

# Curious Incident Audition Pack



**SIOBHAN & CHRISTOPHER (P15 - Scene 8 - School - Act 1)**

**SIOBHAN:** How are you today, Christopher?

**CHRISTOPHER:** I'm very well thank you.

**SIOBHAN:** That's good.

**CHRISTOPHER:** In the bus on the way to school, we passed four red cars in a row.

**SIOBHAN:** Four?

**CHRISTOPHER:** So today is a good day.

**SIOBHAN:** Great, I am glad.

**CHRISTOPHER:** I've decided I am going to try and find out who killed Wellington because a good day is a day for projects and planning things.

**SIOBHAN:** Who's Wellington?

**CHRISTOPHER:** Wellington is a dog that used to belong to my neighbour Mrs. Shearers who is our friend but he is dead now because somebody killed him by putting a garden fork through him. And I found him and then a policeman thought I'd killed him but I haven't, and then he tried to touch me so I hit him and then I had to go to the police station.

**SIOBHAN:** Gosh.

**CHRISTOPHER:** And I'm going to find out who really killed Wellington and make it a project. Even though father told me not to.

**SIOBHAN:** Did he?

**CHRISTOPHER:** Yes.

**SIOBHAN:** I see.

**CHRISTOPHER:** I don't always do what I am told.

**SIOBHAN:** Why?

**CHRISTOPHER:** Because when people tell you what to do, it is usually confusing and does not make sense. For example, people often say "be quiet" but they don't tell you how long to be quiet for.

**SIOBHAN:** No. Why did your father tell you not to try to find out who killed Wellington Christopher?

**CHRISTOPHER:** I don't know.

**SIOBHAN:** Christopher, if your father told you not to do something, maybe you shouldn't do it.

**CHRISTOPHER:** Mmmm.

**SIOBHAN:** Well, we're meant to be writing stories today, so why don't you write about what happened to Wellington?

**CHRISTOPHER:** Okay, I will.

*(Next day at school - ED finds Christopher's book on the kitchen table.)*

**SIOBHAN:** Have you told your father about this?

**CHRISTOPHER:** No.

**SIOBHAN:** Are you going to tell your father about this?

**CHRISTOPHER:** No.

*(ED goes to the book.) (There is a tone.)*

*(He begins reading Christopher's book.)*

**SIOBHAN:** Did it make you sad to find this out?

**CHRISTOPHER:** Find what out?

**SIOBHAN:** Did it make you sad to find out that your mother and Mrs Shares had an affair?

**CHRISTOPHER:** No.

**SIOBHAN:** Are you telling the truth Christopher?

**CHRISTOPHER:** Yes, I always tell the truth. It didn't make me feel sad because mother is dead. So I would be feeling sad about something that isn't real and doesn't exist and that would be stupid.

**SIOBHAN:** What was your mother like?

Do you remember much about her?

**CHRISTOPHER:** I remember the 20th of July 2008. I was nine years old. It was a Saturday. We were on holiday in Cornwall. We were on the beach in a place called Paul Perro. Mother was wearing a pair of shorts made out of denim and a stripey blue swimming costume, and she was smoking cigarettes called consulate, which were mince flavour. As she wasn't swimming. She was some bathing on a towel which had red and purple stripes, as she was reading a book by Georgette Heyer called the masquerade. And then she finished some bathing. I went into the water and she said

## **SIOBHAN (P41 - Scene 25 - Map of House - Act 1)**

**SIOBHAN:** The next day, when I got home from school, father was still at work so I went outside and looked inside the dustbin.

But the book wasn't there.

I wondered if father had put it into his van and driven to the tip and put it into one of the big bins there, but I did not want that to be true because then I would never see it again. One other possibility was that father had hidden my book somewhere in the house. So I decided to do some detecting and see if I could find it.

I started by looking in the kitchen.

Then I detected in the utility room.

Then I detected in the dining room.

Then I detected in the living room where I found the missing wheel from my Airfix Messerschmitt BF109 G-6model under the sofa.

