

WU?[@]therep

SLEUTH

by Anthony Shaffer

Directed by Michael Evan Haney

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SLEUTH



the 11

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth slowing

down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials more accessible to students and easier for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including educational games, activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

NEATO!

Show Me Standards: CA 2, 3, 5, 7; FA 2, 3, 4, 5; SS 2, 6
and Illinois Learning Standards: 1, 2, 5, 15, 16, 18, 25, 27.

MIHYAP: Top Ten Ways to Stay Connected at The Rep

10. TBA Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

9. SITD The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler or yell at this time and during any other blackouts in the show.

8. SED Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk or dial back during intermission, please make sure to click off before the show resumes.

7. TMI Not to sound like your mom, but "if you need to go now, you needed to go then." Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

6. RTM When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

5. P-ZA? NW! Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp or smack, so please leave all food, drink and gum outside the theatre.

4. TLK-2U-L8R We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

3. LOL Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

2. SOP While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with videorecording is prohibited by Actors' Equity rules. You can sneak a peek at production photos on our website, www.repstl.org.

1. LLTA Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

A/S/L

Widely known as a writer of thrilling mystery novels, ANDREW WYKE is an intelligent, distinguished gentleman with a love for intellectual games...but is he too smart for his own good?

MILO TINDLE seems to be a simpler kind of man, eking out an existence by running his own travel agency. Milo is immediately at odds with Andrew because he wants to marry his wife (that's right, Milo wants to marry Andrew's wife!), which leads both Andrew and Milo into a deadly series of intellectual games.

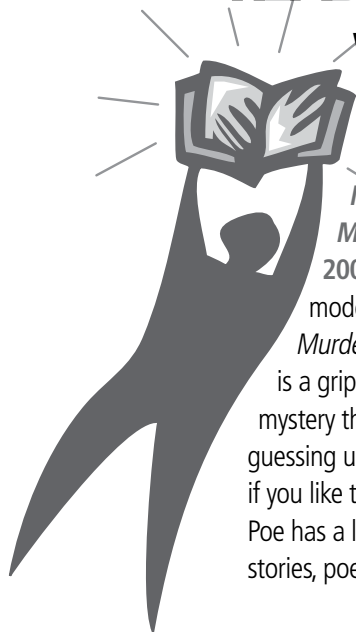
MARGUERITE is Andrew's unfaithful wife who Milo is hoping to take as his own.

Andrew hasn't been entirely faithful either, as he has been sneaking around with his mistress, TEÁ.

While Andrew would have us believe that all "coppers" are buffoons, there's more than meets the eye to INSPECTOR DOPPLER, DETECTIVE SERGEANT TARRANT and POLICE CONSTABLE HIGGS. Their roles in the games may surprise you!

READ MORE ABOUT IT

We encourage you to explore the following books and websites for more information.



Poe, Edgar Allan. *The Murders in the Rue Morgue*. CreateSpace, 2009. Heralded as the first modern mystery story, *The Murders in the Rue Morgue* is a gripping and chilling mystery that will leave you guessing until the very end! And if you like this one, Edgar Allan Poe has a large collection of short stories, poems and more!

Doyle, Sir Arthur Conan. *Sherlock Holmes: The Complete Novels and Stories Volume I*. Bantam Classics, 1986. Sherlock Holmes isn't just an iconic hero for the mystery genre, he's the basis of a long-running franchise that continues to fascinate and puzzle people today. Check out this volume of five stories and see if you're a Sherlock yourself!

Keene, Carolyn. *Nancy Drew Starter Set*. Grosset and Dunlap, 2009. Hey girls, think being a detective is just for the boys? WRONG! Let Nancy Drew show you that sometimes the best man for the job is a woman!

<http://www.mysterywriters.org/> Are you the next Anthony Shaffer? Edgar Allan Poe? Carolyn Keene? Check out this website for the latest information on authors, new works and much more!

