

SFX: OPENING TANGO MUSIC, THEN --

The QuarantTeam presents Mansfield Mysteries: 'Fortune Says: Murder?' - Chapter Two.

SCENE ONE:

SFX: FOOTSTEPS INTO KITCHEN, GASPS. A SMOKE ALARM SOUNDS.

MOTHER ANOUSHKA: Oh, my protegee! I mean daughter!

BARB: Don't touch the body. She might still be carrying a charge.

DORINDA: Charge? What do you mean?

BARB: Obviously, she was electrocuted. Look at her turban and her hair, and the tea kettle is burned to a crisp.

MOTHER ANOUSHKA: But I just used this tea kettle. It works fine.

DORINDA: Chef Andre, were you here when it happened?

CHEF ANDRE: I was in the butler's pantry, but I saw the lights flicker.

STACEY: We have to call 911!

MOTHER ANOUSHKA: No! No, no! My daughter is transitioning to other side. No one can touch body for one hour!

LINA: Mother Anoushka, we must call for an ambulance.

STACEY: We have to call the police! This could be foul play!

MOTHER ANOUSHKA: No foul play. Just accident. Tragic accident.

DORINDA: You're suddenly quite fond of your adopted daughter.

MOTHER ANOUSHKA: As your daughter said, adopted is same as family.

SALVADOR: I've got a guy down at the station. How about I give him a shout--

LINA: Absolutely not! I will not have my tea party ruined by a police car showing up in our driveway, Salvador.

GIGI: Lina, Madame Anoushka is dead. We have to--

LINA: Oh! What will Rosemary Berkshire say when she hears--

BARB: Let's take a breath here.

MOTHER ANOUSHKA: My daughter will never take a breath again!

BARB: Turn of phrase, Ma. How about we cool down?

MICHAEL: You mean let Ruth's body cool down.

GIGI: Michael--

LINA: Maybe we can wait until the sun goes down?

DORINDA: If we don't call the authorities, it will appear as if we are party to this crime.

LINA: Crime? She accidentally electrocuted herself.

DORINDA: On a kettle that was working a mere twenty minutes ago.

LINA: What are you suggesting?

DORINDA: I'm not sure just yet.

SALVADOR: How about we take this outside? It's a beautiful day! The pool's warm.

MOTHER ANOUSHKA: Yes, yes, I-I could use some air. (breaking into sobs) And my daughter will never breathe air again!

BARB: Come on, Ma.

LINA: I suppose I could show you the gardens and greenhouse. Come along everyone.

DORINDA: Gigi, may I have a word.

GIGI: Of course, Dorinda.

DORINDA (whispers): Gigi, I need you to keep an eye on the women.

GIGI: What do you mean: "keep an eye"?

DORINDA: Stacey and I are going to do a little digging in the kitchen, but if you could feel out Mother Anoushka and Lina and Barb...

GIGI: You think one of them killed--

DORINDA: Shhhhh! I certainly hope not, but--

GIGI: Yes! Oh, I'd be happy to! What kinds of things should I ask.

DORINDA: You don't need to ask, so much as listen and watch. Does anyone sound shaky? Does anyone look uncomfortable? That kind of thing.

GIGI: I'm on it, Detective Mansfield. (louder to the group) Lina, I'd love to see the gardens.

SALVADOR: And we men can always hit the water. There are guest trunks in the pool house.

MICHAEL: Sounds great! Lead the way, Mr. and Mrs. Halston!

SFX: FOOTSTEPS.

CHEF ANDRE: I suppose I should clean up the tea service. Seems like that moment has passed.

DORINDA: I'll say, right along with the entertainment. Have you ever seen such an unconcerned group of murder suspects?

CHEF ANDRE: Murder?!

DORINDA: This was no accident. Everything in this house is brand new. How could a tea kettle short out to the point where it electrocuted someone?

CHEF ANDRE: Well, I didn't do it.

DORINDA: That's what they all say.

