

# GOODSPEED MUSICALS

## TEACHER'S INSTRUCTIONAL GUIDE

# Something's AFOOT

a musical whodunit

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**GOODSPEED  
MUSICALS**

The Max Showalter Center for  
Education in Musical Theatre

**SOMETHING'S AFOOT**

Goodspeed Opera House  
Oct 5 -Dec 9, 2012

BOOK, MUSIC, AND LYRICS BY  
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# Something's **AFOOT**

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# HOW TO USE THE GUIDES

THE TEACHER'S INSTRUCTIONAL GUIDE (TIG) is intended for use by teachers who will bring their school groups to attend performances at Goodspeed Musicals. The TIG provides background information, teaching ideas, and prompts to facilitate students' knowledge and appreciation of the show's themes and characters. The TIG activities are influenced by state and national standards associated with the arts, language arts, social studies, and science.

THE STUDENT GUIDE TO THE THEATRE serves as a companion to the Teacher's Instructional Guide (TIG). It includes a plot and character summary, accessible historical and thematic background information to support the lessons in the TIG, and a behind-the-scenes look at the production. It also includes fun facts, theatre terms, and activities.

Each lesson in the TIG corresponds to a specific section in the Student Guide. Reading the Student Guide before attending a Goodspeed production will increase the likelihood that students will take active, critical roles as audience members, which will then lead to valuable classroom discussions.

The chart below maps the connection between the TIG's lessons and supporting material with the corresponding pages in the Student Guide.

LEVEL/SUBJECT	LEARNING PHASE	LESSON TOPIC	TIG	STUDENT GUIDE
<b>Middle School</b> Language Arts	Before the Show	Creating a Murder Mystery Story	Lesson: p. 16 Support Material: p. 4-8, 10, 14-15	Student Material: p. 3-6, 9, 12-14
<b>Middle School</b> Language Arts	Understanding	Farce Through Language and Lyrics	Lesson: p. 17 Support Material: p. 3, 12, 28-34	Student Material: p. 3, 11
<b>Middle School</b> Language Arts	After the Show	Murder Mystery Game	Lesson: p. 18	Student Material: –
<b>Middle School</b> Social Studies	Before the Show	The Authors of Murder Mysteries	Lesson: p. 19 Support Material: p. 15	Student Material: p. 13
<b>Middle School</b> Social Studies	Understanding	Spoofs in History	Lesson: p. 19-20 Support Material: p. 12	Student Material: p. 11
<b>Middle School</b> Social Studies	After the Show	Historical Whodunits	Lesson: p. 20 Support Material: p. 14-15	Student Material: p. 12-14
<b>High School</b> English	Before the Show	Murder Mystery Novels	Lesson: p. 21 Support Material: p. 4-8, 10, 14-15, 26-27	Student Material: p. 12-14
<b>High School</b> English	Understanding	Farce Through Language and Lyrics	Lesson: p. 22 Support Material: p. 12, 28-34	Student Material: p. 3, 11
<b>High School</b> English	After the Show	Murder Mystery Charades	Lesson: p. 23	Student Material: –
<b>High School</b> History	Before the Show	The Authors of Murder Mysteries	Lesson: p. 24 Support Material: p. 15	Student Material: p. 13
<b>High School</b> History	Understanding	Spoofs in History	Lesson: p. 25 Support Material: p. 2	Student Material: p. 11
<b>High School</b> History	After the Show	Historical Whodunits	Lesson: p. 25 Support Material: p. 14-15	Student Material: p. 12-14

# SHOW SYNOPSIS

## ACT I

In the Spring of 1935, at Lord Dudley Rancour's English country estate, his servants, Clive, Lettie, and Flint prepare for the arrival of six guests. Shortly after their arrival, Hope Langdon, Dr. Grayburn, Nigel Rancour, Lady Manley-Prowe, Colonel Gillweather, and Miss Tweed, are informed that there is a storm coming and the estate has become inaccessible to outsiders due to an incoming storm. Clive continues to inform them that the electricity may go out, Lord Rancour is dead, and that dinner is served.



Suddenly, the staircase explodes and Clive is killed. The guests are surprised that Clive wasn't Lord Rancour's murderer and Miss Tweed becomes the leader of the group. Doctor Grayburn finds Rancour's body, announces that he was shot, and that the gun is missing.

In a panic, the men leave the scene to check the bridge and confirm that the island is inaccessible. The women begin a search to check the estate for potential dangers.

A disheveled college student named Geoffrey arrives at the mansion through the storm. The women, deeming him a potential danger, seize him, tie him up, and interrogate him. The men return and are surprised by Geoffrey's presence. Looking for the missing gun, the stranger is patted down and a starting pistol for a rowing competition is found in his pack. Nigel takes the gun, points it at the stranger, and shoots. The gun fires but it is loaded with blanks so it is determined that Geoffrey is not a danger to the rest of the guests.

The guests decide to call for help, but they find that all of the telephone cords in the house have been cut with Flint's garden sheers. To their surprise, the telephone on the wall rings. As Doctor Grayburn answers the phone, a mysterious gas is released from the receiver and Grayburn is instantly killed.

Geoffrey and Hope are left alone and appear to have developed feelings for each other. Nigel confronts Lady Manley-Prowe about a letter pleading for money that he found from her addressed to Lord Rancour. She explains that she was married to Lord Rancour but they were divorced after she had an affair with an army lieutenant named Shirley. Lady Manley-Prowe then joins Nigel in search of Rancour's will, which supposedly lists the legal heir to his money and estate.

Colonel Gillweather joins them and Lady Manley-Prowe tries to distract him from the search for Lord Rancour's will. In her efforts to distract him, Lady Manley-Prowe discovers that Colonel Gillweather is Shirley, her long-

lost love, and the two happily reunite. Lady Manley-Prowe informs Colonel Gillweather that they had a child together but Rancour took the child as his heir.

Meanwhile, the group has come back together and Geoffrey has discovered a gun on Clive's corpse. Miss Tweed examines all the details and clues, but she is now under suspicion because she has made numerous conclusions about what has been going on in the estate. The electricity suddenly goes out and when Lady Manley-Prowe attempts to turn on the light, she is electrocuted to death.



*The Cast of Goodspeed's Something's Afoot. Photo by Diane Sobolewski.*

## ACT II

Flint manages to use a generator to restore the mansion's electricity. The survivors go to examine the generator but Nigel stays to continue his search for Lord Rancour's will. He finds the will in a corked bottle, removes it, and reads. Nigel discovers that he is not his uncle's heir. A scone then falls on his head and he dies. Gillweather finds Nigel's corpse and the will. He begins to read the will but is shot with a poisonous dart. Gillweather, familiar with the poison from his travels, notes that he has five minutes to live. With some struggle, he gives Tweed Rancour's will, which reveals that Hope is the legal heir.

Panic spreads as the body count increases. The surviving guests make a plan to flee the estate as soon as they can. While the others pack their belongings

# SHOW SYNOPSIS

and prepare to leave, Hope expresses her joy in finding a man like Geoffrey and narrowly escapes being killed by a falling chandelier.

As Lettie turns on the gas stove to make herself some tea, Flint proposes that the two of them take his boat to escape the island. She accepts his offer and Flint goes to find the oars. While waiting for him, Lettie finds a note in her pocket saying that Lord Rancour's money is hidden in a Ming vase. Lettie approaches the vase, leans over to look inside, and disappears into it. One of her shoes is spit out.

The remaining survivors find Lettie's remains along with the letter that she was reading. After discovering her shoe, Flint lights a match and takes out his pipe. He goes to the kitchen to finish the tea, gets too close to the gas stove, and creates an explosion which instantly kills him. Since Flint's death was purely accidental, Miss Tweed concludes that the killer must have been...



The Cast of Goodspeed's *Something's Afoot*. Photo by Diane Sobolewski



**Did you figure it out yet?  
You'll have to wait to see if you're right!**

## "SOMETHING'S AFOOT IS A MASH-UP"

by James McDonald and Robert Gerlach

A mash-up is a mix, a combination of genres. For example, take a well-known plotline like a murder mystery from the famed writer of such stories, Agatha Christie, then add 1930s English music hall-type songs and liberally lace the play with satirical, funny, over-the-top comedy, and you have a mash-up. You have *Something's Afoot*.

The British do mash-ups all the time. Recent examples are the brilliant re-workings for the stage of Hitchcock's famous thriller, *The 39 Steps*, and of Noel Coward's classic romantic film, *Brief Encounter*.

When we first wrote *Afoot* we were told "You can't have a musical that's a murder mystery. The two don't mesh." That proved to be the fun thing we loved about writing the show: to mash-up the classic drawing room setting of a mystery with music hall numbers sung by a cast of stereotypical characters – the butler, the maid, the colonel, the grande-dame, the amateur detective, etc. – and all of it performed on one set that proved to be the real star of the show.

Without giving too much away, when the characters enter the Grand Entrance Hall of Rancour's Retreat, they are singing and dancing their way into an incredible booby trap!

WHODUNIT? Here's a hint – it wasn't the butler.



Goodspeed's 1973 production of *Something's Afoot*

# CHARACTER SUMMARY

**LETTIE:** The maid of the Rancour mansion who is new to the estate and Flint's object of attraction. She is frightened very easily and becomes anxious at the thought of being alone. Lettie is also known to be greedy and will jump at the sight of money. She is known for her Cockney accent and for speaking her mind.

**FLINT:** The estate caretaker of the Rancour mansion. He is rough around the edges, an attribute that is only amplified by his strong Cockney accent. He is known for stealing small sips from his master's crystal wine decanter. Although he frivolously flirts with Lettie, he always gets his job done.

**CLIVE:** The butler for the Rancour mansion. He is very punctual and professional in his duties. He is attentive to the cleanliness and upkeep of the mansion and is the supervisor of Lettie and Flint.

**HOPE LANGDON:** The young woman who is invited to dinner at the Rancour Mansion. She is the only guest who does not have any known connection to Lord Rancour. Hope is an orphan but she inherited a large trust fund to help her through life.

**DR. GRAYBURN:** Lord Rancour's family doctor. He has been working for Lord Rancour for a long time and knows much about Rancour's past.

**NIGEL RANCOUR:** The nephew of Lord Rancour who is considered to be the black sheep of the family. Since Lord Rancour does not have a child of his own, Nigel believes that he is the heir to Rancour's finances. He will do anything to find Lord Rancour's will to confirm that he is named the legal heir.

**LADY GRACE MANLEY-PROWE:** An older noblewoman from southern France. She is married to a French nobleman, but doesn't speak French very well. Lady Manley-Prowe married her husband for status, not love, but did have a different lover many years before. The rumor is that she has lost all of her money and is seeking a loan from Lord Rancour.

**COLONEL GILLWEATHER:** A former military man who fought in Africa, India and Brazil. While on his many adventures he learned about different types of poisons including poisonous gases. Unlike some other military men, the Colonel did not have a woman in every port because of an unfolding love affair back home.

**MISS TWEED:** An older woman who has come to the mansion at the request of her friend, Lord Rancour. She is an amateur detective who is very quick to pick up small details. In her old age, Miss Tweed loves to paint, and in her younger days she was a nanny.

**GEOFFREY:** A young college student who is on his school's rowing team. The team was out for a training practice when a storm hit and overturned his boat. While the rest of his team swam to the shore closer to campus, Geoffrey swam towards the Rancour mansion hoping to cross the bridge back to campus. He is an unexpected guest and everyone in the mansion is suspicious of him.



