AND THEN
THERE
WAS ONE, Too
Another Spoof

By Michael Druce

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AND THEN THERE WAS ONE, TOO--ANOTHER SPOOF

By MICHAEL DRUCE

CAST OF CHARACTERS
(In Order of Appearance)

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*JORGE and JACK BENDER/CLAYHORN are played by the same actor. HELGA and SARA BENDER/MIMMS are played by the same actress.

SETTING

Time: A Sunday evening

Place: The dining room of the House on Cable Car Cliff

CENTER STAGE is a long table capable of seating ten people. Eight chairs should be on the UPSTAGE side of the table and one on each end. The table is set for dinner. UPSTAGE is a small table with a coffee service and soup pot on it. STAGE LEFT is a small couch and the entrance to the kitchen. STAGE RIGHT is a small table and chair and the EXIT to the front door. UP CENTER behind the dining table is an entrance suggesting a hallway leading to the guest rooms on both sides of the hall.
AND THEN THERE WAS ONE, TOO–ANOTHER SPOOF

Scene One

1 LIGHTS UP on the empty dining room of the House on Cable Car Cliff. The dining table is set for ten guests. SOUND EFFECT: DOORBELL.

JORGE: (From OFF LEFT.) Helga! (SOUND EFFECT: DOORBELL again.) Helga! Go to the door.

5 HELGA: (ENTERS UP CENTER.) All right, darlink, I’m here. (BELL continues to RING.)

JORGE: (From OFF LEFT.) Get the door. Helga, get the door.

HELGA: Oh. (EXITS UP CENTER and returns with a door.) I’ve got it, I’ve got it. (BELL continues to RING.)

JORGE: (From OFF LEFT.) No, lipshin, answer it.

HELGA: (Puts her ear against the door.) It won’t say anything. (BELL RINGS again.)

JORGE: (ENTERS LEFT.) Helga, your helmet is too tight. The front door, go to the front door and open it.

HELGA: (EXITS RIGHT with prop door and RETURNS with MARGARET.) Come in, come in. (Consulting her guest list.) Let me see, you must be…

JORGE: Margaret LaRue.

HELGA: (Turns to JORGE.) Pleased to meet you, Margaret.

MARGARET: I’m Margaret LaRue.

HELGA: That’s right.

MARGARET: Are the cameramen here?

HELGA: No cameramen. Just Jorge and me.

MARGARET: What about the reporters and the big check?

JORGE: Oh, we don’t know nothing about that. We don’t want no cameras around here, no TV news man.

MARGARET: No, no. The telegram said I was a sweepstakes winner and to come to Cable Car Cliff. This is Cable Car Cliff?

JORGE: Oh, yeah. Yeah, you come right up in the cable car. This is the place.

MARGARET: I don’t understand.

HELGA: (Pulls out an envelope.) Right here. It’s all right here in this envelope. Everything explained.

MARGARET: (Opens envelope and tries to read the contents.) Publisher’s Millions Sweepstakes?

For preview only.
JORGE: Oh, no. We work for the agency. They hire us and send us up here. They say, “Jorge, you and Helga greet all the guests. Make them comfortable. Give them envelope.”

MARGARET: (Hands envelope to HELGA.) Would you mind? I’m not wearing my contacts.

HELGA: I don’t mind. Suit yourself.

MARGARET: No, I mean, would you mind reading the information to me?

HELGA: It says, “Welcome to Cable Car Cliff. Please remain in your room until seven, at which time we will all meet here in the main dining room for a masquerade party. You’ll find your mask in your room.”

MARGARET: But what about the rest of my things? My luggage?

JORGE: All guest luggage will be coming up on the last car. Your things will be here after the last guest arrives. I’ll show you to your room.

MARGARET: (To HELGA.) See you at seven.

HELGA: Oh, no. Helga and Jorge not invited to party.

