you guys gonna get dressed for the wedding?** *(KENMORE helps her with buttons, returns to bar.)*

PARMA: I am dressed. *(He joins KENMORE at the bar and takes drink.)*

CHAGRIN: Oh, dear. . .where is the judge?

(The phone rings. CHAGRIN picks it up.)

CHAGRIN: *(Crossing down left as she talks.)* **The Blue Parrot. Judge Strongsville?** *(Pause)* **Yes I'll accept the charges. Ellet, where are you?? It's almost time. . . You can't do this to . .b ut everyone is here. . . it's too late. . .then, I guess, there is nothing more to say.** *(She places the phone on the table in front of the bar.)*

RAVENNA: Chagrin, what is it? Has there been an accident?

CHAGRIN: Accident?? No, no, no accident. . .nothing like that. Kenmore, Aurora, I'm afraid we're going to have to postpone the wedding. Ellet. . .Judge Strongsville won't be able to perform the ceremony. He's on a jet. On his way to St. Croix. With his paralegal.

(CHORD)

KENMORE: *(Crossing to her and taking her stage center.)* He's with . . . Pepper Pike? But, Chagrin, I thought you and he. . .

HUDSON: *(Crossing between them.)* Chagrin. I warned you. You couldn't trust him, honey. What'd I say?? You've got to get on with your life.

(She returns to bar.)

CHAGRIN: I'll be fine. I just thought after all these years. . . maybe there was something left, something of the old spark that we found in Barberton at Lake Anna, and in Munroe Falls on the bike trail, and on the deck of the Goodtime II. . . I guess I was wrong.

AURORA: Shoot, Chagrin, get over it.

KENMORE: Aurora, please.

AURORA: Please, nothin'. *(Crossing to them.)* Don't you understand??? We can't postpone the wedding. It's not like I'm gonna get less pregnant. Or maybe you're hopin' that I will lose the baby so you won't have to marry me and you can go back to your nun.

KENMORE: Aurora, calm down.

AURORA: Well, I'm not gonna lose the baby. *(CHAGRIN crosses to bar.)* Or you. Oh, this isn't what I pictured for our wedding, not at all!! What'd I have to do to get your undivided attention, Kenny? *(She crosses past him.)* You just tell me. . . *(Noticing COPLEY)* Hell's bell's what're you doing here? I could swear you ain't on my guest list.

KENMORE: Aurora, let me explain.

COPLEY: *(Standing.)* It's alright, Kenmore. I'm here, Aurora, because Medina asked me to be here. I was

supposed to be taking my final vows today.

AURORA: Well, hell, don't let us stop you.

COPLEY: *(Crossing downstage)* I'm here because Medina wanted it. I'm doing it for her. She wanted me here to sing at the ceremony. Although since Uncle Ellet isn't going to be here, maybe there won't be a ceremony.

AURORA: There's going to be a ceremony all right!! *(She crosses back to him.)* Kenny, you promised!!

CHAGRIN: *(Grabbing phone book from behind bar and rapidly leafing through it.)* I'm trying to find someone. Sit down, Aurora. Don't get yourself excited.

AURORA: Oh, that's right. *(She crosses to table in front of bar, sits.)* In my condition, I shouldn't get all riled. But, hey, Hudson, I'll have a beer.

HUDSON: Do you think you should?

AURORA: Hell, why not?? *(Suddenly remembers her "condition" and puts her hand on her stomach.)* Oh, yeah. The kid. Well, fudge, one little one ain't gonna hurt. The kid is half Spork and everyone knows Sporks can handle their liquor. *(HUDSON gives her a can of beer. She opens it and drinks directly from it.)*

CHAGRIN: *(Still looking in the phone book.)* Can a notary public perform marriages?

TALLMADGE: *(Standing)* Wait a moment. It iss not necessary to call somevun. My Solon, he iss not just a groomer of pooches. He iss also a justice of the peace. *(He sits back down.)*

SOLON: *(Also standing.)* This is true. I know how to do the weddings.