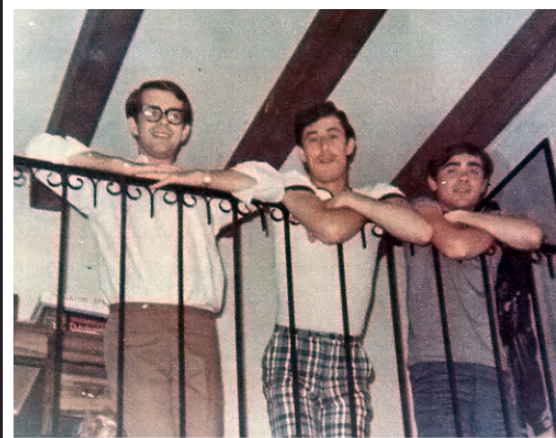
*Liz Pearce as Lettie*



*Benjamin Eakeley as Nigel Rancour*

# MEET THE WRITERS

**JAMES McDONALD, DAVID VOS, ROBERT GERLACH** (*Book, Music and Lyrics*) James McDonald and Robert Gerlach have been affiliated with numerous theatres in New York. Together they wrote the White House fable, *Ladies First*; the comedy, *Private Parts*; a contemporary musical version of Sheridan's *The Critic*; and *Moliere - the Musical*, which covers the five years when Moliere's masterpiece, *Tartuffe*, was banned. As an actor, McDonald toured extensively in *Fiddler on the Roof*, and played Motel in *Fiddler* on Broadway. He was also featured in the original company of *Fortune and Men's Eyes*. Gerlach was the Mute in three tours of *The Fantasticks* all over the country, and he appeared on Broadway in Neil Simon's *Plaza Suite* for almost two years. Both he and McDonald appeared in New York and on tour in the Circle in the Square production of John Webster's *The White Devil*, and McDonald was also the producer of the acclaimed New Play Series at the Promenade Theatre. Gerlach had prominent roles in the films *Milk and Money* and *Trifling with Fate*.



David Vos, James McDonald and Robert Gerlach in San Juan, Puerto Rico writing the first draft of *Something's Afoot* (1965)

The late David Vos, before his untimely passing, wrote the children's show, *Nobody Loves a Dragon* with Gerlach and became a well-known theatre personality in San Juan, Puerto Rico. He formed his own theatre troupe, "Vos Happening?" and starred in productions of *How to Succeed in Business Without Really Trying* and *Man of La Mancha*.

**ED LINDERMAN** (*Additional Music*) has the distinction of having worked both on and off-Broadway in three capacities: performer (*Fiddler On The Roof*, the original Broadway company and The New York Shakespeare Festival's Rock Opera *Two Gentlemen of Verona*), composer/author (*Something's Afoot* and *Broadway Jukebox*), and musical director (*Godspell*, *Scrambled Feet*, *The Upstairs at the Downstairs*, and *Ionescopade*) to mention just a few of his shows. His other Broadway musical scores include *The Zimmer Girls*, *A Girl Singer*, and most recently, *Fragrant Harbour*. He wrote the score for the NBC Emmy Award winning Children's Television Special, "The Maltese Unicorn." His career began at Chicago's famous Second City and he was described in the New York Daily News as "a walking encyclopedia of the hidden treasures of the Broadway Musical." He has taught at Penn State, Shenandoah and Northwestern Universities, Interlochen, and AMDA. Mr. Linderman is an active member of The Dramatists Guild, Actors Equity, AGVA, and an alumnus of the BMI-Lehman Engel Musical Theatre Workshop. For many years he has been a professional vocal coach in New York City, and many of his students are now working on Broadway. He is now legally married to his lifelong partner of 42 years, Sandy Levitt, and Ed will forever be grateful to Jim, Rob & David for asking him to collaborate on writing the music for *Something's Afoot*...it has helped pay his rent for over 40 years!



Ed Linderman, Robert Gerlach and Jim McDonald at Goodspeed's opening of *Something's Afoot* (1973)

# “PARODY OF SLEUTH FICTION AT GOODSPEED IS PRAISED”

By Richard Day

BRIDGEPORT POST, Tuesday, August 28, 1973

Ever since the house lights went down and the curtain rose for the first time in many a year, the revitalized Goodspeed Opera House at East Haddam, has greeted patrons with a lengthening record of meritorious productions.

In a vein consonant with the gem of Victorian theatre architecture's comfortable, understated interior elegance and sturdily lofty structure, the productions of new and revived light operas and musical plays continue praiseworthy for the professionalism and rapport among cast members; the color, detail and imagination evident in scenery, costuming, the zest and responsiveness of musicians in the pit, and the less obvious, though equally crucial, supportive technical accomplishments.

Currently receiving its premiere on the Goodspeed stage is a mancap [sic] surprise package of a murder mystery melodramatic musical comedy titled *Something's Afoot*. Those responsible appear to have been aiming at the conception and execution of the ultimate, round-the-house parody upon many of the prominent and resourceful mystery writers, their galaxy of fictional sleuths and stock character types, complex devices and situations, together with burlesques of musical play scenes, songs, characters and plots familiar to aficionados of a wide range of theatric genres.

## PLOT VIRTUAL CIRCUS

Within the confines of an island-situated, isolated baronial English mansion, nearly a dozen individuals engage in the pursuit of hidden wills, a pranksterish murderer, elusive clues, identity, and personal safety. A virtual circus of fey maids, eccentrics of high and low estate, fortune hunters, seekers after romance (both young and old), a female sleuth—all plunge frantically about, from time-to-time belting out the most unlikely songs (for the characters doing the warbling), narrowly missing being eradicated by one threat, only to succumb to a more exotic and secretive thrust of an unsuspected Sword of Damocles.

Meanwhile, amidst the confusion engendered by power failures, presumed (and bona fide) vanishments, a growing heap of corpses, zany people are cracking an assortment of verbal humor, breaking into incongruous dance routines, satirizing makers of trite remarks, and what's more, bringing it all off with enormous verve and unflinching sense of style.

In addition to the mixed (and constantly shrinking) bag of characters, there are songs they sing and dance to, ranging from an unlikely, suavely Porter-esque love duet sung while dancing the Charleston; an obese noblewoman belting out a wildly comical torch song in praise of “The Man With the Ginger Moustache”, while making aggressive passes at a shrinking Col. Blimp-like duffer; a latin style song “Suspicious” sung by the fearlessly questing woman detective; “The Legal Heir,” a burlesque of operatic villainy patterned after Iago's Creed from Verdi's “Othello”; “You Fell Out of the Sky”, a catchy parody of a musical comedy heroine's rapture over a romantic windfall; a mock suggestive invitation to a boat and safety ashore (complete with a soft shoe routine) wherein towering eccentric entices fey cockney maid with “I've got a teeny little dinghy...”; the woman sleuth's “I Owe It All”, in which she attributes her success to having read the famous writers of mystery fiction, and winding-up on the surviving young lovers' parody of a hymn to happiness, “New Day.”

## IMPECCABLE, HILARIOUS

Among the members of an excellent cast, for whom no assignment of abrupt change of pace and style seems too much, are Barbara Heuman and Kurt Peterson, romping playfully as a pair of pubescent kittens as the gloriously oblivious young lovers; Mary Jo Catlett, the Sherlock in skirts whose caricature of Agatha Christie's Miss Marple find that lady with (among other things) a hankering after handsome young men (it proves her downfall); Lu Leonard, whose role of an obese noblewoman with a past, recalls the operatic penchant (parodied by Gilbert and Sullivan) for mixed-up and lost familial relationships, not to mention a hankering for a reluctant former British military officer; David Chaney in riotous take-off on the stock villain of yore (only this time he's a ruthless, determined, will-hunting nephew); Gary Gage in a caricature of the stock British farce caricature of a Col. Blimp-like, not overly active or intelligent, retired military man; James Brochu, given to all sorts of curious and unexpected, somewhat unease-sparking, doings and remarks, and the cockney maid, played by Patti Perkins, who's not very bright, but knows that salvations requires fast flight.

From Neal Kenyon's authoritative direction to Lynn Crigler's buoyant musical accompaniments and the excellent handling of costumes, sets and lighting by David Toser, Raymond T. Kurdt and Richard Cleary, *Something's Afoot* is impeccably professional, unfailingly hilarious, and just mock scary enough to satisfy mystery fans. Wait til it opens in London; it may go over the pedestrian heads in New Yawk, but the British will love it. Perhaps you will too!



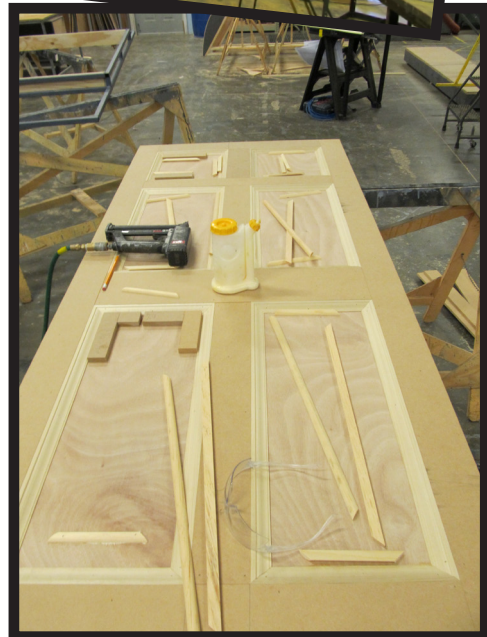
# BEHIND THE SCENES

## Set Design

### TECHNICAL DIFFICULTIES

*Something's Afoot* requires many murders which involve difficult stage effects. Goodspeed's technical department has been hard at work making sure that these special effects occur at the right time and with no hitches! Here's an insider's look at the process of putting *Something's Afoot* on stage.

SET DESIGN BY  
ADRIAN W. JONES



# THE LANGUAGE OF SOMETHING'S AFOOT

## BRITISH LANGUAGE SLANG

Even though we speak the same language, both American and British societies have developed their own versions of the English language. Over time, both cultures have also incorporated the use of slang into their native languages.

In America, the expression "waiting in line" is widely understood. However, if an American was visiting England, he or she might hear someone say that they are "queuing up" and may not understand that this British slang statement means the same thing. *Something's Afoot* is set in 1935 England and some of the language is foreign to our contemporary American dialect. The following is a list of 1930s English slang phrases you'll hear in the musical:

**Aide-de-camp:** A military aide

**Barrister:** A British lawyer who specializes in courtroom proceedings

**Biscuits:** Cookies

**Bloomin':** A British profanity to use for emphasis

**Boot:** The trunk of a car

**Bracer of tea:** An alcoholic beverage mixed with warm tea

**Bubble and squeak:** A British dish that uses up the remaining vegetable leftovers from a previous meal. The main ingredient within the dish is mashed potatoes that glue all of the food together.

**Bumbershoot:** An umbrella

**By Jove:** An exclamation of surprised that comes from the Roman Jove, short for Jupiter

**Chamber pot:** An old fashioned toilet that has no plumbing and must be cleaned by hand

**Cinder:** A piece of burnt ash from the fire

**Colonies:** The name the British used to refer to the United States of America

**Consomme:** A clear British soup made from stock

**Cummerbund:** A waistband worn by men with a suit

**Derriere:** The French word for a person's rear-end

**Dinghy:** A small row boat that can only fit a few people

**Drat:** A mild profanity usually exclaimed when someone is displeased by something

**'Ere now:** Short for before now

**Coxs'n:** (or coxswain) a sailor who is in charge of a ship's boat and its crew and who usually steers

**Fuzzy-Wuzzies:** A nickname the British gave to the Sudan people as a result of their distinctive hairstyle while fighting the Mahdist Wars. During the Mahdist Wars, English and Egyptians fought against the Mahdists for control of the Sudan region. The war ended in 1899.

**Guvnor:** British slang for either boss or someone with more authority

**Holiday:** A vacation

**Inja:** Short for India

**Into the fray:** An idiom meaning to join in an argument or fight

**Knapsack:** A canvas backpack, especially one that has two shoulder straps

**Lechers:** Someone who is seen to be lewd or over sexualized

**Madrigals:** A type of music based off of rhythmic poems that was popular in the 17th century

**Missus:** An informal way to address a woman

**A pair of trousers:** A pair of men's pants

**Romping:** Loud, carefree, and without inhibition

**Rubbers:** A pair of waterproof boots that cover most of the lower leg

**Rubbish:** An adjective meaning that something is trash or has no use

**Snit:** A state of anger

**Solicitor:** A British lawyer who deals more with civil concerns and prepares law cases instead of executing them

**Tanqueray:** A type of British gin

**Treatise:** An argument of ideas from different parties in writing that ultimately ends in a sound conclusion

**'Twas:** Compound version of it was

**'Twil:** Compound version of "it will"

**Tut:** A stutter of disapproval

**Valise:** A small luggage bag meant for overnight stays

**Varlet:** A young man working in the service of an older more distinguished man

**Wicker:** A suitcase made out of wicker

**Wringing wet:** Drenched to the point where you could be wrung out

# ARCHETYPES

Imagine what the musical *Grease* would be like without the rebellious, “bad boy” characters like the T-Birds. Similarly, what would *Legally Blonde* be without Elle Woods’ ditzzy sorority sisters? These are examples of different characters in theatre known as “archetypal characters”. Below is the definition of archetype followed by some examples of archetypal characters:

An **archetypal character** can be described simply as a “spoof character” or a character that directly imitates the behavioral patterns, speech patterns, and physical appearance of a character that an audience has seen before. For example, audiences can easily identify the “farmer” by visualizing his work boots, overalls, and straw hat.

