

112 INTO SECRET PASSAGE

COLONEL MUSTARD and MISS SCARLET see a crack of light at the end of the tunnel. They push at the wall -- it opens -- to their amazement.

113 INT. THE STUDY

... They have arrived in the Study. They look at each other, astonished.

COLONEL MUSTARD
Let's try the Ballroom again.

They leave the Study through the door into the Hall.

114 INT. THE HALL

They cross the Hall -- and we -- HEAR a NOISE. An unfamiliar noise. Perhaps just a creaking sound.

COLONEL MUSTARD stops abruptly.

COLONEL MUSTARD
(hissing)
What was that?

MISS SCARLET
(frightened)
I don't know
(silence)
Nothing.

115 INT. A WALL (SOMEWHERE IN THE HOUSE)

WE SEE, in BIG CLOSEUP, A MAINS ELECTRICITY SWITCH.

We don't know where it is -- unless we have been very observant and seen it in the background of one of the scenes so far.

(CONTINUED)

115 CONTINUED:

(NOTE: It will have been seen, perhaps slightly out of focus, earlier in the film.)

It is a big red lever. It is labelled: 'POWER.' The same GLOVED HAND - which could be male or female - comes INTO SHOT. It grabs the lever, and pulls. The light goes out.

116 EXT. THE HOUSE

Seen FROM the driveway, all the lights in the house snap out.

117 OMITTED

118 INT. FIRST CELLAR ROOM

PROFESSOR PLUM hears a SOUND. Is it a rat - or a man? We see in the dim light, a huge rack of wine bottles. A NOISE comes from behind it.

PROFESSOR PLUM
(terrified)
Is anyone there?

119 INT. SECOND CELLAR ROOM

MRS. PEACOCK can just see a large round shape. WE CAN SEE it is a huge old-fashioned central heating boiler. It makes occasional quiet GURGLES and HISSES. She stops, terrified.

MRS. PEACOCK
Don't you touch me!

120 INT. THE BALLROOM

The room is dark, but some light is coming in through the Hall. COLONEL MUSTARD and MISS SCARLET walk around on a polished wooden floor. They walk slowly, feeling for obstructions.

MISS SCARLET sees a large looming shape in front of her. She's frightened. In fact, it is the shape of the raised lid of a baby grand piano.

MISS SCARLET
Who's that? Is anyone there?

121 INT. SECOND BEDROOM

The window has been left slightly open. On this floor the windows haven't been shuttered. Some moonlight lights the room a little. The WINDOWS RATTLE and the curtains move in the draft.

MRS. WHITE
Is anyone there?

122 INT. FIRST BEDROOM

WADSWORTH blunders into the dressing room in the dark.

WADSWORTH
Is anyone there?

It is well lit by moonlight. He turns, sees himself in a full-length mirror, and thinks it's somebody else.

WADSWORTH
(continuing)
Aaaaagh!

He steps back and falls over the dressing table stool, against the dressing table -- which collapses under his weight with a tremendous CRASH!

123 INT. SECOND BEDROOM

MRS. WHITE turns and screams in terror.

124
AND OMITTED
125

126 INT. THE LOUNGE

The COP is on the phone. He hears the screams, and looks around nervously. He is still holding the phone.

COP
Hello... hello...

127 INT. ATTIC

MR. GREEN and YVETTE run into each other at the top of the Attic stairs. They collide, and hang on to each other in terror.

MR. GREEN
Leave me alone.

(CONTINUED)

127 CONTINUED:

YVETTE

Get away from me.

And together they tumble down the stairs. MR. GREEN falls in a heap.

128 INT. STAIRS AND HALL

YVETTE is hurrying down the main stairs. She can just see enough and she has the bannisters to guide her.

VERY TENSE MUSIC.

She reaches the Hall, and crosses silently to the Billiard Room door.

129 INT. BILLIARD ROOM

She opens the door and comes in.

YVETTE

Hello? ... hello? ... Are you here?

We HEAR A WHISPERED VOICE O.S.

WHISPERING VOICE

Yes.

YVETTE

What's going on?

WHISPERING VOICE

Come in. Shut the door.

She comes in and shuts the door.

WHISPERING VOICE

(continuing)

Did the Cop recognize your face?

YVETTE comes towards CAMERA, speaking. She is moving into a BIG HEAD-AND-SHOULDERS CLOSE-UP.

YVETTE

(no French accent)

He must have. And not just my face. He knows every inch of my body. Like you. And like...

(CONTINUED)

129 CONTINUED:

The rope is thrown around her neck. She is horrified.
Her eyes widen.

YVETTE

(continuing)

It's you!!

And the rope is jerked, closing her windpipe.

CUT TO:

130 INT. THE LIBRARY

The COP is talking desperately on the phone.

COP

(on phone)

There's something funny going
on here. I don't know what
it is... No, I'm not on duty,
but I have a feeling that I'm
in danger... You know that big
ugly house on top of --

And INTO SHOT, behind the COP's head, COMES THE LEAD
PIPE. The same GLOVED HAND is holding it. It hits him
on the head with a thud. The COP falls to the floor.

131
THRU OMITTED
134

DING... DONG...

135 INT. THE HOUSE - ALL ROOMS

BIG CLOSE-UPS of all the GUESTS and WADSWORTH, as the BELL goes. Again, the background to each CLOSE-UP should be unclear, so that we don't know where each of them is.

136 INT. THE HALL

From INSIDE the Hall, the FRONT DOOR opens. The YOUNG WOMAN from Western Union stands there, looking towards US, smiling. Then she SINGS:

YOUNG WOMAN
(singing)
I... AM...
YOUR SINGING TELEGRAM...

CRACK!

A GUNSHOT!

The YOUNG WOMAN falls dead.

The FRONT DOOR SLAMS shut.

137 INT. ATTIC

MR. GREEN HEARS the GUNSHOT from below. He turns appalled, stumbles towards a door, opens it -- and runs into a cupboard! THUD!

138 INT. DINING ROOM

COLONEL MUSTARD hears, and -- after a moment's shock --
-- Runs towards the Hall. He bumps into the dining
table -- knocks it forward, and plates and glasses
CRASH to the floor. He has hurt himself.

COLONEL MUSTARD

Ouch!!

139 INT. BALLROOM

MISS SCARLET hears all the noise, and looks towards
the door.

140 INT. SECOND BEDROOM

MRS. WHITE, trying to find the door in the dark, bangs
into a large box.

A huge Jack-in-a-box springs out immediately in front of
her. She almost has heart failure. Then, screaming
wildly:

MRS. WHITE

Help! Help!

141 INT. FIRST BEDROOM

WADSWORTH is blundering around. He hears MRS. WHITE
SHOUTING for help (o.s.). He calls out.

WADSWORTH

Coming! Coming! I'm just
trying to find the door.

He finds a door. He calls out again.

WADSWORTH

(continuing)

Found it.

His hand turns a handle. He moves quickly forward. He
bumps into another obstruction. His hand finds another
handle.

WADSWORTH

(continuing; to himself)

Another door?

MRS. WHITE is still shouting for rescue.

(CONTINUED)

141 CONTINUED:

WADSWORTE

(continuing)

Coming!

He jerks the handle and goes through the next door. Immediately he hits a wall.

WADSWORTE

(continuing)

What's this, a cupboard.

He finds another handle.

WADSWORTE

(continuing)

Another handle?

He turns it. Water cascades over him!

WADSWORTE

(continuing; shouting)

Oh Jesus Christ! I'm in the SHOWER!

He stumbles out, through the Bathroom door, finds the Bedroom, and -- now with the help of moonlight in the Main Hall...

142 INT. MAIN LANDING - STAIRS AND HALL

... WADSWORTE hurries dripping down the stairs, and into the KITCHEN. Just inside the door he finds the Electricity Mains lever. He switches it back -- and the lights come on all over the house. And the PHONOGRAPH starts up again, in the study, very slowly at first, gradually coming up to speed.

WE MOVE WITH WADSWORTE back into the Hall. And gradually the SIX GUESTS congregate there with him -- MR. GREEN coming down the stairs, MRS. PEACOCK and PROFESSOR PLUM emerging from the Cellar, COLONEL MUSTARD from the wreckage of the Dining Room and MISS SCARLET from the Ballroom.

Slowly they wander around checking the rooms --

142A INT. BILLIARD ROOM
(Shooting towards the door)

They come to the Billiard Room -- and see YVETTE lying strangled, the noose around her neck, across the billiard table. Dazed, they turn --

CONTINUED

142B INT. LIBRARY

(Shooting towards door)

. . . and see the corpse of the COP.

MR. GREEN

Two murders!

They all look at each other.

PROFESSOR PLUM

Neither of them shot. I thought I heard a gun.

MRS. WHITE/MRS. PEACOCK

So did I.

MISS SCARLET

The front door slammed.

COLONEL MUSTARD

Oh god. The murderer must have run out.

WADSWORTH

(urgently)

Let's see.

142C EXT. FRONT DOOR (Shooting towards house)

WADSWORTH throws it open -- and at their feet is the body of the YOUNG WOMAN. The bullet's point of entry is seen clearly on her forehead.

WADSWORTH

(continuing)

Three murders!

MR. GREEN

Six, altogether.

WADSWORTH

(seriously; after a pause)

This is getting serious.

They gape. He turns and SLAMS the FRONT DOOR shut.

142D INT. HALL

He crosses to the door of the Lounge. He looks at the floor, then turns to the OTHERS.

(CONTINUED)

142D (CONTINUED)

WADSWORTH

(continuing)

No gun. Yvette dropped it here. Remember? Now it's gone.