Then I went upstairs but I didn't do any detecting in my own room because I reason that father wouldn't hide something from me in my own room unless he was being very clever and doing what is called a double bluff like in a real murder mystery novel, so I decided to look in my own room only if I couldn't find the book anywhere else.

I detected in the bathroom, but the only place to look was in the airing cupboard and there was nothing in there.

Which meant the only room left a detective was father's bedroom.

I started by looking under the bed.

There were five shoes and a comb with lots of hair in it and a monkey wrench and a chocolate biscuit and a magazine called men only and a pair of underpants from Marks & Spencer's with a little bit of a wee left in them and a homer Simpson tie and they wooden spoon, but not my book. Then I looked in the drawers on either side of the dressing table but these only contained aspirin and nail clippers and batteries and dental floss and tissues and a spare force tooth and a tampon but my book wasn't there either.

Then I looked in his clothes cupboard. In the bottom of the cupboard was a large plastic toolbox which was full of tools for doing it yourself, but I could see these without opening the box because it was made of transparent grey plastic. Then I saw that there was another box underneath the toolbox.

The other box was an old cardboard box that is called a shirt box because people used to buy shirts in them.

**(CHRISTOPHER finds these things including, finally the shirt**

**box.)** And when I opened the shirt box I saw my book was inside it

**(CHRISTOPHER finds his book.)**

Then I heard his van pulling up outside the house and I knew that I had to think fast and be clever. I heard Father shutting the door of the van.

And that is when I saw the envelope.

It was an envelope addressed to me and it was lying under my book in the shirt box with some other envelopes. I picked it up.

**(CHRISTOPHER finds the envelope.)**

It had never been opened.

It said:

**JUDY:** Christopher Bull, 36 Randolph Street, Swindon Wiltshire. **SIOBHAN:** Then I noticed there were lots of envelopes and they were all addressed to me. And this was interesting and confusing.

And then I noticed how the words Christopher and Swindon were written. They were written like this

**JUDY:** Christopher. Swindon.

**SIOBHAN:** I only know three people who did little circles instead of dots over the letter i. And one of them is Siobhan. And one of them was Mr Loxley who used to teach at the school. And one of them was Mother.

## JUDY (P49 - Scene 28 - Home - End of Act 1)

**JUDY:** 451C Chapter Road, London, NW2 5NG. 0208 887 8907. Dear Christopher. I said that I wanted to explain to you why I went away when I had the time to do it properly. Now I have lots of time. So I'm sitting on the sofa here with this letter and the radio on and I'm going to try and explain.

I was not a very good mother Christopher. Maybe if things had been different, maybe if you'd been different, I might have been better at it. But that's just the way things turned out.

I'm not like your father. Your father is a much more patient person. He just gets on with things and if things upset him he doesn't let it show. But that's not the way I am and there's nothing I can do to change it.

Do you remember once when we were shopping in town together? And we went into Bentalls and it was really crowded and we had to get a Christmas present for Grandma? And you were frightened because of all the people in the shop. And you crouched down on the floor and put your hands over your ears and you were in the way of everyone so I got cross because I don't like shopping at Christmas either, and I told you to behave and I tried to pick you up and move you. But you shouted and you knocked those mixers off the shelf and there was a big crash. And everyone turned round to see what was going on and there were boxes and bits of string and bits of broken bowl on the floor and everyone was staring and I saw that you had wet yourself and I was so cross and I wanted to take you out of the shop but you wouldn't let me touch you and you just lay on the floor and screamed and banged your hands and feet on the floor and the manager came and asked me what the problem was and I had to pay for two broken mixers and we just had to wait until you stopped screaming and then I had to walk you all the way home which took hours because I knew you wouldn't go on the bus again.

**JUDY:** And I remember that night I just cried and cried and cried and your father was really nice about it at first and he made you supper and put you to bed and he said these things happen and it will be OK. But I said I couldn't take it anymore and

eventually he got really cross and he told me I was being stupid and said I should pull myself together and I hit him, which was wrong, but I was so upset.

We had a lot of arguments like that.