CHEF ANDRE: Anyway, excuse me while I gather the sandwiches and cakes.

SFX: KITCHEN DOOR SWINGS AS HE LEAVES.

STACEY: Mom, we have to call the police.

DORINDA: Let's get in touch with that officer. The one who helped us at the tennis club. He'll be discreet, plus he's slow. That gives us plenty of time to get to the bottom of this.

STACEY: Yeah, I think I still have his number in my phone.

DORINDA: Excellent. But before that--

STACEY: I know, I know. A martini.

SFX: TANGO MUSIC TRANSITION, THEN --

SCENE TWO:

SFX: MUFFLED OUTSIDE NOISES, BIRDSONG, ETC.

SFX: OVERHEAD MISTERS SPRAY DOWN OCCASIONALLY.

LINA: This greenhouse was custom made by Hartley Botanic, which originated in England in 1938. I've had it filled with rare orchids. It's like a mini-paradise. (a pause) I believe Rosemary Berkshire has something similar.

GIGI: I was at a garden party at her estate once, and I'd say this is a dead ringer.

LINA: Then I would say Rosemary Berkshire has excellent taste.

SALVADOR: I could shake up a few margaritas. I prefer frozen, but with the machine down and all--

LINA: Salvador, dear, we're in the midst of high tea.

SALVADOR: Lina, babe, you were in the midst of high tea. Currently, you're letting a dead body transition into the netherworld and killing time in the great outdoors. I don't think a cocktail is the worst idea.

GIGI: I think it's the best idea!

BARB: Yeah, I could go for a marg.

MICHAEL: Me, too.

MOTHER ANOUSHKA: A toast, to my departed daughter.

SALVADOR: All right. Michael and I will get mixin' while you ladies see the grounds.

SFX: GREENHOUSE DOOR OPENS AND CLOSES BEHIND SALVADOR AND MICHAEL.

LINA: Excuse the planters. They haven't been planted yet. The gardener is behind schedule!

GIGI: Oh, I would kill for a gardener! (a pause) Would any of you?

MOTHER ANOUSHKA: Excuse me? Kill for gardener?

GIGI: It's a saying, you know? I'd just kill for a gardener! Or whatever. Fill in the blank.

LINA: Well, I have one, so that's a no for me.

GIGI: What about you, Barb? Or do you just have a lawn service?

BARB: I've got a condo. The HOA is my gardener.

GIGI: Then I guess it's just me!

SFX: TANGO MUSIC TRANSITION, THEN -

SCENE THREE:

SFX: KITCHEN DOOR OPENS AND STACEY ENTERS.

STACEY: I called Officer--

DORINDA: And?

STACEY: He said he'd drive over in an unmarked car ASAP.

SFX: A SHAKER SHAKING.

DORINDA: That gives us at least an hour. Another couple of shakes, Stacey. You know I like it ice cold.

SFX: A FEW MORE SHAKES.

DORINDA: And see if Lina has any blue cheese olives in the fridge. I could use a little protein.

STACEY: Sure thing.

SFX: FRIDGE OPENS AND CLOSES.

DORINDA: Hmmmm.

STACEY: What is it?

SFX: OLIVE JAR OPENS.

DORINDA: I'm just looking at this kettle. It seems as if the wiring has been tampered with.

STACEY: How so?

DORINDA: See how this cord has been peeled back to expose the wires?

STACEY: You don't think - like that could be from the short circuit.

DORINDA: Maybe, but the rest of the cord is intact. Why would it fray in this one spot?

STACEY: Because it's closest to the outlet?

DORINDA: Perhaps, perhaps.

SFX: MARTINI POURING.

STACEY: Here you go, Mom. (sips)

DORINDA: Thank you. I'm just not sure that's right.

STACEY: Martinis? It's exactly the way you like it!

DORINDA: No, darling, wiring. See? Look here.

STACEY: Mom, I am impressed. It does appear to have been tampered with. As if the plug was removed from the cord and the wires were rearranged.