They all look at each other with deep suspicion.

WADSWORTH

(continuing; quietly)

Very well. I know who did it.

ALL

YOU DO?

(CONTINUED)

142D CONTINUED (2):

He nods.

WADSWORTH

And furthermore, I'm going to tell
you all how it was all done.

They react.

WADSWORTH

(continuing)

Follow me.

He leads them all into the LIBRARY

(NOTE)

The scenes that follow may initially seem somewhat long-winded, verbal and therefore slow. The speed of these scenes cannot be judged by the usual criteria. WADSWORTH's explanation of what has happened so far will be played at an absolutely TREMENDOUS speed, whenever hyphenated; the words spoken so fast that they may be completely unintelligible. His actions will illustrate the words and thus make them comprehensible to the audience, but they will also happen at tremendous speed.

The result will be something like an under-cranked, speeded up section -- except that it will not be under-cranked and will be done by the acting of WADSWORTH. It will be a comic tour-de-force.

(CONTINUED)

143. INT. THE LIBRARY.

They all come into the Library.

WADSWORTH

In order to help you understand what happened I shall need to take you through the events of the evening, step by step. At the start of the evening Yvette was here, by herself

(he positions himself where we first saw YVETTE)

waiting to offer you all a glass of champagne. (he runs to the door and out, saying:)

I was in the Hall.

(he shuts the door and immediately re-opens it)

I know because I was there.

Then I hurried across to the Kitchen.

(he runs to the Kitchen)

144. INT. LOBBY OUTSIDE KITCHEN (BALLROOM DOORS P.O.V.)

WADSWORTH runs to the Kitchen. The SIX GUESTS follow him, also running, to keep up.

145. INT. KITCHEN. (shooting towards DINING ROOM)

WADSWORTH enters the Kitchen, followed by the OTHERS. He stops dead. Perhaps they bump into him.

WADSWORTH

And-the-Cook-was-in-here-alive, sharpening-the-knives, preparing-dinner. Then...!

WADSWORTH turns and runs out of the Kitchen. The OTHERS follow.

146. INT. HALL. (PANNING from library to front door)

WADSWORTH races across the Hall, the OTHERS in hot pursuit, flings open the front door, and rings the doorbell.

WADSWORTH

... the doorbell rang. It was you.

He points to COLONEL MUSTARD.

COLONEL MUSTARD

Yes.

WADSWORTH, at incredible speed, mimes and re-enacts COLONEL MUSTARD's arrival, reproducing what he and the COLONEL did, as he says:

146 CONTINUED:

WADSWORTH

I-asked-you-for-your-coat, I-recognised-you-as-Colonel-Mustard-and-prevented-you-from-telling-me-your-real-name-as-I-didn't-want-any-of-you-to-be-addressed-by-any-name-other-than-your-pseudonym-and-I-introduced-myself-to-you-as-the-Butler. I-lead-you-across-the-Hall-to-the-Library....

Having mimed the introduction, the taking of the coat, he runs back to the Library, the OTHERS breathlessly behind him.

147. INT. THE LIBRARY. (shooting towards window)

WADSWORTH rushes in, and grabs the bottle of champagne.

WADSWORTH

And-Yvette-met-you-and-smiled-
(he smiles, YVETTE-like)
and-poured-you-a-drink,
(he sloshes champagne into a glass)
and...

He rushes out.

148. INT. THE HALL. (shooting towards FRONT DOOR)

He arrives back at the front door, having almost collided with the GROUP as he comes out of the LIBRARY.

WADSWORTH

...the-doorbell-rang-again-and-it-was-Mrs-White-looking-pale-and-tragic-and-I-told-her-she-was-expected-and-took-her-coat-and-hung-it-up-and...

He's on his way back to the Library. The OTHERS can hardly keep up with him.

149. INT. THE LIBRARY. (shooting towards DOORS)

WADSWORTH is whizzing back into the Library. The GROUP follows to the doorway.

WADSWORTH

-and-I-introduced-Mrs-White-to-Colonel-Mustard-

(he mimes himself, MRS WHITE and COLONEL MUSTARD simultaneously, shaking hands with himself in all directions)

and-I-noticed-that-Mrs-White-and-Yvette-flinched!'

Then what?

WADSWORTH

Then-we-heard-a-rumble-of-thunder-and-a-crash-of-lightning-

(he imitates thunder and lightning at phenomenal speed)

and-to-cut-a-long-story-short-one-by-one-you-all-arrived. -Mrs-Peacock-shook-hands-with-Yvette-and-Colonel-Mustard-and-Mr-Green-was-offered-champagne-by-Yvette-and-Professor-Plum-and-Miss-Scarlett-arrived-together-and-were-all-introduced-and-then-

He rushes out into the Hall.

150. INT. THE HALL. (shooting towards GONG from CENTRE of HALL, PANNING past STAIRS to DINING ROOM)
WADSWORTH skids to a halt at the gong.

WADSWORTH

-the-gong-was-struck-

(he strikes the gong, everybody else jumps)

-by-the-Cook-and-we-went-into-the-Dining-Room.

And he's gone.

151. INT. THE DINING ROOM. (shooting towards KITCHEN)

WADSWORTH is moving around the dining table, sitting down, standing up, at truly phenomenal speed, as he describes.

WADSWORTH

And-Mrs-Peacock-sat-here-and-Colonel-Mustard-was-here-and-Mr-Green-

(he sits and stands)

and-Professor-Plum-

(sits and stands)

and-Miss-Scarlett-and-Mrs-White-and-this-chair-was-vacant-and-

151 CONTINUED:

COLONEL MUSTARD

Get on with it.

MRS WHITE

Yes, get on with it!

WADSWORTH

(reasonably)

I'm telling it as fast as I can. Anyway-
we-all-revealed-that-we'd-received-letters-
you'd-had-a-letter-and-you'd-had-a-letter-
and-you'd-

ALL SIX

GET ON WITH IT!

WADSWORTH

The point is - blackmail!

MR GREEN

But this all came out in the Study
after dinner!

WADSWORTH

You're right!!!

With one accord, they all turn and race out of the Dining Room.

152. INT. THE HALL. (low angle, shooting down HALL towards BALLROOM
At lightning speed, they cross the Hall.

153 INT. THE STUDY (shooting in ALL DIRECTIONS)

They are all crowded into the Study. The corpses of MR BODDY and
the COOK are still where they were left after the COP saw them.
WADSWORTH sits in each chair in turn as he says:

153 CONTINUED:

WADSWORTH

Mr.-Green-sat-here-and-Mrs.-Peacock-
 here-and-Miss-Scarlet-here-and-
 Professor-Plum-here-and-Colonel-
 Mustard-and-Mrs.-White-and-

ALL

GET ON WITH IT!

WADSWORTH

I'M GETTING THERE, I'M GETTING THERE!

Mr.-Boddy-came-to-get-his-surprise-
 packages-from-the-Hall-

154 INT. HALL

By now WADSWORTH is in the Hall, miming
 collecting the packages. (low angle shot from STEPS
 outside STUDY)

155 INT. STUDY (shooting in ALL DIRECTIONS)

WADSWORTH

-and-you-opened-your-presents.

By now he is travelling almost at the speed of
 sound.

WADSWORTH

Miss-Scarlet-got-a-candlestick-and-Mrs-
 White-got-a-rope-and-Colonel-Mustard-
 got-a-wrench-and-Mr.-Green-got-a-lead-
 pipe-and-Mrs. eacock-got-a-dagger-and-
 Professor Plum-got-a-gun-. Then-Mr.-
 Boddy-switched-out-the-lights-

He switches out the lights. They all scream. The
 lights are switched on. WADSWORTH lies prone on the floor.

ALL

GOOD GOD!

They stare at WADSWORTH, aghast! Suddenly, WADSWORTH
 sits up. He talks at normal speed.

WADSWORTH

That's right. Mr.. Boddy lay here,
 apparently dead.

PROFESSOR PLUM

He was dead. I examined him.

WADSWORTH jumps up.

WADSWORTH

Then why was Mr. Boddy bashed on
the head with the candlestick a few
minutes later, if he was dead already?

PROFESSOR PLUM

How should I know?

(CONTINUED)

156 CONTINUED:

They all look at him accusingly.

MRS. PEACOCK

So you made a mistake.

PROFESSOR PLUM

I did not!

WADSWORTH

Why not admit it?

MISS SCARLET

Doctors, like the Pope, never admit a professional mistake or a sexual indiscretion.

WADSWORTH

If you didn't make a mistake, you were lying -- which looks very bad for you.

PROFESSOR PLUM stares at the ring of accusing faces. He shrugs.

PROFESSOR PLUM

Okay, I made a mistake.

WADSWORTH

Right. But if so, why was Mr. Boddy pretending to be dead? -- it could only be because he realized that his scheme had misfired and that the gunshot was intended to kill him -- not me. Look.

He pulls MR. BODDY's head forward, and points to his ear. There is a slight graze on it. (This should have been visible to the highly observant viewer sometime earlier in the film.)

WADSWORTH

(continuing)

The bullet grazed his ear. Clearly his best hope of escaping death was to pretend to be dead already.

PROFESSOR PLUM

So whoever grabbed the gun from me in the dark was trying to kill him.

(CONTINUED)

156 CONTINUED (2):

WADSWORTH
But remember what happened next?

WADSWORTH up to full speed.

WADSWORTH
(continuing)
Mrs.-Peacock-took-a-drink...

He takes a drink like MRS. PEACOCK.

WADSWORTH
(continuing)
you-said-maybe-it's-poisoned,-
she-screams-

He screams.