Because I often thought I couldn't take it any more. And your father is really patient, but I'm not. I get cross, even though I don't mean to. And by the end of we stopped talking to each other very much because we knew it would always end up in an argument. And I felt really lonely.

**ED** (P54 - Scene 30 - Home - End of Act 1)

**ED:** Look maybe I shouldn't say this, but I want you to know that you can trust me. Life is difficult, you know. It's bloody hard telling the truth all the time. But I want you to know that I'm trying. You have to know that I'm going to tell you the truth from now on. About everything. Because... if you don't tell the truth now, then later on it hurts even more. So... I killed Wellington Christopher. Just... let me explain. When your mum left, Eileen... Mrs Shears... she was very good to me. She helped me through a very difficult time. And I'm not sure I would have made it without her. Well, you know how she was round here most days. Popping over to see if we were OK. If we needed anything... I thought... Well... Shit Christopher, I'm trying to keep this simple... I thought we were friends. And I guess I thought wrong. We argued Christopher, and... She said some things I'm not going to say to you because they're not nice, but they hurt, but... I think she cared more for that bloody dog than for us. And maybe that's not so stupid looking back. Maybe it's easier living on your own looking after some stupid mutt, than sharing your life with other actual human beings. I mean, shit, buddy we're not exactly low maintenance, are we? Anyway, we had this row. Well, quite a few rails to be honest. But after this particularly nasty little blowout, she chucked me out of the house. And you know what that bloody dog was like. Nice as pie one moment, rollover, tickle it stomach. Sink it's teeth into your leg the next. Anyway, we're yelling at each other and it's in the garden. So when she slammed the door behind me, the buggers waiting for me. And... I know, I know. Maybe if I'd just given it a kick it would probably have backed off. But, shit Christopher, when the red mist comes down... Christ, you know what I'm talking about. I mean we're not that different to me and you. And it was like everything I've been bottling up for two years just...

I promise you, I never meant for it to turn out like this

*(ED holds his right hand up for CHRISTOPHER to touch.)*

*(CHRISTOPHER ignores it. ED stares at CHRISTOPHER.)*

OK. look. Christopher. I'm sorry. Let's leave it for tonight, OK? I'm going to go downstairs and you get some sleep and we'll talk in the morning. It's going to be all right. Honestly. Trust me.

**ED & CHRISTOPHER (P11 - Scene 6 - Home - Act 1)**

**CHRISTOPHER:** I'm sorry.

**ED:** It's okay.

**CHRISTOPHER:** I didn't kill Wellington.

**ED:** I know Christopher you have to stay out of trouble okay?

**CHRISTOPHER:** I didn't know I was going to get into trouble. I like Wellington and I went to say hello to him, but I didn't know that someone had killed him.

**ED:** Just try and keep your nose out of other peoples business.

**CHRISTOPHER:** I'm going to find out who killed Wellington.

**ED:** Were you listening to what I was saying Christopher?

**CHRISTOPHER:** Yes I was listening to what you were saying but when someone gets murdered, you have to find out who did it so they can be punished

**ED:** It's a bloody dog Christopher, a bloody dog.

**CHRISTOPHER:** I think dogs are important too. I think some dogs are clever than other people. Steve, for example who, who cover to School on Thursdays needs help heating his food and he probably couldn't even fetch a stick.