AURORA: *(Standing)* Well, super. C'mon, honey. Let's go.

KENMORE: *(Starting to exit stage right.)* **I need to change.**

AURORA: *(Catching him)* **No, you don't. I been dreaming of being Mrs. Dr. Kenmore for years and I just want to get us hitched. And you look good in those green scrubby things. Come on, Solon, or whatever your name is. . .**

SOLON: **I am Hans.**

AURORA: **Great, Hands. Just get over here and do your thing.** *(He crosses and stands in front of the table by the bar.)*

COPLEY: *(Standing and crossing downstage)* **What do you want me to sing?**

AURORA: **Nothin', nun. I just want you to stay outta my way. Maybe you could do "My Fav'rit Things" afterward.** *(COPLEY crosses to the stage left end of bar, next to her guitar.)* **But I want Ravenna to play "Hey Jude" - first. Or, wait a minute - Do you know "At the Copa" by Barry Manilow? Okay, Chagrin, you go behind Kenny.** *(CHAGRIN crosses to behind KENMORE.)* **Parma, we're gonna pretend that you already gave me away. I want you sittin' over there with Firestone.** *(He sits in the chair recently vacated by HOLLY.)* **Kick her in the butt if she causes trouble.** *(She turns to face HANS. Everyone is in their wedding positions.)* **Go on, Hands.**

SOLON: **Okay. So. Your names?** *(They whisper them.)* **All right. So, do you, Aurora, take zis man, Kenmore, to be your lawfully vedded husband?**

AURORA: **You bet your bootie, I do.**

SOLON: **Bootie? Vat is dis bootie? Oh, I get it. Goot. And do you, Dr. Kenmore, take zis voman, Aurora, to be your lawfully vedded vife??**

(There is a pause while KENMORE turns and he and COPLEY look meaningfully at each

other.)

(CHORD)

AURORA: *(Turning to him.)* **Hands is waiting, honey.**

KENMORE: **I do.**

SOLON: **Zen, by ze power vested in me. . .I now pronounce you man and. . .**

(The familiar bird squeak is heard. MEDINA enters, in dark glasses, and in a wheelchair, being pushed by NURSE BEACHWOOD. They go stage center.)

BEACHWOOD: **Stop the ceremony!!**

AURORA: **Oh, hell!** *(HUDSON comes from behind with a tray of 4 drinks, BEACHWOOD and MEDINA each take one, as does PARMA, lastly RICHFIELD.)*

CHAGRIN: *(Pushing past BEACHWOOD to MEDINA)* **Oh, dear. I'm sorry, Mother. With all the excitement and everything that's happened today, we forgot you were coming.**

MEDINA: **Mother? I can't be your mother. I'm too young. Was I a child bride? Beachwood, what is going on?**

BEACHWOOD: *(Swaying)* **Remember, Medina. This is your daughter, Chagrin and your son, Kenmore.**

MEDINA: **So, who's getting married today?**

AURORA: **Well, I am, I mean, we are, Medina, honey. It's me, Aurora. Remember - I'm the one brought you them caramels in the hospital. And me 'n Kenny - we're getting**

married. And we're gonna make you a grandma. All in one fell swoop. Gettin' two for the price of one.

MEDINA: I can't be a grandmother. I don't believe it.

AURORA: What!! Well, believe it. That rabbit is dead and buried, Mother Medina, and ain't nothin' you can do about it, amnesia or no amnesia. Come on, Hands, let's get this show on the road. Pronounce us already.

MEDINA: I don't know any of you. . .but something feels very wrong here.

COPLEY: (*Crossing and kneeling to the right of MEDINA'S wheelchair.*) I know it feels strange, Medina. You expected it to be me. So did I. But it wasn't meant to be. I've accepted it and just want to get on with my life. (*COPLEY crosses back dejectedly to bar.*) AURORA: The only thing wrong here is I ain't married yet.