WADSWORTH
(continuing)
-and-drops-the-glass-

He drops the glass.

WADSWORTH
(continuing)
-we-took-her-to-the-sofa-

He takes MRS. PEACOCK to the sofa.

WADSWORTH
(continuing)
she's-still-screaming,-Mr.-
Green-slaps-her-face-

He slaps MRS. PEACOCK's face.

WADSWORTH
(continuing)
-then-we-heard-more-screaming-
from-the-Library-Yvette-and-Mr.-
Green-screamed-and-Colonel-Mustard
-slapped-him-

He slaps MR. GREEN's face.

WADSWORTH
(continuing)
-and-we-rushed-out-

He is gone.

157 INT. HALL

WADSWORTH arrives at the BILLIARD ROOM doorway by the OTHERS.

WADSWORTH

(demonstrating)

-and-she-screamed-and-we-tried-
the-handle-and-it-was-locked-
and-we-knocked-and-she-screamed-
and-we-rattled-and-pounded. Then --

(imitating COLONEL
MUSTARD)

"They-won't-open-the-door"-and-

(imitating MISS SCARLET)

"Hello-oh, yoo-hoo"- and-Yvette-
opened-the-door-and-we-rushed-in-

The door is open.

158 INT. BILLIARD ROOM

They are all standing in the doorway. WADSWORTH turns to them. Back to normal speed, he intones with significance.

WADSWORTH

But one of us wasn't here!

ALL

No?

WADSWORTH

No, Maybe one of us was murdering
the Cook! Who wasn't here, with us?

They all look around. None of them can remember.
(But the observant viewer might be able to if
he/she thinks back to the relevant moment --
who wasn't on camera?)

MR. GREEN

Do you know?

WADSWORTH

I do. While we stood here . . .

158A INT. HALL (Shooting towards FRONT DOOR from
BILLIARD ROOM door)

WADSWORTH

(continuing)

. . . trying to stop Yvette from
panicking, one of us could have
stayed in the Study . . .

(CONTINUED)

158B INT. STUDY

WADSWORTH

(continuing)

. . . picked up the knife . . .

158C INT. HALL (shooting as in 158A)

WADSWORTH

(continuing)

. . . ran down the Hall . . .

159 INT. KITCHEN (shooting towards DINING ROOM)

WADSWORTH

(continuing)

. . . and stabbed the Cook.

He enters the Kitchen. They follow.

MRS. PEACOCK

How could he risk It? We might
have seen him coming back.

WADSWORTH

Not if they used this secret
passage.

He pushes it, and all except COLONEL MUSTARD and
MISS SCARLET gasp in amazement.

WADSWORTH

(continuing)

-- and the murderer ran back down the
secret passage to the Study.

159A. INT. LOBBY OUTSIDE KITCHEN (shooting towards KITCHEN,
panning towards FRONT DOOR)

MRS. WHITE

Is that where it comes out?

WADSWORTH

Yes. Look!

160 INT. THE STUDY

WADSWORTH enters, followed by the OTHERS. He shows
them the Study entrance to the secret passage.

COLONEL MUSTARD

How did you know?

They all stare at WADSWORTH.

CONTINUED

160 (CONTINUED)

WADSWORTH

This house belongs to a friend
of mine. I've known all along.

MR. GREEN

So you could be the murderer!

WADSWORTH laughs.

WADSWORTH

Don't be ridiculous. If I was the
murderer, why would I reveal to you
how I did it?

No one has an answer for this. So they nod.

MR. GREEN

Well . . . who else knew about
this secret passage?

COLONEL MUSTARD

We found it. Miss Scarlet and me.

MISS SCARLET

You found it. You could have known
about it all along.

COLONEL MUSTARD

But I didn't!!

MRS. PEACOCK

Why should we believe you?

He has no answer to that. But WADSWORTH has.

WADSWORTH

Because he was definitely with us all in
the Billiard Room doorway while Yvette
was screaming. Don't you remember?

She nods.

MISS SCARLET

That's true. He was next to me.

They all fall silent, staring at each other with mutual
suspicion.

MRS. PEACOCK

But what I don't understand is, why
was the Cook murdered? She had
nothing to do with Mr. Boddy.

(CONTINUED)

WADSWORTH

Of course she did! I gathered you all here together because you were all implicated in Mr. Boddy's dastardly blackmail. Did none of you deduce that the others were involved too?

MRS. WHITE

What others?

WADSWORTH

The Cook? And Yvette?

They are all amazed.

ALL

No.

WADSWORTH

That's how he got all his information. Before he could blackmail anyone, Mr. Boddy had to find out their guilty secret. The Cook and Yvette were his accomplices.

COLONEL MUSTARD

I see! So whoever knew that the Cook was involved, killed her.

WADSWORTH

Yes. I know -- because I was Mr. Boddy's butler -- that the Cook had worked for one of you.

ALL

Who?

WADSWORTH

(turns to see MRS. WHITE)

You recognized Yvette, didn't you? Don't deny it.

MRS. WHITE

What do you mean, don't deny it. I'm not denying anything.

WADSWORTH

(triumphant)

That's another denial!

(CONTINUED)

160 CONTINUED:

MRS. WHITE

All right! It's true I knew Yvette --
my husband had an affair with her.
But I didn't care, I wasn't jealous.

WADSWORTH crosses to MISS SCARLET.

(CONTINUED)

160

CONTINUED :

WADSWORTH

And you knew Yvette too, didn't you?

MISS SCARLET

Yes. She worked for me.

MRS. PEACOCK'S eyes open wide.

WADSWORTH

And you also knew her, sir?

He looks at COLONEL MUSTARD. COLONEL MUSTARD swallow, nervously.

COLONEL MUSTARD

What are you suggesting?

WADSWORTH

(accusingly)

We have already established that you were one of Miss Scarlet's clients. That was why you were so desperate to get those negatives. Photographs of you and Yvette in flagrante delicto, remember?

COLONEL MUSTARD

Mr. Boddy threatened to send the pictures to my dear old mother. The shock would have killed her.

MRS. WHITE

That would have been quite an achievement since she's dead already.

COLONEL MUSTARD looks very shifty.

MRS. WHITE

(points at COLONEL MUSTARD)

So he had the motive.

WADSWORTH

You all had a motive.

(he is back to top speed)

So-the-Cook-was-dead,-we-lugged-her-back-to-the-Study-and-Mrs.-Peacock-was-screaming-

WADSWORTH is arriving at the toilet. He screams and throws open the door of the toilet.

(CONTINUED)

160

CONTINUED:

WADSWORTH
 (continuing)
 Mr.-Boddy-dead-toilet-candlestick.

COLONEL MUSTARD
 But when and where was Mr. Boddy
 killed?

WADSWORTH
 Don't you see? Look. We came
 back to the Study with Yvette-and-
 Mr.-Boddy- on-the-floor-

(he throws Mr. Green
 to the floor)
 -playing-dead-but-one-of-us-knows-
 he's-still-alive.

(he hauls Mr. Green up)
 I-explained-that-I-was-Mr.-Boddy's-
 Butler-and-I'd-invited-you-here-and-
 we-realized-there-was-only-one-other-
 person-in-the-house-

(he points to the kitchen)

ALL
 The Cook!

They all rush out of the Study. WADSWORTH leaps
 into the secret passage.

161
 AND
 162

OMITTED

163

INT. THE KITCHEN

They all arrive in the Kitchen, stop dead.
 Then plucking up his courage MR. GREEN flings
 open the cupboard door and WADSWORTH, enacting
 the Cook's death falls out into his arms?

MR. GREEN
 Aaaaagh!

WADSWORTH
 By now she was dead. We laid her down
 with our backs to the cupboard. One-of-us
 slipped-through-the-same-secret-passage-

(CONTINUED)

163

CONTINUED:

MRS. PEACOCK

Again?

WADSWORTH

Of course! Back-to-the-Study.

164

INT. THE STUDY

WADSWORTH rushes into the Study, and over to the secret panel. As ever, he mimes this sequence as he describes it. They watch from the kitchen doorway.

WADSWORTH

The murderer is in the secret passage.
Meanwhile, Mr.-Boddy-had-been-on-the-floor.

He throws MR. GREEN on the floor again.

WADSWORTH

(continuing)

He-jumped-up-...

He picks him up again, and then discards him by throwing him down again.

WADSWORTH

(continuing)

The-murderer-came-out-of-the-
secret-panel- ...

He does it.

WADSWORTH

(continuing)

-picked-up-the-candlestick- ...

He mimes it. The he pushes MR. GREEN out into the Hall.

164A. INT. HALL (Shooting toward STUDY and LIBRARY doors)

WADSWORTH

(continuing)

Mr. Boddy followed-us-out-of-the-study-
into-the-hall,-looking-for-an-escape-
and-the-murderer-crept-up-
and-killed-him.

He hits MR. GREEN on the head and knocks him down again. MR. GREEN leaps up, breaking away from him.

(CONTINUED)

164A CONTINUED:

MR. GREEN
Will you STOP IT!

164B INT. LOBBY OUTSIDE KITCHEN (shooting towards
BATHROOM)

WADSWORTH
Then-the-murderer-dragged-him-
into-the-toilet.

WADSWORTH illustrates this by throwing a
gibbering MR. GREEN into the BATHROOM.

(CONTINUED)

165 INT. THE KITCHEN

WADSWORTH

and-then-nonchalantly-rejoined-us-
beside-the-Cook's-body-in-the-
kitchen. It-took-less-than-half-
a-minute. *

COLONEL MUSTARD

So who wasn't with us the whole
time in the kitchen?