## HISTORY OF ARCHETYPAL CHARACTERS

First introduced in the English language in the 1540s, the word archetype comes from the Latin word *archetypum* meaning “first molded.” Carl Jung, a Swiss psychologist, described archetypes as the brain’s process of retaining behavioral patterns or personalities related to a certain group of people. A literary example might be William Shakespeare who popularized several archetypal characters in his plays such as the “star-crossed” lovers (*Romeo and Juliet*).

## ARCHETYPES IN SOMETHING’S AFOOT

*Something’s Afoot* is a farcical adaptation of popular murder mystery novels from authors like Agatha Christie. The characters in the musical directly reflect the characters of the novels written from this genre while comically imitating, or spoofing, them. For example, readers are accustomed to the amateur detective character in murder mystery novels. This character enjoys making conclusions and putting the pieces of the story together in order to solve the mystery. This character is an archetype because audiences have seen this person before and they recognize his or her appearance, speech patterns, and conclusive personality. In *Something’s Afoot*, Miss Tweed is this character. The writers of *Something’s Afoot* took this archetypal character that audiences have seen before and recreated her so they could tell their story. For the purpose of making *Something’s Afoot* a spoof, the writers gave Tweed an additional humorous eccentricity; while she valiantly attempts to solve the mystery, her conclusions are predominantly wrong. Regardless of her incorrect assumptions, she is still the archetypal character of the amateur detective.



## EXAMPLES OF THE ARCHETYPAL CHARACTERS IN SOMETHING’S AFOOT

- Clive is the butler. He is punctual, stiff, and loyal to his master.
- Colonel Gillweather is the archetypal military man. He brags about his many expeditions, the knowledge he has learned from them, and even arrives at the Racour mansion in his uniform and bearing his shotgun.
- Hope Langdon is the female ingénue. Ingénue means “young and naïve”. She is overly excited to be at the mansion and continuously proves how naïve she is through her actions and her attachment to Geoffrey.
- Lettie is the saucy and vocal maid. She is jittery, anxious, and reluctant to trust anyone within the mansion. The maid typically is focused on saving herself, caring very little about anyone else in the story, and is determined to feed her own greed.
- Nigel Rancour is the distant relative and, in this case, the nephew. He is greedy and spends most of his time searching the house for money, valuables, and/or information on how to acquire them.
- Dr. Grayburn is the doctor. When murder mystery novels first became popular, doctors still made house calls. Similar to these novels, Doctor Grayburn made house calls to the Rancour home for many years and became a close friend of the family.
- Flint is the begrimed caretaker. He enjoys a little too much wine and spirits and is known to chase his co-worker, the maid. The caretaker is rough around the edges and often speaks with a different dialect from the other characters to show a difference in social status.
- Lady Manley-Prowe is the grande-dame. She constantly informs others of her wealth. The grande-dame wears extravagant jewelry and clothes, brags about her multiple large homes, and passively mentions other expensive knick knacks that she just has lying around.
- Geoffrey is the outsider. In murder mystery novels, there is frequently an uninvited guest in the house. This person is someone that the other guests have never met before. This unfamiliarity allows the invited guests to lay their suspicions on this foreign character simply because they know nothing about him.
- Lord Rancour, the host and owner of the mansion. This character is visibly wealthy, exemplified by his large home on a private island, his capacity to accommodate many guests, and the ability to employ three household staff members.

# THE COMIC STYLE OF SOMETHING'S AFOOT

As stated by the writers, *Something's Afoot* combines farce, Music Hall, and spoof to create a seamless "mash-up".

## ELEMENTS OF A FARCE

The noun, *farce*, comes from the French verb *farcir* which means to fill, stuff, or insert. Farces are filled with comedy and wit to increase audience entertainment and involvement. Farces have many common elements. As you read the elements listed below, think of stories that you have heard or read that may include these elements.

1. There is a focus on a character's urge to hide something from other characters.
2. The plot follows an unforeseen chain reaction that results from a character's secret being revealed.
3. On stage, a farce usually consists of one setting throughout the production with several entrances and exits to other imaginary rooms.
4. The protagonist is usually presented sympathetically which encourages the audience to identify with and root for his or her success.
5. The pace of a farce is usually fast and frantic.
6. The language of a farce will depict differences in social class among the characters.
7. The plot of a farce often includes many events that aim to surprise the audience.

## FARCICAL ELEMENTS IN SOMETHING'S AFOOT

*Something's Afoot* does a wonderful job of making a farcical adaptation of murder mystery novels. When watching the performance, encourage your students to keep an eye out for some of the farcical elements that occur within the musical. Corresponding to the elements of farce above, here are a few examples of farce in *Something's Afoot*. There are many more, see how many your students can find!

1. Lord Dudley Rancour hides his will and his criminal plan from all the guests at his home.
2. Due to Lord Rancour's secret, a series of unpredictable murders occur at his estate.
3. The set for Goodspeed's production of *Something's Afoot* consists of one room in Rancour's estate. It includes several doors, all of which are the entrance and exit to other rooms like the library, the kitchen, and bedrooms.
4. Hope Langdon is the reason that all the guests are gathered. She becomes the object of the audience's sympathy because she is unaware of the reason for everyone's gathering and subsequently their deaths. The audience is also influenced to root for Hope's survival and her relationship with Geoffrey.
5. The pacing of *Something's Afoot* is very quick. Audiences will notice that words and ideas are communicated speedily and that new events occur at rapid pace.

6. The difference between how Lettie speaks and how Miss Tweed speaks is quite obvious. Lettie is the Cockney maid at Rancour's estate and Miss Tweed is the leader and amateur detective of the group. Their language and dialects are very different from one another. Tweed's language is much more flowing and elaborate while Lettie's is harsher in sound and more simplistic.
7. Each death in *Something's Afoot* is unlikely and surprising. There is nothing predictable or mundane about the deaths at Rancour's estate.

Audrie Neenan as  
**MISS TWEED**  
in Goodspeed's  
*Something's Afoot*



## MUSIC HALL DURING WORLD WAR I

During World War I, British Music Hall was at its popularity peak. The artists of this genre became involved in the public support of the war efforts and created many patriotic Music Hall compositions.

Here are a few Music Hall song titles:

- "We Don't Want to Lose You (But We Think You Ought to Go)"
- "All the Boys in Khaki Get Nice Girls"
- "I'll Make a Man Out of You"
- "Your King and Your Country Want You"
- "Oh, It's a Lovely War!"

The Music Hall songs were often used to encourage men to enlist. They were often upbeat and communicated that fighting in the war was every man's obligation and, once there, it was an enjoyable experience.

# THE COMIC STYLE OF SOMETHING'S AFOOT

## ELEMENTS OF BRITISH COMEDY

In addition to farce, *Something's Afoot* reflects influences from many different styles of British comedy. These influences include traditional British humor forms such as Music Hall and spoof.

### Music Hall

Music Hall is a type of British entertainment which became popular in 1850 and maintained its popularity until 1960. The style of entertainment was named after the buildings which held Music Hall performances. The first British Music Hall, built in 1852 and called the Canterbury, was built by Charles Morton, later named the "Father of the Halls." The venue introduced Music Hall style in England. Similar to American vaudeville, the Music Hall style was identified by extravagant theatrical entertainment while incorporating slapstick jokes.



An illustration of British Music Hall

The Music Hall style of over-exaggerated comedy was fueled by somewhat unrealistic situations which were presented to an audience at a rapid pace. *Something's Afoot* features many chases through the mansion, quick and chaotic entrances and exits, and heightened interactions and reactions. These are all examples of the Music Hall style.

### Spoof

As mentioned in the previous article, "Archetypes," we know that the characters of *Something's Afoot* are spoof characters. They are characters that are developed to imitate someone we have already seen through a comic lens. Spoof is a style of comedy that has been used since the time of the Greek playwright, Aristophanes. Spoof is often used in British entertainment that focuses on using parody to exaggerate well-known stories for comic effect. In a spoof, all good intentions and gold-hearted characters are in danger of destruction in the end. Spoof doesn't typically focus on mocking the villain but more so on mocking the hero.



[CLICK HERE](#) to listen to the British Music Hall song, "It's a Lovely War!"

## GLOSSARY

**Whodunit:** a specific kind of story or play that focuses on the solving of a murder and revealing the culprit. Typically in a whodunit the murderer is not revealed until the end of the piece.

**British Golden Age of Detective Fiction:** A time period between World War I and World War II that introduced novels, which focused on creating and solving crime puzzles. These books involved a reader in solving a puzzle right alongside the detective or protagonist. Most of these books were written by British authors and are set in the heart of the English countryside or in London. These stories typically include, but are not limited to, the following archetypal characters.

- Members of the aristocracy
- Amateur detectives who tend to stumble upon dead bodies wherever they go
- Medical or legal personnel
- Police detectives



Agatha Christie



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# MURDER MYSTERY NOVELS

## MURDER MYSTERY NOVELS

*Something's Afoot* is a **whodunit** musical. It has a plot-driven story in which a puzzle must be solved. Similar to mystery novels, clues are offered to the audience throughout the musical and eventually lead to the solving of a crime.

## ATTRIBUTES OF A MYSTERY NOVEL

**The British Golden Age of Detective Fiction** occurred between 1920 and 1950 and involved the growing popularity of murder mystery stories by a predominantly British pool of authors.

The stories associated with the Golden Age had many similar components. Listed below are the most common aspects of a mystery novel that you will also find in *Something's Afoot*.

1. The story focuses on the unraveling of a mystery, which will be solved by a series of characters that have – unbeknownst to them – some kind of relationship to each other.
2. The criminal is mentioned early in the story.
3. The scene of the crime, where the story takes place, is typically set in a small village, a train, a car, or a large estate.
4. The characters are cut off from communication with the outside world.
5. The murder and crime is committed by a person who has a direct relationship to the victim(s).
6. The murder or crime is premeditated.
7. A class system is inserted into the story which forces developing relationships between defined social groups.
8. The times and events of the world outside do not interrupt nor have any factor in solving the mystery.
9. The completion of the story serves to reconstruct the story of the committed crime.

## AGATHA CHRISTIE: A MURDER MYSTERY REVOLUTIONARY

Agatha Christie is one of the most well known murder mystery writers of our

time. Born in 1890 to a wealthy family, she was home schooled her entire life and taught herself to read by the age of five. It was in 1914, when she was 24, that she married Archie Christie and began creating stories. Archie was a World War I fighter pilot and while he was at war, Agatha worked as a nurse in a hospital. Through her work at the hospital, she became familiar with chemicals and poisons. She later used this knowledge when writing murder mysteries which involved deaths as a result of these substances.

*The Mysterious Affair at Styles*, Christie's first novel, was written and completed during the year of 1915 but it wasn't until 1920 that the novel was published. In her first novel, Christie introduced Hercule Poirot, a retired Belgian police officer and one of the most acclaimed mystery novel protagonists of all time. Christie wrote more than 30 novels with Poirot as her main character. In 1926, the same year that her mother passed away, Archie fell in love with another woman and asked Agatha for a divorce. Christie went missing for over a week and England was in an uproar over this newly famous writer's disappearance. Her car was found in a nearby quarry and she was discovered staying under an alias at a local hotel. That year she wrote *The Murder of Roger Ackroyd*, one of Christie's most controversial novels due to its twist ending which significantly impacted the mystery novel genre.

In 1930, Christie entered her second marriage to Max Mallowman, a young archaeologist. That same year, Christie wrote *The Murder at the Vicarage* which introduced another famous character, Miss Jane Marple. Marple was featured in 12 of Christie's books and was said to define the British Golden Age of Detective Fiction.

Agatha Christie was known as the Queen of the Golden Age. She wrote 93 books and 17 plays including her most popular play, *The Mousetrap*, which played in London for 30 years.