DORINDA: Could you electrocute someone like that?

STACEY: Mom, in my classroom we make electricity using a potato. But I suppose, in theory...

DORINDA: Wait, I hear footsteps.

SFX: KITCHEN DOOR SWINGS OPEN.

CHEF ANDRE: Well, this is a waste of a tea service.

STACEY: I'll make a plate, if you don't mind. I skipped lunch for this.

CHEF ANDRE: Wonderful! I will get you one.

DORINDA (whispering): I don't know if that's a good idea, Stacey.

STACEY: Why not?

DORINDA: Because Chef Andre made special, gluten-free delicacies for the deceased.

STACEY: Poisoned and then electrocuted? Yeah, that'd be a new one.

DORINDA: Humor your mother. Don't have the seafood salad or the butterscotch scones.

STACEY: All right.

CHEF ANDRE: Here is a plate. I highly recommend the butterscotch scones! (Dorinda and Stacey react.) Mmm. It took me years to perfect the recipe so you cannot tell they are gluten free.

STACEY: Oh, yeah. They look great, but I'm going to start with the egg salad. Oh yeah, that's my all-time favorite tea sandwich.

CHEF ANDRE: Well, leave room for dessert. I'm going to wrap up some to-go bags. I refuse to let this go to waste.

DORINDA: Excellent idea, Chef.

SFX: KITCHEN DOOR SWINGS OPEN AS CHEF ANDRE LEAVES.

STACEY: I don't think he'd be recommending the scones if they were poisoned.

DORINDA: What if he didn't do the poisoning?

STACEY: Who exactly do you think killed Madame Anoushka? Her mother?

DORINDA: Adoptive mother, as she pointed out... Until her adopted daughter turned up dead. Then, suddenly, she was heartbroken.

STACEY: Who else? Barb?

DORINDA: She hasn't exactly embraced her role as bodyguard.

STACEY: Why would one of her family members kill her?

DORINDA: And then there's Michael.

STACEY: Your hairdresser of nearly twenty years? You think he's capable of murder? No, you love that man.

DORINDA: If I've learned anything over the past year, it's that anyone is capable of murder. And on that note, let's not dismiss Lina and Salvador.

STACEY: Why would they kill a guest in their own home while they're trying to break into Berkshire Bay society?

DORINDA: Some people will settle for notorious when they can't achieve prestigious. Regardless, let's get outside and start snooping.

STACEY: Gigi isn't on your list.

DORINDA: Darling, she's too weak from hunger to rewire a kettle, not to mention too excited to become a gigi to commit murder.

STACEY: Yes, yea, you know we need to get to the bottom of this.

DORINDA: I'll be at the bottom of this martini soon enough. You'd better make another shaker. As soon as Gigi sees this, she'll be sure to want one, too. And can you make it to go? I need to get outside, but I think you should stick with Chef Andre. Something about him is off. Something more than the gluten-free scones. Eh.

SFX: TANGO MUSIC TRANSITION, THEN -

SCENE FOUR:

GIGI: My, those orchids are divine!

BARB: So divine you'd kill for them?

GIGI: Don't be silly, Barb. If I don't have a gardener, there's no way I could keep those orchids alive.

LINA: What would you ladies like to see next? The topiary garden is quite lovely, or there's the hedge maze.

BARB: What is this? *The Shining*? What kind of homes do you have in Berkshire Bay?

GIGI: Well, Lina and Rosemary Berkshire have estates. The rest of us don't live quite like this. And, speaking of living, how is it being your sister's bodyguard? Would you call it lucrative?

BARB: Not anymore.

MOTHER ANOUSHKA: Who is this woman with many questions? You have questions, let us consult Tarot instead of these silly word games.

SFX: PATIO DOOR OPENS IN THE DISTANCE.

GIGI: That's right! Barb said you were the real clairvoyant.

DORINDA (whispering): But not clairvoyant enough to see her own daughter's demise.

GIGI: Dorinda! I was wondering when you'd get here.