WADSWORTH

Whoever it was is the murderer!!

He races past them - EXITS frame. A moment later,
they rush after him.

166 INT. THE STUDY (shooting towards WEAPONS CUPBOARD and
DOORWAYS)

WADSWORTH enters frame from the right, in front of the
cupboard.

WADSWORTH

-and-we-put-the-weapons-in-the-cupboard-
locked-it-ran-to-the-front-door-

They see him coming and all hurry out ahead of him.

167 INT. THE HALL

(Pan with group from STUDY door to FRONT door)
... and back into the Hall, to the front door.

WADSWORTH

... to-throw-away-the-key-

He flings open the front door.

167A. EXT. FRONT DOOR (Shooting towards house)

WADSWORTH

(continuing)

... The motorist!! I-didn't- throw-
the-key-away. I-put-it-in-my-pocket.
And-somebody, -must-have-taken-the-
key-out-of-my-pocket! And-substituted-
another!

PROFESSOR PLUM

We were all in a huddle. Any of
us could've done that.

WADSWORTH

Precisely!

He slams the door shut.

(CONTINUED)

167 B INT. THE HALL

MR. GREEN

Wait a minute! Colonel Mustard has a top secret Pentagon job, Mrs. White's husband was a nuclear physicist and Yvette is a link between them.

PROFESSOR PLUM

What is your top secret job, Colonel?

WADSWORTH

I can tell you. He is working on the secret of the next fusion bomb.

COLONEL MUSTARD

(staggered)

How did you know that?

WADSWORTH

Can you keep a secret?

COLONEL MUSTARD

Yes.

WADSWORTH

So can I!

MRS. WHITE speaks, with mounting excitement.

MRS. WHITE

I begin to see how it was done. *

MRS. PEACOCK

Was it a plot between them, Wadsworth, or did Colonel Mustard do it alone? *

COLONEL MUSTARD reacts.

WADSWORTH

We shall see. Let's look at the other murders.

PROFESSOR PLUM

Yes, it was bad luck for the Motorist that he arrived at that moment.

WADSWORTH

It wasn't luck. I invited him.

(CONTINUED)

167f CONTINUED (2):

ALL

You did??

WADSWORTH

Of course. It's obvious. Everyone here tonight was either Mr. Boddy's victim or accomplice. Everyone who has died gave him vital information about one of you. I got them here, so that they'd give evidence against him and force him to confess.

MISS SCARLET

So who knew the guy who came to make the telephone call?

WADSWORTH waits a moment. Then COLONEL MUSTARD speaks again.

COLONEL MUSTARD

He was my driver during the war.

WADSWORTH

And what was he holding over you?

(a beat)

Or do I have to tell them?

COLONEL MUSTARD

He knew I was a war profiteer. I stole essential Air Force radio spare parts and sold them on the black market. That's where I made all my money.
(emotionally)

But that doesn't make me a murderer.

MRS. PEACOCK

A lot of our airmen died because their radios didn't work. Was the Policeman working for Mr. Boddy, too?

MISS SCARLET

(quietly)

The cop was from Washington. He was in my pay. I bribed him once a week, so that I could carry on business. Mr. Boddy found out somehow.

MRS. PEACOCK

(appalled)

My God!

(CONTINUED)

167B CONTINUED:

MR. GREEN
(in mounting horror)
And the Singing Telegram girl?

They all look at each other, waiting for someone to confess.

167C EXT. FRONT DOOR

PROFESSOR PLUM opens the door and looks down sadly at the dead SINGING TELEGRAM GIRL.

PROFESSOR PLUM
She was my patient once. I had an affair with her. That's why I lost my license. Mr. Boddy found that out too.

Sad pause.

WADSWORTH
Let's put her in the Study with the others.

The THREE MEN pick her up.

167D INT. HALL

The MEN carry her in. MRS. PEACOCK shuts the front door again.

WADSWORTH
(continuing)
Get on with it.

They run with her body to the Study and hurl her through the doorway.

167E. INT. STUDY (Low angle at doorway, shooting towards Hall)

The SINGING TELEGRAM flies through the air above the camera.

NEW ANGLE:

The SINGING TELEGRAM lands on the sofa, shooting towards fireplace or wall opposite fireplace.

(CONTINUED)

167F INT. HALL

WADSWORTH

(continuing)

So. Now you all know why they died. Whoever killed Mr. Boddy also wanted his accomplices dead.

PROFESSOR PLUM

But how did the murderer know about them all? I mean, I admit I guessed that this young singer had informed on me to Mr. Boddy -- but I didn't know about any of you till this evening. I mean, I'd never even met Mr. Boddy.

ALL

That's right/ Nor had I. Yes, how did he know? Etc.

(CONTINUED)

167F CONTINUED

WADSWORTH

I'll get to that. First, the murderer had to get the weapons. Easy...he'd stolen the key from my pocket, and we all followed Colonel Mustard's suggestion that we split up and search the house.

MRS. PEACOCK

That's right, it was Colonel Mustard's suggestion...

PROFESSOR PLUM

And after we split up there were four more murders.

COLONEL MUSTARD makes no reply. He just stares at them, maintaining a dignified silence.

WADSWORTH

And whose suggestion was it to lock the Motorist in the Lounge?

MR. GREEN

(remembering)

Colonel Mustard, wasn't it?

WADSWORTH

(grimly)

Indeed! So then we drew lots, we split up -- and one of us got away from his or her partner -- and hurried to the Study.

He goes back to the Study, exiting frame.

170 INT. THE STUDY (shooting towards DESK, FIREPLACE, and WEAPONS CUPBOARD)

He enters frame and crosses to the desk.

WADSWORTH

Here, on the desk, was the envelope from Mr. Boddy. It contained photographs and letters -- the evidence of Mr. Boddy's network of informants.

(CONTINUED)

170 CONTINUED:

MRS. WHITE

Where's the envelope now?

WADSWORTH

Gone. Destroyed. Perhaps in
the fire -- the only possible
place.

He goes to the fire and picks out a burnt up envelope.
Bits of photographs crumble as he examines it. They
are unrecognizable.

WADSWORTH

(continuing)

Then, -having-found-out-the-
whole-story-the-murderer-
opened-the-cupboard-with-the-
key-, took-out-the-wrench.

MISS SCARLET runs excitably to the Lounge. The OTHERS
follow to the doorway, and we PAN and see her through
the doorway.

MISS SCARLET

The Colonel Mustard found the secret
passage from the Conservatory to the
Lounge -- where we found the Motorist
dead!

170A INT. HALL (PANNING from STUDY DOOR to FRONT DOOR to
LOUNGE DOOR)

WADSWORTH

We-couldn't-get-in. So-Yvette-got-the-
gun-from-the-open-cupboard-shot-the-door-
open. Bang! And-then-the-front-door-
bell-rang-again.

The FRONT DOOR BELL RINGS. They all look at each other,
aghast.

COLONEL MUSTARD

How did you do that?

WADSWORTH

I didn't!

(CONTINUED)

170A CONTINUED:

MISS SCARLET
I don't believe this! I just
don't believe this is happening!

MRS. PEACOCK
(hysterically)
Whoever it is, they've got to
go away or they'll be killed.

And she runs out of the Study.

171 INT./EXT. FRONT DOOR

MRS. PEACOCK has rushed to the front door. She flings
it open. An earnest looking ELDERLY MAN is standing there.
He has pamphlets in his hand.

ELDERLY MAN
Good evening. Have you ever
given any thought to the Kingdom
of Heaven?

MRS. PEACOCK
What?

The OTHERS are ALL WATCHING, mesmerized.

ELDERLY
Repent. The Kingdom of Heaven is
at hand.

MISS SCARLET
You ain't just whistlin' Dixie.

ELDERLY MAN
Armageddon is almost upon us.

PROFESSOR PLUM
I've got news for you -- it's
here already.

MRS. PEACOCK
(screaming)
Go away!

ELDERLY MAN
But your souls are in danger!

MRS. PEACOCK
(completely bananas)
Our lives are in danger. GET LOST!!

(CONTINUED)

171 CONTINUED:

And she SLAMS the DOOR in the ELDERLY MAN's face. Then turns, panting, leaning against the door, emotionally wrung out.

WADSWORTH
The-Cop-arrived-next.- We-locked-
him-in-the-Library . . .

171A INT. STUDY (shooting towards CUPBOARD)

WADSWORTH enters FRAME RIGHT.

WADSWORTH
(continuing)
. . . we-forgot-the-cupboard-
with-the-weapons-was-now-unlocked.

He has demonstrated all of this at truly phenomenal speed.

171B. INT. HALL - (camera is INSIDE CELLAR DOOR)

WADSWORTH
(continuing)
. . . We-split-up-again . . .

He runs to the top of the Cellar stairs. And THERE is the MAIN ELECTRICITY SWITCH.

WADSWORTH
(continuing)
. . . and-the-murderer-switched-
off-the-electricity!

He switches it off. They all SCREAM! He switches it back on again.

CUT OFF POINT FOR ALL ENDINGS.

(A) 171C INT. HALL (shooting in ALL directions)

WADSWORTH demonstrates and mimes the whole of the next speech as he describes what happened.

WADSWORTH
(continuing)
In-the-dark-the-murderer-ran-from-
here-across-the-hall-to-the-Study,-
gets-the-rope-and-the-lead-pipe.
He-ran-to-the-Billiard-Room-strangled
Yvette-

(MORE)

(CONTINUED)

(A) 171C CONTINUED (2):

WADSWORTH (CONT'D)
(he half throttles MRS.
WHITE, as MR. GREEN
ducks for cover)
-Ran-to-the-Library- ...

