

THE MURDER OF MADELINE GLASS

Performance Script

(Lay the closed wallet on the table.)

(Open the wallet. Remove all six photographs together — Madeline on top, Clara beneath. Leave the envelope visible inside the wallet.)

We'll come back to this in a little while.

(Close the wallet and set it aside.)

"By the winter of 1892, the murder of Madeline Glass had already begun to fade from public notice."

(Show Madeline's photograph.)

This is **Madeline Glass**.

Before we go any further, I need to tell you about **Clara Wren**.

(Show Clara's photograph.)

Clara was known as a *medium* — though she never called herself that.

She didn't hold public séances.

She didn't make predictions.

And she never claimed to speak for the dead.

People went to Clara because she was known for sitting with those who had lost someone — and listening.

There was quiet talk that she had a connection to what people then called *the Summerland*.

Nothing proven.

Nothing certain.

Just enough to give people hope.

When Madeline was killed, her sister Eleanor went to Clara hoping — just a little — that she might help in understanding what had happened to her sister.

Madeline's body was found near Coram's Fields.

The investigation moved quickly at first... then slowed.

Four men were questioned.

None were charged.

For most people, the case faded away.

For Eleanor, it didn't.

THE PENDANT

When Eleanor visited Clara, she brought one thing with her.

Something Madeline had been wearing on the morning she died.

(Bring out the pendant.)

Clara didn't study it.

She didn't ask questions about it.

At first, she didn't even touch it.

To Clara, objects weren't important in themselves.

They mattered because of who had carried them.

THE FOUR MEN

(Lay out the remaining four photographs in a row.)

These were the four men the police had already spoken to.
Each had been questioned.
Each had been released.
No charges were brought.
Nothing could be proved.

INVITING THE PARTICIPANT TO BECOME CLARA

Clara wasn't trying to solve a case.
She wasn't looking for evidence.
She was listening for **recognition**.
That's what I'd like you to do now.
For the next moment, imagine you are **Clara Wren**, seated in a quiet parlour as the light fades.
(Hand the pendant to the participant.)
Hold this — just as she did.
Don't analyse it.
Don't try to reason it out.
Simply notice which of these men feels the most familiar.

THE SELECTION

One of these men was not a stranger to Madeline.
She knew him well enough to speak to him easily.
Well enough not to be afraid.
Well enough to trust him.
When you're ready, place the pendant on the photograph of the man you believe that was.
(Allow the participant to do so. Pause.)

THE REVELATION

Clara didn't explain her conclusion.
She didn't need to.
(Pick up the wallet.)
Inside the wallet is a single envelope.
(Remove the envelope. Pause.)
Inside it is a duplicate photograph of **Edgar Hale**.
(Open the envelope and remove the photograph. Place it beside the selected suspect.)

CLOSING

Later, after Eleanor's meeting with Clara, Edgar Hale was questioned again.
Contradictions were found in his account.
A new witness placed him near Coram's Fields on the morning of Madeline's murder.
He confessed.
(Gather the items, leaving Madeline's photograph visible for a brief moment.)
Clara trusted her instincts.
You just did the same.