MEDINA: No, I mean it. The vibrations in this room are heavy. Ominous. (*To AURORA*) And your aura, Aurora, is gray. Grey and dense.

HUDSON: Why am I not surprised? (*She crosses back to bar.*)

MEDINA: I think this wedding should be postponed - at least until I can remember something. Something important.

AURORA: There isn't nothing you need to remember about me, Medina. Outside of the fact that you are just thrilled about us gettin' married. C'mon, Hands, shake a leg.

MEDINA: Well, if we must have a wedding, we should have more atmosphere. Somebody, play something. Something romantic. And Beachwood, dim the lights.

CAMERON: Beachwood, baby, just pretend that the light switch is over there by the door.

(BEACHWOOD crosses to the “pretend” light switch next to the door. The lights dim and the “Hey Jude” is heard playing softly.)

CHAGRIN: Now that sounds more like you, Mother. Always setting the stage.

MEDINA: Darker, Beachwood. *(The lights dim further.)*

CAMERON: *(Interrupting and crossing to JUSTINE).* Okay, the blackout's coming up. When it does, Justine, you fire the gun you've hidden under the shawl in Aurora's general direction. See, you're not really blind or paralyzed and you've been faking the amnesia. You plan to get rid of Aurora so Kenmore will be free to finally marry Copley. Only in the blackout you hit Kenmore instead. Oh, and darlings, we need lots of shouting, ad-libbing, calls for lights, that sort of thing during the blackout before the shot. After the shot, I want even more - screaming, exclamations, etc. Those of you on this side of the stage *(he indicates stage left where the amateurs are seated)* don't move. All of you darlings on this side, *(indicating in stage right)* DO move and mill about, as well as ad-lib. Kenmore, baby, you need to get on the floor so that when the lights come up, we'll know you've been shot.

BAXTER: R-r-right. Oh, yes, um wounded. I'm wounded.

CAMERON: Something like that. Ready? And BLACKOUT.

(There is a blackout. In the ensuing confusion, ad-libbing, etc., MEDINA fires the gun at where AURORA was standing. There are screams, and more ad-libbing before the lights return. KENMORE is on the floor, upstage right of the table in front of the bar. MEDINA is holding the smoking gun and appears to be in a catatonic state.)

That is what is supposed to happen. Actually, during the blackout there will be TWO shots. One by MEDINA and another one which will kill her. To avoid seeing the source of the actual shot by it's flash, the gun is actually fired by MARY KATE offstage. The blackout must be long enough for HOLLY to ostensibly have taken the gun from the guitar case, fired it, and

returned it to the guitar case. *MEDINA*, after firing the gun, will hold it in her hand and sit stock still. With the dark glasses and because she is supposed to be “catatonic” after the scene, no one will realize that she is dead.

CAMERON: And. . .LIGHTS!

(The lights come back up.)

CHAGRIN: What was that?? It sounded like a shot.

SOLON: It is the young doctor. He has been shot!

RAVENNA: Look, Chagrin, your mother has a gun!

CHAGRIN: MOTHER!! *(CHAGRIN and HUDSON approach MEDINA who is unaware of her surroundings.)* **Mother, Mother!! What’s wrong with her. She’s not moving.**

HUDSON: She’s. . . catatonic.

AURORA: She’s gonna be something else when I get through with her. You all know where she was aimin’. At me. If Kenny hadn’t stepped in front of me, in the dark, it’d be me lying there in a pool of blood. . . *(She kneels to embrace him.)* **Oh, my God. Kenny!! Kenny, wake up. Somebody get some help! Kenny, baby, come on. We got a date to get married.**

FIRESTONE: Somebody make boom-boom??