MR. GREEN DUCKS out of the way again.

WADSWORTH
(continuing)
-and-hits-the-Cop-with-the-lead-
pipe.
(hits COLONEL MUSTARD
on the head)
Then-coming-out-of-the-Library-
he-saw-automobile-lights-coming-up-
the-drive. It-was-the-Singing-
Telegram. The-murderer-picked-up-
the-gun-where-Yvette-left-it-here-
beside-the-Lounge-door-opened-the-
front-door-recognized-the-singing-
girl-from-her-photograph-and-shot-
her!! Then-ra n-back-to-the-Cellar!

A pause, as this last remark sinks slowly in.

ALL
The Cellar??

WADSWORTH
Yes.

MRS. PEACOCK
But Colonel Mustard wasn't in the
Cellar.

WADSWORTH
No -- but you were!

A dramatic pause.

MRS. PEACOCK
Me? What's it got to do with me?

COLONEL MUSTARD
The finger of suspicion points at
you.

MRS. PEACOCK
Its rude to point.

(CONTINUED)

(A) 171C

CONTINUED:

WADSWORTH

You murdered them all. You were the person who was missing when the Cook and Mr. Boddy were murdered! And the Cook used to be your Cook -- don't you remember your fatal mistake? -- you told us all at dinner that we were eating one of your favorite recipes.

(MORE)

(CONTINUED)

(A) 171C CONTINUED

WADSWORTH (cont'd)

And monkies' brains though popular in Cantonese cuisine, are not often to be found in Washington, D.C.

MR. GREEN

Is that what we ate?

He looks as though he's going to throw up.

MISS SCARLET

Are there any brains to be found in Washington, D.C.?

MRS. PEACOCK

Why would I have murdered all the others?

WADSWORTH

Obviously -- in case Mr. Boddy had told them about you too.

PROFESSOR PLUM

So it was all nothing to do with the disappearing nuclear physicist and Colonel Mustard's work on the new fusion bomb.

WADSWORTH

No -- Communism was just a red herring. Mrs. Peacock did it all.

MRS. PEACOCK

There's no proof.

WADSWORTH

Very well. The gun is missing. Gentlemen, turn out your pockets. -- ladies, empty your purses. Whoever has the gun is the murderer.

MRS. PEACOCK suddenly produces the gun from her purse.

MRS. PEACOCK

Very well. What do you propose to do about it?

The OTHERS back away from her nervously into a corner. All except WADSWORTH.

WADSWORTH

Nothing.

(CONTINUED)

(A) 171C CONTINUED :

MRS. PEACOCK

Nothing?

WADSWORTH

(blandly)

Nothing at all. I don't approve of murder, but it seems to me that you have performed a public service, ridding the world of an appalling blackmailer and his disgusting informers.

MR. GREEN

(looking at his watch)

But the police will be here any minute now -- then what happens?

WADSWORTH

Why should the police come? Nobody's called them.

EVERYONE is astonished.

MRS. PEACOCK

You mean... ?

WADSWORTH

(smiles)

That's right. Now, I suggest we stack all the bodies in the Cellar, lock it, leave quietly one at a time and forget that any of this ever happened.

He moves towards the study door. MRS. PEACOCK steps forward, gesturing menacingly with the gun.

MRS. PEACOCK

Good idea. But I'll leave first, if you don't mind.

WADSWORTH

Be my guest. I think we all owe you a vote of thanks.

MRS. PEACOCK slowly and carefully, gun trained on them, walks backwards to the front door.

WADSWORTH starts SINGING.

(CONTINUED)

(A) 171 CONTINUED (5):

WADSWORTH
FOR SHE'S A JOLLY GOOD FELLOW,
FOR SHE'S A JOLLY GOOD FELLOW...

And slowly the OTHERS join in.

ALL
FOR SHE'S A JOLLY GOOD FELLOW --
AND SO SAY ALL OF US,
AND SO SAY ALL OF US,
AND SO SAY ALL OF US,
FOR SHE'S A JOLLY GOOD FELLOW...

And MRS. PEACOCK is out of the front door.

172 OMITTED

173 INT. THE HALL

COLONEL MUSTARD, PROFESSOR PLUM, MRS. WHITE, MISS SCARLET, and MR. GREEN are staring in amazement at WADSWORTH.

MR. GREEN
I told you I didn't do it.

COLONEL MUSTARD
But what if the authorities find out what happened... ?

WADSWORTH
The FBI will take care of that.

COLONEL MUSTARD
You mean...

WADSWORTH
My phone call from Mr. Hoover.
I work for him, of course. How else could I have known all about you all?

COLONEL MUSTARD
But... there's one thing I still don't understand.

(CONTINUED)

(A) 173 CONTINUED:

MRS. WHITE

One thing?

COLONEL MUSTARD

Who was Mrs. Peacock taking
bribes from?

WADSWORTH

A foreign power. Her husband,
the Senator, has influence over
defense contracts.

PROFESSOR PLUM

Is there going to be a cover-up?

WADSWORTH

Isn't that in the public interest?
What would be gained by exposure?

PROFESSOR PLUM

But does the FBI make a habit of
cleaning up after multiple murder?

WADSWORTH

Yes -- why do you think it's run
by a man called Hoover?

(A) 174 EXT. THE DRIVEWAY

MRS. PEACOCK comes out of the front door, backing
away with the gun. Suddenly the ELDERLY EVANGELIST
appears behind her, from behind the porch.

ELDERLY EVANGELIST

Mrs. Peacock?

175 OMITTED

176 OMITTED EXT. DRIVEWAY

ELDERLY EVANGELIST

Why are you holding a gun?

MRS. PEACOCK is embarrassed to be caught red-handed
with the gun.

(CONTINUED)

(A) 176 CONTINUED:

MRS. PEACOCK

Oh!

(affecting surprise)

So I am. Well, it's dangerous out here, it's so isolated.

ELDERLY EVANGALIST

Is that thing registered?

MRS. PEACOCK

I don't know, it's not mine.

ELDERLY EVANGALIST

You don't need that weapon.

MRS. PEACOCK

No. I guess I don't.

She puts it down on the stone balustrade and walks to her car. CAMERA MOVES WITH her. She opens her car door. We have PANNED to exclude the EVANGALIST from the shot.

ELDERLY EVANGALIST (O.S.)

Oh, Mrs. Peacock.

She turns, intrigued.

MRS. PEACOCK

How did you know my name?

ELDERLY EVANGALIST

The Kingdom of Heaven is at hand.

And he FIRES THE REVOLVER at her. BANG! Surprised, she collapses OUT OF FRAME, dead. The ELDERLY EVANGALIST twirls the gun around his finger like a cowboy hero. Bright searchlights light up the drive. From out of the surroundings comes SEVERAL COPS and FBI AGENTS, guns in hand.

ELDERLY EVANGALIST

(continuing; calling)

Wadsworth. All clear.

WADSWORTH and the OTHERS rush out into the porch.

ELDERLY EVANGALIST

(continuing)

I got her. She who lives by the gun shall die by the gun.

(CONTINUED)

(A)176 CONTINUED (2):

WADSWORTH
(to the OTHERS)
You see. Like the Mounties, we
always get our man.

MR. GREEN
Mrs. Peacock was a man??

ALL
OH SHUT UP!!

BLACKOUT.

END CREDITS:

FADE OUT.

THE END

You have just completed reading
Version A of CLUE.

However, this film has four
separate last reels, each
explaining the events of the
film with a different solution.

The script is identical in all
versions until one speech from
the bottom of page 117. There now
follows three others endings, with
pages numbered B, C, and D,
respectfully.

(B) 171 INT. HALL (shooting in ALL DIRECTIONS)

WADSWORTH

(continuing)

In-the-dark-the-murderer-ran-
from-here-across-the-hall-to-
the-Study,-gets-the-rope-and-
the-lead-pipe. He-ran-to
the-Billiard-Room-strangled-
Yvette-

(MORE)

(CONTINUED)

(B) 171

INT. HALL (CONTINUED)

WADSWORTH

I'm sorry, I don't want to
frighten you.

MR. GREEN

YOU'RE A BIT LATE FOR THAT!

WADSWORTH

And then there were three more
murders!

ALL

So who did it?

WADSWORTH

Let's consider each murder one
by one.

He turns to PROFESSOR PLUM.

WADSWORTH

(continuing)

Professor Plum, you knew that
Mr. Boddy was alive. Even
psychiatrists can tell the
difference between patients who
are alive or dead. You fired the
gun at him in the dark and missed.
So you pretended he was dead.
That's how you were able to kill
him later, unobserved.

MISS SCARLET

That's right -- he was the missing
person in the Kitchen, after we
found the Cook dead.

MR. GREEN

But he was with us in the Billiard
Room when we found Yvette screaming.
If that's when the Cook was killed,
how did he do it?

PROFESSOR PLUM

I didn't.

MRS. PEACOCK

You don't expect us to believe
that, do you?

WADSWORTH turns to face her.

(CONTINUED)

(B) 171 CONTINUED:

WADSWORTH

I expect you to believe it --
you killed the Cook. She used
to be your Cook -- and she
informed on you to Mr. Boddy.
She made a fatal error. Don't
you remember?

He runs to the Dining Room. They follow.

(B) 172 INT. DINING ROOM (shooting towards KITCHEN END)

WADSWORTH

Sitting here, at dinner. She told
us all that she was eating one of
her favorite recipes.

(significantly)

And monkies' brins, though popular
in Cantonese cuisine, are not often
to be found in Washington, D.C.

MR. GREEN

Is that what we ate?

He looks as though he is going to throw up.