# MURDER MYSTERY NOVELS

## WE OWE IT ALL

*Something's Afoot* features a song titled "I Owe It All" sung by the amateur detective, Miss Tweed. In the song, Miss Tweed thinks she has just solved the mystery and explains that she owes her knowledge of murder mysteries to many great authors and characters. In addition to Agatha Christie, Miss Tweed gives thanks to Arthur Conan Doyle, Charlie Chan, Mary Roberts Rinehart, William Shakespeare, Wilkie Collins, Erle Stanley Gardner, The Hounds of Baskervilles, Dr. Watson, and Roger Ackroyd.

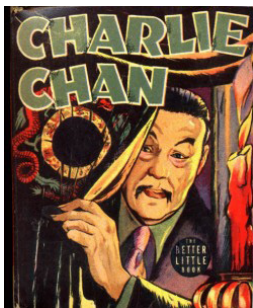
Here are some descriptions of the authors and characters to which Miss Tweed "owes it all":



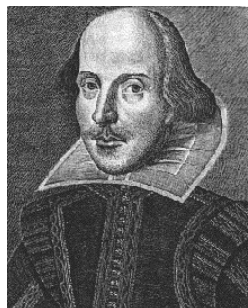
**ARTHUR CONAN DOYLE:**  
Author of the Sherlock Holmes series.



**MARY ROBERTS RINEHART:**  
An American author who combined mystery, crime, and humor into her stories. She is well known for developing the phrase, "the butler did it" and published over 40 works.



**CHARLIE CHAN:**  
A fictional Chinese-American detective created by author Earl Derr Biggers.



**WILLIAM SHAKESPEARE:**  
The song states, "And a nod of the head to William Shakespeare, that witches' brew contained a clue or two." This refers to *MacBeth*, in which three witches come together over a cauldron to prophesize the events of MacBeth's future and quickly find the prophecies to be true!



**WILKIE COLLINS:**  
A revolutionary British writer who wrote, *The Moonstone* which is often credited as generating modern day detective stories.



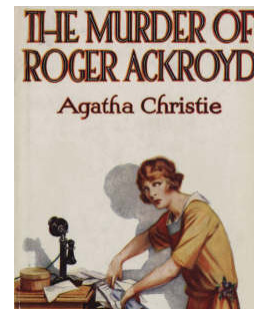
**ERLE STANLEY GARDNER:**  
An American author of many detective fiction stories. His most popular stories were about Perry Mason, a fictional defense attorney who appeared in more than 80 of Gardner's novels.



**THE HOUND OF THE BASKERVILLES:**  
The third book of a four novel series by Arthur Conan Doyle that features the well-known character, Sherlock Holmes.



**DR. WATSON:** The sidekick, friend and assistant to Sherlock Holmes. Together, Dr. Watson and Sherlock Holmes solved many mysteries.



**ROGER ACKROYD:** A fictional character from The Murder of Roger Ackroyd written by Agatha Christie. In the novel, Ackroyd solves a mystery, reveals a killer, and is then murdered.

# LESSONS

## Middle School Language Arts

### **BEFORE THE SHOW: Themes – Creating a Murder Mystery Story**

*Something's Afoot* was written with influences from mystery novels by authors like Agatha Christie and Sir Arthur Conan Doyle. It is a whodunit musical that focuses on solving a murder and revealing the person who is responsible. A whodunit is a plot-driven story in which a puzzle must be solved.

#### **ACTIVITY**

Have your students read the "About the Show," "The Language of *Something's Afoot*," and "Murder Mystery" sections on [pages 3-6, 9, and 12-14 of the Student Guide](#) to familiarize themselves with the musical they are about to see. These pages will provide a knowledge foundation for this lesson. Have a discussion with your students around their concepts of Murder Mystery stories and then contextualize the concept by exploring examples from books, theatre, television, and film. The following are some questions that might be posed in relation to the musical:

- Based on the synopsis, what are some characteristics of *Something's Afoot* that makes it a piece from the murder mystery genre?
- What other books, theatre, television, or film pieces have you seen that might be categorized as a murder mystery?
- What aspects of the piece(s) made you conclude that it belongs in the murder mystery genre?

Divide the class into partners. Using the synopsis as an example, have students begin writing their own murder mystery story. Each pair's story must be 1-2 pages and must include the following murder mystery elements:

- The plot must focus on a mystery which will be solved. The mystery is who committed a murder.
- The criminal must be mentioned early in the story.
- The story must take place in a small village, on a railway, in a car, or in a large estate.
- The murder must have occurred in this setting.
- The other characters must have no communication with the outside world.
- The reasoning for the crime must be explained in the end.
- The play must include at least two of the vocabulary words listed in The "Language of *Something's Afoot*" section.

After the stories have been written, the pairs will read their stories aloud to the class.



# LESSONS

## Middle School Language Arts

### **UNDERSTANDING THROUGH EXPLORATION: Farce through Language and Lyrics**

*Something's Afoot* is a musical farce. The musical takes influences from books of the popular murder mystery genre and uses comedy to make an entertaining product. It creates a comical atmosphere by infusing a fast-paced plot with witty and improbable situations into a murder mystery extravaganza.

#### **ACTIVITY**

Before attending the show, explore the lyrics of *Something's Afoot* as a class. Read through the lyrics of the show (found on [pages 28-34 of the Teacher's Instructional Guide](#)) and the Farce section (found on [page 12 of the Student Guide](#)) dissecting the language and identifying the farcical elements in each song. Ask students to consider the following questions:

- Why do you think the writers chose to make *Something's Afoot* a farce?
- What evidence in the song lyrics exemplifies that *Something's Afoot* is a farce of murder mystery novels?
- Choose one song from the lyrics of *Something's Afoot*, and discuss the message of this particular song. Discuss why the lyrics make it a serious song or a comical song.

Divide the class into pairs. Have pairs choose one of the songs from *Something's Afoot* in the "Lyrics" section on [page 28-34 of the Teacher's Instructional Guide](#). Have pairs take on the roles of the characters and act out the message that the lyrics convey as they read the lyrics aloud. Encourage students to read the synopsis on [page 3 of the Student Guide](#) to interpret the tone of the song. As they are working, have students consider the following questions:

- What are the singers of each song singing about?
- Does the subject seem to be a serious one? Explain.
- Are the singers singing the song in a serious way or in a farcical way? How can you tell from just reading the lyrics?

Students will practice their acting and reading of their song for 5 minutes, then they will perform. It is their choice to play it seriously or comically. Neither interpretation is wrong. After the students have seen *Something's Afoot*, have the class answer the following questions based on their groups' performance:

- Were you surprised by the interpretation of your groups' song when performed in *Something's Afoot*?
- Was your group's interpretation similar or different to that in the musical? Explain.
- Explain to the class why your chosen song contributes to *Something's Afoot* being a farce of murder mystery novels.

Once the students have identified the main idea of the song, they will work with their partner to write a short poem with the same message or main idea.

# LESSONS

## Middle School Language Arts

### **AFTER THE SHOW: Murder Mystery Game**

The musical *Something's Afoot* is an adaptation of many murder mystery novels, including Agatha Christie's, *And Then There Were None*. The books of this genre tell stories of groups of people who are brought together by special circumstance and are faced with a crime that must be solved. The crime, often a murder, must be puzzled together quickly because the longer it takes to solve, the more frequently people die.

In *Something's Afoot*, the characters are constantly making conclusions, which are often incorrect, about the murders that have been committed. When playing a character, an actor's job is to not only use his or her voice to tell the story but also his or her body. Using the activity below, see if you students can use only their bodies to tell a story and solve a murder!

### **ACTIVITY**

Have students sit in a circle with their eyes closed. The teacher will choose one person in the circle to play the role of the murderer. The teacher will inform this person by lightly touching the student on the shoulder. The other students will not know who the murderer is because their eyes are closed.

Once the murderer is chosen, have the students walk around the room. Inform the students that they are at Rancour's Mansion for a party and need to meet the other people at the party. The students must shake hands with every person that they pass as they are walking around the room and say "hello." The murderer will walk among the group as well; however, when they shake hands with someone they have the choice to "murder" or not murder that person. If the murderer chooses to murder the person that is shaking his or her hand, he or she will discretely rub the person's palm with the pointer finger. After rubbing the victims' palm, the murderer continues shaking hands with the partygoers and chooses who will be next. If a partygoer has had his or her palm rubbed, he or she must fall to the floor dramatically showing that he or she has been murdered. Before the murdered "dies" however, the victim must shake hands and say "hello" to two additional people.

If a partygoer guesses the identity of the murderer, he or she must raise a hand. When a hand is raised everyone must freeze no matter what they are doing. The teacher will call on that student and allow a verbal accusation to be made. If the student's accusation is wrong, the student immediately must dramatically fall to the floor and "die." If the student is correct, the round ends and the students must return back to their circle and close their eyes to begin another round.

After several rounds, have a class discussion in which the students answer the following questions:

- When you were playing the role of the murderer, what were some of the challenges that you faced? How did you feel?
- When you were playing the role of a partygoer, what were the most difficult challenges that you faced? How did you feel?
- If you made an accusation, did you guess the murder details correctly? What made you accuse the person that you did?
- In *Something's Afoot*, the details of the murder are constantly being guessed. As a class, compare this game to the solving of the murder at the Rancour Mansion. Who makes conclusions about the murders? What conclusions do they make? Are those conclusions correct?

# LESSONS

## Middle School Social Studies

### **BEFORE THE SHOW: The Authors of Murder Mystery Novels**

When murder mysteries became popular, they were actually published in newspapers and magazines as short stories. It wasn't until much later that murder mysteries became published novels, adapted films, and stage productions. Since the expansion of murder mysteries from short stories to novels, readers have been introduced to characters of all sorts of backgrounds and from many different time periods. While these stories do not have diverse settings, readers have been introduced to many locations on the English countryside and American cities. Take a look at the authors and characters that are mentioned in *Something's Afoot* and see how they shaped murder mystery novels.

#### **ACTIVITY**

Divide the class into 5 groups. Assign each group one of the following murder mystery authors from the song "I Owe It All." Refer to [page 13 of the Student Guide](#) (or [page 15 of the Teacher's Instructional Guide](#)) for reference.

- |   |  |
|---|--|
| <ul style="list-style-type: none"><li>• Arthur Conan Doyle</li><li>• Mary Roberts Rinehart</li><li>• Wilkie Collins</li></ul> | <ul style="list-style-type: none"><li>• Erle Stanley Gardner</li><li>• Roger Ackroyd</li></ul> |
|---|--|

Each group will use the internet and the school library to research their chosen murder mystery author. The students will create a presentation about the importance of this author in the history of murder mystery novels. Each presentation must include one of the following:

- A slideshow
- A PowerPoint
- A three-fold pamphlet (one to be handed out to each student in the class)
- A dramatic reading of source material which highlights the character/author.

Each group's presentation must be a minimum of 3 minutes long. When finished researching and preparing, students will present to the class.

### **UNDERSTANDING THROUGH EXPLORATION: Spoofs in History**

Have students read the "Elements of a British Comedy" section on [page 11 of the Student Guide](#) and focus on the "Music Hall" and "Spoof" sections. These styles of comedy have been used for a very long time. During World War I, the Music Hall style became most popular because composers were writing songs that supported the war effort and encouraged men to enlist. These songs used comedy to spoof the war but to also make it seem that, like listening to the music, the war would be an enjoyable experience. Use the following lesson to help your students explore where spoofs have gone down in history.

#### **ACTIVITY**

Play a few of the tracks of your choice from the Songs of World War I webpage listed on the resources page of this guide (<http://www.kingswoodresources.org.uk/history/20century/ww1/songs.htm>). Have your class listen to the songs and write down examples of spoof and comedy as they listen. As a class, discuss what your students found.

As a class, research the history of spoofs. Make sure that the students understand where the idea of spoofs came from and how long the idea has been used. Divide the class into three groups. Assign each group of students one of the following Disney films: *The Little Mermaid*, *Snow White and the Seven Dwarfs*, and *Cinderella* (or films with which they are familiar). Each group will be creating a spoof on their assigned Disney film. The teacher will assign a song from the corresponding movie and students will use the tune from the film and rewrite the lyrics so that, just like *Something's Afoot*, the lyrics use parody to exaggerate the story for comic effect. The assigned songs will be as follows: (cont.)