<http://www.poemuseum.org/> Can't find a copy of *The Murders in the Rue Morgue*? Want to learn more about dark and mysterious character behind the first modern mystery writer? Check out the online Poe Museum, complete with full text samples of some of Poe's work (including *The Murders in the Rue Morgue*), information on his life and links to more!



SPOILER ALERT

AS THE LIGHTS come up on the living room of Andrew Wyke's mansion, the best-selling mystery writer puts his final touches on the latest book in his series following the brilliant sleuth St. John Lord Merridew. Just as Andrew delights in the passage he's written (a passage in which Merridew easily solves a mystery that stumps all of the police), Milo Tindle arrives at the front door. Andrew has invited him to discuss important business, namely Milo marrying Andrew's wife.

SURPRISINGLY, ANDREW seems quite all right with Milo's desire to steal his wife. In fact, the whole reason Andrew has summoned Milo is to make sure that Milo has the resources to keep his wife from coming back. Andrew's concern is spot on, as Milo doesn't seem able to support the lavish lifestyle to which Andrew's wife is accustomed. Andrew, however, has anticipated this and has a plan ready to make sure it all goes off without a hitch—Milo must rob him.

OF COURSE, Milo is reluctant to agree at first, but the plan does seem to be flawless. Milo will get away with around 90,000 pounds (close to \$150,000) worth of jewelry while Andrew is reimbursed through his insurance. This way, Milo can support Andrew's wife, Andrew will never have to deal with his wife again, and no one will lose a dime.

ONCE THE PLAN is set into motion, however, things become a whole lot more complicated. First, Andrew is dead set on making every detail of the robbery original and worthy of one of his books. He decks Milo out in a ridiculous clown costume, complete with wig, mask and oversized

boots. He gives Milo the appropriate instruction and tools to carry it all out, but unfortunately Milo doesn't seem to be a natural criminal. After some considerable struggle, it finally seems they have everything in place...that is, until Andrew turns on Milo.

AS IT TURNS OUT, the whole evening was one of Andrew's elaborate little games, and unfortunately Milo will not be coming out a winner. As Andrew holds Milo at gunpoint, he reveals his disgust for Milo and his attempt to steal his wife. Just before the lights go down on the end of Act One, Andrew shoots Milo.

SEVERAL DAYS LATER, Inspector Doppler arrives at Andrew's door. All signs of the struggle nights ago are gone, but Doppler seems to know something went down. He says he's investigating Milo's disappearance, as he hasn't been seen since the night he met with Andrew. Andrew reveals the night's game, but claims that in the end Milo walked away and that he had only been shot with a blank. Doppler investigates, finding blood in the house where Milo was shot. He suspects Milo is buried out back in the garden (as there is freshly dug dirt in the flower bed), and decides he has seen enough to take Andrew in for the killing.

JUST BEFORE DOPPLER takes Andrew away, however, Doppler reveals that he is not what he seems. It turns out the games aren't over just yet. What ensues is a dangerous final game of hide and seek, ending with one of the men dead and the other losing the game...who is the real gamesman and who ends up played?





PENDULOUS: hanging down loosely, swinging freely

RATIOCINATION: the formation of judgments by a process of logic

FOUETTE: a ballet move in which there is a quick whipping movement of the leg

DENOUEMENT: the final part of a story in which the strands of the plot are drawn together and everything is explained or resolved

SQUALID: extremely dirty and unpleasant from neglect or poverty

GENTRY: people of good social position, just below the nobility

VIRULENTLY: bitterly hostile, full of malice

AGNOSTIC: a person who claims neither faith nor disbelief in God and holds that such a fact is unknowable

HEBDOMADAL: weekly

RHAPSODIZING: speaking or writing about someone or something with great enthusiasm and delight

BRIDLING: showing one's resentment or anger

TROLLOP: a woman perceived as sexually disreputable or promiscuous

MEWING: a high pitched noise

CASTRATED: deprived of power, vitality or vigor

UNGUENTS: oily substances similar to an ointment, often used to treat wounds, burns, rashes, abrasions and other topical injuries