**ED:** Leave it.

**CHRISTOPHER:** I wonder if the police will find out who killed him and punished the person.

**ED:** I said leave it for God sake.

**CHRISTOPHER:** Are you sad about Wellington?

**ED:** Yes, Christopher, you could say that. You could very well say that. I have been out.

*(Next day at Home - Christopher's returns home.)*

**ED:** Where have you been?

**CHRISTOPHER:** I have been out.

**ED:** I have just had a phone call from Mrs Shears. What the hell were you doing poking round her garden?

**CHRISTOPHER:** I was doing detective work trying to figure out who killed Wellington.

**ED:** How many times do I have to tell you Christopher? I told you to keep your nose out of other peoples business.

**CHRISTOPHER:** I think Mr Shears probably killed Wellington.

**ED:** I will not have that man's name mentioned in my house.

*(Beat.)*

*(Everybody on stage pauses to look at ED and*

**CHRISTOPHER.) CHRISTOPHER:** Why not?

**ED:** That man is evil.

**CHRISTOPHER:** Does that mean he might have killed Wellington?

**ED:** Jesus wept. Okay Christopher. I'm going to say this for the last and final time. I will not tell you again. Look at me when I'm talking to you for God sake. Look at me. You are not to go asking Mrs. Shears who killed that bloody dog. You are not to go ask anyone who killed that bloody dog. You are not to go trespassing on other peoples gardens. You ought to stop this ridiculous bloody detective game right now. I am going to make you promise me Christopher. And you know what it means when I make you promise

**MRS ALEXANDER / CHRISTOPHER (P32 - Scene 18 - The Street - Act 1)**

**MRS ALEXANDER:** What happened to you the other day? I came out again and you'd gone. I had to eat all the biscuits myself. I was looking forward to our little chat.

**CHRISTOPHER:** I don't do chatting.

**MRS ALEXANDER:** No, I don't suppose you do. Do you like computers?

**CHRISTOPHER:** Yes, I like computers. I have a computer in my room

**MRS ALEXANDER:** I know. I can see you sitting at your computer in your bedroom sometimes when I look across the street

**CHRISTOPHER:** And I like maths and looking after Toby. And I also like outer space and I like being on my own.

**MRS ALEXANDER:** I bet you're very good at maths aren't you?

**CHRISTOPHER:** I am. I'm going to do A-level maths next month. And I'm going to get an A\*.

**MRS ALEXANDER:** Really? A-level maths?

**CHRISTOPHER:** Yes. I don't tell lies.

**MRS ALEXANDER:** I apologise. I didn't mean to suggest that you were lying. I just wondered if I heard you correctly. I'm a little deaf sometimes.

**CHRISTOPHER:** I'm the first person to take an A-level from my school because it's a special school. All the other children at my school are stupid. Except I'm not meant to call them that, even though that is what they are.

**MRS ALEXANDER:** Well I am very impressed. And I hope you do get an A\*

**CHRISTOPHER:** I will.

**MRS ALEXANDER:** And the other thing I know about you is your favourite colour is not yellow.

**CHRISTOPHER:** No. And it's not Brown either. My favourite colour is red and metal colour. Do you know Mr. Shears?

**MRS ALEXANDER:** Not really, no. I mean I knew him well enough to say hello but I didn't know much about him. I think he worked in the national Westminster bank in town.

**CHRISTOPHER:** Father said that he is an evil man. Do you know why he said that?

**MRS ALEXANDER:** Perhaps it would be best not to talk about these things Christopher.

**CHRISTOPHER:** Why not?

**MRS ALEXANDER:** Because maybe your father is right and you shouldn't go round asking questions about this?

**CHRISTOPHER:** Why?

**MRS ALEXANDER:** Because obviously he is going to find it quite

upsetting. **CHRISTOPHER:** Why is he going to find it quite upsetting?

**MRS ALEXANDER:** I think you know why your father doesn't like Mr. Shears very much.

**CHRISTOPHER:** Did Mr Shears kill mother?

**MRS ALEXANDER:** Kill her?

**CHRISTOPHER:** Yes. Did he kill mother?

**MRS ALEXANDER:** No. No. Of course he didn't kill your mother.

**CHRISTOPHER:** But did he give her stress so that she died of a heart attack?

**MRS ALEXANDER:** I honestly don't know what you're talking about, Christopher.

**CHRISTOPHER:** Or did he hurt her so that she had to go into hospital? **MRS**

**ALEXANDER:** Did she have to go into hospital?

**CHRISTOPHER:** Yes and it wasn't very serious at first but she had a heart attack when she was in hospital.

**MRS ALEXANDER:** Oh my goodness.

**CHRISTOPHER:** And she died.

**MRS ALEXANDER:** Oh my goodness. Oh Christopher, I am so, so sorry. I never realised.

**CHRISTOPHER:** Why did you say "I think you know why your father doesn't like Mr Shears very much?"

**MRS ALEXANDER:** Oh dear, dear, dear. Christopher look, perhaps we should take a little walk in the park together. This is not the place to be talking about this kind of thing.

