

A PRODUCTION BOOK FOR RING ROUND THE MOON

by 149

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BIOGRAPHY

There is little to discuss in Anouilh's life as he has put himself so passionately into his plays. The few details that we have of his life are just a further corroboration of what is present in the plays themselves. Anouilh is something of a recluse and has attempted to keep his private life from the public eye. He has stated after giving a few details of his life: "The rest is my life, and for as long as it pleases Heaven for it to be my private business, I shall keep the details to myself."¹

Anouilh was born in Bordeaux on the 23rd of June in 1910. His family was very poor, his father a tailor and his mother a fairly competent violinist. In 1915 his family moved to Paris where Anouilh began primary school. Four years later his mother took a position with the orchestra at the Casino at Arcachon, near Bordeaux. During 1919 for three full months the young Anouilh spent every night watching the operettas at the Casino. It is possible to guess that it was from this experience that his first interest in the theatre was formed. He was, however, forced to leave the theatre before the end of the plays and go to bed and, therefore, he never saw a complete operetta. The result of this was that as a child his first attempts at writing plays resulted in very short, incomplete ones.

Anouilh entered Chaptal College but is not thought to have completed his studies there as he also spent a year and a half at the Law Faculty in Paris. After he left the Law Faculty he began work at an advertising firm, he stayed at this job for two years and during this period of employment he supplemented his income by writing publicity scripts and gag lines for the films. Anouilh says of this period. "I learned to be ingenious and exact, lessons that for me took the place of studies in literature."² It was during this period also that

he met his future wife Monelle Valentine, who was to create many of his young heroines on the stage.

At the age of nineteen, Anouilh wrote Mandarine, his earliest play to be produced, although this did not happen until several years later in 1933. In 1931 Anouilh became secretary of the Louis Jouvet company; this was the first time in his adult life that Anouilh really came into contact with the people for whom he was writing. Jouvet showed little interest in Anouilh as a dramatist although he was kind enough to lend Anouilh the stage furniture from the production of Giraudoux's Siegfried when Anouilh married and could not afford to furnish an apartment.

It was while Anouilh was still with Jouvet that he was called into the military service. He served the required time and then left the service, for as he states: "If I hadn't left they'd have thrown me out, because I made one mess after another."³

In April of 1932 Paulette Pax produced L'hermine which ran for a bare thirty-seven performances. Yet was considered to be a foreshadowing of real dramatic talent. It was at this time Anouilh decided, as he states it: "to live only by writing for the theatre, and a little for films. It was folly, but I did right to make that decision. I have managed never to touch journalism, and in films all I have on my conscience are one or two cheap farces and a few unsigned and now forgotten romantic melodramas."⁴ The next three years were spent in poverty, and they witnessed the writing of Jezabel, Le bal des voleurs, and La sauvage, none of which were produced until later. In 1935 another of his plays was produced, this time Y avait un prisonnier. The play was fairly successful, the film rights were bought by Hollywood which assured Anouilh's financial position. In 1937 Le voyageur sans bagage was produced and proved to be both an artistic and a financial success. In the following years

one of his plays was produced almost every season; Le bal des voleurs, La sauvage, and Le rendez-vous de Senlis in 1938, Leocadia in 1939, Eurydice in 1941, Antigone in 1944, Romeo et Jeannette in 1946, L'invitation au chateau (Ring Round The Moon) in 1947, Ardele and Cecile in 1949, La repetition in 1950, Colombe in 1951, La valse des toroadors in 1952, L'alouette in 1953, Ornifle in 1955, Pauvre Bitos in 1956, L'hurluberlu early in 1959, and Becket ou L'honneur de Dieu in the 1959-1960 season.

During this period the details of Anouilh's personal life have been very limited. He has a daughter Catherine who is now an actress. He has evidently divorced his first wife and has remarried. It is believed that his second wife is also an actress. He has always discouraged photographers and has remained a recluse moving between his four Paris homes and a Swiss Chalet. The only place he can be found is in the theatre itself as he is often there during rehearsals of one of his shows. He seems to have remained true to his statement, "I have no biography, and am very glad of it."⁵

AUTHOR'S PURPOSE

Anouilh deliberately set out to write a "comedy of intrigue." The play is just that with the quick witty dialogue that so often characterizes his plays. He used stock *comedia dell'arte* characters in a stock situation. Anouilh is a theatricalist and behaves as he could be expected to, by making a parody of an accepted and conventional genre. From the opening of the play we are off and running on a mad spree of mistaken identities, identical twins, and intrigue. It's a tired old form and often the audience must stop to wonder how the playwright will extricate himself from an impossible and improbable situation. But extricate himself he does only to involve his characters in another complicated bit of nonsense.

Anouilh has arranged the play like a jigsaw puzzle in which the audience can share in the joy of watching it being fitted together. A play containing these elements cannot of course be taken too seriously. If it is, the spectator is not only not playing the game but has also missed the entire purpose of the play. Never let it be known that you are giving the audience a stab in the back might well be Anouilh's theme.

Irony is difficult to develop but Anouilh has succeeded in framing it in theatricality. His characters speak in theatrical terms as caricatures rather than characters cavort about the stage as though they were told 'Go out and perform your little dance for all the people and when I've had enough I'll jerk your strings and pull you off again.

STYLE OF THE PLAY

The play was a comedy with biting, meaningful wit. Anouilh was not content to let this remain just another comedy however, instead he inserted what are powerful cries for help. When the play was studied in the light of the author's key phrases it was possible to see that this play represented the superficial world of the dream and the illusion which man would like to enter, but when touched by life is destroyed by the realities of it. In this play the characters for the most part have not yet been stunned by life and therefore still retain their illusions.

When the play was completed in its translation the producer and translator found that the spirit of the play was lost in the title. They felt that it needed some form of sub-title which would explain a form that the English speaking audience could identify. The *commedia dell'arte* form was generally unknown in the English speaking countries, yet this play was definitely within this tradition. They did not feel that they could call it a ballet or dance as this did not express the total concept involved. The sub-title finally selected was "A Charade With Music". The translator felt that this alone would best explain the style of the piece. It placed a certain image upon the play and the audience could gain a picture of the type of play they were to see.

The play was by far lighter than the majority of Anouilh's works and he had set it in a period which was known as a light-hearted one. There were no international conflicts and peace was the accepted norm. The world and particularly France was relaxed and light-hearted. The music of a period generally established its mood and the music of the wealthy of the day was the waltz. No better period could have been found for these characters to inhabit. Even the colors and the types of costumes worn during that period reflected its mood.

Colors were light and bright generally and the clothing was fairly formal. The air of theatricality can not be better illustrated then by having the characters dress in period pieces. The use of period costuming then helped establish the theatricality of the whole. The period was selected by the playwright to heighten the feeling of lightness which pervaded the entire play from the language to the fact that the characters seemed to dance their way through the scenes.

DIRECTOR'S APPROACH

The play was a light-hearted one with the philosophical elements overshadowed by the humor. The director felt that for this reason the play should be approached lightly and the major concern was the style of delivery. Every part of the play was made theatrical, costumes, lighting, scenery, and music. The emphasis was on the lines and the movement of the actors. A mixture of realism and theatricalism was attempted in so far as the acting was concerned. The director wished the play to flow quickly and easily with the lines being shot out at the audience. It was not the wish of the director for the audience to be forced to stop and think about what the characters were saying. The ideas behind the lines were secondary to the lines themselves. What the characters said was less important than how they said it.

The audience was not asked to take this play seriously but rather to enjoy the play as a theatrical game. The actors were kept moving at all times during the play so that there would be a constant flow of action. The pacing of the play was very fast so that the audience could never have a chance to become bored. It was the feeling of the director that the philosophical and serious statements made by the playwright would be recognized by the audience but not forced upon them; and that the impact of these lines would sink into their minds almost unnoticed.

The director selected this play with the idea that here was an offering that would allow the audience an evening of sheer enjoyment. The play was meant to be a refreshing bit of nonsense and not one to be treated with heavy hands. The director believed that the modern theatre often used the stage as a platform from which to preach and that the sure-fire comedy of the nineteenth century type of well made play gave the theatre a degree of variety that was often lacking today.

THEME

Anouilh's plays all contain the same basic theme and Ring Round The Moon was no exception. While the theme remained constant, his approach to it varied. The basic theme was the degeneration of man by time. Time passed and man himself changed, grew older, but seldom wiser. Man's image of himself remained as youth but man did not want to simply remember his youth he wanted to revive it. This of course was impossible. A desperate struggle ensued when reality (aging) and illusion (youth) collided. Illusion was the view man had of himself and reality man as he was. Man had to make a decision to resolve this conflict within himself. This was the major purpose in Anouilh's works, this struggle man had with himself and with time.

Ring Round The Moon like his other plays was a bitter pill dipped in sugar coating. The amount of sugar on this play was however far thicker than on the majority of the others; it was his most comic play. The questions are only partially resolved for the contrived ending halted the play before the final resolution could be reached.

Anouilh used supplementary themes to express his basic one. Money, love and youth are the three generally used. Love was the aspect or supplement most generally used to illustrate his theme. In Ring Round The Moon all three are used but uniquely money became the major factor in the play. The question of love entered only slightly. While it seemed to be of major importance it was not, for Anouilh did not allow it to progress beyond the first stages. In the first stage love was perfect and beautiful but later it degenerated. Love was a game to be played. The characters lived for it but it possessed no real meaning. Anouilh saw love as an illusion. One loved not the object of one's love but rather the self-image that one saw in that object. Mme. Desmortes

expressed it best by saying, "We love nothing but our own love, my children, and all our lives we run after this fleeting little image of ourselves."⁶

The question of youth was a very minor one yet Anouilh paused to comment upon it. Youth was beauty but as one grew older youth faded until it only remained as a memory. The memory, of course, was an illusion. In this particular play it was recognized as such. Mme. Desmortes recognized it for what it was and refused to allow herself to enter an illusionary world. Messerschmann on the other hand accepted the illusion when he turned his back upon the present and returned to Cracow. He was attempting to recapture what was lost to him, his youth and with it the peace of mind and happiness that had been a part of it. Capulet had visions of romantic youth, colored with dreams, but she was restrained by Mme. Desmortes in a rather cruel fashion. When Capulet expounded upon the glories of youth Mme. Desmortes jerked her back by saying only the beautiful could ever have been young. "You're plain Capulet and no one who is plain can ever have been twenty."⁷

The question of wealth and poverty was then the major one. Anouilh used this extensively in Ring Round The Moon. While love was the basis of the plot and the conflicts of love furthered the plot the attitudes expressed by the different characters toward money advanced Anouilh's theme. All of the characters in the play were involved in this question of money. There were three basic divisions that could be made. Man with inherited wealth, man with newly created wealth and man without wealth. Hugo-Frederic, Lady India and Mme. Desmortes illustrated the first, man with inherited money. The second group, man with newly acquired wealth was illustrated by Diana and Messerschmann. Isabelle alone illustrated clearly the third, man without money.

Within the first group were three people with the same basic feelings but various viewpoints. Lady India pictured poverty as an idyllic state greatly to

be desired. She was able to do this because she had no concept of the realities of poverty. She was a charming creature because she dreamed of being poor and living in a garret yet she wished to have her aprons made by her favorite dress-maker. She was merely bored with her life and desired a change. She played the game with wild abandon. When she accepted poverty in the end ~~line~~, Desmortes mocked her foe; she realized that Lady India would soon desire another change in the game.

Hugo's attitude toward money was different. He accepted it because it allowed him to play at life. He used the poor to further the game simply because they were there to be used. Money meant little to him but he did not pretend that he would have been happy without it. Money gave him power and he decided to marry Diana only when he learned that she was poor.

Mme. Desmortes also used the poor but she was aware of her attitude toward them. As a wealthy member of the nobility she could only expect it as her natural right. No mockery was involved in her attitude, she supported many charities but there was not any understanding of the poor. She held a cynical attitude for she felt that everyone was placed within a certain class and there could be no real understanding or crossing of this barrier.

Isabelle illustrated man without money. She possessed one thing, however, that the others lacked completely, values and pride. Isabelle remained strong because reality was strong. She could envy the rich but she had to refuse their money to keep her values intact. She said "No" to Messerschmann not because she despised money but rather because it gave her pleasure to say it. To a certain extent she was more noble than were the other characters because of her inability to compromise her life. In this sense she simply followed the traditions established by Anouilh's other young heroines.