MRS. WHITE

Are there any brains to be found in
Washington, D.C.?

WADSWORTH exits from the Dining Room at high speed,
dragging COLONEL MUSTARD.

(B) 173 EXT. FRONT DOOR (shooting IN through FRONT DOOR)

WADSWORTH

... When-you-saw-the-Motorist-at-
the-front-door-you-took-the-key-to-
the-weapons-cupboard-out-of-my-pocket-...

(B) 173A INT. LIBRARY (shooting away from fireplace)

WADSWORTH

(continuing)
...-Then-you-suggested-that-we-all
split-up-...

(B) 173B INT. STUDY (shooting towards cupboard)

WADSWORTH

(continuing)

... you-separated-from-Miss-Scarlet,-
crossed-the-Hall,-opened-the-cupboard-
took-the-wrench-ran-to-the-conservatory...

(MORE)

(CONTINUED)

(B) 173C INT. LOUNGE (PANNING from fireplace to telephone table)

WADSWORTH

(continuing)

...entered-the-Lounge-through-the-secret-passage-killed-the-Motorist-with-a-blow-on-the-head.

(B) 173D. INT. HALL

MRS. WHITE

This is incredible.

Picking up WADSWORTH as he races from one to then next. The OTHERS simply remain, dumbfounded, in the Hall.

WADSWORTH

Not so incredible as what happened next. When we all split up agin I went upstairs with you. Yes, you Mrs. White.

(he pulls her all around with with as he shows what she did) And-while-I-was-in-the-Master-Bedroom-you-hurried-downstairs-and-turned-off-the-electricity-...

(B) 174 INT. STUDY (shooting towards cupboard)

WADSWORTH

(continuing)

...got-the-rope-from-the-open-cupboard-...

(B) 174A INT. HALL (shooting through BILLIARD ROOM doors)

WADSWORTH

(continuing)

...and-throttled-Yvette. You were jealous that your husband was shtupping Yvette. That's why you killed him, too.

MRS. WHITE

(triumphantly)

Yes. I did it, I killed Yvette. I hated her.

WADSWORTH

(seizing MISS SCARLET)

And-while-you-were-in-the-Billiard-Room-Miss Scarlet-seized-the-opportunity-and-under-cover-of-darkness-crossed-over to the Library and hit the Cop whom she'd been bribing on the head with the lead pipe.

(CONTINUED)

(B) 174A CONTINUED:

WADSWORTH has acted out the whole of the previous speech at virtually the speed of sound -- if not light! Only the actions are intelligible -- only a few of the words can be understood, names and weapons mainly. They gaze at him, dumbfounded.

WADSWORTH
(continuing)
True or false?

(CONTINUED)

(B) 174A CONTINUED:

MISS SCARLET
(with admiration)
True. Who are you, Perry Mason?

PROFESSOR PLUM
So it must have been Mr. Green
who shot the Singing Telegram.

MR. GREEN
I didn't do it!!

COLONEL MUSTARD
You're the only one left.

MR. GREEN
But I didn't do it! The gun
is missing -- whoever has the gun
shot the girl.

WADSWORTH suddenly produces the gun from his pocket.

WADSWORTH
I shot her.

They all back away into a corner, frightened.

ALL
You??

WADSWORTH smiles.

MR. GREEN
So it was you. I was going to
expose you.

WADSWORTH
I know. So I choose to expose
myself.

COLONEL MUSTARD
Please, there are ladies present!!

WADSWORTH
You thought Mr. Boddy was dead. But
why? None of you even met him
till tonight.

MR. GREEN
You're Mr. Boddy!!

WADSWORTH nods, with an evil smile. They all gasp, in
horror! PROFESSOR PLUM is puzzled. He indicates
the first body in the Study.

(CONTINUED)

(B)174A CONTINUED (2):

PROFESSOR PLUM

So who did I kill?

WADSWORTH

My butler.

PROFESSOR PLUM

(furious with himself)

Oh... shucks!

WADSWORTH

He was expendable. Like all of you. I'm grateful to you all for disposing of my network of spies and informers. You all saved me the trouble. Now there is no evidence against me.

COLONEL MUSTARD sits.

COLONEL MUSTARD

So that's why you told me about the secret passage.

MRS. WHITE

And... this was all nothing to do with my disappearing nuclear physicist husband and Colonel Mustard's work with the new top secret fusion bomb.

WADSWORTH

No -- Communism was just a red herring.

MR. GREEN looks at his watch.

MR. GREEN

The police will be here any minute. You'll never get away with this, any of you.

WADSWORTH smiles.

WADSWORTH

Why should the police come? Nobody's called them.

MRS. PEACOCK realizes that it was WADSWORTH who claimed that he had sent for the police.

MRS. PEACOCK

You mean... oh my God, of course!

(CONTINUED)

(B) 174A CONTINUED :

WADSWORTH

(to MR. GREEN)

So why shouldn't we get away with it? We'll stack all the bodies in the Cellar, lock it, leave quietly one at a time and forget that any of this ever happened.

MR. GREEN

(desperately)

And then you'll carry on blackmailing us all?

WADSWORTH

Of course. Why not?

MR. GREEN

I'll tell you why not.

He produces a gun, and FIRES it as he simultaneously dives to the floor. WADSWORTH FIRES at him and misses -- but MR. GREEN has hit WADSWORTH and WADSWORTH keels over, dead. MR. GREEN stands up.

MRS. WHITE

Are you a cop?

MR. GREEN

No, I'm a plant.

MISS SCARLET

A plant? I thought that men like you were usually called a fruit.

MR. GREEN

(grimly)

Very funny.

(he flashes a badge)

FBI. That phone call from J.

Edgar Hoover was for me. I told you I didn't do it!!

There is a burst of GUNFIRE at the front door. The ELDERLY EVANELIST bursts in, plus MANY COPS. The COPS rush in, and arrest all except MR. GREEN.

(CONTINUED)

(B) 174A CONTINUED (4):

ELDERLY EVANGELIST

Who done it?

ALL

(each pointing at one
or two of the others)

He/she/they did!!

The COPS wave their guns wildly and indecisively from
one suspect to another, not knowing who to aim at.

MR. GREEN

They all did! -

(proudly)

But if you want to know who
killed Mr. Boddy...

(he indicates WADSWORTH)

I did -- in the Hall, with the
revolver. Okay Chief? Take 'em
away. I'm going to go home and sleep with
my wife.

BLACKOUT.

END CREDITS:

FADE OUT.

THE END

And now, the third ending, which continues on after one speech from the bottom of page 117 of the main script.

The third ending is numbered with C pages.

() 171 INT. HALL (shooting in ALL DIRECTIONS)

WADSWORTH

(continuing)

In-the-dark-the-murderer-ran-
from-here-across-the-hall-to-
the-Study,-gets-the-rope-and-
the-lead-pipe. He-ran-to
the-Billiard-Room-strangled-
Yvette-

(MORE)

(CONTINUED)

THE THIRD ENDING

(C) 171 INT. HALL

WADSWORTH demonstrates and mimes the whole of the next speech as he describes what happened.

WADSWORTH

In-the-dark-the-murderer-runs-
from-here-across-the-Hall-to-
the-Study,-gets-the-rope-and-
the-lead-pipe. He-ran-to-the-Billiard-
Room - and-strangled-Yvette-
ran-across-to-the-Library-and-hit-
the-Cop-with-the-lead-pipe-
Then-coming-out-of-the-
Library-he-saw-automobile-
lights-coming-up-the-drive-
It-was-the-Singing-Telegram.
The-murderer-picked-up-the-
gun-where-Yvette-left-it-here-
beside-the-Lounge-door-opened-
the-front-door-recognized-the-
singing-girl-from-her-photograph-
and-shot-her!! Then-ran-back-
to-the-Cellar!

A pause, as this last remark sinks slowly in.

ALL

THE Cellar??

WADSWORTH

Yes.

MRS. PEACOCK

But Colonel Mustard wasn't in
the Cellar.

WADSWORTH

No -- but you were!

MRS. PEACOCK

Me? What's it got to do with
me?

(CONTINUED)

(C) 171 CONTINUED (3):

WADSWORTH

You did it! You and Professor Plum together. You were in league with each other.

The OTHERS gasp, astounded. WADSWORTH explains to them.

WADSWORTH

(continuing)

Think back! Mrs. Peacock was missing when the Cook and Mr. Boddy were murdered! And the Cook used to be your cook -- don't you remember your fatal mistake?

He runs to the Dining Room. They follow.

172 INT. DINING ROOM - (shooting in ALL DIRECTIONS)

WADSWORTH sits in MRS. PEACOCK's chair.

WADSWORTH

Sitting here, you told us all at dinner that we were eating one of your favorite recipes.
(significantly)

But monkies' brains, though popular in Cantonese cuisine, are not often to be found in Washington, D.C.

MR. GREEN

(appalled)

Is that what we ate?

He looks as though he is going to throw up.

MISS SCARLET

Are there any brains to be found in Washington, D.C.?

MRS. PEACOCK is trembling with anxiety.

MRS. PEACOCK

She was my cook. I don't deny it. That doesn't prove I murdered anyone.

PROFESSOR PLUM

And what's it got to do with me?

(CONTINUED)

(C) 172 CONTINUED:

WADSWORTH turns on PROFESSOR PLUM.

WADSWORTH

You knew that Mr. Boddy was still alive. Even psychiatrists can tell the difference between patients who are alive or dead. You fired the gun at him in the dark, but missed -- then you dropped the gun and pretended he was dead, so that you could kill him later, unobserved. You were missing in the Kitchen when we found the Cook dead -- and that's when you did it. The other four murders were easy -- luck was on your side, you drew lots to search the house together. So while we were all occupied searching the rest of the house you burned the evidence, killed the Motorist, then switched off the electricity and killed the others.