VAPID: offering nothing that is stimulating, lively or challenging

ECCLESIASTICAL: of or relating to the Christian church or its clergy

COWLED: hooded or covered

SCRUPLES: feelings of doubt or hesitation based on the morality of a course of action

LARCENY: theft of personal property

VINOUS: resembling or associated with wine

ALACRITY: brisk and cheerful readiness

PRESTIDIGITATION: magic tricks performed as entertainment

*Munson Hicks as Andrew Wyke and
Michael Gabriel Goodfriend as Milo Tindle
Photo by Sandy Underwood*





BORN AMONG A brood of budding artists, it should come as no surprise that Anthony Shaffer became the renowned playwright that he was. After all, his twin brother Sir Peter Shaffer was churning out his own plays by his late 20s and even his younger sibling Brian (who was originally a biophysicist) found his way to the arts. Anthony's path was unique, however, and included a number of stops before arriving at his most celebrated work, *Sleuth*.

ANTHONY SHAFFER was born in Liverpool, England in 1926. After a series of moves, his family finally settled in London in 1942, when he was 16 years old. While both he and his twin brother took on a number of jobs before finding themselves as writers, Anthony seemed more conscious about keeping things fresh. As Peter began finding his voice as a playwright, Anthony insisted on changing things up as he stumbled his way through a host of professions including coal mining, editing, journalism, law, advertising and television.

ANTHONY'S FIRST TASTE of writing came during the early 1950s when he and Peter collaborated on a few novels. It was within these few books that Anthony refined his style, favoring the detective murder mystery story. In particular he gravitated toward the convention of amateur detectives outsmarting the plodding police. In each story, characters were questioned one by one before they were all brought together in the end for a dramatic recreation of the murder, which included a final twist to keep readers guessing until the last possible moment. Just like the character Andrew in *Sleuth*, Anthony enjoyed psychological games and his best-known work features this type of action almost exclusively.

AFTER WRITING the novels, Peter encouraged Anthony to try his hand at playwriting. Anthony took the leap in 1963 when he made his theatrical debut with the play *The Savage Parade*. Though it was a mystery story dealing directly in World War II themes, the play only ran for one night. This disappointment wouldn't keep Anthony down, however, as he took the next few years to continue to work and grow as a writer before taking his next stab at the stage.

IN 1970 ANTHONY debuted *Sleuth* to a receptive London audience. He was able to easily wash away his experience with the one-night wonder, *The Savage Parade*, as the successful *Sleuth* ran an astounding 2,359 performances in London and 1,222 performances on Broadway. The play also received a number of awards and high praise, hailed as among the best in its genre. In 1973, Anthony adapted the play into a successful film starring Sir Laurence Olivier and Sir Michael Caine.

WHILE ANTHONY continued to write plays, novels and films, the pinnacle of his writing career remained *Sleuth*. The play defined a fresh new way of presenting the mystery genre, and spawned a number of imitators that continue even today.



SWINGING '60S

THE 1960S time period is affectionately referred to by American historians, journalists and others looking back as the “Swinging ‘60s.” It’s a time often remembered for the sense of freedom and emergence that took place throughout the decade, but what was happening during this time in Great Britain?

AS IN AMERICA, Britain had a little swinging of its own going on. The name “Swinging London” (a name partially taken from a radio station of the day called “Swinging Radio England”) has grown to encapsulate the various cultural movements that took place in Britain. As the name might imply, the period was defined by youth and a growing cultural revolution centered around optimism, liberality and the pursuit of personal pleasure.

THE 1960S in London were a direct response to the looming history not far behind them—two World Wars and their fallout. While civilian Americans outside of Pearl Harbor would never actually hear the shots of war firsthand, those across Europe were fighting the wars in their backyards on and off between 1914 and 1945. Actual air and naval strikes were fought in and around where families lived, not in some far away land. Coupled with this distress was the economic strain brought on by the wars

which forced Britain to ration until the end of the 1950s.