MARGARET: Well, I’ll try to have a good time anyway. (EXITS UP CENTER with JORGE. SOUND EFFECT: DOORBELL. HELGA EXITS RIGHT to the door and RETURNS with DR. PRINCE.)

PRINCE: I am Dr. Prince. Are doctors Doe, Ray, and Me here?

HELGA: Only you.

PRINCE: Wonderful, wonderful. We’ll talk at dinner. We have much to catch up on.

HELGA: Who?

PRINCE: Yu!

HELGA: We’ve never met.

PRINCE: I know.

HELGA: I’ll show you to your room. (EXITS UP CENTER with PRINCE. SOUND EFFECT: DOORBELL.)

JORGE: (ENTERS UP CENTER, EXITS to the door RIGHT and RETURNS with PRESLEY.) Good evening, Mr. York, I’m—

PRESLEY: Skip the introduction and let’s get right to the studio. Is the band here? I’m gonna need some of that French water and about a gallon of M&M’s, but no brown ones.

JORGE: I’ve been asked to give you this letter. I think there has been a slight change of plans.

PRESLEY: A change of plans? You mean to say I rode that beat-up cable car up the side of this windblown mountain for nothing? You
know, people don’t change Usher’s (Or any other famous singer.) plans. No one treats Usher like this.

**JORGE:** You’re not Usher. *(EXITS UP CENTER with PRESLEY. SOUND EFFECT: DOORBELL.)*

**HELGA:** *(ENTERS UP CENTER, EXITS to the door RIGHT and RETURNS with MILES, who is hiding under a blanket.)* Good evening, Inspector—

**MILES:** Sssshh. I’m working undercover. Show me my room. *(EXITS UP CENTER with HELGA. SOUND EFFECT: DOORBELL.)*

**JORGE:** *(ENTERS UP CENTER, EXITS to the door RIGHT and RETURNS with DELORES.)* Say, aren’t you…?

**DELORES:** Yes, yes, we all know who I am.

**JORGE:** I am so pleased to meet you, Miss Biggs, I’m a big fan.

**DELORES:** Of course you are. You know, I’d love to chat and add meaning to your life, but I’m meeting Steven. He wants me for his next picture. Is he here yet?

**JORGE:** I don’t think so. The agency asked me to give you this envelope. *(Gives DELORES the envelope.)*

**DELORES:** Of course. The script, no doubt.

**JORGE:** Dinner is at seven. I’ll show you to your room. *(EXITS UP CENTER with DELORES. SOUND EFFECT: DOORBELL.)*

**HELGA:** *(ENTERS UP CENTER, EXITS to the door RIGHT and RETURNS with MATTHEW.)* Oh, you must be Mr.—

**MATTHEW:** Charisma. Matthew Charisma. I was supposed to meet a friend. You’re not her, are you?

**HELGA:** I’m not your friend.

**MATTHEW:** You could be.

**HELGA:** No, I mean I’m not the one you’re here to meet.

**MATTHEW:** Oh.

**HELGA:** This way, please. *(EXITS UP CENTER with MATTHEW. SOUND EFFECT: DOORBELL.)*

**JORGE:** *(ENTERS UP CENTER, EXITS to the door RIGHT and RETURNS with EMILY.)* Emily Plain?

**EMILY:** Yes, that’s all right, isn’t it? I mean, I am if you want me to be. If that’s good. If not, if that’s not good, then I’m not, I don’t have to be. Of course, if you’re indifferent, I don’t know. I’m so nervous, I’ve never done this sort of thing before.

**JORGE:** What thing is that?

**EMILY:** You know.

**JORGE:** No, I don’t.
EMILY: (Pulls a newspaper ad from purse.) Red hot, single, female, seeks man who likes to play with fire.

HELGA: (From OFFSTAGE.) Jorge, Jorge!

JORGE: (Hands EMILY a fire extinguisher.) You’re going to need this. (EXITS UP CENTER with EMILY. SOUND EFFECT: DOORBELL. HELGA ENTERS UP CENTER, EXITS to the door RIGHT and RETURNS with HEATHER.)