Messerschmann and his daughter Diana were both trapped in a sort of limbo

balanced between the rich and the poor. They could not escape from their past. Both were once poor and their thought processes remained those of the poor. They could not escape from their minds nor could they change them. Diana expressed an idea which was of vital importance to the theme when she realized that she was trapped. Money itself was not evil, it was rather the background which money gave. This made money evil in a moral sense because it separated man from man. It allowed one group satisfaction and the other only bitterness.

There was no real originality in this view point, the originality came rather in the attitudes of one class toward another. Also reflected in the question of money and to a certain extent in the theme of love, was an implied criticism of modern society. Men are selfish animals in that they very seldom consider their fellow man. Little or no thought was given to the wants, needs or desires of others. Each character lived in his own world, oblivious to others. This was the evilness that money held for classes and society revolved around it. Classes developed out of money and this in turn created greater evils for the wider the gap the less understanding was possible.

While there was this important theme present in Ring Round The Moon Anouilh never allowed it to overshadow the theatricality of the play. The theme could be taken seriously but the problem was to recognize it. The sugar coating in the bitter pill was so thick that it was impossible to cut it all away. Anouilh did not write this play to be serious but rather wrote it as a game which he carried on with the audience. The sparkle of the play was what counted and the theme remained secondary to the laughter.

CHARACTER DESCRIPTION -

The double character of Hugo-Frederic was one of the most difficult ones in the play. Hugo-Frederic was the pivotal character of the play and the actor portraying him had to have not only a great deal of ability but also had to make lightning changes in character. In casting the part it was necessary to be very careful about the physical characteristics of the actor as the casting of the other characters depended upon who was selected. The man cast into this double role was about 5 feet 10 inches tall, rather slender with a narrow, very alert face. His eyes were his most expressive feature and he used them very well. He had great control over his body and was able to look as though he could easily control those larger than himself.

The major difficulty with this double role was the fact that Hugo-Frederic were identical twins who were so alike that not even the girls who loved them were ever sure just who they were talking to, yet at the same time the audience had to know immediately which one of the twins was present. As a tribute to this actor's ability to create these two characters so alike yet so different, several persons came backstage after the show to ask whether or not there really were twins playing the roles. Several others stated that it was not until the curtain call that they realized that only one actor was playing both roles.

In discussing the differences between the two characters it could be said that they are the same for again Anouilh was playing with his audience. The audience constantly expected to see both characters upon the stage at the same time. Anouilh played upon this and at the end of the play when Frederic was on stage Hugo was sent for. It is at this time that the audience really realized that Anouilh was playing a game with them. Frederic stated, after Hugo failed

to make an appearance, "I knew he wouldn't come."⁸

Hugo was to a certain extent Anouilh in that he pulled the strings at the beginning of the play. It was not until later that his strings started being pulled by the playwright in the shape of Mme. Desmortes. Hugo manipulated the other characters and the plot itself by playing the cynic. He brought Isabelle to the house and began the series of events which lead to the climax. He, along with Mme. Desmortes saw the complete theatricality and stated with utter scorn that love in the theatre was a pretty idea. Had Anouilh not intended this play to end happily Hugo's statement would have been more fully explained. Hugo was saying that what is love in the theatre is not love in the real world. He was proven correct when at the end of the play everything ended happily, each character with his perfect, ideal mate. Hugo, like other characters in other Anouilh plays saw love for what it was and stated, "I love nobody. That's why I can organize this evening's little comedy with complete serenity."⁹ Hugo realized love was selfish, that the lover saw only himself in the object that was loved and that once reality entered love was doomed.

Hugo used people to satisfy his own desires. He wanted to play a little comedy and therefore hired Isabelle without any qualms about her personal feelings. Hugo had no room for feelings as he was too busy playing at being evil.

Frederic on the other hand was Hugo's exact opposite in that he encompassed all of the emotions denied Hugo. Frederic was physically identical to Hugo; he copied his clothes, even his mannerisms. The only distinction between them was in their personalities, for Frederic points out, "If I were so exactly like Hugo, in word and thought and deed, I should be Hugo."¹⁰ In other words the apparent reality would so over-shadow the truth that the two would seem to be one. This may in fact be so for Anouilh constantly allows the audience glimpses

of backstage triokery and says over and over that this was all an illusion, that it cannot be true or real.

The constant illusions to the fact that the two brothers never appear at the same time establishes for the audience the acceptance of the artificiality of the piece and the completely contrived ending. Hugo and Frederic are the characters that immediately established for the audience the fact that Anouilh was in effect saying that this was theatre not life. At the same time it was these two characters who often spoke of reality and illusion. When Hugo recited the speech he intends to present to the guests at the ball he ripped away facades of the wealthy, the powerful, the noble. He showed them as they were, illusions, good only to be made mock of. At the same time Hugo proved himself one of them when he failed to realize that Isabelle was a human being with deep human feelings. Frederic saw the humanness of Isabelle and he too glimpsed reality when he stated that he didn't know that love was cruel. Yet Frederic like Hugo happened to be playing in a comedy with a happy ending and therefore was able to live after reality roared its ugly head and even to fall in love again.

The man playing Joshua the butler was about 6 feet 1 inches tall, slender with a thin face. He had very upright posture and worked hard at slowing all of his movements down so that he gave the impression of age. Joshua was a rather stereotyped role, the perfect butler. He was an old family retainer and gave the impression of inherent good taste and breeding. He went along with Mr. Hugo's schemes because Mr. Hugo was the young master. Still Joshua managed to convey the idea that he did not altogether approve of the arrangements. For many of the characters Joshua was used as a sounding board for being the perfect servant; he could hear something and it would never pass his lips. A few times during the play he was shocked and once broke his complete composure; but for the most part he was able to carry on despite the strange things that were taking place in his house. Joshua might well be termed the epitome of doddering butlerdom.

Diana was about 5 feet 4 inches tall with fair skin and dark hair. She was a slender girl with attractive features and stunning eyes. Diana was caught between Lady India and Isabello, for she had once been poor but now was extremely rich. She was therefore unaccepted in either circle. She wanted to find a place but could not. She realized her position among the aristocracy was bought and she was embittered about this. Diana made one thing very clear in the play that no other character revealed. She realized that it was not money itself that was evil. It was the background that money gave. It was this background that built the wall that Diana could never breach. She would always be closer to Isabelle than Lady India because she could not overcome the fact that her money was fairly new. Diana would always be poor no matter how much money she had because her thought processes were those of the poor. Money had imprisoned Diana because money no longer had any meaning for her. It could buy everything save the things that mattered most. Diana was bitter and rightly so for she stood alone. Again Anouilh came to the rescue with the contrived ending, for Diana managed to get the one thing she wanted most and had been unable to buy, Hugo.

There are many terms that could be applied to Patrice, all of which would give a clear picture of his character. The actor cast in the role was about 5 feet 11 inches tall with blond hair and a boyish face. He presented a picture of innocence thrown in among man eaters. He had a fairly high pitched voice that seemed unsettled and nervous; his feet shuffled and his hands fluttered. He constantly seemed unsure of himself. Patrice was in a difficult position in as far as the play was concerned. He was in far over his head and he hadn't sense enough to get out of the water. He was nervous and highly excitable and imaginative. He was used by everyone but didn't realize it. Lady India played with him because he was so weak and she was able to twist him around as much as she wished. It gave her a great deal of pleasure to watch him squirm and she also had the joy of having a handsome young man in love with her and therefore constantly at her beck and call. Hugo used Patrice for his own ends but decided to use him because he knew that Patrice would be easy to control. Patrice was a nitwit thrown among persons superior to him in brain power and he did not know how to get out; thereby he became more deeply embroiled in the plot. At the end Patrice has lost nothing because he would soon find someone else to use him.

Lady India was one of the major characters involved in pointing out the broad discrepancies between the wealthy and the poor. She, like the other guests, possessed a picturesque image of poverty and was sorely mistaken. The girl playing Lady India was quite slender with regal bearing. She had reddish brown hair and an aristocratic face with high cheekbones and a narrow nose. She had a normally high pitched voice which she used very well running up and down the scale, as she pictured life in a garret. Her hands were very flexible and her movements managed to be both regal and ridiculous at the same time.

Lady India was a commanding figure. She knew her place as a member of the nobility and demanded it at all times. Life for her was to be lived as a game and the most wonderful game she could imagine was poverty. She did not however have any concept of what poverty meant. She stated in Act II, "What fun it would be to be poor...as long as one was excessively poor. Anything in excess is most exhilarating."¹¹ This was her view of life. Of course no one believed she was serious and at the end of the play when she proved herself to be, it was still impossible to think she would take it seriously for long. Mme. Desmortes as she comments upon her sensed how fantastically mistaken Lady India was in her views.

With her theories about poverty it was easier to see the contrasts presented by the other characters in their attitudes toward money. It is particularly revealing in regard to Isabelle and Messerschmann. While Lady India does add color to the play her major purpose was to point out these differences between the different classes of people present at the party.

Capulet was Mme. Desmortes companion. Her position in the house was not that of a servant but still she was among the poor and therefore of no importance. The girl that played Capulet was 5 feet 5 inches tall, she was of medium build and had a fairly slender face. Her voice was fairly high pitched and she was able to acquire a slight nasal tone. Capulet was a total romantic, she was one of these people who sees in life only what she wants to see and goes into vocal raptures over it. Capulet was a tool for Mme. Desmortes to use, an utter contrast to Mme. Desmortes' cynicism. Capulet drifts in and out of life and reality, she was unable to control her tongue and babbled unceasingly about her romantic notions. One phrase ran throughout her lines which captured her character perfectly, "It really is, isn't it really?"¹² She lived in a romantic dream of the past and present. She is a charmingly comic creature that floated like a soap bubble except when Mme. Desmortes hauled her back to earth again. She could not hide anything nor could she say anything simply; rather every statement she made worth saying had to be dragged from her. When she babbled, as she often did, she said nothing. She was the perfect foil for Mme. Desmortes because of the contrasts between the two. They were at different ends of the scale.

Messerschmann was portrayed by a dark-haired man about 5 feet 11 inches tall with a medium build. Although he was not particularly large he managed to convey the impression that he was portly. He had the movements and actions of a disciplined German with a sort of woodenness of gesture that completed this picture. Messerschmann lived in a paper world, a world constructed out of money. He was unable and unwilling to accept the fact that there are things that money cannot buy. When faced with this fact in the form of Isabelle's refusal, his entire world was shattered. Messerschmann, like his daughter Diana, was faced with the fact that he had lived in poverty and although he was now wealthy his mind had not changed. He still thought like a poor man. When his paper world crumbled about him he could see only one avenue of escape and that was to return to the poverty from which he had sprung. He returned symbolically to this world by tearing up all of the money in his pockets and throwing it in the air like the paper it was. Yet this did not help him for he realized that this action alone was insignificant. He attempted to destroy all of his wealth, but ended up twice as rich as before therefore providing proof to Diana's statement that it is not always easy to become poor.

Messerschmann from the beginning could be seen to be far from happy: his mistress was unfaithful, he suffered from insomnia and was forced to live on a diet of water and boiled noodles without butter or salt. He could also see that his daughter was unhappy. For Isabelle to refuse his money was far too great a price for him to pay and he was forced into the realization that he did not control his world but rather that it controlled him. He, like Diana, was imprisoned by a wealth. Money was not happiness but rather an evil that separated people into classes. Messerschmann could not escape the class of his birth and upbringing and in the end turned his back on the wealth and decided to live again by returning to Cracow where he had begun. He asked Joshua not

to mention the fact that his fortune had been doubled because he no longer desired to be imprisoned by the money but rather to live as befitted his class.

Romainville was the fake uncle whose near hysteria well proved to be a major highlight of the play. The actor portraying Romainville was 6 feet tall, blond and slender. He had a fairly high pitched voice which he allowed to soar into the upper reaches during the hysterical scenes. He moved very well and had very fine control over his hands which would seem to flap and flutter nervously whenever he spoke.

Romainville was the only character who was in on the original plot with Hugo. He wanted to have no part of it but because he was so concerned with social position he allowed himself to be blackmailed. Romainville was honest, completely honest but found out that truth meant nothing if it was unbelievable. He was completely unable to understand anything and wanted nothing more than to let life proceed as it had before Hugo began playing games. Romainville tried several times to stop the proceedings but was completely helpless when faced with Hugo. He was totally lacking in wit and imagination. Hugo made a statement that seemed to encompass the whole of Romainville's character, "...Romainville is scrupulous and considerate, but not considerable."¹³ In other words no one ever thought about Romainville, he was simply present but went unnoticed.