MR. GREEN

So it was all nothing to do with the disappearing nuclear physicist and Colonel Mustard's work on the new fusion bomb.

WADSWORTH

No -- Communism was just a red herring.

MRS. WHITE is still puzzled.

MRS. WHITE

But why did they kill all those people?

MRS. PEACOCK/PROFESSOR PLUM

We didn't!!

WADSWORTH ignores their denials.

WADSWORTH

There's no other possible explanation.

PROFESSOR PLUM is thinking fast.

(CONTINUED)

(C) 172 CONTINUED :

PROFESSOR PLUM

I think there is.

Thinking, he walks slowly out of the Dining Room, through the swing door into...

(C) 173 INT. THE KITCHEN (shooting in ALL DIRECTIONS)

... PROFESSOR PLUM comes into the Kitchen, the OTHERS behind, agog, hanging on his every word.

PROFESSOR PLUM stares into the Kitchen cupboard, then turns to face WADSWORTH.

PROFESSOR PLUM

I think there is. Wadsworth, you knew about the secret passages. And...

He crosses to the Kitchen table.

PROFESSOR PLUM

(continuing)

... when we drew lots you held the matchsticks in your hand -- you could have made sure we went to the Cellar together.

MR. GREEN

(excitably)

It's a frame-up!

WADSWORTH

(angrily)

No, it isn't!

PROFESSOR PLUM remains calm. He smiles.

PROFESSOR PLUM

I'll tell you how we find out. The gun's missing, right? Everybody turn out their pockets and purses -- whoever's got the gun, shot the Singing Telegram.

WADSWORTH suddenly produces the gun from his pocket.

WADSWORTH

Very clever, Professor.

(CONTINUED)

(C) 173 CONTINUED:

The OTHERS stand back, aghast! MISS SCARLET stares at WADSWORTH.

MISS SCARLET
You killed that girl?

PROFESSOR PLUM
(quietly)
He killed all of them.

MR. GREEN is one step behind.

MR. GREEN
He did??

PROFESSOR PLUM
Of course. Who knew every detail about us all? Who brought us all here, and Mr. Boddy and all the victims? Who had the key to the cupboard with the weapons?

COLONEL MUSTARD steps forward, thinking furiously.

COLONEL MUSTARD
BUT -- he said the Cook was murdered when we all were standing in the Library doorway with Yvette. So it couldn't have been Wadsworth -- he was there beside me.

WADSWORTH smiles.

WADSWORTH
(smoothly)
But I was lying. That's not when she was murdered. I killed the Cook earlier on, when Mr. Boddy was on the floor in the Study, and you were all clustered around him. It took no time at all. You see, as Professor Plum realized, I knew about the secret passage from the study to the Kitchen.

MRS. WHITE
Well, the police'll be here any minute -- you'll never get away with this.

(CONTINUED)

(C) 173 CONTINUED (2):

WADSWORTH

(smiling)

Why should the police come?
Nobody's called them.

MISS SCARLET

(a sudden realization)

Oh my God, of course not!

MRS. WHITE

Why did you do it?

WADSWORTH

Would you believe me if I said
it was to rid the world of an
appalling blackmailer and his
disgusting informers?

MR. GREEN

No.

WADSWORTH

(cheerfully)

And you'd be quite right. No
-- all my life has been spent in a
struggle for perfection. I tried
to be the perfect husband, but my
wife killed herself. I strove to
be the perfect butler, but I was
driven to killing my employer. So
I resolved that, in doing so, I
would commit the perfect murder.
But there is no pleasure in my
triumph without an audience to
admire it -- and, as none of you
had the brains to expose me, I
decided I must expose myself.

COLONEL MUSTARD

Good God, man, there are ladies
present!

PROFESSOR PLUM

But you didn't commit the perfect
murder. There are six witnesses
to your confession.

WADSWORTH

Not for long, Professor. When the
police eventually get here they'll
find twelve bodies -- and no
explanation.

(CONTINUED)

(C) 173 CONTINUED (3):

MRS. PEACOCK
Twelve? There's only six.

WADSWORTE laughs like a maniac.. Clearly he has flipped his lid.

WADSWORTE
The champagne was poisoned! If you don't get an antidote in three hours, you'll die. All of you. And I'm leaving now -- and locking you in.

He laughs maniacally and runs out of the kitchen.

(C) 174 INT. THE LOUNGE (shooting towards doors and telephone table)

WADSWORTE runs in.

WADSWORTE
There's no escape!

He rips the telephone cord off the wall.

WADSWORTE
(continuing)

(C) 174A INT. HALL (shooting towards DINING ROOM)
Ha ha!!
The OTHERS have followed into the Hall and watch him with horror. WADSWORTE flashes by (on roller skates)

175 INT. THE LIBRARY

... WADSWORTE whizzes in, and rips the phone out of the floor

WADSWORTE
Bahahaha!!

176 INT. THE STUDY (shooting towards desk, then PANNING across to DOOR)
WADSWORTE races into FRAME and rips out that phone too. He turns in triumph to the OTHERS.

WADSWORTE
Haha -- hahahaha -- haha!!

(CONTINUED)

(C) 176 CONTINUED:

The DOORBELL RINGS. They are all surprised -- and wary.

WADSWORTH
(continuing)
Don't move -- any of you.

He tries to leave the room

WADSWORTH
Get out of the way.

ALL.
You said don't move.

(C) 177 INT. HALL (shooting in ALL DIRECTIONS)

WADSWORTH hurries to the front door, gun in hand. He opens the door. The ELDERLY EVANGELIST stands there.

WADSWORTH
I thought we told you to get lost.

ELDERLY EVANGELIST
Yes...but...

WADSWORTH reveals the gun.

WADSWORTH
Scram, you stupid old...

The ELDERLY EVANGELIST lunges at WADSWORTH expertly, and grabs his wrist. In the struggle the GUN GOES OFF. SEVERAL COPS appear from just out of sight, and burst in, guns at the ready, overpowering WADSWORTH. The SIX GUESTS rush out into the Hall, screaming.

SIX GUESTS
Help! Help! / Get us to a hospital!
We've been poisoned! / etc.

COPS
Hands up! Get 'em up!

They hold all SIX GUESTS at gunpoint, backs against the wall, frisking them. COPS race into all the rooms. The FIRST COP finds the gun in WADSWORTH's pocket. Simultaneously, THREE COPS burst out of the Lounge, the Billiard Room and the Library respectively.

THREE COPS
(to each other; all together)
There's a body in there

(CONTINUED)

(C) 177 CONTINUED:

Then they realize that the other TWO COPS said the very same words. They can't believe their ears.

THREE COPS
(continuing;
to each other)

What???

A COP shoots out of the Study.

FIFTH COP
There's THREE BODIES IN THERE!!

THREE COPS
THREE MORE?

FIFTH COP
What do you mean, THREE MORE????

The ELDERLY EVANGELIST is holding WADSWORTH in a vice-like grip.

WADSWORTH
Who are you?

ELDERLY EVANGELIST
(shows a badge)
F.B.I. They sent me to clean up these murders.

WADSWORTH
Is that why it's run by a man called Hoover?

ELDERLY EVANGELIST
Who's responsible for these deaths?

ALL SIX GUESTS
He is!!

The ELDERLY EVANGELIST and all the COPS are surprised.

ELDERLY EVANGELIST
All of them??

WADSWORTH
It's true, it's true, it was the perfect murder. Let me show you how I did it.

(CONTINUED)

(C) 177 CONTINUED (2):

He pushes them all back and clears a big space. In a WIDE ANGLE LONG SHOT, WADSWORTH stands in the Hall, surrounded by the SIX GUESTS, and ALL THE COPS with their guns trained on him. He starts retelling the story at incredible speed!

WADSWORTH

(continuing)

At-the-start-of-the-evening-
Yvette-was-in-the-Library-by-
herself-waiting-to-pour-
champagne-I-was-in-the-Hall-
the-Cook-was-in-the-kitchen-
the-doorbell-rang-ding-a-ling...

WADSWORTH has thrown open the front door. As all the GUESTS and COPS watch him, mesmerized by the performance, WADSWORTH steps out onto the porch and SLAMS the FRONT DOOR SHUT.

(C) 178 EXT. FRONT DOOR - NIGHT

WADSWORTH locks the front door from the outside with his key.

(C) 179 INT. THE HALL

All the GUESTS and COPS rush to the front door and beat upon it furiously, screaming to be let out.

(C) 180 EXT. FRONT DOOR - NIGHT

WADSWORTH races down the front steps. The rain has stopped. It is a clear moonlit night. He jumps into the nearest police car, starts the ENGINE and pulls away.

(C) 180A. EXT. CONSERVATORY

As he disappears, the GUESTS and COPS burst through the Conservatory glass, and out into the garden.

(C)181 INT./EXT. THE POLICE CAR

WADSWORTH is driving along, smiling. Suddenly he sniffs. There is a familiar and unpleasant smell. Then he hears a SOUND:

(CONTINUED)

(C) 181 CONTINUED:

GERMAN SHEPHERD (O.S.)

Grrrr!

WADSWORTH looks in the rear-view mirror. Teeth!
Snapping! He turns, and there are the THREE DOGS,
waiting to pounce. As they leap towards him...

BLACKOUT.

END CREDITS:

FADE OUT.

THE END

And finally, the fourth ending
which continues on after one
speech from the bottom of page
117 of the main script. This
fourth ending is numbered with
D pages.