DORINDA: I come with two cold martinis and one piece of news.

LINA: What news?

DORINDA: We've called the police. The officer will come in an unmarked car to maintain your privacy, Lina, and your family's loss, Mother Anoushka.

GIGI: Mother Anoushka is going to read our Tarot cards!

DORINDA: Excellent. Please ask when I can expect a grandchild or two. In the meantime, I wanted to speak with Michael.

LINA: He's at the pool mixing cocktails with my husband.

DORINDA: Let me pour a martini for Gigi, and I will track the men down, if you point me in the right direction.

GIGI: A cold martini on a warm day! Perfection!

LINA: Minus the dead body in my kitchen.

GIGI: Well, you can't have everything.

DORINDA: Come here, Gigi. Let me pour your drink.

SFX: POURING MARTINI.

DORINDA (whispering): Well?

GIGI: I'm not sure I'm as good at this as I thought I'd be.

DORINDA: Has anyone been acting strangely?

GIGI: Only me, I'm afraid.

DORINDA: Keep at it. I need to get Michael alone, but I'll be back with the group shortly. (louder) I'll find the men and be back. Toodle-oo!

SFX: TANGO MUSIC TRANSITION, THEN -

SCENE FIVE:

SFX: A POOL PUMP RUNNING AS WELL AS A BUBBLING HOT TUB.

SFX: A BLENDER ROARING.

SALVADOR: This is why I needed a margarita mixer. A blender only lets you make one, maybe two, drinks at a time, whereas the drink machine--

DORINDA: Yoo hoo! Gentlemen!

MICHAEL: Dorinda! You're just in time for a fresh margarita.

DORINDA: Michael, darling, you know I only drink martinis during cocktail hour.

MICHAEL: And it appears you have one.

DORINDA: I could use a refill.

SALVADOR: Allow me. I can make a pretty mean martini.

DORINDA: Thank you, kind sir.

MICHAEL: What's going on up at the house?

DORINDA: The police are on their way.

MICHAEL: I thought we weren't calling the police immediately.

DORINDA: This particular officer is notoriously slow, but we can't just leave an electrocuted corpse on Lina and Salvador's kitchen floor!

SALVADOR: I'd prefer to have it gone by dinnertime. Turns the stomach.

SFX: MARTINI BEING MADE.

MICHAEL: I just cannot imagine how this happened.

DORINDA: That's what I was saying to Stacey. In a brand new house, with brand new everything, how on earth does a hot water kettle fizzle to the point of electrocution?

MICHAEL: And before all of our fortunes were told.

DORINDA: Well, yours was, and you seemed quite upset by what Madame Anoushka said.

MICHAEL: Oh, please. Her Turkish coffee reading was as reliable as my daily horoscope. It's all silly fun, right?

DORINDA: Right. But you also don't seem too upset by the death of your old friend.

SFX: MARTINI IS SHAKEN AND THEN POURED.

MICHAEL: Dorinda, we've barely communicated in 20 years! Of course I'm upset; it just happens to be in proportion with how close we were. Or weren't, in this case.

DORINDA: You were alone in the kitchen, were you not?

SALVADOR: Here you go, Michael. One frozen margarita. And Dorinda, one ice-cold martini.

SFX: TANGO MUSIC TRANSITION, THEN -

SCENE SIX:

SFX: CHEF ANDRE QUIETLY MAKES TO-GO CONTAINERS.

STACEY: Oh, Chef, I'm sure everyone will be so happy to bring these delicacies home with them. I know I am!

CHEF ANDRE: It is the least I can do. Mrs. Halston gave me an open purse as my budget, and goodness knows I spent a good deal. Her guests should benefit.

STACEY: Speaking of guests, when you brought in the tea service, Madame Anoushka seemed to recognize you. Did you two know each other?

CHEF ANDRE: Know each other? No.

STACEY: Oh, so she didn't recognize you?

CHEF ANDRE: She might have. Our paths crossed many years ago.