PARMA: (To FIRESTONE) **Yeah, old lady Dupree. Could be you’re gonna get yourself a new roommate at Mogadore.**

COPLEY: (Crying and dropping to her knees besides

KENMORE) **Kenmore, darling. I’m so sorry.**

AURORA: *(Pushing COPLEY away.)* **Leave him alone. Get away from him, sister. Oh, hell, there's blood all over. Someone call a doctor.**

TALLMADGE: *(Standing and pushing past them, he kneels by the body.)* **Let me in. I am a doctor.**

CHAGRIN: **Do you know anything about gunshots? We need an ambulance. Oh, my God. Mother! Mother - do you know what you did?? You shot Kenmore!!**

RICHFIELD: *(Standing and crossing downstage in front of tables.)* **Chagrin, Tallmadge, Aurora, Hudson, all of you - stand back. Alright, everyone, I can have a helicopter here in two minutes.**

CHAGRIN: **Not a helicopter!!**

(CHORD)

HUDSON: **Chagrin, *(Grabbing her from behind)* you have to put your fear of helicopters behind you. For Kenmore. He could die there.**

CHAGRIN: *(Pushing HUDSON out of the way and crossing to RICHFIELD.)* **Oh, God, Hudson, you're right. Whoever you are, can you fly him to Summit General?? Somehow. .. somehow I know I can trust you.**

AURORA: **He's not breathing!! Do something.**

SOLON: *(Taking KENMORE'S pulse.)* **It iss too late, I am afraid.**

TALLMADGE: **Yes, I concur. He iss dead. A bullet between ze eyes iss not somethink to be cured.**

AURORA: He's dead?? He's dead!! She killed him.

CHAGRIN: He can't be!! Oh, Kenmore.

RICHFIELD: He is dead. He probably was dead before he hit the ground. I'm sorry, Chagrin.

(This is the last line of the rehearsal script which is actually performed. However, the rehearsals scripts are complete. KENMORE breaks character and stands.)

BAXTER: W-w-wait a min. . .hold . . .okay, so, I'm like. . .you know. . .d-d-dead. I mean, really, you know, it must, be. . .but between the, you know. . .f-f-faking it, must be. Sure, ah-um, faking, right. . .um.. So, Cam, faking it, um, see, you know. . .how?

CAMERON: Bax, boobala, you aren't faking it.

DELANEY: Speaking of faking it, Cam, just so you know, I was.

MARLA: And just what the hell is THAT supposed to mean?

HOLLY: It's really a twin we didn't know about, right, Cam?

MARLA: But we did Kenmore's twin last year. I killed him remember? On camera, in full view of the public, with a flame

thrower. He was really dead. You can't bring him back.

CAMERON: I'm not. Look, Baxter, honey, we can always get a few ghost scenes in.

BAXTER: Oh, gee, what, look, get this strai. . .I'm. . .I mean, see, confused. . . I'm dead? I mean, I'm really de ad?

HOLLY: Cameron, you are a skunk. Baxter. . .oh, Baxter. You've been given the Cam Shaft.

CAMERON: Alright, chickie babies, honeys, let's just finish this

scene, okay? Don't worry, Baxter, you're a fine actor. Something will come up. I want to go back and do the blackout again. And, Justine, cara, just one shot this time. Okay, places. And Blackout.

(Blackout as before. The group as before ad-libs, etc. No shot. A pause. Finally CAMERON speaks in the darkness.)

CAMERON: Medina, sweetie-darling, we need that shot. *(Silence)*. Medina, Justine, what the hell!

LIGHTS. *(The lights return.)* Honey-baby, you've got to fire the gun.

DELANEY: She's still catatonic. Boy, she really gets in character.

MARLA: Oh, yeah, an artist through and through.

BAXTER: *(Going to her)*. Oh, gee. . .um, you know. . .ah. . .

CAMERON: What's the problem?

BAXTER: C-C-Cam, wow. . .ah, see. . .um. . .you better come, you know, over here.

HOLLY: What's wrong?

BAXTER: I. . .think she's dead.

(CHORD from organist, if used.)