Isabelle was in the tradition of Anouilh's true heroines. She was poor and had been thrown among the rich who know well that little paupers don't really know how to play the game. The actress playing Isabelle was about 5 feet 4 inches tall with a full face and beautiful blonde hair. She was very fair and quite lovely. Her voice was soft and musical yet there was obvious strength behind it. Isabelle did not actually dance in the play but it was stated several times that she was a professional dancer, the actress was extremely graceful and very successfully conveyed this idea.

Isabelle's presence on the scene resulted in the conflict, which more so than any other Anouilh play, shed light upon the question of wealth and poverty. For the wealthy life was a game, generally played at the expense of the poor. The insulting condensation of the rich with their belief that money would buy them the poor to satisfy their foolish whims was the picture conveyed. Because of the contrast that Isabelle made with the rich and her contact with them we are able to see their idyllic illusionary world shattered. Isabelle lived not in illusion but rather in the stark realities of poverty and she unlike her mother wished to retain this reality. It was her grasping at reality which forced her to say "No" to Messerschmann and which in turn compelled him to again face reality.

Reality intruding upon illusion was a hurtful thing and Isabelle threw these illusions into the audiences faces in her speech in Act III scene 1. She revealed exactly what the other characters were and what she was:

"...That's the poor for you. You wanted to play with them tonight because you were bored, but you'll see what a mistake it was, and how right your nurses were when you were little and told you not to play with the common children in the park. They don't know how to play, and I haven't played for one moment since I came here. I've been unhappy: isn't that vulgar of me? I've been unhappy..."¹⁴

This was in essence the play and characters present in Ring Round The Moon.

Isabelle of course was brought to the chateau to play a part and ironically she was not playing. Mme. Desmortes states in Act I scene 2, "She is the only one who doesn't seem to be playing a part."¹⁵ Isabelle was not only living in reality but she refused to permit illusion to intrude. As stated earlier she shattered the illusions of Messerschmann in what was perhaps the most dramatically revealing scene in the play. She not only says "No" to Messerschmann but by helping him tear up the money was destroying his very dreams and illusions. Isabelle cannot compromise herself any more than Antigone could in the play by that name. She must remain true to herself and the only way she could do this was to refuse the offer presented by Messerschmann. The money itself was not at issue here but rather the freedom of choice and the courage to refuse a compromise with life itself. Again we return to the fact that Anouilh deliberately contrived the ending of the play for Isabelle accepted love from Frederic which was a form of compromise.

Isabelle's Mother was a distinct contrast to the majority of the other characters. She like all the rest was a puppet but she was also a caricature. She was a fool, she lumbered around spouting nonsense completely out of touch with reality. The actress playing the role of the Mother was a heavy set girl with heavy features. Her face was full and her jaw square. She moved well and was light on her feet. Her greatest problem was to expand and allow herself to become grotesque. Soon after rehearsals began however she found the character and developed as fully as possible a one-sided character. It was virtually impossible for an actor to be both a caricature and a human being at the same time and this quality was needed for the Mother. This actress managed to do these things and became a great favorite with the audience.

When the Mother first tripped onto the stage saying, "Isn't it luxurious? Such taste. Such grandeur. Now this is the kind of atmosphere where I really feel myself."¹⁶, the audience doesn't realize that she is babbling nonsense but that point is soon made clear. She wished to be all that she was not and tried to prove that she was. She lumbered, tripped, pranced, and skipped about the stage totally unaware that she was making a fool of herself. She was one of the many types of characters that people Anouilh's plays whose only purpose was to show the absurdness of man and his condition. She was however quite typical of the mothers in other plays, selfish, unfeeling, and extremely foolish. She made a mockery of every pseudo artist, aristocrat and lady. She had a picture drawn for herself as she would like to be and became extremely angry with Isabelle when Isabelle refused to accept Romainville and the security that was offered.

The Mother was a delight to the audience who enjoyed her comic side but she was a personification in the extreme of what the other characters have become. The Mother remained a caricature throughout the play presenting only a

one-sided character, thoughtless, avaricious, selfish and completely in love with her own illusions about herself. Soomingly she would have been an unpleasant character but because of the audionces realization of her stupidity and her complete blindness she was not. She became instead merely a silly old woman who talked far too much yet said nothing. She should have been pitiod, but even that was denied her for she was so ridiculous the audienco was forced to simply sit back and laugh at her. In the end all of her dreams are realized and she will continue just as she always had and never touch the real world at all.

Mme. Desmortes was portrayed by an actress about 5 feet 9 inches tall with a large frame. She had a noble face and a rich commanding voice. Mme. Desmortes remained in a wheelchair throughout the play and from this chair, rather like a dowager empress, she controlled the action. It was actually Mme. Desmortes rather than Hugo who controlled these puppets. She held the same attitude toward the poor as did the rest of the wealthy but she was aware of her attitudes. She was quite cynical in expressing her feelings toward the poor. Her attitudes are revealed in her lines to Capulet, "I'm used to being obeyed without having to kill people. And you know I always give you my old clothes. Don't I deserve a little consideration?"¹⁷ She was never vicious in her attitude but rather expected only what was due her because of her position.

Mme. Desmortes often stepped outside the game of life and observed it. She made comments directly to the audience and for their benefit. She was able to do this because of her age. She had seen so much of the world that she had now reached the time that she could comment upon it. She states, "The world isn't amusing any more, it's time I left it."¹⁸ This means rather more than is directly conveyed. Because of her age and also the fact that she is outside of life because of her wheelchair she has the right to comment upon the doings and activities of the others around her whom she finds rather silly. Since she is no longer able to take an active part in life she must find some other way to amuse herself. Her comments generally dealt with the absurdity of the characters who were unable to step out of the game. In her mouth Anouilh has put his most stinging wit. She was bored and by shooting darts at the others was able to find a little joy in life.

It was Mme. Desmortes whose comments directly pointed to the theatricality of the play. She says, "Everything has to end happily, it's only decent."¹⁹ She pointed out to the audience that the ending like the rest of

the play would be contrived. Her attitude was that the audience had come to see a play and therefore they would want to see a happy one.

Mme. Desmortes was not interested in the money angles which Anouilh made so important for the other characters. Rather he left the question of love in her very capable hands. "No love nothing but our own love, my children, and all our lives we run after this fleeting little image of ourselves."²⁰ Since Mme. Desmortes is old and outside of the action itself she was able to direct these cynical maxims at the other characters. They would and could not effect her.

She was by far one of the most important and interesting of the characters because of the fact that she portrayed Anouilh himself. He has used this same character in other plays under other names but he also made her interesting because he loaded her statements with sure-fire comic lines.

The gentleman, maid and footman were three extras and of little importance plotwiso. The gentleman was portrayed by a rather rotund boy about 5 feet 7 inches tall. He had a round face and was full of bounce. His entrance came at the end of Act II when he escorted Isabelle's Mother dancing across the stage. The picturo the two croated of two bright, bouncy, round birds leaping across the stage in what they thought was a waltz was charming and ended the act on delighted laughter which was tho responso desired.

The Maid was a slender, dark-haired girl and the Footman a fairly tall dark-haired boy. These two were used whenever properties needed changing during the play and throughout the intermissions. Since no curtain was used it was thought proper to garb the properties people as servants and therefore retain the mood of the play.

	I-1	I-2	II	III-1	III-2
Joshua	X	X	X	X	X
Hugo	X	X	X	X	X
Frederic	X		X	X	X
Diana	X		X	X	X
Patrice	X		X		X
Lady India	X		X		X
Mme. Desmortes	X	X	X		X
Capulet	X	X	X		X
Messerschmann	X		X	X	X
Romainville	X	X	X		X
Isabelle	X	X	X	X	X
Mother	X	X	X	X	X
Gentleman			X		
Footman		X			
Main		X			X

Chart of characters appearing by scenes. Each "X" represents the appearance of that particular character in that scene. Several characters enter and exit then re-enter during one scene, this is not represented on this graph.

COSTUMES

Costumes are a natural extension of the artificiality of the universe created by Anouilh. For him the costumes worn by a character tell as much about them as do their lines. Of course the first thing that the audience notices about a character is the costumes and later listens to what they have to say. For this reason the costumes in this play were carefully chosen and designed. Anouilh believes that costumes have two aims in the theatre, one is to ennoble the other to ridicule. It was with this aim in view that the characters were costumed as they were. To be theatrical in costuming as Anouilh sees theatricality one cannot be too subtle. One must take into consideration not only the period but the characters themselves.

There are many incidents where the characters show their own absurdness. Romainville in Act III scene 2 enters in a morning coat at 5:00 in the morning for as he puts it: "...I felt it the correct wear for the present occasion."²¹ It is totally impossible for Romainville to ask Isabelle to marry him if he is not dressed as he imagines a man should be at this time.

Messerschmann also shows this same reasoning when he appears after he believes he has lost all of his money. He is dressed in a borrowed hat and coat but under it still wears his white tie and tails, not exactly the proper wear for the poverty stricken man but he believes in going to extremes and therefore believes that only the things he was wearing at the time still belong to him. The reaction he receives is the only logical one a snort from Mme. Desmortes. He is simply too ridiculous to be believed.

The play takes place in the morning before the ball and during the ball itself. In the morning the men with the exception of Joshua the butler, are all dressed in casual clothes. Hugo-Frederic was dressed in gray as was

Patrico. Messerschmann and Romainville were brown and both carried walking sticks. Joshua was dressed in formal attire throughout the play. During the ball all of the men were dressed in formal clothing consisting of black formal trousers and tails, white shirts with stiff collars, white vests and white ties. As mentioned before Romainville in Act III scene 2 returns to the scene dressed in a morning suit, grey trousers, black coat with an unsplit tail, a grey cravat and grey vest.

The costumes of the women were far more varied. It is Anouilh's desire that the clothing worn by his characters should look like costumes, that they be reminiscent of improvised costumes worn by amateurs. This was the effect that was desired for this production.

All of the female characters were pads at the small of the back which gave the effect that they were tightly corseted and forced out of their natural positions. The costumes were designed basically from a picture of a woman in a gown which was taken during the period. Using this picture as a guide the costumes were made, each a variation of it. Some of the costumes were remade from costumes already on hand while others were constructed completely. Each costume was made to fit the character who would wear it on stage. Not only were they made for the person wearing it but also for the type of character they portrayed.

Mme. Desmortes' dress was of a deep brown nylon with a matte finish. It had long sleeves and a square yoke of gold overlayed with brown lace. The dress was extremely simple as befitting a member of the aristocracy. Mme. Desmortes did not change her costume for the ball as she was totally bored with the entire idea. Her companion Capulet on the other hand was a total romantic and garbed herself accordingly. In the morning Capulet was dressed simply in a black skirt and white blouse which established her position as almost a servant

in the household. When she appeared ready for the ball the change was total. She appeared as an appalling creature decked out in wine colored velvet with a wine and black brocade drape around the hips. She completed her costume with a rose colored print scarf which she was continually readjusting about herself. Her dress was obviously a cast off dress which she redesigned herself, unfortunately. The dress did not fit her well and she was constantly pulling and hitching while at the same time professing her total enjoyment.

Lady India's first costume was a full, elaborate white morning dress. It was the only dress which was not made or redesigned for the production being an authentic dress of the period. In contrast to the casual morning attire of the other characters it was elaborate although not gaudy. In it Lady India could drift about the stage musing upon the beauties and glories of being poor and make herself totally ridiculous. Her ball gown was of gold nylon, the color was selected deliberately to reinforce the contrasts of rich and poor. It was, in contrast to the others, very simple, almost plain, for people have a tendency to assume that the rich dress simply while the poor dress gaudily due to the tastes of the two groups. The dress itself was cut in simple lines with small ruffles around the yoke, it was sheer and the sleeves were not lined, the material was a slick, shimmery material which rustled with every step Lady India took. The actress playing Lady India had coppery red hair and the gold of the dress complimented her coloring perfectly.

Diana's morning dress was of stark, black velvet with full sleeves tapering at the wrists. It was casual yet it had a quiet elegance about it. Her ball gown was a coral-rose color overlayed with black lace on the blouse and in gores on the skirt. It too was fairly simple in style with tapering sleeves and a small train but Diana did not have the aristocratic background of Lady India and therefore was more colorfully dressed as befits someone to whom

money has come fairly recently.