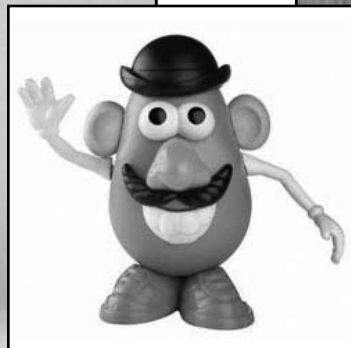
IT WAS NO easy task to rebound from the devastation, and though the war officially ended in 1945, Britain wouldn’t exactly be on back on track until the dawning of the 1960s. Slowly the nation rebuilt and found itself once again with a solid economy. It was finally ready to get back into the swing of things.

AND SWING IT DID, as the “British Invasion” took over popular music with acts like the Beatles and the Rolling Stones. Their mop tops and trendy suits spread British rock and roll across the globe, shaping musical evolution still today. In the late ‘60s artists defined a new and growing cultural movement surrounding Psychedelic Rock. A movement, that you may have already guessed, has its rebellious roots firmly planted in recreational drug usage.

FASHION ALSO echoed the general rebellion against the conservatism of the ‘50s, as the mini skirt rose to prominence, shorter than ever before. Women across Britain attempted to look like the famous model of the day, Twiggy, donning fake eyelashes and tirelessly dieting. In the early ‘60s men copped the mop tops and teddy boy suits of rock stars, but by the end of the decade everyone was dressing in paisley, body art and love beads.

WHAT WERE KIDS DOING? Well, the Etch-a-Sketch came about around 1960, and Mr. Potato Head came on strong in Britain

around 1964. By the end of the decade, almost every home had a television. Games like Mouse Trap and KerPlunk also came out of this decade.



BU

IT'S A MYSTERY

THE MYSTERY GENRE is one that goes by many names—suspense thriller, whodunit and murder mystery among others, all basically describing the same type of story. Almost essential to the mystery genre is an incident of betrayal that plays out in a battle of wits and wills. The path of the story is one of discoveries and reversals, often with multiple plot twists and always following a knowledgeable detective character. In the end, this character pulls together all the complications and ambiguities of the story, explaining them in a rationale that solves the crime. The root of the action is often more psychological than physical, as the intrigue of the story is your invitation to figure things out alongside/ahead of the detective character.

THOUGH THE GENRE has overarching characteristics, it can be broken down into smaller sub-genres. Perhaps earliest of the modern mystery story was the Locked Room Mystery or Puzzle Mystery. In this type of mystery, the murder victim is found securely sealed in a space with no exit. The detective (and the reader) are left to determine how the assailant of the story escaped. In the most successful of the Locked Room Mysteries, it seems altogether impossible for anyone to escape, until the end when the detective character reveals a very simple solution that has been available to the reader the whole time. A valuable tool in this sub-genre is the red herring, or a clue that is intended to be misleading or distracting. Edgar Allan Poe's *The Murders in the Rue Morgue* is a perfect of example of the Locked Room Mystery.

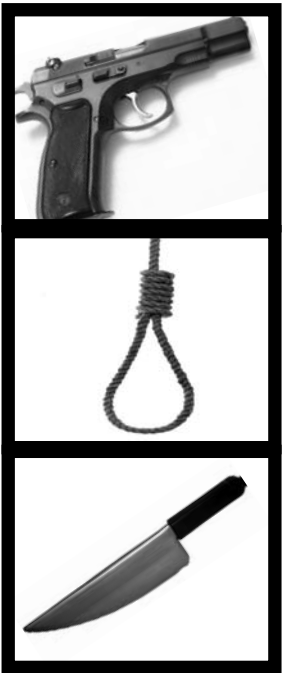
NEXT THERE CAME the Cozy Mystery, which is likely the sub-genre most inspiring to Shaffer. Cozy Mysteries are usually set in a manor house or village, and usually deal with a closed group of characters within the house or village (that is, there aren't any surprise characters roped in at the end,

the real killer is always there). Typically everyone is a suspect to a murder that is often neatly carried out with no gore. There is always some sort of puzzle, and the detective character must call upon a keen understanding of human nature to cut through the "he said, she said" of the crowd to find the true killer. Just about anything by the author Agatha Christie exemplifies the Cozy Mystery, but *Murder at the Vicarage* might be the strongest example.