ALL: *(To SARAH, the organist)*. Not now!

CAMERON: What do you mean, dead? She can't be dead!

(Everyone crowds around.)

CHERIE: *(Moving the shawl revealing the bloodied bullet hole.)* Omigod! She's been shot!

(Ad-lib, excitement, dismay, etc.)

CAMERON: Cherie's right. She's dead. The gun must have

backfired and. . .oh, this is horrible, horrible. What will I tell the producers? Should we call 911?

(There is lots of talk, confusion, etc. TONY'S line cuts through it all.)

TONY: I'm afraid there's more to this than a backfiring gun, Mr. Dickinson. *(He flashes his badge.)* I'm Moroni, of the Akron Police Department. I'm taking charge here. First of all, remain calm. *(Everyone already is).* This area is now secure. *(Pause)* Nobody move. *(No one is.)* Good. That's good. You're all d oin' real good.

MARLA: Wait a minute! Cameron, is this one of your acting exercises?? Like the time we all had to fall back and trust our partner to catch us? I was bruised for a week.

CAMERON: Marla, precious, this is NOT one of my exercises.

TONY: No, Chagrin, Moroni can tell you. This ain't no exercise. This ain't tv. This ain't a rehearsal. This here is murder.

HOLLY: Murder!! How do you know??

TONY: Because I am a trained observer. In the blackout there were TWO shots. One was Medina, following the script. The other was one of you - shooting her.

(General denial, etc.)

TONY: And that means one thing. Premeditation. Well, actually, it means two things. Premeditation and there's a real gun around here. Okay, okay, three things. Premeditation, a real gun, and that means it had to be someone who knew Medina before tonight. Which clears all you people who came on stage to take part. *(To them)* I think you can return to the audience. I know where to find you. Here. As in don't leave town. *(They leave the stage. The real actors and Cameron make sure they leave props, costume pieces, scripts, etc.)* As for the rest of you. . .

DELANEY: Can we get her out of here? She looks so. . .dead.

TONY: Yeah, I see what you mean. Well, okay. *(To CHERIE)* You, Hudson, you wanna wheel her offstage. I'll call the meat wagon later. But, Hudson, . .

CHERIE: Cherie.

TONY: No thanks, I don't drink on duty. Don't go anywhere else okay?

CHERIE: *(As she wheels JUSTINE off stage.)* I won't. . .But I just met all of them today, too. I didn't know her long enough to want to kill her.

MARLA: Anyone who knew Justine for more than an hour wanted to kill her.

(Everyone reacts to her statement.)

TONY: Oh, yeah?

CAMERON: *(Trying to nudge her into realizing what she's said.)* Marla!! Honey, baby, sweetie!! *(To TONY)* She's just kidding.

TONY: She is??

CAMERON: You know all that fighting going on between Marla and Justine? Just a little friendly rivalry.

TONY: Was it?

MARLA: *(Getting it.)* Oh, that. That's all that it was. Just a little friendly rivalry. I respected Justine. She was *(it is difficult for her to say)* a lovely woman and *(even tougher)* a very big talent.

BAXTER: This is. . .um, ah. . . something. You know, Justine. D-d-d-ead. She's the one who, see, really, oh, wow. . .she's the one. . got me on, you know, the show.

TONY: So you were like her protagay.

BAXTER: Protagay?? No, NO. . .I like women. (*HOLLY whispers an explanation.*) Oh, protégée? Yes, I was. She, yes, well. . .okay, look, um, ah. . .probably going to come out . .not much point in. . .see, we were. . .just at first. . .not very long. . . a little more than that. I was her. . .um, you know. . .

MARLA: Gigolo? Boy Toy?

BAXTER: Yeah, that's it! But just. . oh, not I-I-I ong...little time. . .see, Holly, love, all that. . . and . .

HOLLY: And, everybody - I knew all about them. It was in the past. It had nothing to do with Bax and me.