HEATHER: Hello, I’m Heather Starlett. Is my date here yet?

HELGA: Who’s your date?

HEATHER: I don’t know.

HELGA: If you don’t know, then how can I tell you if he’s here or not?

HEATHER: Are there any rich, handsome men here?

HELGA: Maybe…

HEATHER: Oh, how wonderful.

JORGE: (OFFSTAGE.) Helga!

HELGA: Maybe not.

HEATHER: Can you tell me who’s here?

HELGA: No. My instructions say give you envelope. Keep lip zipped. (EXITS UP CENTER with HEATHER.)

JORGE: (ENTERS and crosses RIGHT. HELGA ENTERS UP CENTER.) The wind and snow are really getting up. I hope the last guests arrive soon. Car two is due up next.

HELGA: You don’t think they’ll leave us up here, do you?

JORGE: We won’t take any chances. After the last ones arrive, we’ll board and go down instead of waiting for the luggage car to arrive.

HELGA: But what about the luggage?

JORGE: They can unload it themselves. (SOUND EFFECT: DOORBELL.) I’ll get that. You get our things ready.

HELGA: All right, darlink. (EXITS RIGHT. Does a quick change to MIMMS.)

JORGE: (EXITS to the door right and returns with MIMMS.) Miss… Mimms?

MIMMS: (Quickly.) Bender, Sara Bender. Is my husband here yet, Jack Bender?

JORGE: I’m Jorge.

MIMMS: I mean, Jorge, my husband.

JORGE: Your husband’s name is Jorge as well? I thought his name was Clayhorn.

MIMMS: No, no. Mimms and Clayhorn are our working names. Our real names are Jack and Sara Bender.
JORGE: Well, whatever. Whoever he is, he’s not here yet. (He and  
MIMMS EXIT RIGHT. JORGE does a quick change and RETURNS as  
CLAYHORN. MIMMS quickly changes into HELGA. SOUND EFFECT:  
DOORBELL.)

HELGA: (ENTERS RIGHT with a suitcase, sets it down. EXITS to the door  
RIGHT and RETURNS with CLAYHORN.) Good evening, Mr. Clay—

CLAYHORN: Bender.

HELGA: Oh, Mr. Claybender.

CLAYHORN: No, no. Bender. My name is Jack Bender. Has my wife  
arrived?

HELGA: Yes, I believe she arrived on the previous cable car.

CLAYHORN: Wonderful. This is going to be a second honeymoon for  
us, you know.

HELGA: (Shocked.) Mr. Bender, I hardly know you.

CLAYHORN: My wife and I were invited here to celebrate our  
anniversary. Could you please tell me where I can find my wife?

HELGA: Of course. You’ll be staying in the last room on the right.  
(CLAYHORN EXITS RIGHT and a moment later ENTERS LEFT as  
JORGE.) Almost time for the party.

JORGE: And time for us to go.

HELGA: Jorge, don’t you think it’s funny that all these people are here  
for a party, and we’re the only ones here, and we’re leaving?

JORGE: Yeah.

HELGA: Okay. (EXITS RIGHT with JORGE. SOUND EFFECT: CLOCK  
CHIMES SEVEN. ALL of the GUESTS cautiously ENTER UP CENTER,  
weaving masks. They wait awkwardly, saying nothing, waiting for  
something to happen. After a beat...)

PRESLEY: Well, what are we waiting for?

MARGARET: Godot?

PRESLEY: What’s that?

DELORES: I’m terribly bored by all this.

EMILY: That’s odd.

DELORES: No, I really am.

EMILY: I’ve heard that before.

MATTHEW: Perhaps we should introduce ourselves. I suggest we take  
off our masks. One. Two. Three. (The GUESTS remove their masks.  
There is a stunned silence, then screaming.) Wait! Wait! Stop! (The  
GUESTS regain their composure and react with surprise to seeing  
each other.)