**SIOBHAN, ED & CHRISTOPHER (P29 - Scene 16 - Home(Astronaut)-Act 1)**

**SIOBHAN:** I think I would make a very good astronaut.

**ED:** Yes mate. You probably would.

**SIOBHAN:** To be a good astronaut you have to be intelligent and I'm intelligent. You also have to understand how machines work and I'm good at understanding how machines work.

**CHRISTOPHER:** You also have to be someone who would like being on their own in a tiny spacecraft thousands and thousands of miles away from the surface of the earth and not panic or get claustrophobia or homesick or insane. And I really like little spaces so long as there is no one else in them with me.

**ED:** I noticed.

**SIOBHAN:** Sometimes when I want to be on my own I get into the laundry room and slide in beside the boiler and pull the door closed behind me and sit there and think for hours and it makes me feel very calm.

**CHRISTOPHER:** So I would have to be an astronaut on my own or have my own part of the spacecraft that no one else could come into. And also there are no yellow things or brown things in a spacecraft so that would be OK, too. And I would have to talk to other people from Mission Control, but we would do that through a radio link-up and a TV monitor so it wouldn't be like real people who are strangers but it would be like playing a computer game.

**ED:** Which you like.

**CHRISTOPHER:** Also I wouldn't be homesick at all because I'd be surrounded by lots of things I like, which are machines and computers and outer space. And I would be able to look out of a little window in the spacecraft and know that there was no one else near me for thousands and thousands -

**ED:** Christopher.

**CHRISTOPHER:** What?

**ED:** Could you please, just, give it a bit of a break, mate Please.

**SIOBHAN:** And know that there was no one else near me for thousands and thousands of miles which is what I sometimes pretend at night in the summer when I go and lie on the lawn and look up at the sky and I put my hands round the sides of my face so that I can't see the fence and the chimney and the washing line and I can pretend I'm in space.

And all I could see would be stars. And stars are the places where the molecules that life is made of were constructed billions of years ago. For example, all the iron in your blood, which stops you being anaemic, was made in a star. And I would like it if I could take Toby with me into space, and that might be allowed because they sometimes do take animals into space for experiments, so if I could think of a good experiment you could do with a rat that didn't hurt the rat, I could make them let me take Toby.

But if they didn't let me I would still go because it would be a Dream Come True.

## ENSEMBLE MULTI-ROLE PIECE 1

*All auditionees will need to perform this piece in groups. Taking it in turns to rotate through the different roles in order to demonstrate the ability to present a variety of characters and accents - This is a fictional piece and not from the script.*

### CHARACTERS

**HEADTEACHER (Female)** – Authoritative, composed, used to being in control. Speaks clearly and expects to be listened to. Direct, no-nonsense.

**WORKING CLASS DAD** – Blue-collar. Straight-talking, a bit rough. Protective, distrustful of authority, but grounded and practical.

**PUNK GIRL** – Teenage, rebellious, anti-authority. Blunt, a bit sarcastic, doesn't feel the need to justify herself.

**POLICEMAN** – Officious, procedural, slightly jobsworth. Focused on rules and process. Keeps things controlled, a bit rigid.

*(School reception. A trophy cabinet stands open. One space is empty. A chair slightly out of place. The Headteacher stands behind the desk. The Dad and Punk Girl sit opposite. The Policeman stands slightly to one side.)*

**HEADTEACHER:** Thanks for coming in. I'll get straight to it. A watch has gone missing from the cabinet - it belongs to a member of staff. It was there this morning, and it's gone now. Your daughter was seen here around the time it disappeared, so we need to ask a few questions.

**DAD:** Right... but just being here doesn't mean she's taken it. This is a busy corridor - people are in and out all the time. You can't just land on her straight away.

**PUNK GIRL:** I didn't take it. I was waiting for Jess. She said she'd meet me here. I was just standing there, looking at the stuff in the cabinet. That's it.