Isabelle in Act I scene 1 appeared in a rather shabby, ill-fitting dress of a coarse blue material. It was very simple and not completely in the style of the day. This was deliberate in that it showed Isabelle's desire to remain what she was and also to lend dignity to her character. Her ball gown was very simple, a blend of blue and grey. It had a short pleated train and was soft and delicate. It was decorated with a blue V-shaped yoke and soft subtle roses made of the same materials. The soft coloring of the dress along with the pale coloring of the actress herself made her a distinct contrast to the more colorful Diana.

Isabelle's Mother was an aberration in comparison to the rest of the characters. In Act I scene 1 she appeared in a flowing white blouse and a brilliant purple skirt which made her stand out and away from her simply clad daughter. She was attempting to be everything she was not, an aristocrat, an artist and a lady. Her ball gown completed the picture of a woman who wishes to be what she is not. The dress was an elaborate electric blue trimmed with black lace garishly overlaid. Her hair was arranged with long ostrich plumes of brown and yellow which floated and flopped with her every step. Both of her costumes were distinctly theatrical and were totally out of place in the atmosphere created in the play on a woman of her age.

The maid was dressed in a very simple dress of black, with a high collar and long sleeves. The costume was completed with a white lace apron with a bib. The apron itself was an authentic one and was made only to be worn on important occasions. The costumes overall were kept simple and theatrical because of the desire on the part of the director to keep the play an authentic Anouilh production.

EXPLANATION OF PLATE I

Major actors showing individuals and costumes



EXPLANATION OF PLATE II

Joshua, the Butler

Act II



EXPLANATION OF PLATE III

Lady India and Patrice

Act I Scene 1



EXPLANATION OF PLATE IV

Hugo and Patrice

Act II



EXPLANATION OF PLATE V

Hugo, Mme. Desmortes and Isabelle

Act III Scene 2



EXPLANATION OF PLATE VI

Frederic, Mme. Desmortes and Isabelle

Act III Scene 2



EXPLANATION OF PLATE VII

Romainville, Joshua, Hugo, Isabelle, Mme. Desmortes,
Capulet, Mother, Diana, Messerschmann and Lady India

Act III Scene 2



MAKEUP

Stage makeup for Ring Round The Moon was a delicate operation. Makeup could be one of two things, realistic or theatrical. In theatrical makeup the effect is generally so bizarre that the makeup tends to act as a mask, shielding the audience from nuances of facial expression. Realistic makeup on the other hand creates the facial characteristics of a character but goes totally unnoticed by the audience.

Under the conditions with which we were working establishing realistic makeup was a difficult task. The actors were extremely close to the audience which surrounded them on three sides. The lights were bright and for a young actor particularly to create a feeling of age was difficult.

The director attempted to create a theatrical atmosphere in every other aspect of the production, however in makeup a realistic feeling was desired. While the play was theatrical it also had many elements of realism. As there exists no happy medium in theatre makeup between the two extremes realistic makeup was selected because it seemed the most suitable of the two.

Because of the close distance between audience and actor the makeup was kept very subtle. Although beards were fairly popular during the particular period the director felt that at close distances stage beards tended to look extremely false. They also tended to hide facial expression which played a large part in conveying lines, meaning and reaction in the play. For those reasons beards were eliminated from this production.

A basic foundation of grease paint was used by all of the actors with the exceptions of the maid, footman and gentleman. These three used no foundation, they had very slight touches of brown and blue shadows about the eyes and a soft touch of rouge at the cheekbones, nose and chin. The maid also wore a

slight touch of pink lipstick.

Hugo-Fredoric used a combination of 5 $\frac{1}{2}$ (ruddy-male) and 7 (sallow-olive) for his base makeup. He used those in almost equal proportions with a slight slant toward the 5 $\frac{1}{2}$. His eyes were high-lighted underneath with white high-lighting as they were rather deeply set. His eyelids were shadowed with a combination of brown with pancake (red-brown) above it and lined with dark brown. His temples and cheeks were shadowed, very slightly, with grey and his cheekbones high-lighted with clown white. The natural lines of his mouth and on his forehead were lightly deepened with brown pencil and were high-lighted with white on the upper side. By defining his natural lines lightly his face seemed to have added character and without them his face would have seemed almost expressionless. The sides of his nose was blended with brown and the top with white to give it pleasant contours. All of his makeup was put on with a very light hand as he was a young man.

Isabelle's makeup was also kept light. As she had very fair skin naturally her foundation makeup consisted of 1 $\frac{1}{2}$ (pale-pink), 2A (pastel pink) and a touch of 7A (dark ruddy-female). She used light blue eye shadow on her upper lids and lined her eyes with dark brown liner. She used rose No. 1 rouge very lightly on her cheekbones, forehead, nose and chin. Her lips were lightly touched with pink.

Diana's makeup was approximately the same as Isabelle's but as her skin was of a naturally deeper tone she used more 7A (dark ruddy-female). Her eyes were shadowed with green and lined with black. No. 1 rose rouge was also used by Diana but her hand was a bit heavier in applying it. Again her nose, cheekbones, forehead and chin were all touched by the rouge. By doing this those areas were high-lighted slightly and it added a fresh dewy look to their makeup.

Patrice, in contrast to Hugo-Frederic, used just $5\frac{1}{2}$ as his base, this gave him the look of a very young man. His eyes were shadowed on the lids with light brown and lined with brown. His temples were greyed slightly but his cheeks were not touched. A hint of rouge was added at the cheekbones to highlight them.

Lady India's makeup was again like that of Isabelle's. She too used $4\frac{1}{2}$, 2A and 7A. She used less of the 7A than did Diana but more than Isabelle. Her shadowing was green on her eye lids with a touch of white underneath. She used dark brown liner. Her temples and cheeks were shadowed slightly with a mixture of blue and grey, this added a delicate air to her skin. No. 1 rose rouge was used on her cheekbones, nose and chin.

The makeup for the actors having character roles was a little more complex. The oldest character in the play was Joshua, the butler. His hair was greyed with white shoe-polish, his foundation was a combination of 7 (sallow-olive), 6A (yellow-sallow) and a little $5\frac{1}{2}$ (ruddy-male). His eyes were sunken both on top and below with a mixture of blue-grey and grey shadowing. His cheeks and temples were shadowed with grey and his cheekbones high-lighted with clown white. His nose which was already narrow was made pinched by applying clown white on either side of it and applying a narrow line of brown and grey down the arch of the nose. The natural age lines of his face were shadowed with brown and red and high-lighted with white. This gave his face a much older look than using brown alone as the shadowing factor. By using shades of grey his face was given age without having his makeup become too obvious.

Mme. Desmortes makeup was a combination of $4\frac{1}{2}$ (pale pink), 6A (yellow-sallow) and a touch of 7A (dark ruddy-female). She used blue eye shadow and grey shadows underneath her eyes. Her cheeks were highlighted with clown white and a touch of dry rouge added over that. Her temples and cheeks were hollowed

slightly with grey-blue shadowing. Her facial lines were deepened with brown and panero (red-brown) and high-lighted with white. Her eyes were not lined but red was used under them to give the impression that her eyes were slightly strained. This red was used very sparingly and drawn on in thin lines following her natural eye creases.

Romainville's makeup was a combination of 7 (sallow-olive) and $5\frac{1}{2}$ (ruddy-male), the 7 was more prominent than was the $5\frac{1}{2}$. His cheeks and temples were shadowed with grey and his cheekbones high-lighted with clown white. His eyes were shadowed with grey on the lids and brown and grey underneath, they were lined with dark brown. The natural lines in his face were shadowed with brown pencil and high-lighted with white. His hair was touched lightly at the temples with white shoe polish.

Messerschmann used a combination of 7, 6A and $5\frac{1}{2}$. His skin was given an unhealthy cast by shadowing it with a combination of grey and green shadow. These shadows were blended into his cheeks and temples. His cheekbones were high-lighted with clown white. His eyes were shadowed with a combination of green and brown both on the lids and underneath. They were lined with dark brown. The natural lines in his face were shadowed with dark brown, low-lighted with green and high-lighted with a cream colored mixture of brown and white. None of the shadowing was prominent but each added to the whole picture.

Capulet's foundation was a combination of 7A and 2A which gave her a very delicate air. This was belied by adding dark rouge to her cheekbones, forehead, nose and chin. Her cheeks were shadowed with blue-grey and her temples with grey. Her eyes were shadowed on the lids with blue and lined in brown. Her lips were touched with rose no. 1 rouge.

The Mother's makeup was like Capulet's but more 7A was added. Her eyes

were shadowed with a blue, blue-grey mixture, her cheeks and temples hollowed with blue-grey. Her jaw-line and cheekbones, chin, nose and forehead were all blended with white. Her lining as was Capulet's was done in brown with white high-lights.

The makeup for the most part was kept simple because of the close proximity of the audience. Even with this however, the makoup was very effective in creating a visual image of the character.

SET DESCRIPTION

The setting of the play Ring Round The Moon was a semi-realistic, theatrical setting with no attempt made toward complete realism. The mixture of real and artificial plants, real and theatrical furniture and clearly defined set limits created a feeling that nothing was real. The play itself is so theatrical in all of its aspects that this setting furthered the mood of the play and enhanced the feeling of unreality.

The mixtures created by the technical crew were the desired ones in that it made the audience aware of the theatre in which they were sitting. The fact that the back wall did not reach the ceiling of the theatre and no attempt was made to shield the wall gave proof of the false creation of reality that was being attempted. No attempt was made to create the feeling that the winter garden was surrounded by glass. This was left completely to the imagination of the audience.

The back wall of the winter garden, the only piece of scenery actually constructed for the play, was of a mustard color splattered with gold and brown. The effect produced by this was that the wall was built of stucco. Yet at the same time it looked like a wall that had been painted to look like stucco, this was the desired effect. The floor was painted a deep grey and no attempt was made to make this look like anything but what it was, a painted floor. In the middle of the stage was a six inch platform which was used simply to lend variety to the movements of the actors, this was completely unrealistic, yet furthered the feeling of unreality.

The settee and the table and chair were actual pieces of garden furniture while the bench was an obvious piece of stage furniture. This was deliberate in that the contrast would again point out the theatricality of the entire

setting. The play is like a dance with the characters flitting on and off the stage and for this reason the stage was kept rather bare so that there would be plenty of room for movement on the part of the actors.

The colors of the setting were considered well before hand. Everything depended upon the fact that the play took place in a winter garden and that plants would be scattered about the stage. The wall as stated before was of a mustard color which not only blended with the colors of the leaves of the plants but also gave the effect that this room was built onto the main house. The furniture was all painted a solid white which added an airy feeling to the stage area. This whiteness was carried over to the statue which dominated the upper portion of the stage. Scattered around the stage, their positions depending upon sight lines, were green and red leaved plants. The wall was decorated with two lamp brackets containing two lamps which were lit during the night scenes. Hanging from the ceiling were two hanging baskets containing artificial plants. The fact that these baskets had no visible means of hanging there lent credence to the falseness of the entire setting and therefore aided in establishing the mood and the character of the play.