STACEY: How so?

CHEF ANDRE: Well, I had a regular cooking segment on a very famous talk show filmed in Chicago--

STACEY: Oprah?

CHEF ANDRE: I won't speak of it anymore.

STACEY; Jerry Springer? Jenny Jones?

CHEF ANDRE: Like I said--

STACEY: Phil Donahue?

CHEF ANDRE: How old do you think I am?

STACEY: I'm sorry, I'm sorry. Ah, go on.

CHEF ANDRE: Anyway, I had a regular segment on a very famous talk show filmed in Chicago, and there were talks to give me a spin-off. The host loved my energy and my food--

STACEY: Steve Harvey?

CHEF ANDRE: --and we filmed a pilot. I was given a time slot.

STACEY: I love cooking shows, but I don't remember seeing yours.

CHEF ANDRE: Exactly. You see, Madame Anoushka was also a guest on this show, but everyone thought she was a little "woo woo." The host, however, loved her, and they filmed a pilot, as well. Long story short: the test audiences preferred "woo woo" to yours truly, and the rest is history.

STACEY: I didn't know Madame Anoushka had a show.

CHEF ANDRE: One season. They came back to me, but by then I'd been hired by Rosemary Berkshire, and for more money than the host was offering. Old money is more generous than new money, believe it or not.

STACEY: It's definitely Oprah! You get a show! And you get a show!

CHEF ANDRE: Very clever. Anyway, that's likely why she recognized me.

STACEY: But no hard feelings on your part?

CHEF ANDRE: I had a wonderful career with the Berkshire family.

STACEY: Yes, had. Rosemary fired you!

CHEF ANDRE: And now I am free to work for the other families of Berkshire Bay. The Halstons, for instance. For them I can make my food.

STACEY: Your food?

CHEF ANDRE: Mrs. Berkshire is very particular, but the Halstons love to try new things. It's like being back on the old show.

STACEY: The Oprah Winfrey Show.

CHEF ANDRE: No comment.

SFX: TANGO MUSIC TRANSITION, THEN -

SCENE SEVEN:

SFX: BLENDER.

DORINDA: I'm going to catch up with the girls, since you boys have the cocktails handled.

MICHAEL: I see what you're up to, Dorinda.

DORINDA: Whatever do you mean?

MICHAEL: You're playing detective again. Crossing off your suspects one by one. Michael: check.

DORINDA: I've retired, Michael. The officer can do his job when he arrives.

MICHAEL: Sure, sure. But while you're at it, you might want to pull Barb aside. She and Ruth--Madame Anoushka--have been at each other's throats for years. You're looking for a motive? Look no further than Barb.

DORINDA: Why do you say that?

MICHAEL: Barb is her sister's bodyguard.

DORINDA: Was.

MICHAEL: Talk about out of the limelight!

DORINDA: Not everyone cares to be the star.

MICHAEL: Not everyone cares to be the muscle, either.

DORINDA: Interesting. Well, see you boys in a minute.

SFX: TANGO MUSIC TRANSITION, THEN -

SCENE EIGHT:

SFX: BIRDSONG, WOMEN LAUGHING TOGETHER.

LINA: I don't think that's funny at all.

GIGI: Oh, no, no. We're not laughing at you. We're laughing at Rosemary Berkshire!

MOTHER ANOUSHKA: Is tacky to have gazebo and greenhouse. Everybody knows that. Is too much!

BARB: Even I agree on that, and I am known for being disagreeable.

DORINDA: Yoo hoo! Ladies! (a pause) My, my. What do we have here? Is there a marching band nearby?

GIGI: See, Lina? It doesn't matter if Rosemary Berkshire has a gazebo on her estate. It looks like we're in the town square.

LINA: Even if that's so, it isn't very polite of you to criticize your host.

DORINDA: Oh, Lina. That just shows how much we like you! We're saying it to your face.

GIGI: With our frenemies, we do it behind their backs.