(D) 171 INT. HALL (shooting in ALL DIRECTIONS)

WADSWORTH

(continuing)

In-the-dark-the-murderer-ran-
from-here-across-the-hall-to-
the-Study,-gets-the-rope-and-
the-lead-pipe. He-ran-to
the-Billiard-Room-strangled-
Yvette-

(MORE)

(CONTINUED)

(D) 171 CONTINUED:

WADSWORTH
I'm sorry, I don't want to
frighten you.

MR. GREEN
YOU'RE A BIT LATE FOR THAT!

WADSWORTH
And then there were three more
murders!

ALL
So which of us killed them?

WADSWORTH
None of us killed Mr. Boddy or the
Cook.

ALL
So who did?

WADSWORTH
The one person who wasn't with us --
Yvette!

ALL
Yvette?

WADSWORTH
Yes, she was in the Billiard Room
listening into our conversation.

WADSWORTH acts out his explanation as he speaks:

WADSWORTH
She-heard-the-gunshot,-she-thought-he-
was-dead-...

(D) 172 INT. STUDY (shooting towards door)

WADSWORTH
(continuing)
... and-while-we-all-examined-
Mr.-Boddy-she-crept-into-the-study-
behind-us,-picked-up-the-dagger-...

(CONTINUED)

(D) 172A INT. DINING ROOM/KITCHEN
(shooting DINING ROOM towards HALL, PANNING to see
KITCHEN through the PASS-THROUGH)

WADSWORTH
(continuing)
...ran-to-the-Kitchen-and-stabbed-
the-Cook. We-didn't-hear-the-
Cook-scream-...

(D) 172B INT. STUDY (shooting towards DOOR)

WADSWORTH
(continuing)
...because-Mrs.-Peacock- was-screaming-
about-the-poisoned-brandy ...

(D) 172C INT. HALL (shooting ALL DIRECTIONS)

WADSWORTH
(continuing)
...Then-Yvette-returned-to-the-
Billiard-Room, -she-screamed-and-
we-all-ran-to-her.

(CONTINUED)

(D) 172 C CONTINUED:

MISS SCARLET

You said before that that was
the time the Cook was killed.

WADSWORTH

(enigmatically)

I have my methods.

COLONEL MUSTARD

When did she kill Mr. Boddy?

WADSWORTH

When I said. We all ran to the
Kitchen, to see the Cook. She
stayed behind in the Study for
a moment to check that Mr. Boddy
was dead. He opened his eyes so
she hit him on the head with the
candlestick, and dragged him to
the toilet.

MISS SCARLET

Why?

WADSWORTH

To create confusion.

PROFESSOR PLUM

Why did she do it?

WADSWORTH

(menacingly)

Because she was acting under
orders? From the person who
later killed her.

ALL

WHO?

WADSWORTH looks at COLONEL MUSTARD.

WADSWORTH

Was it one of her clients?

(looks at MRS. WHITE)

Or a jealous wife?

(looks at PROFESSOR PLUM)

Or an adulterous doctor? No,
it was her employer -- Miss
Scarlet!

He turns to MISS SCARLET.

MISS SCARLET stands, defiantly.

(CONTINUED)

(D) 172C CONTINUED (2):

MISS SCARLET

It's a lie.

WADSWORTH

Is it? You used her, the way you always used her. You killed the Motorist when we split up to search the house.

MISS SCARLET

How could I have known about the secret passage?

WADSWORTH

Easy. Yvette told you. And then, when we split up again, you switched off the electricity. It was easy for you, here on the ground floor. Then-in-the-dark-you-ran-to-the-Study...

(D) 173 INT. THE STUDY (shooting towards cupboard)

WADSWORTH whizzes in and demonstrates.

WADSWORTH

...got-the-rope-and-lead-pipe...

WADSWORTH whizzes out.

(D) 174 INT. THE HALL (shooting towards DINING ROOM)

WADSWORTH whizzes past the SIX GUESTS. (Roller skates?)

175 INT. THE BILLIARD ROOM (shooting towards window)

WADSWORTH demonstrates.

WADSWORTH

... strangled-Yvette...

WADSWORTH whizzes out.

176 INT. THE HALL (shooting ALL DIRECTIONS)

WADSWORTH is beside the front door.

(CONTINUED)

WADSWORTH

...saw-the-automobile-lights,-
picked-up-the-gun-where-Yvette-
dropped-it-opened-the-front-door-
recognized-the-Singing-Telegram-
from-her-photograph-and-shot-her.

MISS SCARLET

You've no proof.

WADSWORTH

The gun is missing. Gentlemen,
turn out your pockets, ladies
your purses. Whoever has the gun
is the murderer.

MISS SCARLET suddenly produces the gun.

MISS SCARLET

Brilliantly worked out, WADSWORTH.
I congratulate you.

COLONEL MUSTARD

Here, here.

MISS SCARLET snarls at him.

MISS SCARLET

Shuttup!

MR. GREEN

But there's one thing I don't
understand.

ALL

One thing??

MR. GREEN

Yes -- why did you do it? Half
of Washington knows what kind of
business you run -- you weren't in
any real danger, the whole town
would be implicated if you were
exposed.

MISS SCARLET

I don't think they know my real business.
My business is secrets. And Yvette found
them out for me -- the secrets of Senator
Peacock's Defense Committee, of Colonel
Mustard's fusion bomb, of Professor
Plums's U.N. contracts, and of the work
of your husband the nuclear physicist.

(CONTINUED)

(D) 176 CONTINUED (2):

She is looking at MRS. WHITE.

MR. GREEN

So it is political. You're a Communist.

MISS SCARLET laughs.

MISS SCARLET

The State Department has always been so unsophisticated. No, Mr. Green, Communism is just a Red herring. Like all members of the oldest profession, I'm a capitalist. I shall sell my secrets -- your secrets -- to the highest bidder.

COLONEL MUSTARD

And if we don't cooperate?

MISS SCARLET

Then just like Mr. Boddy, I shall expose you.

PROFESSOR PLUM

But we can expose you. Six murders.

MISS SCARLET

I hardly think it will enhance your reputation at the UN, Professor Plum, if it is revealed that you have been implicated not only in adultery with a patient but in her death and the deaths of five other people.

PROFESSOR PLUM

You don't know the kind of people they have at the UN. I might go up in their estimation.

COLONEL MUSTARD

It's no good blackmailing me, Madam -- I've no more money.

ALL

Nor have I.

(CONTINUED)

(D) 176 CONTINUED (3):

MISS SCARLET

I know, sweetie-pie -- but
you can pay me in Government
information.

(looks around)

All of you.

(turns to WADSWORTH)

Except you, Wadsworth -- you --
as a mere butler, have no access
to Government secrets. So I'm
afraid your moment has come.

She turns the gun on him. The OTHERS respond appropriately
-- one or two watch with horror, others can't bear to look.

WADSWORTH

Not so fast, Miss Scarlet. I
do have a secret or two.

MISS SCARLET is unimpressed. Her finger is ready on
the trigger.

MISS SCARLET

Oh yeah? Such as?

WADSWORTH

The game's up, Scarlet. There's
no more bullets in that gun.

MISS SCARLET

You think I'll fall for that old
trick?

WADSWORTH

It's not a trick. There was one
shot at Mr. Boddy in the Study;
two that shot down the chandelier;
two at the Lounge door and one for
the Singing Telegram.

MISS SCARLET

That's not six.

WADSWORTH

One plus two plus two plus one.

The OTHERS are watching, -- and counting furiously on
their fingers.

MISS SCARLET

No, there was only one shot
that got the chandelier --
that's one plus two plus one
plus one.

(CONTINUED)

WADSWORTH

Even if you were right, that'd be
one plus one plus two plus one,
not one plus two plus one plus one.

MISS SCARLET

Okay, one plus two plus...
The point is, there's one more
bullet in here and guess who's gonna
get it!

The FRONT DOOR BELL RINGS. MISS SCARLET turns
automatically toward the door. WADSWORTH leaps
forward, smashes the gun out of her hand, and holds
her in a vice-like grip. MR. GREEN opens the front
door and several FBI AGENTS and COPS burst in, guns in
hand. OTHER AGENTS spread out into various rooms
and reappear almost immediately.

THREE AGENTS.

(to each other,
all together)

There's a body in there!

Then they realize that the OTHER TWO AGENTS said the
very same words. They can't believe their ears.

THREE AGENTS

(continuing; to each other)

What???

A COP shoots out of the study.

COP

There's THREE BODIES IN THERE!!

AN AGENT

THREE MORE??

WADSWORTH

Where's the Chief?

The ELDERLY EVANGELIST strolls in through the front
door, gun in hand. WADSWORTH still holds MISS SCARLET
in the vice-like grip.

(CONTINUED)

(D) 176 CONTINUED (5):

ELDERLY EVANGELIST

Ah, Wadsworth - well done.

(turns to MISS SCARLET)

I did warn you, my dear. Mr. Hoover is an expert on Armageddon.

MISS SCARLET turns to WADSWORTH.

MISS SCARLET

Wadsworth, don't hate me for trying to shoot you.

WADSWORTH

Frankly, Scarlet, I don't give a damn.

(he raises his revolver)

As I was trying to tell you, there were no bullets left. See?

He pulls the trigger. The GUN GOES OFF! WADSWORTH is shocked, then puzzled.

WADSWORTH

(continuing;
thoughtfully)

One plus two plus...

The other chandelier CRASHES down behind COLONEL MUSTARD.

BLACKOUT
END CREDITS:

FADE OUT.

THE END