EXPLANATION OF PLATE VIII

Setting: A Winter Garden

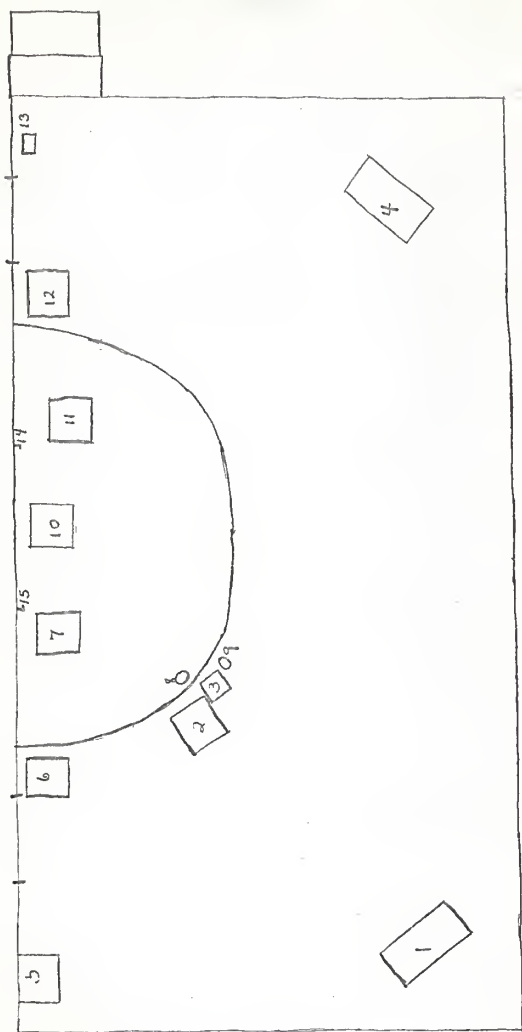
Act I-Act III



EXPLANATION OF PLATE IX

Ground plan of setting

Acts I through III



SETTING CODE FOR PLATE IX

- | | |
|----|---|
| 1 | White wrought-iron settee |
| 2 | White wrought-iron chair |
| 3 | White wrought-iron table |
| 4 | White bench |
| 5 | Hanging basket (ceiling) and small plant |
| 6 | 4 foot plant, gold |
| 7 | Small rubber plant |
| 8 | Fern |
| 9 | Small split-leaf Philodendron |
| 10 | Statue |
| 11 | Large Cabbage-leaf plant |
| 12 | 4 foot plant, red |
| 13 | Hanging basket (ceiling) and rubber plant |
| 14 | Wall bracket and lamp |
| 15 | Wall bracket and lamp |

SET PROPERTIES

	I-1	I-2	II	III-1	III-2
Settee	X	X	X	X	X
Bench	X	X	X	X	X
Chair	X	X	X	X	X
Table	X	X	X	X	X
Statue	X	X	X	X	X
7 Plants	X	X	X	X	X
Ashtray	X	X	X	-	-
Hanging Baskets	X	X	X	X	X
Lanterns	-	X	X	X	X
Tool Box	-	X	-	-	-
Tray	-	-	-	X	-
2 Lamps	X	X	X	X	X

OFF-STAGE PROPS LISTED BY SCENES

ACT I, Scene 1

Pocket watch
 Feather Duster
 Silent Butler
 Ball
 Cigarettes
 Matches
 Wheelchair
 2 Handkerchiefs
 Purse
 Butterfly net
 2 Walking Sticks
 2 Battered Suitcases
 Second Purse

ACT II

Shawl
 Scarf
 Fan
 Wheelchair
 Butterfly net
 Plumes
 Key
 Glasses
 Gloves

ACT III, Scene 1

Plumes
 Money

ACT I, Scene 2

Tool box
 Wheelchair
 Purse
 Lanterns (3)
 Scarf
 Guest List
 Butterfly net
 Cigarettes
 Matches

ACT III, Scene 2

Wheelchair
 Scarf
 2 Blankets
 Tray & Punchcups
 Flowers
 Butterfly net
 Hat & Overcoat
 Suitcase
 Tray & Telegram

LIGHTING

The lighting used in this play was for the most part general for it was the desire of the director to keep, at all times, the attention of the audience focused upon the lines and the actors rather than upon visual effects created by lighting. The back hallway was illuminated by two birdseye spots which were directed toward the center of the backstage area. This was done to control the light spill and the shadows created by actors awaiting their cues. The other lights were all 500 watt Fresnels and two Lekos. At the corners near the back of the stage were two Fresnels directed in toward the center of the stage, at the outward corners of the stage were four lights, two at each corner, crossing each other to reduce shadow. The two Lekos were directed toward the back entrances onto the stage. The remaining six lights were arranged across the front of the stage and were cross-hatched to produce general lighting over the entire stage area. No specials were used in this production but the lights opened the stage completely. The focusing of the lights was a delicate problem because of light spill in an arena type stage but this problem was eliminated by careful focusing at the technical rehearsal.

Act I began with very bright, intense lighting and this was retained throughout the scene. Scene 2 took place early in the evening so that the lighting intensity was dimmed a little, the brightness of the lights was also dimmed but after 30 seconds the lights came up slightly to insure that the audience would miss none of the action. This same process was used in Act II and Act III, scene 1. The reasoning behind this was that the mood was created at the beginning of the scene and could be retained even though the lights were increased in brightness. In this way the audience did not risk losing any of the action. Act III, scene 2 began as did the first scene of the act but the

lights were brought up far more slowly so that the audience would have the idea that this time the sun was rising. The lights brightened as the actors began talking about the sun rising and by the end of the scene the lights were up full, as they had been in Act I, scene 1.

Lighting is to be used to enhance the total picture and this was what was attempted in Ring Round The Moon. The lights were used to create mood and then used simply to allow the audience to see the action clearly. A complex lighting plan could have been used with specials used in many scenes and incidents but it was felt that a light, airy play such as this one that dramatic lighting would detract from the play itself.

LIGHTING CUE SHEET

#1	1st Morning	Lights Up
#2	End I-1	Black Out
#3	1st Evening	Lights Up
#4	End I-2	Fast Fade Out

INTERMISSION (15 min-cue aud. 5 min)

#5	2nd Evening	Lights Up
#6	End II	Fast Fade Out

INTERMISSION

#7	3rd Evening	Lights Up
#8	End III-1	Fast Fade Out
#9	2nd Morning	Lights Up
#10	End III-2	Fast Fade Out

	<u>M</u>	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>M</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>
1st Morning	10	8	10	10	8	8	8	10	4	4	5	0	5	5
1st Evening	7	2	8	5	8	8	8	10	3	3	8	8	4	0
30 sec.	8			6										
2nd Evening	7	8	8	5	8	8	8	10	3	3	8	8	4	0
30 sec.	10			7									5	4
3rd Evening	7	8	8	5	8	8	8	10	3	3	7	7	4	0
30 sec.	8			6										
2nd Morning	7	8	8	5	8	8	8	10	3	3	7	7	4	0
4 min grad.	10		10	10					4	4	5		5	5

SOUND

This play was sub-titled "A Charade with Music" but the director felt that this music was not so much physical sound but rather a creation of the imagination derived from the action of the play. For this reason the music was kept simple and no attempt was made to make it sound like an actual small orchestra. The music was an accompaniment to the action and helped in the creation of the atmosphere of the ball. The music was kept low and was never made a dominant factor in the play. The first scene of the play took place in the morning before the ball therefore no music was used during it. The only live sound effect used in the play was used in this scene. The live sound was the ringing of the luncheon gong. The gong was rung twice from the backstage area. The sound was created by taking a chime from a doorbell and striking it with a padded drumstick.

The music used in the production was a creation of C. Jerome Davidson the Broadcast Engineer of KSAC Radio. He created the necessary sound effects by recording different selections of Strauss Waltzes and combining them. The waltzes used were fairly well known ones which the audience would recognize and that would normally be played by a small orchestra during a ball of the period. Those used were:

Tales From the Vienna Woods
Wine, Women and Song
Voices of Spring

Richmond recording, 19089 Strauss Waltzes

Emperor Waltz
Wiener Blut

Mercury recording 14000 Johann Strauss: Waltzes

Artist's Life
Gold and Silver

London recording S50013 Strauss Waltzes

The two minute and 15 second final cue was of fireworks. As a record of fireworks could not be found several records were recorded bit by bit and the final sound was created. The records used in creating this sound were as follows:

Big Sounds

Capitol recording T2004

Assorted Sound Effects

Folkways recording 6181

Action Stereo

Harmony recording 11043

The following sound effects sheets provide the information as to which recording was used at a particular time.

MUSIC CUTS

- #1 Tales From the Vienna Woods .
- #2 Voices of Spring
- #3 Emperor Waltz
- #4 Artist's Life
- #5 Wiener Blut
- #6 Gold and Silver
- #7 Gold and Silver
- #8 Gold and Silver
- #9 Artist's Life
- #10 Wine, Women and Song
- #11 Artist's Life
- #12 Voices of Spring
- #13 Voices of Spring
- #14 Wine, Women and Song
- #15 Fireworks

SOUND CUE SHEET

ACT I

Scene 1	Live Sound - backstage - gong (twice)	
Scene 2	1. 2:00 min.	Level 5
	2. 1:30 min.	Level 6
	3. 5:30 min.	Level 5-4 (two min.)
	4. 1:15 min.	Level 5

ACT II

Scene 1	5. 4:10 min.	Level 5
	6. 1:00 min.	Level 5 (same)
	7. 1:15 min.	Level 5 (same)
	8. 1:40 min.	Level 5 (same)
	9. 1:55 min.	Level 4
	10. 3:00 min.	Level 5
	11. 3:00 min.	Level 5-4 (repeat)

ACT III

Scene 1	12. 1:00 min.	Level 5 (same)
	13. 1:00 min.	Level 4 (same)
Scene 2	13. 1:00 min.	Level 4 (repeat)
	14. 0:35 sec.	Level 4 (repeat)
	15. 2:15 min.	Level 11 (Fireworks)

RING ROUND THE MOON

ACT I

Scene 1

Scene: A Winter Garden in Spring. Morning. Plants are scattered around the room, LR is a garden settee, RC a garden chair and table. DL is a stone bench. The UC area is raised on a six inch platform. On the platform stands an antique statue and a plant. Up Right and Up Left are two doors leading into the hall of the house itself. Far Up Left are two steps which lead into the outside garden. Two hanging baskets hang on the left and the right of the stage. As the lights come up the stage is empty. HUGO enters UR followed by JOSHUA who crosses behind settee.

HUGO

And how about last night, Joshua? Did the same thing happen?

HUGO crosses Center Stage.

JOSHUA

I'm sorry I can't deny it Mr. Hugo, but the same thing did.

HUGO

My brother slept all night under her window?

JOSHUA

Yes, Mr. Hugo--under both her windows.

JOSHUA crosses UR chair.

For five nights now Mr. Frederio has gone to bed in a rhododendron bush: you know sir, the one on the south side of the west wing, beside that statue they call Calliope, a classical character, sir.

HUGO crosses DL bench.

Every morning the housemaid has found his bed unrumped. Well, it gives them a jolt, Mr. Hugo, as who wouldn't it? I try to make light of it, so as to keep them in the dark: but one day they'll talk and madam will know all about it.

HUGO

Sits Down Left.

Have you ever been in love, Joshua?

JOSHUA

Now, sir, think: I've been in madam's service for thirty years; I'm too old.

HUGO

But before that?

JOSHUA

I was too young.

HUGO

Crosses up Center, playing with a ball.

Mine's the age for it, Joshua. I fall in love as a matter of routine. But not ludicrously like my brother.

JOSHUA

Crosses to table and dusts it also empties ash tray.

No, sir. Mr. Frederic hasn't your style at all, sir.

HUGO

And yet we're the same age. It's odd, isn't it?

JOSHUA

You're ten minutes older, sir, remember that.

HUGO

Crosses to platform.

Yes, I know. But who would have thought that those ten minutes would have taught me so much about women?

JOSHUA

Crosses to bench.

The young lady knows she can do what she likes with your brother sir.

HUGO

She may think she knows. But--I've schemed a scheme.

JOSHUA

I'm glad to hear that, Mr. Hugo.

HUGO

I got up early this morning because I've decided to take action.

Moves to the right of the platform.

This dawn is the dawn of the unexpected.

Turns back to Joshua.

What's the time?

JOSHUA

Twelve o'clock, Mr. Hugo.

HUGO

Crosses to UR Door and Exits.

By twelve-thirty, Joshua, I shall begin to loom big on the horizon.

JOSHUA

Oh, and Mr. Hugo, sir.

Crosses UR Door after Hugo. Stands in doorway.

I attempted to explain away the rhododendrons, sir, by informing the gardener that a wolf had been observed making depredations in the vicinity, sir. I told him not to mention this, sir, on the grounds that it might occasion the guests a measure of comprehensible alarm, sir. Thank you, sir.

FREDERIC

Enters Up Left Door. Crosses DRG.

Joshua.

JOSHUA

Turning.

Mr. Frederic?

FREDERIC

Has Miss Diana come down yet?

JOSHUA

Not yet, Mr. Frederic.

FREDERIC

Crosses to UL of table.

Do I look tired, Joshua?

JOSHUA

Moving UR of Settee.

If I may be allowed to be frank, yes, you do, sir.

FREDERIC

Crosses around sits on chair.

But you're quite mistaken, you know. I've never slept better.

JOSHUA

I think I should inform you, sir, the gardener intends to set wolf-traps in the rhododendrons.

FREDERIC

Never mind, Joshua, I'll sleep in the azaleas.

JOSHUA

Moving to L of settee.

And the housemaid, sir, the one who looks after the west wing, she has been making remarks of horrified dissatisfaction. She came to see me quite ready to drop.

Starts to move Left.

FREDERIC

Tell her, next time, to drop into my bed, if she would be so good, and untidy it herself.

JOSHUA

Turns back rapidly.

Mr. Frederic !

FREDERIC

Why not? She's very charming. And when she's unmade it sufficiently she will be able to make it again, and everything will seem to be just as usual.