# LESSONS

## Middle School Social Studies

- *The Little Mermaid* – “Part of Your World”
- *Snow White and the Seven Dwarfs* – “Heigh-Ho”
- *Cinderella* – “A Dream is a Wish Your Heart Makes”

Students will perform their songs for the class. Following their performances, discuss the following questions:

- When your group was researching the history of spoofs, what is the earliest example of a spoof that you could find?
- What are some of your favorite spoofs in film, books, television, and music?
- What are some of the reasons that spoofs were created in the past? Present?
- How was your groups' song a spoof of your chosen Disney movie?

### **AFTER THE SHOW: Historical Whodunits**

When whodunits first became popular, they appeared in magazines and newspapers. A subgenre of whodunit stories, historical whodunits, involves the same components of a murder mystery novel but incorporates a nonfictional setting or character which is based on an historical event. An example is Agatha Christie's Death Comes as the End. This novel is based on letters written by an Egyptian man named Hequanakhte. The story takes place in historical Egypt around 2000 B.C.

### **ACTIVITY**

Have students refer to the “Murder Mystery” section on [pages 12-14 of the Student Guide](#). In pairs, have students brainstorm and record the factors which made *Something's Afoot* a whodunit story. After recording, pairs will brainstorm plot ideas for writing their own historical whodunit. The story must incorporate a historical setting, which includes place and time. The story will be a maximum of one page long.

After each pair has written their short story, they will use another group from the class to silently act out their story. The writers will read the story, each reading half, and the actors will simultaneously improvise and pantomime the story as it is being read. Each pair should have the chance to act out another group's story and each story should be performed this way for the class.

# LESSONS

## High School English

### **BEFORE THE SHOW: Exploring Themes – Murder Mystery Novels**

*Something's Afoot* was written with influences from mystery novels by authors like Agatha Christie and Sir Arthur Conan Doyle. It is a whodunit musical that focuses on solving a murder and revealing the person who is responsible. A whodunit is a plot-driven story in which a puzzle must be solved.

#### **ACTIVITY**

Have your students read the “About the Show,” “The Language of *Something's Afoot*,” and “Murder Mystery” sections on [pages 3-6, 9, 12-14 of the Student Guide](#) to familiarize themselves with the musical they are about to see. Have a discussion with your students around their concepts of murder mystery stories and then contextualize the concept by exploring examples from books, theatre, television, and film. Discuss the following questions with your class:

- Based on the synopsis, what are some characteristics of *Something's Afoot* that makes it a murder mystery?
- What other books, plays, television, or film pieces have you seen that might be categorized as a murder mystery?
- What aspects of the piece(s) made you conclude that it belongs in the murder mystery genre?

Divide the class into partners. Using a play of their choice and the “Aspects of Writing a Play” worksheet on [pages 26-27 of the Teacher's Instructional Guide](#), have pairs read their play for 15 minutes and mentally take note of the structure used when writing a play. Have students then use the “Aspects of Writing a Play” to begin writing their own murder mystery plays. Each pair will write one five-minute play which will include the following murder mystery elements:

- The plot must focus on the unraveling of a mystery which will be solved. The mystery is who committed a murder.
- The criminal must be mentioned early in the story.
- The story must take place in a small village, a railway, in a car, or in a large estate.
- The murder must have occurred in this setting.
- The other characters must have no communication with the outside world.
- The murder and crime must be committed by a person who has a direct relationship to the victim(s).
- The murder or crime must be premeditated and the murderers reasoning for the crime must be explained in the end.
- The play must include at least five of the vocabulary words listed in “The Language of *Something's Afoot*” section.

After the plays have been written, the students will use their classmates to cast the play and perform a reading.

# LESSONS

## High School English

### **UNDERSTANDING THROUGH EXPLORATION: Farce through Language and Lyrics**

*Something's Afoot* is comic mash-up with many farcical elements. The musical takes influences from books of the popular murder mystery genre and uses comedy to make an entertaining product. It creates a comical atmosphere by infusing a fast-paced plot with witty and improbable situations into a murder mystery extravaganza.

#### **ACTIVITY**

Before attending the show, explore the lyrics of *Something's Afoot* as a class. Read through the lyrics of the show (found on [pages 28-34 of the Teacher's Instructional Guide](#)) dissecting the language and identifying the farcical elements in each song. Ask students to consider the following questions:

- Why do you think the writers chose to give *Something's Afoot* so many farcical characteristics?
- What evidence in the song lyrics exemplifies that *Something's Afoot* has farcical elements?
- Choose one song from the lyrics of *Something's Afoot*, what is the message of this particular song? Discuss why you think the lyrics make it a serious song or a comical song.

Have students choose one of the songs from *Something's Afoot* in the "Lyrics" section on [pages 28-34 of the Teacher's Instructional Guide](#). Ask students to find a partner who chose the same song. Have pairs take on the roles of the characters and act out the message that the lyrics convey as they read the lyrics aloud. Encourage students to read the synopsis on [page 3 of the Student Guide](#) to interpret the tone of the song. As they are working, have students consider the following questions:

- What are the singers of each song singing about?
- Does the subject seem to be a serious one? Explain.
- Are the singers singing the song in a serious way or in a farcical way? How can you tell from just reading the lyrics?

Students will practice their acting and reading of their song for 5 minutes. Then they will perform. It is their choice to play it seriously or comically. Neither interpretation is wrong. After the students have seen *Something's Afoot*, have the class answer the following questions based on their group's performance:

- Were you surprised by the interpretation of your group's song when performed in *Something's Afoot*?
- Was your group's interpretation similar or different to that in the musical? Explain.
- Explain to the class why your chosen song contributes to *Something's Afoot* being a farce of murder mystery novels.

# LESSONS

## High School English

### **AFTER THE SHOW: Murder Mystery Charades**

The musical *Something's Afoot* is an adaptation of many murder mystery novels, including Agatha Christie's, *And Then There Were None*. The books of this genre tell stories of groups of people who are brought together by special circumstance and are faced with a crime that must be solved. The crime, often a murder, must be puzzled together quickly because the longer it takes to solve, the more frequently people die.

In *Something's Afoot*, the characters are constantly making mostly incorrect conclusions about the murders that have been committed. When playing a character, an actor's job is to not only use their voice to tell the story but also their bodies. Using the activity below, see if you students can use only their bodies to tell a story and solve a murder!

### **ACTIVITY**

Divide the class into two teams. Have Team A leave the room. Team B will choose a well-known person from their culture, a place, and a noun. For example, Miley Cyrus, on the beach, with a frying pan. In this case, Miley Cyrus was murdered on the beach with a frying pan. The object of the Murder Mystery game is for Team A to figure out who was murdered, where they were murdered, and how they were murdered.

Have one person from Team A enter the room. Team B will verbally inform the Team A representative who was murdered, where they were murdered, and what was used to commit the murder. Once Team B has done this, they will observe as an audience and one more person from Team A will come into the room. The first representative from Team A will have one minute to silently communicate the person, place, and thing to the second representative. After a minute, a third representative from Team A enters and the second representative will have one minute to silently communicate the person, place, and thing. This process will continue for each person on Team A until the final person. After one minute, the final person from Team A will verbally announce the person who was murdered, the place where they were murdered, and the weapon used to murder the person.

The teams will then switch and it will be Team B's chance to solve a new murder.

### **Rules**

- None of the members of Team A are allowed to speak at any time. The first person from Team A who verbally receives the person, place, and thing from Team B is not allowed to ask any questions.
- Team A is allowed to use pantomime, miming, and any other charades tactics to portray the person, place, or thing. They cannot use any words, sounds, or props.
- The representative from Team A is only allowed to repeat ONE of the gestures from the person before them. Otherwise, they must create new ones. For example: If the first representative chose to pretend to make a speech for the person, laid down and pretended to tan for the second, and pantomimed making eggs for the third, the second representative can only repeat one of those gestures. So that person may choose to keep lying down and pretending to tan, but must choose different motions for Miley Cyrus and the frying pan.

After each team has had the chance to portray the murder, have a class discussion in which the students answer the following questions:

- When you were silently communicating the details of the murder, what were the most difficult challenges that you faced?
- When you were trying to guess what the details of the murder were from your teammate, what were the most difficult challenges that you faced?
- When the message was passed to the final person, did that person guess the murder details correctly? What was correct and what was incorrect?
- When you were observing, what did you notice as the information passed from one person to another? What changed?
- When you were observing, what stayed the same as the message passed from person to person?
- In *Something's Afoot*, the details of the murder are constantly being guessed. As a class, compare this game to the solving of the murder at the Rancour Mansion. Who makes conclusions about the murders? What conclusions do they make? Are those conclusions correct?

# LESSONS

## High School History

### **BEFORE THE SHOW: The Authors and Characters of Murder Mystery Novels**

When murder mysteries became popular, they were actually published in newspapers and magazines as short stories. It was not until much later that murder mysteries were becoming published novels, adapted films, and stage productions. Since the expansion of murder mysteries from short stories to novels, readers have been introduced to characters of all sorts of backgrounds and from many different time periods. While these stories do not have diverse settings, readers have been transported to many locations on the English countryside and American cities. Take a look at the authors and characters that are mentioned in *Something's Afoot* and see how they shaped murder mystery novels.

### **ACTIVITY**

Divide the class into pairs. Have each pair choose one of the following murder mystery characters/authors from the song "I Owe It All." Refer to [page 15 of the Teacher's Instructional Guide](#) for reference.

- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>• Arthur Conan Doyle</li><li>• Charlie Chan</li><li>• Mary Roberts Rinehart</li><li>• William Shakespeare</li><li>• Wilkie Collins</li></ul> | <ul style="list-style-type: none"><li>• Erle Stanley Gardner</li><li>• Dr. Watson</li><li>• Sherlock Holmes</li><li>• Roger Ackroyd</li></ul> |
|--|---|

Each pair will use the internet and the school library to research their chosen murder mystery author or character. The students will create a presentation about the importance of this author or character in the history of murder mystery novels. Each presentation must include one of the following:

- A slideshow
- A PowerPoint
- A three-fold pamphlet (one to be handed out to each student in the class)
- A dramatic reading of source material which highlights the character/author.

Each pair's presentation must be a minimum of 5 minutes long. When finished researching and preparing, students will present to the class.



# LESSONS

## High School History

### **UNDERSTANDING THROUGH EXPLORATION: Spoofs in History**

Have students read the “Elements of a British Comedy” section on [page 11 of the Student Guide](#) and focus on the “Music Hall” and “Spoof” sections. These styles of comedy have been used for a very long time. During World War I, the Music Hall style became most popular because composers were writing songs that supported the war effort and encouraged men to enlist. These songs used comedy to spoof the war but to also make it seem that, like listening to the music, the war would be an enjoyable experience. Use the following lesson to help your students explore where spoofs have been used in history.

#### **ACTIVITY**

Play a few of the tracks of your choice from the Songs of World War I webpage listed on the resources page of this guide (<http://www.kingswoodresources.org.uk/history/20century/ww1/songs.htm>). Have your class listen to the songs and write down examples of spoof and comedy as they listen. As a class, discuss what your students found.

Divide the class into groups of three. Have each group research the history of spoofs. Make sure that they understand where the idea of spoofs came from and how long the style of comedy has been used. Have each group of students choose a famous Disney film. Each group will be creating a spoof of their chosen Disney film. They will choose one song from the film and rewrite the lyrics so that, just like *Something's Afoot*, the lyrics use parody to exaggerate the story for comic effect.

Students will perform their songs for the class. Following their performances, discuss the following questions:

- When your group was researching the history of spoofs, what is the earliest example of a spoof that you could find?
- What are some of your favorite spoofs in film, books, television, and music?
- What are some of the reasons that spoofs were created in the past? Present?
- How was your group's song a spoof of your chosen Disney movie?

### **AFTER THE SHOW: Historical Whodunits**

When whodunits first became popular, they appeared in magazines and newspapers. A subgenre of whodunit stories is historical whodunits. A historical whodunit is a murder mystery novel which involves the same components of a murder mystery novel but incorporates a nonfictional setting or character which is based on an historical event. An example is Agatha Christie's *Death Comes as the End*. This novel is based on letters written by an Egyptian man named Hequanakhte. The story takes place in historical Egypt around 2000 B.C.