LINA: I guess that's a compliment?

BARB: That's Friendship 101 right there. Right, Ma?

MOTHER ANOUSHKA: Yes. Real friend.

DORINDA: Mother Anoushka, you seem to be in quite good spirits again.

MOTHER ANOUSHKA: Oh-oh-oh... Well, gazebo lighten mood.

DORINDA: You, as well, Barb. Even though your sister and your daughter lies dead in the kitchen.

MOTHER ANOUSHKA: Is terrible. Terrible!

BARB: It's an accident, though, right? I mean, shit happens.

GIGI: Pardon her French.

BARB: Oh, sure. Sorry.

DORINDA: You're a clairvoyant, Mother Anoushka, yes? Can you see who might have committed this horrific act?

GIGI: Maybe the Tarot cards could give us a clue! You'd mentioned doing some more readings.

MOTHER ANOUSHKA: Yes... Cards might say something.

LINA: Do you need anything special? A table?

MOTHER ANOUSHKA (giggling): We can do in gazebo. If we can keep from laughing at silly park house.

LINA: I don't see why the gazebo is so funny.

DORINDA: It would be like if you had a tiki bar next to your pool.

LINA: Salvador suggested we do just that.

DORINDA (tisking): Oh no. No.

MOTHER ANOUSHKA: Barb! Give me bag. Now I run family business.

BARB: Coming, Ma.

DORINDA: All you do is follow orders! Madame Anoushka, Mother Anoushka. When is it Barb's time?

BARB: Eh, I don't mind. Pays the bills.

DORINDA: Isn't it hard being bossed around by your family?

BARB: Got used to it years ago. (yelling) Hey, Ma! You want the Wild Unknown deck or, uh, that Everyday Witch?

MOTHER ANOUSHKA: Wild Unknown is best for this.

BARB: Excuse me. This deck won't spread itself.

GIGI (quietly): Well, I tried to question the women, but it's not as easy as you'd think.

ORDINDA: Nothing?

GIGI: Nada. What about you?

DORINDA: I spoke with Michael and Salvador.

GIGI: You don't think Salvador has anything to do with this?!

LINA: Why are you talking about my husband.

DORINDA: I was admiring his margarita machine. What a fun idea!

LINA: He loves that thing. He wanted to buy another one for pina coladas and next to the brick pizza oven is where he wants to build the tiki--

DORINDA: No.

MOTHER ANOUSHKA: Come, come. The cards are ready to be read.

SFX: THEY WALK TO GAZEBO.

DORINDA: How exactly do we do this? Madame Anoushka is dead. How do you read her cards without her present?

MOTHER ANOUSHKA: She is always present. In energy and in heart. I do need questioner.

GIGI: Do I get my own fortune told, too, or does it have to be about the murder?

MOTHER ANOUSHKA: Who say murder? Stop saying murder. Is death. And, no, you cannot mix your question with death question.

LINA: I'm too upset about this gazebo and how to tell Salvador he can't have his tiki bar.

DORINDA: I'll do it.

MOTHER ANOUSHKA: Yes, good. Now, touch the deck and think of question. (a pause) You think of question?

DORINDA: Um. Yes.

MOTHER ANOUSHKA: Good. Now I do Celtic Cross spread. Ten cards.

SFX: CARDS BEING LAID ON FLAT SURFACE.

MOTHER ANOUSHKA: Keep question in mind, yes?

DORINDA: Yes.

MOTHER ANOUSHKA: OK. See first card? This represents you, the questioner.

DORINDA: What is it?

MOTHER ANOUSHKA: Is Hermit.

DORINDA: I'm no hermit; I'm a widow.

MOTHER ANOUSHKA: Hermit means search for truth or inner guidance.

DORINDA: That's more like it.

MOTHER ANOUSHKA: And you are crossed by problem. Is two of wands. Usually means planning or making decisions but is reversed. See? This means bad planning.

DORINDA: My bad planning?