**POLICEMAN:** Okay. No one's saying it's proven. But something's missing, and you were here at the time, so we need to go through it properly. Just tell me what you were doing and if you noticed anything.

**HEADTEACHER:** The cabinet should have been locked. When we checked it after break, it wasn't. So I do need to ask - did you open it at all?

**PUNK GIRL:** No. I might've leaned on it, but I didn't open it. I didn't even know it

wasn't locked.

**DAD:** Well, if it wasn't locked, that's part of the problem, isn't it? You can't leave something like that and then jump straight to blaming a student.

**HEADTEACHER:** We're not blaming anyone. We're asking questions.

**POLICEMAN:** We'll check CCTV, timings, who else was around. We just need a clear picture of what actually happened.

**PUNK GIRL:** Yeah, but it feels like you've already decided it was me.

**DAD:** And that's what I'm saying. If you've got evidence, fine. If not, let's not get ahead of ourselves.

**POLICEMAN:** That's fair. So for now, we take statements and check the footage.

(They all glance at the empty space in the cabinet.)

## **BREAK - ACTORS SWITCH ROLES**

**(Punk Girl → Headteacher, Headteacher → Punk Girl, Policeman → Dad, Dad → Policeman)**

**HEADTEACHER (now played by Punk Girl):** Alright - let's not go round in circles. Something's gone missing, and you were here when it happened. That puts you in the frame, whether you like it or not. I need more than "I was just there."

**PUNK GIRL (now played by Headteacher):** It puts me here. That's all. You're the one turning that into something else. I've told you what I was doing.

**DAD (now played by Policeman):** She's answered you. You can't just keep pushing it until it sounds different. That's not how this works.

**POLICEMAN (now played by Dad):** Let's keep it clear. Being present doesn't prove anything, but it does mean we check it properly. We take the account, we test it, and we go from there.

**HEADTEACHER:** And we will. But I'm not ignoring the fact she was here. So - who else was around?

**PUNK GIRL:** Loads of people. You're just picking on me 'cos I'm an easy target!

**DAD:** Exactly. You've got to look wider than just her. Otherwise you're only going to

see what you want.

**POLICEMAN:** CCTV will show who came through and when. That's the next step. It'll give us something solid to work with.

*(A pause. They all look at the cabinet again.)*

**HEADTEACHER:** We can go round this all afternoon, but it won't change what we've actually got. Something's missing, and right now we don't know who's taken it. I'm not interested in guessing - I want something I can stand over.

**DAD:** Exactly. Because once you go the wrong way with it, you don't really come back from that. You stick that on someone, it follows them - whether it's right or not.

**POLICEMAN:** Which is why we don't make that call yet. We've got CCTV - we'll go through it properly, see who was here, who went near the cabinet, and how long for. Once we've got that, then we can actually say something that means something.

**PUNK GIRL:** Because right now, it just feels like I'm the easiest answer. I was here, so it must be me. And that's not the same as being right.

*(A short pause.)*

**HEADTEACHER:** No. It isn't. And I'm not interested in getting it wrong just because it's quicker.

**DAD:** Good. Because that's how it looks from this side of the desk. Like it's already halfway decided.

**POLICEMAN:** It's not. Not until we've checked everything we can check.

*(Another pause.)*

**HEADTEACHER:** Alright. We review the footage first thing. After that, we sit back down and deal with whatever's actually there - no more, no less.

**DAD:** Fair enough.

**POLICEMAN:** That's the right way to do it.

**PUNK GIRL:** Yeah. Let's just see it.

*(They all look once more at the empty space in the cabinet. Lights fade.)*

## ENSEMBLE MULTI-ROLE PIECE 2

*All auditionees will need to perform this piece in groups. Taking it in turns to rotate through the different roles in order to demonstrate the ability to present a variety of characters and accents - This is a fictional piece and not from the script.*

### CHARACTERS

**MUM (Blue-collar)** - Practical, straight-talking, protective. Not intimidated by authority. Speaks plainly.

**REVEREND** - Calm, measured, trying to keep things respectful and fair. Avoids confrontation but won't ignore the issue.