#### **ACTIVITY**

In pairs, have students brainstorm and record the factors which made *Something's Afoot* a whodunit story. Have students refer to the “Murder Mystery” section on [pages 12-14 of the Student Guide](#). After recording, have pairs brainstorm ideas for a historical whodunit. The story must incorporate either a historical setting or character or both. The story must also incorporate the factors which made *Something's Afoot* a whodunit. They should produce a short story that will appear in a classroom newspaper.

After each pair has completed their short story, the class will create a classroom newspaper with all historical whodunits. Have the class sit and create a KWL chart (K= What we know, W= What we want to know, and L= What we have learned) based on newspaper publication. As a class, fill out the K and W columns. Then have students research the process of creating a newspaper. After researching, the class will fill out the L column and begin creating their classroom newspaper. The students must assign titles, page numbers, choose an order for the stories, place pictures with each corresponding story, and make the newspaper look authentic. This will be a group activity so the class should work on all of these aspects as a whole.



# Aspects of Writing a Play

Playwrights \_\_\_\_\_ Date \_\_\_\_\_

Title of Play \_\_\_\_\_

## 1. THE STORY AT A GLANCE

Genre: Murder Mystery

Setting:

Place \_\_\_\_\_

Time Period \_\_\_\_\_

## 2. THE CHARACTERS

Who is the main character of this story?

What does this character want?

What does the main character do to get what he or she wants?

What does the main character need?

What is at risk for the main character?

List the supporting characters that will be in this story. Answer the same questions for each character on the back of this sheet.

### **3. THE PLOT**

What are some of the themes that will be expressed in your play?

- a.
- b.
- c.
- d.

What is the conflict in this play?

How will this conflict be resolved?

### **4. REFLECTION**

Who is my target audience?

How is your story similar to other Murder Mysteries that you have seen?

How is your story different from other Murder Mysteries that you have seen?

# SOMETHING'S AFOOT LYRICS

(Note: All capitals means that the line is sung. Normal type means that the line is spoken)

## A MARVELOUS WEEKEND

### TWEED

SET UP MY EASEL, I FEEL SO INSPIRED.  
WHO COULD FEEL TIRED IN THIS ATMOSPHERE?  
CAST OFF THE CARES THAT YOU HAVE ACQUIRED,  
AND PAY HEED WHILE I'M RECITING,  
COUNTRY LIFE GIVES AN INVITING  
PROMISE OF A MOST EXCITING WEEKEND.  
WE'VE BEEN INVITED TO A MARVELOUS WEEKEND  
A MARVELOUS WEEKEND IN THE COUNTRY AIR.

### ALL

WE'VE BEEN INVITED TO A MARVELOUS WEEKEND,  
A MARVELOUS, INVIGORATING,  
GLORIOUS AND STIMULATING,  
RADIANT, EXHILARATING WEEKEND!  
FAR, FAR AWAY FROM CIVILIZATION,  
TRUE RELAXATION IS OUR GOAL.  
WE'LL PASS OUR EVENINGS IN POLITE CONVERSATION.  
AFTER DINNER WE'LL RETIRE FOR A BRANDY BY THE FIRE.  
WE'LL BE CARELESS THIS ENTIRE WEEKEND!

### COLONEL

I say! Are the squash courts in order? Are the archery targets set about?

### CLIVE

Yes, Colonel, everything is in readiness.

### DR. GRAYBURN

Good show!

### COLONEL

(Singing.)  
PUNTING AND HUNTING WILL BE ON THE AGENDA.

### DR. GRAYBURN

NO NEED TO HURRY ON THIS HOLIDAY.

### HOPE

BIKING AND HIKING WILL MAKE UP THE ADDENDA.

### LADY MP

I RECOMMEND A BIT OF GAY CROQUETING.

### NIGEL

I RECOMMEND A TANQUERAY...TANQUERAY!

### CLIVE, FLINT & LETTIE

PUNTING, PAINTING, SWIMMING, ROWING  
PUNTING, PAINTING, SWIMMING, ROWING  
BIKING, HIKING, DOMINOING

### TWEED & DR. GRAYBURN

WE HAVE BEEN INVITED FOR THE WEEKEND.

### LADY MP & COLONEL

MARVELOUS, INVIGORATING WEEKEND.

### HOPE & NIGEL

WE'LL BE MERRY THIS ENTIRE WEEKEND.

### ALL

WE'VE BEEN INVITED TO A MARVELOUS WEEKEND.

A MARVELOUS WEEKEND IN THE COUNTRY AIR.  
WE'VE BEEN INVITED TO A MARVELOUS WEEKEND,  
A MARVELOUS, INVIGORATING,  
GLORIOUS AND STIMULATING,  
CASUAL, NOT IRRITATING,  
CELEBRATING, RUSTICATING...

### COLONEL

PUNTING, PAINTING, DOMINOING.  
PUNTING, PAINTING, DOMINOING.

### HOPE

OH, WHAT A LOVELY ROOM!

### COLONEL

Yes, yes, my dear. Lovely. Everything here is lovely. I remember, now when was it?...back in 1919, when we first had the opportunity to, umh, hmmm...

### HOPE

OH, WHAT A MARVELOUS ATMOSPHERE!

### LETTIE & FLINT

AREN'T THEY LUCKY TO ALL BE HERE?

### CLIVE

Flint! Dispose of the luggage and park the cars. Lettie! There is much to be done. Follow me.

### LETTIE & FLINT

ABSOLUTELY DEVASTATING!  
OB-VIOUS-LY INEBRIATING!  
DEF-NITE-LY SUBORDINATING!  
TOTALLY EXASPERATING WEEKEND!

## SOMETHING'S AFOOT

### TWEED

SOMETHING'S AFOOT!  
AND THE BUTLER DIDN'T DO IT!

### OTHERS

THE BUTLER DIDN'T DO IT?!?!?!?!?!?

### TWEED

SOMETHING'S AFOOT, AND  
IF HE DIDN'T DO IT  
SOMEONE ELSE HAS HAD TO DO IT.  
A STORM IS HERE,  
WE'RE SURROUNDED BY A LAKE.

### LETTIE

THE HOUSE IS DREARY.  
LETTIE & OTHERS  
THE WEEKEND IS A BIG MISTAKE.

# SOMETHIN'S AFOOT LYRICS

## **TWEED**

SOMETHING'S AFOOT...A  
SOMETHING VERY SCARY.  
LETTIE, PLEASE, ANOTHER SHERRY.  
SOMETHING IS QUITE AMISS.

## **ALL EXCEPT TWEED**

But the butler didn't do it.

## **TWEED**

THOUGH I'M NOT BOUND BY SUPERSTITION,  
I'M FORCED TO ADMIT THE SUPPOSITION,  
WITHOUT A QUIZ  
THAT SOMETHING IS A...

## **OTHERS**

WHAT SAY A LITTLE SPOT OF SHERRY?  
WHAT SAY A LITTLE BIT OF SONG?  
WHEN ONE HAS A LITTLE SPOT OF SHERRY,  
WHAT CAN POSSIBLY GO WRONG?  
IN A MOMENT OF UNPLEASANTNESS,  
WE NEVER SHOULD PURSUE IT.

## **COLONEL**

WHAT HO!

## **DR. GRAYBURN**

RIGHT-O!

## **NIGEL**

NOT A WHIT!

## **OTHERS**

FOR WE'RE QUITE PROTECTED BY THE ONE WHO  
KNOWS  
JUST HOW TO DO IT.

## **TWEED**

Cheers.

## **OTHERS**

SO YOU'LL NEVER FIND US IN AN AGITATING SNIT.  
HERE'S TO ANOTHER SPOT OF SHERRY,  
RAISING OUR GLASSES IN A SONG.  
WHEN ONE HAS ANOTHER SPOT OF SHERRY,  
NOTHING IN THE WORLD,  
IN THE WHOLE UNITED KINGDOM,  
NOTHING IN THE WORLD COULD BE WRONG!  
COULD BE...WRONG  
SOMETHING'S AFOOT!  
AND THE BUTLER DIDN'T DO IT!  
HOW COULD THE BUTLER DO IT?  
SOMETHING IS QUITE AMISS.

## **TWEED**

DON'T BE BOUND BY SUPERSTITION,

## **OTHERS**

THOUGH FORCED TO ADMIT THE SUPPOSITION,  
WITHOUT A QUIZ, THAT SOMETHING IS A...

## **TWEED**

Exploding stairs are rather rare,  
You just don't find them everywhere.

## **OTHERS**

WITHOUT A QUIZ, THAT SOMETHING IS A...

## **TWEED**

Considering the way he died  
I don't think it was suicide.

## **OTHERS**

WITHOUT A QUIZ, THAT SOMETHING IS A...  
The situation's not the best  
For someone who is a weekend guest.

## **OTHERS**

WITHOUT A QUIZ, THAT SOMETHING IS A...FOOT!

## **CARRY ON**

## **TWEED**

FRANKLIN DELANO ROOSEVELT,  
WHO RULES THE COLONIES,  
SAID, "THERE'S NOTHING TO FEAR BUT FEAR ITSELF"  
MOST APROPOS WORDS ARE THESE.  
THOUGH WE'RE WOMEN THAT IS CLEAR,  
WE WILL SOMEHOW PERSEVERE,  
PAYING HEED. THOUGH WE'RE DISTRAUGHT,  
TO MR. ROOSEVELT'S THOUGHT...  
DON'T BE AFRAID  
WHEN YOU CAN BE COURAGEOUS.  
WHY BE AFRAID?  
HIGH SPIRITS ARE CONTAGIOUS.  
CARRY ON...  
DON'T BE AFRAID.  
THERE IS NO NEED TO COWER.  
WHY BE AFRAID?  
IT'S NOT OUR DARKEST HOUR.  
CARRY ON!  
WHEN THE DAY IS BLEAK,  
AND YOUR KNEES ARE WEAK,  
TELL YOUR FEARS, "AWAY, BEGONE!"  
POO, POO! PIP, PIP!  
STIFF UPPER LIP.  
CARRY ON.  
DO NOT CONDONE  
EMOTIONS THAT ARE SKITTISH.  
YOU'RE NOT ALONE.  
REMEMBER WE ARE BRITISH.  
CARRY ON!  
Lady Grace!

## **TWEED & LADY MP**

CARRY ON!!

## **TWEED**

These spears should do nicely.

## **LADY MP**

You expect me to use that?

## **TWEED**

Of course, my dear.

# SOMETHING'S AFOOT LYRICS

## LADY MP

Miss Tweed, that's all well and good, but you see...  
I CANNOT APPEAR TO HIDE MY FEAR  
FOR I ADMIT TO HAVING QUALMS.  
WHEN THE MOMENT'S TENSE, I'VE NO DEFENSE,  
JUST PERSPIRATING PALMS.

## TWEED

Rubbish!  
DO NOT CONDONE  
EMOTIONS THAT ARE SKITTISH.  
YOU'RE NOT ALONE.  
REMEMBER WE ARE BRITISH.  
CARRY ON...

## TWEED & LADY MP

CARRY...

## LADY MP

NEVER WEAR A FROWN WHEN YOU'RE FEELING DOWN.  
AFTER NIGHT MUST COME THE DAWN.  
WHERE THERE'S HOPE THERE'S LIFE,  
SO FORGET YOUR STRIFE,  
AND REMEMBER CARRY ON.

## TWEED & LADY MP

DON'T BE AFRAID,  
WHEN YOU CAN BE COURAGEOUS.  
WHY BE AFRAID,  
HIGH SPIRITS ARE CONTAGIOUS.  
CARRY ON,  
CARRY ON!!

## TWEED

ARE YOUR TENSIONS TAUT?  
ARE YOUR NERVES DISTRAUGHT?  
ARE YOU LOOKING PALE AND WAN?

## LADY MP

RAISE THE COURAGE CUP,  
KEEP YOUR PECKER UP...

## LETTIE

AND REMEMBER CARRY ON!  
I'M NOT AFRAID, YOU'LL NEVER SEE ME COWER.  
WHY BE AFRAID? OH, NO, I'M RIGHT, DON'T COWER.  
WHY BE AFRAID? IT'S NOT OUR DARKEST HOUR.  
CARRY, CARRY, WE SHALL CARRY ON.

## TWEED & LADY MP

DON'T BE AFRAID, THERE IS NO NEED TO COWER.  
WHY BE AFRAID? IT'S NOT OUR DARKEST HOUR.  
CARRY, CARRY, WE SHALL CARRY ON.