JOSHUA

Very good, Mr. Frederic.

Exits UL, Diana Enters UL.

FREDERIC

Rising, moving L.

Diana! How good to see you again. It's been like a lifetime since yesterday.

DIANA

Stopping.

Which one of you is it now?

FREDERIC

Oh, Diana; that's not a nice thing to ask me.

DIANA

Crosses to platform.

Ah, yes, it is you. You're looking at me like a little lost dog again. Did you get out of the wrong side of the rhododendrons? At first you looked so triumphant! I thought you were your brother.

FREDERIC

Crosses toward Garden Door, Far Left.

If you prefer him to me, I shall go away and die.

DIANA

Crosses to Frederic and turns him around.

Dear Frederic! You know I should only mistake you by accident. You're so alike.

FREDERIC

Our hearts aren't alike.

DIANA

No, that's true.

Turns and crosses LC below platform.

But imagine me alone in the park one evening: I hear the twigs cracking behind and what sounds like your step: two arms go round me, and they feel like your arms: a mouth kisses me, and it feels like your mouth. How am I to have time to make sure it's the right heart, Frederic?

Diana turns back to Frederic. Frederic steps to her.

FREDERIC

But, Diana, I've never put my arms round you in the park.

DIANA

Are you sure?

FREDERIC

Crosses to the left of Diana.

Perfectly sure. Diana! It was my brother, looking like me on purpose. It was my double, double-crossing me again. I must find him: I've got to speak to him.

He turns, begins to move rapidly R.

DIANA

Moving quickly to L of Frederic and putting her hand on his arm, laughing.

Now, dear, dear, dear, Dear, DEAR Frederic! Don't go rushing to conclusions.

FREDERIC

I beg your pardon, Diana, I completely believe you. But if Hugo loved you, I should kill myself.

DIANA

That would be terrible. I should never know which of you was dead.

Crosses to Back of Platform, looks at Tree.

DIANA (Continued)

Of course it would be a great help to your brother; he would only have to drop a few tears for you at the funeral, and then come and whisper in my ear "Ssh! Don't tell anyone. They've made a great mistake. This is really Hugo's funeral." How should I answer that?

Turns back and takes a step toward Frederic.

FREDERIC

Crosses toward her to bottom of platform.

But you couldn't be deceived for a moment, could you? If I were so exactly like Hugo, in word and thought and deed, I should be Hugo.

DIANA

Yes, that's true.

FREDERIC

(PAUSE) Diana, it's Hugo you love.

Turns and moves to F. Left Exit.

Good-bye.

DIANA

Are you mad? I hate him.

Steps off platform.

Kiss me.

FREDERIC

Diana!

DIANA

Kiss me you lost dog, and I'll find your way home for you.

FREDERIC

Crosses to her.

I love you.

DIANA

Moving in to Right of Frederic.

I love you, too, Frederic.

They kiss. She pushes Frederic away and steps back.

I suppose you're quite sure you're not Hugo? He's capable of absolutely anything.

She turns, moves UR and Exits with Frederic trailing behind her. Lady India, followed by Patrice enters Off Left.

PATRICE

During the entrance.

Anything! Anything! He's capable of absolutely anything.

LADY INDIA

Crosses to DR side of bench and sits.

But, dear heart, how could he suspect us? We've been so careful.

PATRICE

Crosses Left Center.

I tell you, I wouldn't trust that fellow Hugo an inch. Yesterday he giggled at me. Quite noticeably, as I went past him. Why should he have giggled if he didn't know all about us?

LADY INDIA

Moving in close to left of Patrice.

When did he giggle?

PATRICE

Crosses Up Right Center.

Last night, on the terrace, after dinner.

LADY INDIA

Crosses to platform, steps on it.

Last night? We were all there together.

Turns, crosses R. C. of Platform.

LADY INDIA (Continued)

He choked himself with cigar-smoke. He was coughing.

PATRICE

Crosses Right.

He was coughing to disguise his giggle, but that didn't deceive me for a moment.

LADY INDIA

Anyway, why should this young man, who has nothing to do with me, giggle because he's found out we're having an affair?

PATRICE

Never mind why; (TURN) mistrust him. To begin with,

Lady India crosses to bench sits on left side.

there's this fantastic likeness to his brother.

LADY INDIA

He can't help that.

PATRICE

Moves toward bench.

My dear Dorothy. If he had any sense of propriety, he would never allow it to go on. He revels in it; he copies his brother's clothes.

LADY INDIA

No, dear, Frederic copies his.

PATRICE

Well, it's the same thing.

Crosses to left side of bench.

Now I have eight brothers...

LADY INDIA

And they all look exactly like you?

PATRICE

Not at all.

LADY INDIA

I see. Then it doosn't help to convince me that this boy would say anything to Messerschmann.

PATRICE

Say anything, no; but little jokes and innuendoes when we're all in the drawing-room, yes. A mysterious chuckle in the middle of a meal, or a giggle like the one you thought was choking him with cigar-smoke; yes, most certainly.

Patrice walks rapidly D. Right. Lady India follows him.

LADY INDIA

Little jokes and chuckles will pass right over Messerschmann's head. He suffers from terribly poor reception.

PATRICE

Crosses around to Left of Lady India.

It's we who would have a poor reception if once he knew.

Patrice to center stage. Lady India crosses to chair URC.

Don't forget, you're his mistress and I'm his private secretary.

Patrice crosses to platform, stands on edge of it.

We're both completely dependent on your magnate.

LADY INDIA

(TURNS) Dearest heart, you use the most curious words.

PATRICE

Crosses off platform to Center.

Magnate?

LADY INDIA

No.

PATRICE

LADY INDIA

Crosses to Patrice and leans against him.

LADY INDIA (Continued)

No. Patrice, darling, I know I give him the pleasure of paying my bills, and every night I let him trail along to my room to kiss my hand, but that means nothing.

She flings both arms around his neck and leans against him.
and you mean everything.

PATRICE

Patrice disengages himself and runs across the room, Lady India follows him to the Far Right.

Dorothy! Do be careful. We're in the winter-garden---

LADY INDIA

Slowly backs him around the settee.

On a lovely spring morning.

PATRICE

Crosses around, comes D. L. C.

The season is immaterial. All this glass. Everyone can see us. We're completely exposed.

LADY INDIA

Turns, but remains down Right.

Danger! Oh, that's wonderful; I love it; I like being mad more than anything.

Crosses slowly to Center Stage.

Did I ever tell you about the evening in Monte Carlo when I went to a little dockside cafe, absolutely naked,

Patrice moans and steps back, up Left.

except for a cloak and my diamonds? Quite alone, too, amongst all those drunken brutes.

PATRICE

A couple of steps toward Lady India.

At Monte Carlo?

LADY INDIA

A little cafe where the croupiers used to sip a secret book between sessions. I just smiled to see how their hands shook when they raised their glasses. (PAUSES) So let him come,

Crosses dramatically Down Right.

let him murder us.

Crosses again Center Left.

I shall drive him off with a lash of contempt---it will be magnificent.

PATRICE

Crosses around her back to right side of her.

Yes, Dorothy.

He kisses her cheek.

LADY INDIA

Don't forget, Patrice, you belong to a most distinguished family, and I, after all, am Lady India.

Crosses up around to UL Door, Patrice follows.

He should be very grateful that we take the trouble to infuriate him.

States to cross out.

Money isn't everything. (OUT)

Mme. Desmortes enters, seated in a wheel chair, she is pushed by Capulet, her companion. Hugo follows them on. Capulet stops chair, DC. She stands L of it, Hugo stands R. and slightly above it.

MME. DESMORTES

Money is nothing! Oodles, oodles, oodles? Whatever do you mean, Hugo, that Mr. Messerschmann has oodles?

HUGO

He's as rich as Croesus.

MME. DESMORTES

Oh. I see-but what does he do with it all?

HUGO

Eats noodles.

MME. DESMORTES

You're being altogether too playful, Hugo.

HUGO

It's quite true. At every meal, without butter or salt, and drinks water.

MME. DESMORTES

How very spectacular. And you tell me that Dorothy India is ruining him?

HUGO

She would be, if anyone could be, but there's too much of it even for her.

MME. DESMORTES

Glances quickly at Capulet then turns back to Hugo.

You're a scandalmonger, Hugo, and I won't listen to you. You forget I'm your aunt, and India's aunt. I'm an elderly woman, and I never listen to anyone.

Turns quickly to Capulet.

Capulet.

Capulet moves DL of chair.

Go and look for my handkerchief.

Capulet Exits up Left. Mme. Desmortes takes handkerchief from purse on her lap and turns back to Hugo.

Now, between ourselves, do you really imagine he's keeping her?

HUGO

Squatting down beside the chair, Right.

Between ourselves, without a shadow of doubt.

MME. DESMORTES

It's monstrous, Hugo, humiliating.

HUGO

Utterly monstrous, but, between ourselves, why humiliating?

MME. DESMORTES

She is a FitzHenry. And through me, a Desmortes. If only your Uncle Antony were alive it would kill him. Hugo, people are so unkind; they will think I invited Dorothy and this nabob at the same time on purpose. They'll say I'm a party to it. So should I.

HUGO

Rises and strolls D. R. below settee.

Everyone knows you invited Mr. Messerschmann and his daughter because Frederic asked you to. Frederic is going to announce his engagement to Diana tomorrow.

MME. DESMORTES

Yes. There's another puppy-witted piece of folly. Fancy becoming so infatuated with that girl he even has to ask her to marry him! When he was little he always looked so sad and resigned when he came to kiss me on Christmas morning. I used to call him St. Paneras. And now the poor lamb's to be sacrificed. Can you bear to think of him being delivered over, gagged and bound, in his morning coat and gardenia, to this Diana Messerschmann and her millions.

HUGO

No, Aunt.

MME. DESMORTES

No, I should think not. If it had been you, it would have been different. I love it when the lamb turns round and eats up the high priest. But with poor little Frederic it won't even be funny.

HUGO

Hugo crosses behind her to platform.

If the marriage takes place, Aunt.

MME. DESMORTES

And who can prevent it now?

HUGO

Crosses to center of platform.

Who knows who?

Capulet enters U. L. She carries a handkerchief and hurries across to Mme. Desmortes, who quickly hides the one she has been holding. Capulet moves to the left of the chair.

CAPULET

Here is your handkerchief, madam.

MME. DESMORTES

Thank you, my dear. Trundle me into the sun, if you will.

Capulet pushes chair UL. Romainville enters followed by Messerschmann.

Good morning, dear Romainville.

ROMAINVILLE

Crosses to right of Mme. Desmortes.

My dear friend.

He removes his hand and bows, kissing her hand.

MME. DESMORTES

Good morning, Mr. Messerschmann. Have you had a good night's rest.

MESSERSCHMANN

Crosses to Left side of Mme. Desmortes.

I never sleep, Madame.

Removes hat, bows and kisses her hand.

MME. DESMORTES

Neither do I.

Capulet continues to push the chair UL, Messerschmann crosses with them.

We must make an appointment with one another some time, and gossip while the rest of them snore. We can say the most terrible things about them it will help to kill time. He takes such a lot of killing, that animal, don't you think? I'm a wicked person, Mr. Messerschmann. Are you?

MESSERSCHMANN

I am told so, Madame.

MME. DESMORTES

How nice. We can be wicked together. That will amuse me very much. (TO CAPULET) Push, dear, trundle me away.

MME. DESMORTES (Continued)

Messerschmann turns, crosses to bench UL, Capulet draws chair little UL and turns it toward UL exit.

I told you I wanted to be in the sun.

Mme. Desmortes spins chair around suddenly.

Oh, Mr. Messerschmann, my butler tells me you only eat noodles?

MESSERSCHMANN

Crosses back to her.

That is so, without butter and without salt.

MME. DESMORTES

And I believe you're a great friend of my niece Dorothy?

MESSERSCHMANN

Yes, I have the pleasure of Lady India's friendship.

MME. DESMORTES

Insomnia, Dorothy, and nothing but noodlos. What a very interesting life.

She turns chair and Capulet wheels her off UL. Messerschmann exits Far L. Romainville crosses toward UR Door.

HUGO

Her train gets in at twelve-thirty.

ROMAINVILLE

Turning quickly toward Hugo.

No.

HUGO

It certainly does.

ROMAINVILLE

I'm convinced it's all a great mistake. It's making me ill with nerves. Are you sure you're not mad?

HUGO

Quite sure. How about you?

ROMAINVILLE

Not at all sure. Suppose I don't co-operate?