**DRUNK MAN** - Slightly unsteady, unpredictable, but observant. Adds dry or offbeat humour. Says things others might not.

**POSH WOMAN** - Well-spoken, composed, expects order. Can sound a bit detached or superior.

(A small church hall. Folding chairs. A table with a collection box on it - open and empty. The Reverend stands near the table. The Mum and Posh Woman sit. The Drunk Man stands off to one side.)

**REVEREND:** Thanks for staying a moment. I won't keep you long. The collection from this morning has gone missing. It was counted and left here, and now it isn't. A few people were still in the hall afterwards, so I just need to understand who was around.

**MUM:** Right... but you're not saying one of us has taken it?

**POSH WOMAN:** Well, something's happened. Money doesn't just disappear.

**DRUNK MAN:** You'd be surprised. I've lost wallets, keys... whole afternoons. Still not sure where last Thursday went.

**REVEREND:** I'm not accusing anyone. I just need to go through what happened before everyone left.

**MUM:** I was putting chairs away. Then I grabbed my coat and went. Didn't go near the table.

**POSH WOMAN:** I was by the door, speaking to Margaret. There were still people about at that point.

**DRUNK MAN:** I was here. Or near enough. Didn't take anything though, before you ask.

**REVEREND:** No one is being singled out. But the money was here, and now it isn't, so something has changed.

**MUM:** Or it's been moved. Or miscounted.

**POSH WOMAN:** You said it was counted.

**REVEREND:** It was.

**DRUNK MAN:** Then it's either gone... or hiding. I'm hoping for hiding.

**MUM:** That doesn't mean someone here's taken it.

**POSH WOMAN:** It does mean we need to be realistic about it.

**MUM:** Yeah, well "realistic" can sound a lot like blaming the nearest person.

**REVEREND:** Let's just keep this calm. We'll go through it properly.

*(They all look at the empty box.)*

## **BREAK - ACTORS SWITCH ROLES**

**(Mum → Posh Woman, Posh Woman → Mum, Reverend → Drunk Man, Drunk Man → Reverend)**

**REVEREND (now played by Drunk Man):** Alright... before this gets any more awkward - I've just had a look out the back. It's been moved. The money. It's in the kitchen, on the counter.

**MUM (now played by Posh Woman):** What? So it hasn't gone missing at all?

**POSH WOMAN (now played by Mum):** Well that would've been useful five minutes ago.

**DRUNK MAN (now played by Reverend):** Someone must've picked it up and shifted it. Maybe thought they were helping. Or tidying.

**REVEREND:** It wasn't there when I last checked.

**MUM:** Yeah, but you didn't exactly have it locked away, did you?

**POSH WOMAN:** Still - someone's moved it and not said anything. That's a bit odd.

**DRUNK MAN:** Not really. People do that. Move things, forget to mention it, assume someone else knows.

**MUM:** Or just don't think it's their problem.

*(A beat. The tension shifts.)*

**REVEREND:** Well... at least it's not gone.

**POSH WOMAN:** No. But it does make you wonder who moved it and why they didn't say.

**MUM:** Because they didn't think it mattered. That's usually the answer.

**DRUNK MAN:** Or they didn't want to get dragged into this. Can't say I blame them.

*(A pause.)*

**REVEREND:** I'll bring it back through and put it somewhere secure. And next time, I'll make sure it's dealt with straight away.

**MUM:** Yeah... probably a good idea.

**POSH WOMAN:** Quite.

*(Another pause. Slight awkwardness.)*

**DRUNK MAN:** All that for nothing, then.

**MUM:** Not nothing. Just... people getting the wrong end of things.

**POSH WOMAN:** Which happens rather easily.

**DRUNK MAN:** Same as losing afternoons. You think you know where they went... turns out you don't.

*(A small beat.)*

**REVEREND:** Well. Thank you for staying. Sorry for the confusion.

**MUM:** Alright.

**POSH WOMAN:** Of course.

**DRUNK MAN:** At least it turned up. That's more than you can say for Thursday.

*(They begin to move off. Lights fade.)*