## HOPE

NEVER WEAR A FROWN WHEN YOU'RE FEELING DOWN,  
AFTER NIGHT MUST COME THE DAWN.  
POO, POO! PIP, PIP!  
STIFF UPPER LIP  
AND REMEMBER QUEEN VICTORIA!

## ALL

DO NOT CONDONE  
EMOTIONS THAT ARE SKITTISH.  
YOU'RE NOT ALONE.  
REMEMBER WE ARE BRITISH.  
CA...RRY...

## LETTIE & HOPE

Our hearts shall burst with pride!

## LADY MP & TWEED

Forever side by side!

## ALL

O-O-O-O-N.  
DON'T BE AFRAID,  
WHEN YOU CAN BE COURAGEOUS.  
WHY BE AFRAID,  
HIGH SPIRITS ARE CONTAGIOUS.  
CARRY  
CARRY ON!  
Put up the brightest string of lights I've ever seen.

## I DON'T KNOW WHY I TRUST YOU (BUT I DO)

### CHORUS

I DON'T KNOW WHY I TRUST YOU (BUT I DO)

### HOPE

THERE'S A HINT OF HIDDEN DANGER  
WHEN YOU MEET A DASHING STRANGER  
AND I DON'T KNOW WHY I TRUST YOU  
BUT I DO (YES I DO).  
FROM THE MOMENT OF OUR MEETING  
I FELT WE WERE REPEATING  
AN ENCOUNTER WE'D ENCOUNTERED ONCE BEFORE.  
YOU'VE GIVEN MY HEART A LIFT.  
YOU'VE MASTERED THAT ANCIENT GIFT. (WHAT A GIFT.)  
YOU'RE A KNIGHT WITHOUT HIS ARMOR,  
BUT YOU'RE STILL A PRINCELY CHARMER, LIKE A  
LANCELOT, YOU'RE TOO GOOD TO BE TRUE.  
OH, I DON'T KNOW WHY I TRUST YOU, BUT I DO,  
(YES I DO),  
OH, I DON'T KNOW WHY I TRUST YOU, BUT I DO.

### GEOFFREY

DO, DO, DO, DO.  
DO, DO, DO, DO.  
THERE IS DANGER WITH A STRANGER.  
FROM THE MOMENT OF OUR MEETING,  
I FELT WE WERE REPEATING  
AN ENCOUNTER WE'D ENCOUNTERED ONCE BEFORE.  
ONCE BEFORE.  
WHEN OUR GLANCES COINCIDED,  
I KNEW FATE HAD BEEN DECIDED.  
IT'S A CHEMISTRY YOU KNOW YOU CAN'T IGNORE.

### HOPE

TELL ME MORE!

# SOMETHING'S AFOOT LYRICS

## GEOFFREY

LET YOUR HEART START BEATING FASTER.  
IT'S THAT WELL-KNOWN LOVE FORECASTER.  
LET OUR HEARTS COLLIDE,  
THERE'S HAPPINESS IN STORE.

## HOPE & GEOFFREY

TOGETHER AND CLOSE WE GLIDE,  
I'M WARMER THAN TOAST INSIDE,  
TOAST INSIDE, TOAST INSIDE!  
OH, MY TRUST IN YOU IS UTTER,  
WE WILL BE LIKE BREAD AND BUTTER,  
LIVING IN A MARMALADE OF TEA FOR TWO.

## HOPE

(ME FOR YOU.)

## GEOFFREY

OH, I DON'T KNOW WHY I TRUST YOU

## HOPE

OH, I DON'T KNOW WHY I TRUST YOU

## HOPE & GEOFFREY

OH, I DON'T KNOW WHY I TRUST YOU, BUT I DO  
(YES I DO)  
I DON'T KNOW WHY, BUT I DO!

## HOPE & GEOFFREY

OH, I DON'T KNOW WHY I TRUST YOU  
OH, I DON'T KNOW WHY I TRUST YOU,  
OH, I DON'T KNOW WHY I LOVE YOU, BUT I DO  
(YES I DO)  
I DON'T KNOW WHY, BUT I  
(DOODELY, DO, DO, DO/DOODLEY, DO, DO, DO  
DOODLEY,  
DO BUT I DO!)

## THE MAN WITH THE GINGER MOUSTACHE

### LADY MP

HE TREATS ME RIGHT.  
HE TREATS ME LEFT-OVER,  
BUT I ALWAYS HAVE BEEN A PUSH-OVER  
FOR A GENTLEMAN WITH PANACHE,  
LIKE—THE MAN WITH THE GINGER MOUSTACHE.  
THE MAN IS CRUEL.  
THE MAN IS SWEET.  
THE MAN CAN SWEEP ME RIGHT OFF OF MY FEET.  
ROMANCE CAN GIVE A GIRL A RASH  
IF...THE MAN HAS A GINGER MOUSTACHE.  
I'VE BEEN AROUND WITH MEN OF ALL CLASSES,  
KNEW ALL THE TRICKS, AND KNEW ALL THE PASSES.  
THEN HE APPEARED  
AND THE GAME WAS NOT THE SAME.  
THIS WAS A DAME THAT HE KNEW HOW TO TAME...SHAME.

HE TREATS ME RIGHT.  
HE TREATS ME WRONG.  
BUT IT'S MY SEASON FOR STRINGING ALONG.  
ERGO, I'LL HANG ON 'TIL THE CRASH,  
LOVING THAT MAN WITH THE GINGER MOUSTACHE.  
THAT COOL AND PASSIONATE,  
FLASHY, IRRATIONAL,

## POTENT

MAN WITH THE GINGER MOUSTACHE,  
GOT ME GOING AROUND AND AROUND.  
CAN'T KEEP BOTH OF MY FEET ON THE GROUND.  
LOVE THAT LITTLE MOUSTACHE.

## SUSPICIOUS

### ALL EXCEPT TWEED

WHO DID IT? WHO DID IT?  
WILL THEY DO IT AGAIN?  
WHO'S HEXED? WHO'S NEXT?  
THERE'S A CULPRIT TO UNCOVER.  
IT IS URGENT TO DISCOVER WHO.  
WHO DID IT!

### TWEED

Precisely, and what a wealth of clues.  
THE TELEPHONE'S INGENIOUS BELL. SUSPICIOUS!  
THE COLONEL KNOWS HIS GASSES WELL. SUSPICIOUS!  
THE SERVANTS ARE A CRAFTY PAIR,  
THE LADY'S FRENCH: VIN ORDINAIRE  
MALICIOUS? SUSPICIOUS! SUSPICIOUS!  
THE NEPHEW IS THE UNCLE'S HEIR...SUSPICIOUS!  
THE SWEET YOUNG THING HAS P'ROXIDE HAIR.  
SUSPICIOUS!  
THE YOUNG MAN SMUDGED THE FINGERPRINTS.  
(THE HOUSE IS FULL OF CLUES AND HINTS.)  
SUSPICIOUS! DELICIOUS! SUSPICIOUS!

### TWEED

THRILLING! MISS TWEED IS IN HER ELEMENT.  
ADVENTURE IS THE ONLY LIFE FOR ME. (AH HA, HEE, HEE!)  
CHILLING! A CHILLING ENVIRONMENT.  
MALICE, MAYHEM, MYSTERY, MURDER:  
JUST MY CUP OF TEA.  
HE SAID HE MOVED THE MASTER'S CAR. SUSPICIOUS  
AND HERE IS SOMETHING FAR TOO FAR CAPRICIOUS:  
IF SUSPECT FIVE AND SUSPECT THREE HAVE KNOWN EACH  
OTHER PREVIOUSLY,  
THEN EVERYTHING IS OBVIOUSLY, SUSPICIOUSLY,  
PERNICIOUSLY  
SUSPICIOUS! SUSPICIOUS! SUSPICIOUS! SUSPICIOUS!  
THRILLING! A THRILLING ENVIRONMENT...  
ADVENTURE IS THE ONLY LIFE FOR ME...  
CHILLING! MISS TWEED IS IN HER ELEMENT...  
MALICE, MAYHEM, MYSTERY, MURDER...  
MALICE, MAYHEM, MYSTERY, MURDER...

### OTHERS

A MYSTERY IS HEREABOUT SUSPICIOUS!  
WE THINK WE'VE GOT IT FIGURED OUT. SUSPICIOUS!  
THE ONE WHO KNOWS TOO MUCH INDEED...  
Is that old meddling snoop, Miss Tweed!

### TWEED

What???

### OTHERS

SUSPICIOUS!

### TWEED

But...!!!

# SOMETHING'S AFOOT LYRICS

**OTHERS**  
SUSPICIOUS!

**TWEED**  
NO!!!!

**OTHERS**  
SUSPICIOUS! SUSPICIOUS! SUSPICIOUS!

**COLONEL**  
THE TELEPHONE'S INGENIOUS BELL!

**HOPE**  
THE COLONEL KNOWS HIS GASSES WELL!

**TWEED**  
THE NEPHEW IS THE UNCLE'S HEIR!

**NIGEL**  
THE SERVANTS ARE A CRAFTY PAIR!

**LETTIE**  
THAT MISS HOPE IS RATHER SHADY!

**FLINT**  
COULD THE CULPRIT BE THE LADY!

**LADY MP**  
THE YOUNG MAN SMUDGED THE FINGERPRINTS!

**GEOFFREY**  
BUT THE MISSING SHEARS WERE FLINT'S!

**TWEED**  
WAS IT GREED?

**OTHERS**  
WAS IT TWEED?

**ALL**  
ALL AROUND SUSPICIONS LINGER,  
WE ALL POINT THE GUILTY FINGER!  
THIS ONE DID IT! THAT ONE DID IT!  
THIS ONE! THAT ONE! THIS ONE! THAT ONE!  
YOU ARE SUSPICIOUS!

## THE LEGAL HEIR

**NIGEL**  
'T WAS IN HIS ROOM MY UNCLE BREATHED  
HIS LAST, OFFENSIVE BREATH.

**NIGEL**  
AND HERE'S THE PLACE WHERE LADY GRACE  
SHOCKED HERSELF TO DEATH  
AND CLIVE WAS ON THE STAIR...  
THE DOCTOR, OVER THERE...  
AND I'M THE LEGAL HEIR.  
Now, uncle, where's your lovely, lovely will.  
I KNOW WHAT I'M LOOKING FOR,  
AND WHAT I'M LOOKING FOR  
HAS GOT TO BE YOU.  
YOU ARE WHAT I'VE WAITED FOR,  
PALPITATED FOR,

MY DREAM WILL COME TRUE.  
COME TO ME,  
LET ME KNOW YOU'RE MINE.  
LET MY LOVE ENSHRINE YOU FOREVER.  
I'M THE ONE.  
TELL ME I'M THE ONE.  
LET NO OTHER ONE BE WITH YOU EVER  
I KNOW WHAT I'M LOOKING FOR  
AND WHAT I'M LOOKING FOR  
HAS GOT TO BE HERE.  
HERE YOU ARE. I HAVE YOU AT LAST.  
NOW MY TROUBLED PAST IS CLEARLY PASSÉ.  
HALLELU.  
NOW THAT I HAVE YOU,  
I'LL GO TO PERU, PERHAPS MANDALAY!  
OMIGOD!  
OH MY DARK DESPAIR.  
UNCLE WASN'T FAIR  
I'M NOT THE LEGAL HEIR!  
NOT THE LEGAL HEIR!  
NOT THE LEGAL HEIR!  
YOU FELL OUT OF THE SKY

**HOPE**  
WHO WOULD HAVE BELIEVED IT COULD HAPPEN,  
THAT A DREAM COULD COME TRUE WITH SUCH EASE:  
LIKE ORPHEUS OUT OF THE UNDERWORLD  
OR NEPTUNE OUT OF THE SEAS.  
YOU FELL OUT OF THE SKY,  
AND SUDDENLY CUPID AIMED HIS ARROW AND SHOT ME,  
GOT ME.  
MY BLUES BID ME GOODBYE,  
THE MOMENT THAT YOU FELL OUT OF THE SKY.  
YOU FELL OUT OF THE SKY  
WHILE SEARCHING FOR CLUES TO USE, YOU STARTED TO  
TEASE ME, PLEASE ME:  
I KNEW INSTANTLY WHY,  
THE REASON WAS YOU FELL OUT OF THE SKY.  
MY HEART IS POUNDING MADLY:  
IT BEATS A WILD TATTOO,  
EXPLOSIONS ROAR INSIDE ME:  
INSISTING, "I LOVE YOU."  
TRUE, HOW CAN I DENY, THE UNION OF YOU WITH ME  
COULD NEVER BE TRAGIC, IT'S MAGIC!  
I DO IS MY REPLY  
THANK HEAVEN THAT YOU FELL OUT OF THE SKY.