HEATHER: Matthew!
1 MATTHEW: Heather!
   MILES: Dr. Prince!
   PRINCE: Inspector!
   EMILY: Margaret!

5 MARGARET: Emily!
   DELORES: Presley!
   PRESLEY: Delores!
   MIMMS: Jack!
   CLAYHORN: Sara! (They fall into each other’s arms.)

10 DELORES: What’s going on here?
   MIMMS: We’re hugging.
   MILES: I want some answers, and I want them fast.
   MIMMS: Tell him.
   CLAYHORN: We’re hugging.

15 EMILY: It’s so bizarre.
   MIMMS: Why? We’re married. We can hug if we want to.
   EMILY: No, no. I mean this situation. All of us together again, in a mysterious house. It can’t be a coincidence.
   PRESLEY: Oh, really!

20 MATTHEW: York, Emily is right. This is no coincidence. Somebody went to a lot of trouble to get us together again. My guess is we were all brought here under false pretenses.
   CLAYHORN: We were told we had won a second honeymoon.
   MARGARET: I was told I had won the Publisher’s Sweepstakes.

25 MILES: I was hired as head of security.
   PRESLEY: I was invited to cut a record.
   PRINCE: I thought I was attending a medical conference.
   DELORES: I was supposed to be closing a movie deal.
   EMILY: I’m here because I’m supposed to be meeting a man.

30 MATTHEW: I’m here because I’m supposed to be meeting someone special from my past.
   EMILY: Me? Is it me?
   MATTHEW: No, it’s Heather.
   HEATHER: So, you’re the special someone I’m to meet.

35 MILES: Obviously, Heather and Mr. Charisma are the only two who weren’t brought here under false pretenses.
   DELORES: Meaning what, Inspector?
1 MILES: Meaning... meaning someone lied to the rest of us, and I want to know why.

MARGARET: What about Helga and Jorge?

EMILY: (Pulls a grill from her bag.) I say we grill them.

5 CLAYHORN: They left.

MILES: They what?

CLAYHORN: I saw them from the window. They boarded the cable car.

MILES: Quick, we’ve got to stop them. (MILES and MATTHEW EXIT RIGHT. A moment later, SOUND EFFECT: EXPLOSION. They stagger back ON, their faces blackened.)

HEATHER: Matthew, are you all right?

MATTHEW: I’m fine.

MILES: I’m fine, too. Thank you for asking.

CLAYHORN: What happened, Inspector?

MILES: The cable car blew up. It plunged hundreds of feet into the ravine, smashed into the rocks, fell into the water, went over the falls, and sunk to the bottom of the river. I don’t think Jorge and Helga made it.

MARGARET: How horrible!

MILES: It exploded as it was passing the other cable car, the one bringing up our luggage. Both cable cars were completely destroyed.

DELORES: (Screams.) My earrings.

PRINCE: Do this, do this. (Presses his palm up and down on his ear.)

DELORES: No, you idiot. Not my ears, my earrings! My priceless diamond earrings were with my luggage. Now I have nothing to wear for the weekend.

MIMMS: Two innocent people were just blown up on the cable car.

DELORES: What’s your point?

EMILY: This is just like last time. People are dead. We can’t leave. We can’t call out. It feels like doom.

CLAYHORN: (Pulls out a smartphone.) Not quite, Miss Plain. (Dials. The group STAGE LEFT gathers around CLAYHORN.)

PRESLEY: (The phone STAGE RIGHT rings.) Hello? (The group STAGE RIGHT gathers around PRESLEY.)

CLAYHORN: You’ve got to help us. I’m at a party on top of a mountain with no way off.

PRESLEY: Wow, what a coincidence. Hey, there’s this guy on the phone who says he’s trapped on top of a mountain with no way off. (Both groups realize they are speaking to each other.)