He crosses DR in front of the settee.

HUGO

Moves to chair and sits.

A scandal, Romainville.

ROMAINVILLE

What scandal, for God's sake?

Moves a step to the Right, and turns away.

My relationship with this girl is absolutely ir-reproachable.

HUGO

Suppose I say to my aunt, "Our dear Romainville, feeling the approach of spring-time in the air, and in order to make his visit to you a cheerful one, has fetched his little friend over to stay at the inn at St. Fleur: he goes to see her secretly three times a week." What do you say then?

ROMAINVILLE

That it isn't true. That I'm interested in this girl, as I'm interested in butterflies and old furniture.

Cross Down Left.

Is it my fault, (TURN) if I'm known as a patron of the arts?

HUGO

No.

ROMAINVILLE

The child needed a holiday before she goes back into the ballet. She was rather pale - do understand that, Hugo - she was extremely pale. Anybody would have done the same thing. It's entirely a question of common humanity. I said to her: "Come and spend a few days at St. Fleur with your mother." Who, for God's sake, is going to make trouble because I have a holiday to a poor girl who needs one.

ROMAINVILLE (Continued)

Crosses Down right, waving his butterfly net in the air.

Certainly not your good aunt, who buttonholes me every year for her local charities.

Steps closer to Hugo and waves his butterfly net as though catching butterflies.

HUGO

To a poor girl who needs a holiday, no But to your mistress,

Hugo snatches net from Romainville, and rises.

Romainville--well, you know my aunt.

ROMAINVILLE

Crosses Left in front of Hugo.

For God's sake, she isn't my mistress. I assure you she isn't, not the least bit.

HUGO

Who's going to believe you?

ROMAINVILLE

Turns rapidly to face Hugo.

Everybody, because it's true.

HUGO

Steps toward Romainville.

That's no help. It doesn't seem likely.

ROMAINVILLE

So according to you the truth means nothing.

HUGO

Nothing my dear boy, if no one believes it.

Romainville crosses to left of bench. Dinner-gong is heard off L.
Hugo crosses up Left of Romainville.

HUGO (Continued)

Let's go amiably in to lunch. (TURNS) They'll be here any minute now. I've warned Joshua and he'll let me know. I shall come out and have a word with them, and then, during coffee, Joshua can tell my aunt that your niece has arrived.

ROMAINVILLE

Crosses to Left of Hugo.

But suppose my real niece comes on the same train?

HUGO

That's all right. I sent her a telegram from you, you told her that my aunt's invitation had been cancelled for the time being.

ROMAINVILLE

Turning away from Hugo and taking a step.

It's a trap! And all because you found me drinking an innocent orangeade with this little girl, in a cake-shop at St. Flour.

HUGO

Exactly.

ROMAINVILLE

You're the devil!

HUGO

Almost.

ROMAINVILLE

Would you just tell me what you're up to?

HUGO

A huge and dark design.

The dinner-gong sounds again. Hugo crosses above Romainville and drops the net over his head and pulls him off UL. The stage is empty then Joshua enters UR, and beckons off UR. Isabelle enters followed by her Mother. They both set their suitcases UR.

JOSHUA

If the ladies would be so good as to take a seat, I will go and inform Mr. Hugo of their arrival.

Joshua exits UL. Mother moves slowly to Center then crosses up left. Isabelle sits on settee.

MOTHER

Isn't it luxurious, Isabelle? Such taste, such grandour. Now this is the kind of atmosphere where I really feel myself.

ISABELLE

Yes, Mother.

MOTHER

Some people, you know, can only breathe where there's beauty and luxury. Take luxury away from them, and they go quite limp.

Crosses far Left.

ISABELLE

Yes, Mother.

MOTHER

Crosses to statue, then down to LC.

Always remember, Isabelle, your grandfather was the biggest wall-paper dealer in the town. We've even had two servants at the same time, not counting the shop assistants, of course. When I was your age your grandmother would never have let me go out alone.

ISABELLE

No, Mother.

MOTHER

No. The maid always followed three steps behind me.

Mother illustrates, taking 3 large steps DRC.

Three steps. It was wonderful.

ISABELLE

Yes, Mother.

MOTHER

Crossing to left of Isabelle.

Did you see the butler?

ISABELLE

Yes, Mother.

MOTHER

That dignity, that sort of quilted voice,

Crosses to setteo.

extremely polite, but also slightly scornful, such a perfect manner.

She turns Center and mimics him.

"If the ladies would be so good as to take a seat." To take a seat. You see how beautifully he chose his words.

Crosses up and sits carefully in chair.

You know my dear, in my dreams of you, there's always a butler like that in the background.

ISABELLE

(RISES) Oh, Mother, you know it's not---

MOTHER

Ah, yes, there is. It's been a dream of mine that you shall have everything I've missed. I don't say very much, I know, but there are times when I suffer. For instance, when I see your hands getting rough and red from washing-up.

ISABELLE

Isabelle crosses and kneels by Mother.

Now, please, Mother---

MOTHER

I know it means nothing to you, because you haven't my sensitive nature. And I know I don't help you as much as I should. If only I were a little stronger; but even so I have to think of my art. I have to preserve my hands for my piano. And then I never knew what it was to want for anything when I was a girl, so different from you, my poor child, so I mustn't expect you to understand me. You roll up your sleeves, you sing something, and abracadabra, everything's done, you think no more about it.

ISABELLE

It's the best way, Mother.

MOTHER

I admire you for it. But with my upbringing, and all my dreams which came to nothing, I could never do it. I still have my dreams, but now they're for you, Isabella: a quite different future for you, a future of luxury and beauty, with a little corner somewhere for your mother. You're artistic, you're pretty, a little more commonplace than I was, perhaps-that's owing to your father-but interesting and attractive. You will certainly please someone. I'm sure you will.

Rises and Crosses DR.

What do you suppose the young man wants you here for?

Hugo enters UL. Isabelle rises. The Mother rushes across the stage forcing Hugo back and raises her hand for a kiss.

HUGO

Thank you for being so punctual.

MOTHER

Not at all. Punctuality is the politeness of princes, I always think. And I'm sure you'll agree with me.

HUGO

Oh, yes indeed.

He bends over and kisses the Mother's hand.

And this is Miss Isabelle? I wasn't mistaken.

MOTHER

She's a charming child.

HUGO

More than charming.

MOTHER

Romainville must have spoken about her to you.

HUGO

Gazes intently at Isabella.

He has indeed.

MOTHER

He is one of our dear Parisian friends.

HUGO

Yes, I know.

Crosses behind Mother to L. of Isabelle.

How do you feel about this adventure, Miss Isabelle? The most essential thing is for you to enjoy it.

MOTHER

She is thrilled about it.

ISABELLE

All Romainville said was that you had asked us up to your house this evening.

HUGO

Nothing else?

ISABELLE

No, nothing.

MOTHER

I expect our friend meant it all to be a surprise.

HUGO

And why should you think I would ask you to come here?

ISABELLE

I don't know. To dance, I expect.

Isabelle crosses farther D.R.

I am a dancer.

HUGO

Crosses over to Isabelle, on her left side.

Not only to dance.

MOTHER

Not only to dance?

Moves above Hugo, stands between him and Isabelle.

Now you're beginning to make me really inquisitive.

Hugo reaches across in front of Mother, takes Isabelle's hand, draws her across to him, he steps back as he does so.

HUGO

There's a Ball being held in this house tonight. I need you here to be very beautiful, more beautiful, indeed than anyone else.

ISABELLE

I?

HUGO

Yes. Are you afraid?

ISABELLE

A little.

She withdraws her hand.

I'm not very beautiful, and so I wonder---

HUGO

I rang up Paris this morning. Roeseda Soeurs are sending some dresses to choose from, and their best fitters.

He crosses ULC. Isabelle and Mother turn to watch him.

At the first note of violins, you will be ready.

ISABELLE

Crossing to his right.

But what am I supposed to do?

HUGO

Only to go serenely through the night like a butterfly venturing on moonlight. With the first light of day we'll set you free

He breaks away a little to DLC, speaks to Mother.

HUGO (Continued)

The engagement will be paid for in the usual way, and the dress will be hers.

MOTHER

Steps toward him.

Oh, but we didn't think for one moment----

HUGO

But I thought. Now I must go back to the dining-room or they'll begin to wonder where I am.

Joshua enters UL.

I'm sorry I can't make it less of a mystery to you.

He turns, sees Joshua and crosses to him, he then turns back.

Here is Joshua to show you to your rooms. He will bring you your lunch. No one must know you're in the house. As soon as I can I shall come and tell you what I want you to do.

He exits, UL. Joshua crosses R. picks up suitcases.

JOSHUA

If the ladies will be so good as to follow me.

Isabelle crosses to UL Door and gazes after Hugo.

MOTHER

(TO JOSHUA) Thank you very much.

She crosses to Isabelle.

What a distinguished boy, such beautiful manners. Did you notice, dear, how he kissed my hand? Wake up, dear, are you dreaming?

ISABELLE

No Mother. Is he the one they call Hugo? Is he the one who asked us here?

Joshua puts down the suitcases.

MOTHER

Well, of course. So handsome, don't you think?

Sho crosses up on the platform.

MOTHER (Continued)

Now come along, we're keeping the butlor waiting.

Joshua picks up the suitcases, Mother turns back.

Where are you, my dear in the moon?

ISABELLE

Gazing out the door.

Yes, Mother.

Mother crosses to Joshua. All exit. Joshua leading out UR Door, as lights dim.

SCENE 2

Scene: The same. The evening, at the start of the ball. When the lights come up Mme. Desmortes is seated in her wheel-chair, C.

MME. DESMORTES

(CALLING) Capulet! Capulet! What on earth can she be up to? Capulet! Really, how marooned one is away from a bell-rope. I might be Robinson Crusoe, and without any of his initiative. If only one's governess, when one was a girl, had taught one something practical like running up a flag of distress or firing a gun.

Joshua enters UR carrying a tool-box, he crosses to the settee and puts the tool-box on the seat.

Thank Heaven, I'm on some sort of navigation route. Joshua, Joshua.

Joshua looks vaguely around, then crosses to R. of Mme. Desmortes chair.

Put on to land for a moment, my dear man, and rescue me. I was washed up here fifteen minutes ago, and I haven't seen a living creature since.

JOSHUA

Not one madam?

MME. DESMORTES

Not one, and they say the world is overpopulated. I sent Mademoiselle Capulet to fetch the list of guosts out of my bureau. I might have asked her to restock the lake with carp the time it's taking her.

MME. DESMORTES (Continued)

Capulet enter UL. She carries a list of guests.

Oh there you are at last Capulet.

Capulet moves to L. of chair, Joshua returns to the tool-box.

You left me here with a broken brake, look, and I've had nothing to do but to go over all my shortcomings twice.

Capulet crosses behind Mme. Desmortes, to R.

If you'd been away any longer I should have started to regret them. Where have you been?

CAPULET

You said the list was in the left-hand bottom drawer, madam, but it was the right-hand top drawer.

MME. DESMORTES

That's just another way of looking at it.

Takes list, looks at broken brake.

Now-well, get to work.

Joshua crosses above Capulet to L. of chair.

Now I must try and remember who all those names belong to. It is so difficult. Nowadays no one has any proper sense of family people have perfectly good names and then go and produce the most unpredictable faces to go with them. I don't know how they expect to be recognized-

Joshua and Capulet kneel on either side of the chair and began to work on the brake.

-and worse still, it encourages all those terrible people who go to parties without being asked. I remember an evening at the Baroness Grave-Toureau's.

She looks around vaguely.

Where is everybody? Capulet are you listening?

Capulet rises.

I was saying, I remember an evening at the Baroness Grave-Toureau's when-well, mend me-mend me.

Capulet kneels.

MME. DESMORTES (Continued)

Joshua!

Joshua rises.

I remember an evening at the Baroness Grave-Toureau's when there were so many uninvited guests, the Baroness imagined she must be at someone else's party, and spent most of the evening looking for her hostess to say good-bye. Now---

Capulet rises. Joshua shakes wheel-chair violently.

Must you do that? Oh! Deliverance! Now, Joshua, we don't want an unfortunate episode like that.

She turns the chair so she is facing Joshua.

Do you understand, Joshua, we don't want any mistakes.

JOSHUA

Certainly not, madam; though, as madam says, faces these days have taken a haphazard turn, most inconsiderate.

MME. DESMORTES

You will have to look into them very carefully, Joshua, and so shall I. If one stares fixedly at an interloper's frontal bone, fixedly, Joshua, for a count of nine, a look of guilt will steal over it at once. Remember that.