DELANEY: That's so sweet. (*She starts crying again.*)

MARLA: Geez, Delaney. They've got drugs for that now.

DELANEY: (*Sniffing*) I'm gonna miss Justine. You could talk to her. Confide in her.

MARLA: Oh, yeah. She was a regular Ann Landers. (*Realizing what she's said.*) Oh, she WAS. She was. . .she was like. . .a mother hen. Mother Earth. A real mother.

CAMERON: Marla, honey. Look, Mr. Moroni. . .

TONY: Sgt. Moroni. Just call me Tony. You were married to Medina, weren't you?

CAMERON: Tony, bupkis, honey. Everybody knows I was married to Medina - I mean, Justine. So we had our history, you could say. But the split-up was mutual, it was all very friendly and civilized. And even after the divorce we were always close.. And of course, we had to work together on the show.

TONY: Yeah, musta been tough. You bein' married to Chagrin now and all?

DELANEY: It's Marla, Tony. Chagrin's the character she plays on the show. And it was tough, seein' how Marla's the one that broke up their marriage.

TONY: Oh, yeah. 'Zat so?

MARLA: Their marriage was over long before I came in the picture. Cam was unhappy. They fought all the time. She didn't understand him.

DELANEY: *(Crying.)* Where have I heard that before?

MARLA: And just what the hell is THAT supposed to mean?

(DELANEY cries harder.)

TONY: Gee, Aurora, don't cry. Here. *(He gives her his handkerchief.)*

AURORA: Thanks, Tony. You're sweet. It's just that it's really sinking in. Justine is dead. I know I have to go on with my life and sort out my feelings and learn to trust again and . .

CHERIE *(Entering from offstage with a stack of pictures)* Hey, something else is goin' on. One of my pictures is gone.

HOLLY: Cherie, I think maybe murder is a little more important than photo theft.

CHERIE: Yeah, but it's weird.

BAXTER: So, you know, um, so, um, what now, Tony?

DELANEY: Do you have to "run us in" or something?

CAMERON: The tabloids are going to have a field day.

MARLA: *(Thinking)* You know it could help the ratings, darling.

CAMERON: (*Brightening*) It could at that! Chickie, babies, we need to look at the bright side. This could really turn into a win-win situation.

HOLLY: You're such a sentimental fool, Cameron. A real softie.

DELANEY: Yeah, but mostly when he's been drinkin', though.

MARLA: And just what the hell is THAT supposed to mean?

CAMERON: So, Tony, chummy, if you're through here, I have got some phone calls to make. Tony, baby?

(TONY is deep in thought.) DELANEY: Tony??

TONY: What?? Oh, sorry. I was just thinking about Cherie's pictures.

DELANEY: Isn't that sweet? He's got a murder to solve but he takes time to help Cherie.

HOLLY: Yeah, he's a sweet guy. Tony, maybe you should call for backup or something. Two mysteries might be a bit much for you.

TONY: No, Copley, it's not that. See, I don't think there are two mysteries. I think they're connected.

DELANEY: Wow!

TONY: Can you describe the missing photo, Cherie?

CHERIE: Gosh, no. Oh, wait a minute. Richard took one of all of us backstage this afternoon. That's the one that's missing.

DELANEY: Do you think the picture is the key to it all, Tony, honey?

TONY: Yes, I do, and I know just who can help us find it. She's someone the APD will call when clues need to be found. *(HOSTESS name.)* I'll let her explain how the hunt will go. And I'm going to look for the gun. The real gun. It has to be here somewhere. *(Calls for HOSTESS. She enters.)* Do your thing.

The rest of you, come with me. *(They exit.)*

HOSTESS will explain the clue hunt, etc. (See PRODUCTION MANUAL.) As part of this, she will declare RICHARD, SARAH, and MARY KATE as “above suspicion.”