CLAYHORN: We’re doomed.
MATTHEW: Inspector Miles is right. Let’s be logical, reasoned in our approach. Let’s review the facts as we know them. (Reaches behind the table and pulls out an easel with graphic symbols of the facts on them.) One, we’ve all been invited under false pretenses to a remote location. Two, the servants have been killed. Three, there is no transportation. Four, we have no means of communication.

ALL: We’re doomed.

MATTHEW: Motive. We haven’t discussed motive. What is the motive for all of this?

EMILY: Motive? There’s a nut ball loose. Whoever it is doesn’t need a motive.

MATTHEW: If we are in jeopardy, then the only way we may be able to save ourselves is if we try to figure out what this nut has in mind.

MIMMS: I have a wonderful idea. Why don’t we play Name That Motive? I’ll start. Well, Geraldo, I think it’s a schizophrenic serial killer who reads romance novels, is hopelessly addicted to macaroons, feels guilty about being in love with his cousin, and wants to join the circus.

MILES: You know, you may have something there.

MARGARET: You don’t think it’s that guy from the Publisher’s Sweepstakes, do you?

MATTHEW: Margaret, the sweepstakes was just a scam to get you here.

EMILY: Maybe it’s someone we’ve all met who didn’t like us.

HEATHER: I don’t think so. That’s never happened to me.

PRESLEY: Who’d want to see me dead? (All hands go up.)

DELORES: I think it’s our friend, Mr. Reef, who entertained us so well at his last party.

MATTHEW: Too obvious. Besides, why would he want to kill us?

DELORES: Revenge.

MATTHEW: For what reason?

DELORES: As Emily said, maybe he doesn’t need a reason.

EMILY: I never thought I’d be the victim of gratuitous violence.

PRINCE: I agree with Matthew. Reef is too obvious. He could have killed us last time.

HEATHER: Who do you think it is, Doctor?

PRINCE: Maybe Helga and Jorge.

EMILY: They’re dead.

PRINCE: So it would seem.

EMILY: You think they may not be dead?
PRODUCTION NOTES

PROPERTIES ONSTAGE
Scene One: ten chairs, a dining table set for dinner, a small table holding coffee service and a soup pot, a small couch, another small table holding a telephone, and a chair. An easel displaying a chart with graphics should be kept hidden behind the table.
Scene Two: Same, with the addition of a jet pack hidden under the table.

PROPERTIES BROUGHT ON
Scene One:
- Door, envelope containing letter, dinner cart large enough to carry a person, sheet (HELGA/MIMMS)
- Envelope, fire extinguisher, smartphone (JORGE/CLAYHORN)
- Purse containing a necktie, a handgun (EMILY)
- Handheld microphone (PRESLEY)
- Masks, paper, pencils (ENTIRE CAST)

Scene Two:
- Purse containing newspaper ad, grill, a bunch of beets (EMILY)
- Door, envelope containing letter, dinner cart large enough to carry a person, sheet (HELGA/MIMMS)

SOUND EFFECTS
Doorbell, clock chiming seven, explosion, gunshot, jet pack engine.

MUSIC
Presley York’s prerecorded song (either an original song or something lip-synced to a tune in the public domain), dramatic incidental music, chase music.

Near the end of Scene One, there is an “accusation scene” in which all the characters accuse each other of being guilty of the murders. This should be accompanied, if possible, by some sort of dramatic incidental music. It could be something along the lines of the theme to the old Dragnet TV series (directors should take care to ascertain that the music is in the public domain).

And Then There Was One, Too–Another Spoof is intended to be played broadly and at a fast pace. Groups are encouraged to be inventive and creative in respect to the set, sight gags, and business. Like And Then There Was One–A Spoof, this play was created for audiences and casts to have fun.

Presley York’s song may be sung live or lip-synced to any public domain recording. The guests should participate by singing and dancing.
The changes for Helga/Mimms and Jorge/Clayhorn should be done quickly. However, no attempt should be made to hide the fact that the dual roles are being played by the same performers.

SET DESIGN:
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