## DINGHY

**FLINT**  
I'D ALMOST FORGOT ITS EXISTENCE,  
BUT IT'S SITTING THERE, READY TO USE.  
IT'S STILL CAPABLE OF DISTANCE  
SO STEP RIGHT UP, AND PUT ON YOUR CRUISING SHOES.  
I'VE GOT A TEENY LITTLE DINGHY  
FOR YOU TO SEE!  
BUT MY TEENY LITTLE DINGHY'S  
BIG ENOUGH FOR ONLY YOU AND ME.

**LETTIE**  
Does it have a motor?



# SOMETHING'S AFOOT LYRICS

## FLINT

In a manner of speakin' ...  
IT'S A TEENY LITTLE DINGHY.  
AND IT'S SHIPSHAPE...  
JUST A TEENY LITTLE DINGHY  
SITTIN' THERE TO USE IN OUR ESCAPE..

## LETTIE

ESCAPE? ESCAPE? DID YOU SAY ESCAAAAAAPE???  
COME, LET US GO,  
LET US FLY, LET US DISAPPEAR.  
NOW IS THE TIME FOR THE TWO OF US  
TO GET OUR BLOOMIN', BLINKIN' YOU-KNOW-WHATS-IS  
OUT OF HERE.  
DID YOU SAY ESCAPE?  
YES HE SAID ESCAAAAAAPE!!!  
OH, YOU'RE WONDERFUL!

## FLINT

I ain't used it since last winter, but I think I can get it goin'  
again.

## LETTIE

Not a word to anyone else!

## FLINT

Oh, look at you...conspirin' with a gripper!

## LETTIE

I was only jokin' ...Flint! Think!  
US IN YOUR TEENY LITTLE DINGHY,  
NO CHAPERONE.

## LETTIE

PLUS IN YOUR TEENY LITTLE DINGHY,  
LUCKY YOU AND I WILL BE ALONE.  
FLINT  
Alone? ALONE? DID YOU SAY ALOOOOOOONE???

## LETTIE

Yes, but...

## FLINT

COME, LET US GO,  
LET US FLY, LET US DISAPPEAR.  
NOW IS THE TIME FOR THE TWO OF US  
TO GET OUR BLOOMIN', BLINKIN' YOU-KNOW-WHATS-IS  
OUT OF HERE.  
DID YOU SAY ALONE?  
YES, SHE SAID ALOOOOOOONE!!!

## LETTIE

ESCAAAAPE???  
ESCAAAAPE???

## FLINT

ALOOOOOOOONE??  
ALOOOOOOOONE??

## FLINT & LETTIE

IF YOU'VE GOT A TEENY LITTLE DINGHY  
YOU MUST RECALL  
THAT A TEENY LITTLE DINGHY'S  
BETTER THAN NO DINGHY AT ALL!

## I OWE IT ALL

### TWEED

BOOKS ABOUT SUSPENSE, MYSTERY AND MURDER!

### HOPE

Whatever do you mean, Miss Tweed?

### TWEED

I OWE IT ALL TO AGATHA CHRISTIE,  
AND ARTHUR CONAN DOYLE.  
CHARLIE CHAN AND MARY ROBERTS RINEHART  
TAUGHT ME CRIMINOLOGY IS DEFINITELY A FINE ART.  
AND A NOD OF THE HEAD TO WILLIAM SHAKESPEARE  
THAT WITCHES' BREW CONTAINED A CLUE OR TWO.  
I OWE IT ALL TO AGATHA CHRISTIE.  
AGGIE, MERCI BEAUCOUP.

### GEOFFREY

Oh, Miss Tweed!...

### TWEED

I OWE A BIT TO WILKIE COLLINS  
AND GARDNER, STANLEY, ERL  
I HAVE LEARNT DETECTION FROM THE MASTERS.  
WHEN A CULPRIT'S ON THE LOOSE,  
I'M NOT A NOVICE AT DEDUCING  
WHAT, WHERE, AND WHY AND WHO HAS DONE IT,  
BUT I MUST GIVE MY MENTOR HER DUE:  
AGATHA CHRISTIE, I GET A BIT MISTY,  
THINKING WHAT I OWE YOU.

### HOPE & GEOFFREY

I OWE IT ALL TO AGATHA CHRISTIE,  
AND ARTHUR CONAN DOYLE.  
CHARLIE CHAN AND MARY ROBERTS RINEHART  
TAUGHT ME CRIMINOLOGY IS DEFINITELY A FINE ART.

### HOPE & GEOFFREY

AND A NOD OF THE HEAD TO WILLIAM SHAKESPEARE  
THAT WITCHES' BREW CONTAINED A CLUE OR TWO.  
I OWE IT ALL TO AGATHA CHRISTIE.  
AGGIE, MERCI BEAUCOUP.

### TWEED

(THERE'S) THE HOUNDS OF THE BASKERVILLES,  
AND DR. WATSON, TOO,  
AND EVERY DETECTIVE BOOK THAT E'ER  
CONTAINED A CLUE.  
ROGER ACKROYD, THIRTEENTH GUEST,  
AND BALDPATE WITH ITS KEYS.  
THE AFTER-HOUSE, THE BAT, AND ALL  
THOSE OTHER MYSTERIES.

### TWEED, HOPE & GEOFFREY

(AND WITH) A NOD OF THE HEAD TO WILLIAM  
SHAKESPEARE...  
THERE'S MUCH ADO IN RICHARD THREE AND TWO.

### TWEED

I OWE IT ALL TO AGATHA CHRISTIE...

### HOPE AND GEOFFREY

AND WE OWE IT ALL TO YOU.

# SOMETHING'S AFOOT LYRICS

## **TWEED**

MY HEART IS POUNDING MADLY.  
IT BEATS A WILD TATTOO.  
EXPLOSIONS ROAR INSIDE ME  
ALL SAYING I LOVE...

## **TWEED, HOPE & GEOFFREY**

AGATHA, AGGIE, AGATHA, AGGIE  
YOU TAUGHT THE THREE OF US TO CARRY ON.

## **TWEED, HOPE & GEOFFREY**

DON'T BE AFRAID, WHEN YOU CAN BE COURAGEOUS,  
WHY BE AFRAID,  
HIGH SPIRITS ARE CONTAGIOUS,  
CARRY, CARRY, WE SHALL CARRY...  
WE OWE IT ALL TO AGATHA CHRISTIE,  
AND ARTHUR CONAN DOYLE.

## **TWEED**

You bet your bumbershoot!

## **TWEED, HOPE & GEOFFREY**

CHARLIE CHAN AND MARY ROBERTS RINEHART  
TAUGHT US CRIMINOLOGY IS DEFINITELY A FINE ART.  
WITH A NOD OF THE HEAD TO WILLY SHAKESPEARE.  
THAT WITCHES' BREW CONTAINED A CLUE OR TWO.  
OH, WE OWE IT ALL TO AGATHA CHRISTIE,  
AGATHA CHRISTIE,  
WE'RE ALL OF US MISTY.  
AGATHA CHRISTIE...  
AGATHA CHRISTIE, GOD BLESS YOU!!!

## **NEW DAY**

### **HOPE**

HERE IS THE NEW DAY WE'VE WAITED FOR  
IT'S A NEW DAY, YOURS AND MINE.

### **GEOFFREY**

Oh, Hope!  
WE'LL START A NEW LIFE ON THIS NEW DAY  
AND A NEW SUN WILL SHINE.

### **GEOFFREY & HOPE**

HAND IN HAND, WE WILL GREET THE WORLD  
AS WE SING ALONG OUR WAY.  
RAISE UP YOUR VOICES AND JOIN OUR SONG,  
IT'S A NEW, NEW DAY!

### **CHOIR, GEOFFREY & HOPE**

HERE IS THE NEW DAY WE'VE WAITED FOR  
IT'S A NEW DAY, YOURS AND MINE.  
WE'LL START A NEW LIFE ON THIS NEW DAY,  
AND A NEW SUN WILL SHINE.

### **CHOIR**

HAND IN HAND, WE WILL GREET THE WORLD  
AS WE SING ALONG OUR WAY.  
RAISE UP YOUR VOICES AND JOIN OUR SONG,

### **RECORD**

...and knowing that old Flint habitually takes nips of the  
wine from the  
crystal decanter, I have liberally laced it with arsenic. And  
so my dear  
Hope, my deeds are done. The world is yours. It's a new  
day... new day...  
new day...  
(The record sticks. Both fall to the floor and die.)

### **CHOIR**

IT'S A NEW, NEW DAY

# RESOURCES

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Merriam-Webster. <http://www.merriam-webster.com/dictionary/>

# THEATRE ETIQUETTE

Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

- Do laugh when the performance is funny.
- Do applaud when the performance is over. Applause is how you say “Thank you” to the performer. The actors will bow as you applaud. That is how they say “Thank you for coming.”
- Do stand and applaud if you thought the show was outstanding.
- Don't forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
- Don't text during the performance.
- Make sure to visit the restroom before the production begins.
- Don't speak or whisper during the performance...whispering is still speaking, so only in an emergency should whispering occur.
- Remember that the Overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
- Don't take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
- Don't put your feet up on the seats or kick the seat in front of you.
- Do sit ONLY when your seat is in the folded down position.
- Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.

The Teacher's Instructional Guide for *Something's Afoot* was prepared by Joshua S. Ritter, M.F.A, Education & Library Director and Christine Hopkins, M.A, Education & Library Assistant



## TAKE ADVANTAGE OF GOODSPEED'S EXCITING EDUCATIONAL OPPORTUNITIES IN 2012 & 2013!

### **AUDITION INTENSIVE** • Nov 30 - Dec 2, 2012

Goodspeed's Audition Intensive is a dynamic three-day program designed to prepare the next generation of Broadway hopefuls for the all-important college entrance audition process. High school Sophomores, Juniors and Seniors will hone their audition skills and learn tricks of the trade from industry professionals.

### **PROFESSIONAL DEVELOPMENT SERIES** • Oc 27 & Dec 15, 2012

#### **Directing a High School Production**

Earn your CEU Credits with Goodspeed! This seminar series designed especially for teachers will address the challenges that arise in directing high school productions. Take advantage of this rare opportunity to receive individualized support, expert advice, and diverse perspectives from educational, community, and professional theatre practitioners.

### **INTRODUCTION TO SCENIC PAINTING INTENSIVE** • Jan 21 - 26, 2013

Bring out your inner artist and learn from the best scenic painters in the industry! During this six-day intensive introductory program, participants will learn to create textured surfaces using a variety of scenic painting techniques and begin to master skills such as cartooning, color mixing, squaring up, drop layout, and wood graining.

### **MUSICAL THEATRE DANCE INTENSIVE** • Aug 12 - 18, 2013

Calling all up-and-coming hoofers! If you can't help but move to the rhythms of Broadway and you want to be cast in musicals, this is the workshop for you! Goodspeed's Dance Intensive is designed as a musical theatre dance boot camp for college age performers and young professionals. Each day will include sessions focused on preparing dancers for musical theatre auditions and the week will culminate with several mock auditions in front of industry professionals.

### **INTERNSHIP & APPRENTICESHIP PROGRAM**

Goodspeed's Administrative Internship and Technical Apprenticeship programs serve as a training ground for aspiring theatre professionals by providing experiential learning, networking opportunities, regular seminars taught by staff members, and bimonthly meetings with members of the senior staff.

### **OBSERVERSHIP PROGRAM**

Ever wonder what it would be like to be part of the rehearsal process for a Goodspeed show? Well, now's your chance! This tuition-based program will offer young professionals and students invaluable firsthand experience that can't be taught in a classroom. The Associate Program will allow talented young theatre artists to work alongside Goodspeed's Director, Choreographer, or Music Director on a Goodspeed Opera House or Norma Terris production.

**FOR MORE INFORMATION, VISIT  
[www.goodspeed.org/education-library](http://www.goodspeed.org/education-library)**

The Max Showalter Center for Education in Musical Theatre