PART TWO - THE CLUE HUNT

The Mysteries by Moushey PRODUCTION MANUAL provides instructions for designing the optional *ALL MY MURDERS* clue hunt - whether you opt for an actual search, or simply distribute the object of the clue hunt. In any case, the teams of detectives will ultimately end up with the missing photo. This photograph is described below. Ours is in the center of the script. As you can see, when we performed *ALL MY MURDERS* our clue hunt led to portions of the picture which had to be assembled, jig-saw style.

Using our picture and the following description as a guide take a digital photo. Using a photo editing program, add cut lines and then cut copies of the photo into as many clues as you want.

THE PHOTO

1. On the far right, DELANEY is clinging to CAMERON who appears to be breaking up with her.
2. Next is CHERIE, once again, playing with guns
3. HOLLY is center, behind the group, reading something, with her glasses on. She appears to be startled and trying to hide her reading material.
4. Lastly, to the far left, are JUSTINE and MARLA , engaged in a cat fight, with BAXTER attempting to break them up.

The actors circulate during the clue hunt, answering questions. They will try not to lie, except when necessary (particularly HOLLY). Also during the clue hunt, as participants show the actors the picture, they will respond to it. MARLA is able to see that something was going on between CAMERON and DELANEY and will become furious. It will also become obvious that DELANEY and TONY have an attraction to each other.

PART THREE - THE SOLUTION

THIS VERY BRIEF SCENE IS NOT INCLUDED IN REVIEW SCRIPTS. IF YOU ABSOLUTELY MUST HAVE THE ENTIRE ACTING COPY BEFORE MAKING A DECISION ABOUT PRODUCING, PLEASE

CONTACT US:

330-678-3893

mysteriesbymoushey@gmail.com

APPENDIX

Props/set Dressing/costume

white nightgown with prepared bloodied bullet hole (JUSTINE, preset backstage behind changing screen)

shawl and slippers, sunglasses (JUSTINE, preset backstage behind changing screen) wedding dress, veil

(DELANEY, preset backstage) petition (BAXTER/HOLLY)

Polaroid camera and film (CHERIE)

3-ring binder notes and his copy of the "script" (CAMERON)

3 loaded stage guns (CHERIE uses two for pre-show mingling and brings them On stage where they end up in

the props box behind the bar. These are the two that eventually will be given to JUSTINE & MARY KATE (to

fire for FIRESTONE.) The third gun is preset stage right for MARY KATE to fire for the "murder." This one is

subsequently given to HOLLY to use in the solution scene.) box under bar with props, costume pieces for

amateur actors. This can be hats, glasses, jackets, stick-

on moustaches, jewelry, furs, belts, purses, stethoscopes, nurse hat - whatever.

keyboard and bench (working or not, depending on whether or not RAVENNA plays it.

2 cordless phones 1 on keyboard, 1 on bar

14 scripts. (13 preset stage right, 1 preset for HOLLY stage left)

reading glasses (HOLLY) guitar case (preset behind bar) cellular phone (PARMA)

3 trays of 7-up filled wine/champagne glasses preset under bar (for HUDSON to distribute)

Filled wine/champagne glasses on bar, for characters to grab.

phone book on bar

wheelchair (for JUSTINE)

handkerchief (TONY)

stack of Polaroid pictures preset stage right (HUDSON)

shotgun (MATILDA)

Australian gear (MATILDA)

Sound effects: bird squawk, phone,

Missing photo, cut jigsaw style, clue materials

What's Included in the Production Packets sent electronically.

Production Manual (it's the same for all shows)

Printed rehearsal script-within-script in text format

Flow chart, answer key, and sample clue hunt (optional)

Blank Flow chart

Chart to track auditioners

Audition scene

Sample Press Release

Optional Materials

We have printed versions of everything in the Production Packet which we can send for a small fee, including the Production Manual. Additionally, we have a CD with music and sound effects available for purchase for various shows.. It includes a theme song for The Day After Tomorrow and various dramatic organ chords for "suspenseful" moments.