FROM THERE, Hard Boiled Mysteries shifted the form. The leading men for this sub-genre tend to be loner, tough guy types with their own moral codes. By following his own elevated code, the detective character is able to carve out one small piece of justice at a time in a less-than-ideal world. *The Maltese Falcon* by Dashiell Hammett illustrates the uniqueness of the sub-genre.

TODAY, THE MOST popular form of mystery on television and in the movies might be the Police Procedural. These stories focus on a police precinct or station and various individuals within, illuminating their points of view and methodology in solving the crime. Typically these stories feature multiple story lines and a very real portrayal of how police actually do their work. Any of the *CSI* series on television can give you a better idea of how the Police Procedural works.

WHAT SHAFFER DID for the mystery genre as a whole was simply but brilliantly to shift the focus of the mystery story from "whodunit" to "whodunwhat." No longer was the genre simply about finding out who killed the butler. It could now be more infinitely complex—who did it and what exactly did they do? This opened up the mystery genre to a whole host of possibilities, helping to shape the both the Hard Boiled Mystery and the Police Procedural to come after him.



MYSTERY MASTERS

So you know a little bit about the mystery genre, but what about some of the brilliant detective faces who have built the genre into what it is today? These characters are only a small sampling of what the mystery story has to offer, and how the genre continues to grow with each puzzle.

Sherlock Holmes

The star of at least four detective novels, 56 short stories, and various film, television and radio adaptations since 1887, Sherlock Holmes is one of the first names that comes to mind when considering the mystery genre. His particular expertise in the field is deductive reasoning, though his smarts also extend to his observation skills and inference. Rarely seen without his trademark hat and pipe, Holmes also keeps his friend and close associate Watson around to help him solve cases. He is a prototypical detective character, helping to define the protagonist for the genre.

Lieutenant Columbo

Though a little more obscure than Sherlock Holmes, Police Lieutenant Columbo is a strong detective in his own right. He was the central character of a long-running television show seen on and off between 1971 and 2003 called *Columbo*. What was unique about Columbo was that he wasn't known for his mental sharpness like other detective characters. In fact, he was often considered a bumbling buffoon as he stuttered about, fitting better into the incompetent police role (as defined by the genre) than the detective role. However, his "facade" was a great cover for his sharp observation skills, and by the end of every episode, Columbo somehow stumbled his way to solving the case.

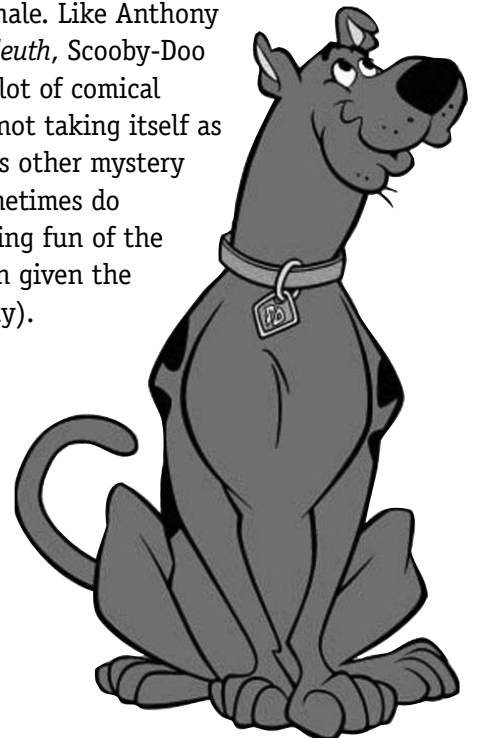
Dr. Gilbert Grissom

Dr. Gilbert Grissom (or simply "Grissom") is the sleuth star of the show *CSI*. Like other detective characters, Grissom is exceptionally intelligent and insightful. What he brings

to the genre, however, is the in-depth and highly accurate portrayal of how a real crime scene investigator solves a case. With an endless supply of cutting-edge technology and a brilliant crew of officers around him, each episode of *CSI* (and its many spin-offs) showcases a whole new kind of hip edge for the genre, spawning a revived interest in the genre and profession.