MOTHER ANOUSHKA: We will see. Now the card to left is past. Is history. Again, is reversed. A two of cups. Means imbalance or bad communication.

DORINDA: I don't understand. Are you reading me or my question?

MOTHER ANOUSHKA: Your question.

DORINDA: OK.

MOTHER ANOUSHKA: To the right is future. This card is Wheel of Fortune. Means change sometimes. Sometimes inevitable fate.

DORINDA: Hmmm. Interesting. So, if my question was--

MOTHER ANOUSHKA: No! No, no, no! I cannot know question. Above is conscious mind and card is five of wands. Not good. Means competition and conflict. But below is unconscious. Is reversed and shows lack of recognition or excess pride.

DORINDA: All right.

MOTHER ANOUSHKA: Now, these four cards must be revealed one by one. Bottom is your influence.

SFX: CARD TURNING OVER.

MOTHER ANOUSHKA: Is Justice. This means clarity or truth.

DORINDA: Well, I always hope that's my influence.

MOTHER ANOUSHKA: And next--

SFX: CARD TURNING OVER.

MOTHER ANOUSHKA: --is external influence. Ace of pentacles, but reversed. This is lost opportunity or bad investment. Pentacles is always money--good or bad.

DORINDA: I see.

MOTHER ANOUSHKA: Now, last two: this card is hopes and fears.

SFX: CARD TURNING OVER.

MOTHER ANOUSHKA: The Tower. This means broken pride or disaster.

DORINDA: There seems to be quite a bit attached to pride.

MOTHER ANOUSHKA: Oh, yes. Most definitely. And now the last card. Outcome.

SFX: CARD IS LIFTED THEN SNAPS BACK DOWN. ALL CARDS ARE SIFTED BACK TOGETHER INTO SMALL PILE.

MOTHER ANOUSHKA: No! I will not have it. Is bad luck. Reading is over.

DORINDA: What was it? What did it say?

SFX: FOOTSTEPS.

MOTHER ANOUSHKA: Barb, grab cards! We must go.

SFX: CARDS BEING GATHERED.

DORINDA: Barb, you have to tell me which card it was. Please!

BARB: Ladies, this is the kind of show Ma puts on. It's why she never made it. She's the real deal, but she can never close the deal. Know what I mean?

DORINDA: Then if it's a show, what does it hurt to say what the card is?

BARB: I guess.

SFX: SORTING THROUGH CARDS. FLIPS ONE OVER.

BARB: Hmmm. Looks like Judgment.

DORINDA: Well, that fits, but what does the card mean? Barb, you must've picked up a little knowledge of the Tarot. Please.

BARB: Well, it can mean a reckoning, or it can mean self-loathing and doubt. Depends on whether it was upside down or right side up.

DORINDA: Which we'll never know. (a pause; something clicks) Thank you, Barb.

BARB: I better chase down Ma.

DORINDA: We'd better chase them both down. No one can leave the property.

BARB (in the distance): Come ma.

SFX: SLIDING DOOR TO HOUSE OPENS AND CLOSES.

GIGI: Did you figure out who killed Madame Anoushka?

DORINDA: No. I didn't. The cards did.

SFX: CLINK

Mansfield Mysteries

Featuring:

Melissa Hughes Ernest as Dorinda Mansfield

and

Melissa Zeien as Stacey Mansfield

With:

Kristin Althoff as Barb

Doug Despin as Chef Andre

A.J. Laird as Salvador Halston

Tina Paukstelis as Gigi Montgomery and Mother Anoushka

Joan Roehre as Lina Halston

And

Christopher Wild as Michael Miller

Produced by Nicholas Hoyt and Paul Reese

Associate Produced by Drew Owen

Written by Amy Hanson and Michael L. Johnson

Sound Design by Paul Reese

Directed by Nicholas Hoyt

A special Thank You to Amber Miller for all of her contributions.

This season is dedicated to the memory and honor of Dutch and Sandie Hoyt.

You've just enjoyed a QuarantTeam Production.