Scooby-Doo

Quick—what do you get when you mix together a crew of cool kids, a Mystery Machine van and a pup named Scooby-Doo? Besides one of the longest-running, most popular animated shows ever, you get one pretty cool addition to the mystery genre. While Scooby tends to engage in more of a Columbo type of detective work, the team of Shaggy, Fred, Scooby-Doo, Velma and Daphne work together each episode to solve the crime. Their stories usually revolve around supernatural themes (ghosts, spooks, etc.) that, in the end, are explained out in clear rationale. Like Anthony Shaffer's *Sleuth*, Scooby-Doo employs a lot of comical moments, not taking itself as seriously as other mystery stories sometimes do (even making fun of the genre when given the opportunity).



RL

ALTHOUGH THE mystery genre had its heyday in literature during the early to mid-20th century, it lives on today in various forms as it successfully crosses over from literature to popular media. Some of today's hottest television shows are modern interpretations of the mystery genre, including hits like *CSI* and *The Mentalist*. Film blockbusters like *The DaVinci Code*, *Se7en* and *The Silence of Lambs* exemplify strong mystery story characteristics. What is it about this genre that makes it appealing to audiences of all time periods?

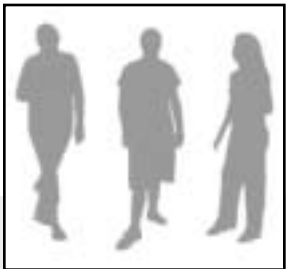
THE MYSTERY GENRE first started to take off in Britain during the 1920s. On the surface, these stories offered a great escape from the recent history of World War I. At a deeper level, however, the inherent structure of the stories held a distinct parallel to the recent evils of war while also providing comfort in a return to order. The disarray, confusion and murder found early in the mystery story mirrored the fresh memories many had of battle and its ravages. By following the detective character through to the end, readers found their way to justice served and chaos relieved. A real strength of the solution in these stories was the well-explained rationale that restored order. In the end, there was a clear cut good and evil, with good winning every time.

TODAY, THE MYSTERY genre has grown quite a bit from the Cozy Mysteries of the 1920s. Thanks in part to Anthony Shaffer and *Sleuth*, the mystery genre as a whole has expanded and become more complicated. Part of the genre's continued success relies on its ability to evolve as it has, with the most popular forms of mystery story today often not falling into just one definitive genre. While elements of Hard Boiled and Police Procedural mysteries tend to be most popular, you can often identify several sub-

genres in a single mystery story. Today's mystery genre also flirts with other genres quite readily, adding more action and adventure to what used to be merely an intellectual pursuit.

ON THE SURFACE, today's most popular mystery stories flaunt the coolest gadgets and the prettiest people, but just like in the 1920s there is more than meets the eye to the genre's appeal. While we aren't recovering from a war in our backyards, recent terrorist concerns and economic uncertainty make the mystery genre popular for many of the same reasons as it was for the British. Shows like *CSI* offer us an escape from our world, inviting us into the fast-paced and exciting world of solving crimes. Just like in the 1920s, these stories offer us an opportunity to "ride along" and help restore order, lending us a sense of empowerment. Even if we can't figure it all out before the end of the show, we can be confident all the loose ends will be tied up and everything will make sense.

AS THE GENRE has grown, however, it offers a different perspective than it did in the post World War I era. With hyper-realistic depictions of police procedure and technology, the mystery genre no longer merely pretends to tie up all the loose ends; it actually does so in a way that amazes audiences with a peek at reality. And as the anti-hero (a heroic character with something less than a full set of virtues, think Clint Eastwood, Tony Soprano in *The Sopranos* or Dexter in *Dexter*) has risen to popularity, complexity of character has led to a blurred line between good and evil. Today's mystery genre does us the service of not merely illuminating good and evil for us, but forces us to think for ourselves and have discussions about it.



- * Do you watch any mystery TV shows or movies?
- * Do you try to solve the crime?
- * Why do you enjoy these programs? Why not?

JUDGMENT

Early in the play, Andrew makes several inappropriate remarks about Milo's heritage and judges him based upon ignorant preconceived notions. Andrew also spends much of the play misjudging the police and their ability to do their jobs. You may have heard the saying "Don't judge a book by its cover," but what do you think of Andrew's attitude toward Milo and the police? Do you ever judge anyone based upon how they look, where they're from or what group of people they hang out with? Is it right to do so?

GAME PLAYING

"It's all fun and games until someone gets hurt...", or is it? Andrew and Milo spend the entire play attempting to one-up each other in a series of vicious games. And while there's certainly nothing wrong with a little friendly competition, the games they play are more than just mere sport. Both men seem to be out for blood, trying to



actually hurt the other mentally, physically or both. What games do you play with your friends? Where's the line between what's okay and what's not okay? Do you ever play like Andrew or Milo?

DECEPTION

Often in the games we play, whether they are board games, sports or others, we are called upon to trick our opponents or lead them to believe something that may not be true. Trick plays in sports and bluffing in poker are just a couple examples of how we use deception to gain an advantage. In the play, both Andrew and Milo utilize deception in

order to play games on the other. Are there types of deception that are okay? If so, how do we determine when it's okay to deceive someone else and when it's not? Are the rules on the playing field different from the rules of everyday life?



SWDXT?

"My dear boy, you don't have to explain to me. We're all liberals here, I hope. I can assure you, I have no prejudice against Jews or even half-Jews. Some of my best friends are half-Jews. Mind you I take it you have no objections to any children that you and Marguerite may have being brought up Church of England?"

- * While on the surface Andrew seems to be expressing an open mind and a sort of sympathy towards Jews, do you see any problems with how he expresses himself? Is there anything inherently racist or insensitive about how he articulates his sympathy?

"Of course it's criminal. All good money-making schemes in England have got to be these days. The jewelry when it's not in the bank resides in the safe in the base of this column here. Have a look behind you. Just under the stairs there. It's there now. All you have to do is steal that jewelry and sell it abroad and live happily ever after with Marguerite."

- * As he admits it's criminal for Milo to steal his jewelry, Andrew argues that it's actually the right thing to do. He tells Milo it's the only way for him to get ahead, it's an easy, sure shot, and that the ends justify the means. What do you think—is it okay for Milo to steal the jewelry? Andrew is the owner of the jewelry and it's okay with him, right? And nobody will actually lose anything, because Andrew will get the insurance money. Is it ever okay to steal? Why or why not?

"I am perfectly entitled to tackle a man wearing a mask burgling my house in the middle of the night. The law will have every sympathy with me. Property has always been more highly regarded in England than people. And Marguerite will think you were just an adventurer after her jewels—a petty sneak thief who found larceny less burdensome than marriage. You really are a dead duck, aren't you? Not a moral or romantic attitude left."

- * Game playing aside, Andrew continues to push the question of standards and whether or not circumstances dictate the morality (or immorality) of an action. For example, as in the scenario Andrew paints, does a homeowner have the right to defend himself or herself against an intruder, even if it means the homeowner uses lethal force? How does a real-life situation like this differ from the game playing done in the play? Does the situation change the scope of what's right and wrong?

"To put it shortly, your detective stories are the normal recreation of the snobbish, outdated, life-hating, ignoble mind."

- * As the games come to a close, Milo takes a final parting shot at Andrew and his obsession with the mystery genre. He insinuates that Andrew's preference for detective stories makes him "snobbish, outdated, life-hating" and stupid. Do you think a person's preference in music, art or books is a good way to determine how intelligent he or she is? For example, would you assume that someone who favors classical music is automatically smarter than someone who favors rock music? Why or why not? Is it right to "judge a book" by its artistic preference?