Turns her chair DR. Capulet moves to chair.

I intend to stare myself, with great penetration, whenever the occasion offers.

JOSHUA

I hope and trust that no such occasional offering will ensue, madam. It would be a cloud on an otherwise evening of nice and aristocratic joy, which none of us would like to have to denounce, madam.

Mme. Desmortes turns back to Joshua, crosses C.

MME. DESMORTES

You're crumbling into a benevolent old man, Joshua. Denouncing, that's delicious; and I depend on you to see that we have no trespassers.

Spins her chair startling Capulet who runs and begins to push the chair.

Come with me now, and we'll make a last inspection of the battlefield. Well, wheel, Capulet, wheel, my dear.

CAPULET

I feel so excited, really I do madam, like a little yeasty bun in a good oven.

She begins to push the chair UR.

MME. DESMORTES

How splendid! And no doubt the buns all feel like little Capulets...Oh, Joshua, what does the Prince of Palauge look like?

Joshua pauses, looks doubtful.

Ah, yes, I remember, like a rather half-hearted resolution.

Capulet wheels her off UR. Joshua follows. There is a short pause then Hugo enters with Isabelle behind him. He rushes to the UR entrance and peeks out the door. He turns and crosses to URC.

HUGO

All right; now walk towards me.

Isabelle crosses around the edge of the platform.

Turn.

Isabelle pirouettes.

Walk away again.

Isabelle moves left and turns.

You're perfect.

He crosses to right of her.

What on earth are you trembling for?

ISABELLE

Scared.

HUGO

Scared of what? Of going to a party?

ISABELLE

Yes, I suppose so. The violins tuning up, a house full of strange people all at this moment dressing for the great occasion; and scared of the mystery you're making of it.

HUGO

And scared of me?

ISABELLE

Very much.

HUGO

You think I'm going to drag you into some shameful scene or other.

He crosses DR.

Romainville has been maligning me.

ISABELLE

Moving toward the Center.

He said---

HUGO

And of course you believed him?

ISABELLE

No.

HUGO

You should have believed him. When you discover what I've planned for this evening, you'll think I'm even worse than Romainville imagines. But you don't have to be afraid of bad people; they're just poor complicated devils like everyone else. It's only the fools who are formidable.

Romainville enters far L. Crosses below Isabelle of L. of Hugo.

And here he is. We were talking about you. How are you this evening?

ROMAINVILLE

Very poorly, very poorly indeed. I'd been looking forward to this party very much, but I feel now as though I were going to an execution. I can't see why you want to go on with it.

HUGO

He's afraid you'll lose your head among the knives and forks, or use a dessert spoon on the foie-gras, and they'll all leap to their feet and say: "This can't be his niece at all. She's an imposter! Walk away just a little.

HUGO (Continued)

Isabelle moves D.L. a little.

Now turn.

Isabelle pirouettes, Hugo pulls Romainville to his right. He strolls left with Romainville.

Look at that, Romainville. There's a niece for you. Between ourselves, old man, what's your niece really like?

ROMAINVILLE

Brooks away and crosses to bench.

She's a rather plain girl. Her nose is perhaps not as small as others. But she has an extremely nice character.

HUGO

It's clearly high time you replaced her. Look at her.

He crosses to Isabelle, takes her hand, draws her to C, with him.

You'll never see a niece more transparent, less of this world, or so entirely fashioned for a singular night of dancing in the early summer.

Hugo crosses to settee and sits.

ROMAINVILLE

Crosses above Isabelle to R. of her.

Hold yourself upright. When you're presented to people don't address them by their titles. Always wait for an older person to speak to you.

Crosses below Isabelle to Left of her.

HUGO

Dear man, you're wasting your breath. Isabelle was waiting for older people to speak to her in the womb. My aunt has an infallible instinct for quality, and she's given her a room looking out on the garden. If she hadn't had the highest opinion of her, she would have put her facing the park.

ROMAINVILLE

Not at all; I'm facing the park.

HUGO

So you see what I mean.

Mother enters UL. Hugo rises crosses to right of her, Romainville crosses to L of her.

MOTHER

May I come in? May I come in? I couldn't keep away for another minute; I simply had to come and see the dress.

HUGO

I thought it was agreed you should stay in your room. We don't want people asking who you are.

MOTHER

I came on tiptoe the whole way; you would have thought I was shadow. I'm dying of curiosity.

She pushes Hugo aside, crosses L of Isabelle.

Oh how charming. Oh, how wonderfully elegant. Hold yourself up straight, dear. What good taste. I'm quite sure Mr. Hugo chose it himself.

HUGO

Not at all. Your daughter chose it.

MOTHER

Then I'm sure you had something to do with it.

Crosses below Isabelle to R. of Her.

Or else the child guessed your taste and chose it to please you.

ISABELLE

Mother!

MOTHER

Turn around, dear.

Isabelle pirouettes.

Once again.

Isabelle pirouettes.

Hold yourself up. She's a constant surprise to me. Dressed, you would think she's such a skinnygalee; undressed, she's almost plump. Raspoutini, her balletmaster, said it's because she is well-built. As a matter of fact, and I don't say it just because I'm her mother, she has very good legs. This dear gentleman

MOTHER (Continued)

She crosses to Romainville.

can bear me out, can't you.

ROMAINVILLE

Crossing to R. of Isabelle.

Hm! I still think she looks extremely pale. We should give her a tonic. That's it, a splendid tonic.

MOTHER

Pale! How can you say so? Look at her, she's as pink as a strawberry.

Mother crosses Downstage.

ROMAINVILLE

Hm! The country air has done some good already, you see. There's nothing like the country, nothing like the country, nothing like it.

MOTHER

How can you say so? The country is death to her. And to me. We're just hot-house flowers, two Parisians, two artists. In the countryside we just wait to be eaten by sheep.

Crosses below Isabelle to L. of Romainville.

Only our dear friend insisted we should come.

ROMAINVILLE

Her health comes first, her health comes first.

Crosses farther Right.

MOTHER

Crosses to Right of Romainville.

Isn't he domineering? His friends must do what he says; he can't bear not to have them with him. When he knew he was coming here, he wouldn't rest until the child came, too.

ROMAINVILLE

She looked extremely pale. I said to myself.

MOTHER

Yes, yes, and we forgive you because we know you do it out of friendship, just as you did when you made her learn to swim.

ROMAINVILLE

Everybody should learn to swim.

MOTHER

He came to the baths himself to watch her, and one day he fell in without taking his clothes off.

ROMAINVILLE

Didn't I say so, doesn't that prove everybody should learn to swim?

Rustles Mother UL to platform.

We've chattered quite enough; Hugo must be wanting to give Isabelle her instructions. And I know you'd like to see the carriages arriving. You can come up to my room; it faces north, but you can see everyone who comes to the door.

MOTHER

Yes, that's it, we'll leave them together. Of course I'm burning with curiosity to know what the mystery's about, but Isabelle will tell me tomorrow. Come along, then I shall hide away like a dilapidated old moth who's been told not to dance round the candles.

ROMAINVILLE

Hustling Mother to door UL.

That's right. Like a dilapidated old moth. Off we go. I can hear the first carriages arriving already.

Exits UL.

HUGO

(CALLING) And you shall have supper brought up to you.

MOTHER

Rushing back into the room.

Just a crust,

Crosses to Contor.

MOTHER (Continued)

a crust and a glass of water for poor little Cinders. Enjoy yourself, you fortunate girl. I was twenty once; and not so long ago either.

Romainville re-enters, crosses to Mother, turns her and drags her off.

She looks charming, charming.

HUGO

Crossing to LC.

And she's blushing.

ISABELLE

Easing DC.

With embarrassment.

HUGO

Needlessly.

ISABELLE

It's easy enough to talk. My cheeks burn, my eyes are stinging I've a lump in my throat and I should like to be dead.

HUGO

Sitting on bench.

She amuses me.

ISABELLE

She might amuse me, too, if only---

HUGO

If you had ever listened to what they call a society woman trying to put up the bidding for her daughter, you wouldn't be indignant any more. Your mother's discretion itself.

ISABELLE

I'm not plump, nor a skinnygalles; I've not got very good legs.

Moves toward door UL.

I don't want to stay here.

HUGO

Stopping her with a gesture.

You can't go yet.

ISABELLE

I feel so ashamed.

HUGO

Why should you be? Because this party and the slight air of mystery has kindled your mother's imagination? Because she likes to think I'm in love with you and tries to throw you at my head? It's most natural. I'm rich, I belong to an old family, and ever since I was marriageable I've heard mothers hammering out that old tune. If you're ashamed because of me, forget your blushes. I've heard the tune so often, I'm deaf to it.

ISABELLE

But I can still hear it.

HUGO

Yes, I can see it must be unpleasant for you. I'm sorry.

(A Pause)

ISABELLE

Have you considered Romainville?

HUGO

Oh, now, I never do that. Romainville is scrupulous and considerate, but not considerable. I met you with him in a cake-shop at St. Fleur, I thought you were charming, and it occurred to me you might be very useful this evening. That's all.

ISABELLE

But I think you should know---

HUGO

I don't want to know anything else at all.

Isabelle crosses below Hugo to R. of him.

ISABELLE

I see.

ISABELLE (Continued)

Joshua enters UR.

I only wanted to-to tell you---

Turns her back to Hugo.

Oh, dear, I'm silly. I've been crying, and now I shall have to begin my face all over again. Will you excuse me for a little while.

Isabelle turns to Hugo, crosses toward him.

HUGO

Of course.

Isabelle exit UL.

Joshua.

JOSHUA

Mr. Hugo?

Crosses up on platform toward Hugo.

HUGO

Does anyone suspect anything?

JOSHUA

No one, sir. The dress-shop people and the shoeshop person have went, sir, unobserved. So many outside individuals here tonight, in any case, making the preparations---

HUGO

You'll keep your eye on the mother.

JOSHUA

As far as the human eye can be kept, sir. I beg your pardon, but she escaped my notice just now. What with all the preparations for the Ball, sir---

HUGO

If only she'll content herself with trotting between here and her room, it may be all right. But she'll worry me considerably once the evening has really begun.

Hugo locks an imaginary door with key.

Click, click.

JOSHUA

Very good, sir. But supposing the lady were to scream? We have to look all eventualities in the face, sir.

HUGO

Tell her I told you to shut her in, and promise her two hundred francs extra.

JOSHUA

Certainly, sir.

Crosses to UL door, then stops and turns.

Excuse me, sir, but--you think that will be sufficient to--to quench this particular individual, sir?

HUGO

Quite sufficient.

JOSHUA

Very good, sir.

Exits UL. Isabella enters UL, stands in doorway.

HUGO

Everything all right again?

ISABELLE

Yes; no signs of tears now.

HUGO

It's very useful to be able to disappear, and come back with neweyes and a fresh smile, ready to pick up the conversation where you left off. The poor naked face of the male has to fight for a facade as best it can.

He looks at his watch.

It's almost ten o'clock; your dress makes you look like Helen of Troy:

Rises moves to right of her, pulls her Center.

the first carriages are grinding the gravel in the drive: the fiddlers are rubbing rosin on their bows; and it's time I explained things to you.

ISABELLE

High time.

Hugo leads Isabelle to chair, seats her.

HUGO

I had to get to know you a little first. If you had been a fool I should have thought up a story for you, something picturesque and sentimental, a snip for a housewife's magazine. I'd begun to think of something like that when I asked you to come here. Something conventional; that's always the easiest. But, once in a very great while, something conventional is too threadbare for the circumstances, and a man's left standing stupidly with his intelligence on his arm, like a rolled umbrella he hadn't expected to use. So much the worse for me. Now I shall have to talk without preparation.

ISABELLE

I'm so sorry.

HUGO

Not at all.

He moves to the right of her.

It's my fault for being such a poor judge of character. I ought to have been able to tell at a glance. You're not a fool, you have simplicity; you're not romantic, you're tender; you're not hard, you're exacting. Each one is almost like the other, but in fact they're opposites. This will teach me to look carelessly at girls in cake-shops. I'd thought of everything except one.

Moves around to Right Corner of Chair.

I didn't expect you to look at me with such penetrating eyes.

ISABELLE

If it upsets you I can shut them.

HUGO

Not at all; your penetration will save time. I can cut the preamble and get to the point. Now, listen. I have a brother who is addled with love for a rich, young, beautiful girl. This party is in her honor.

ISABELLE

And she doesn't love him?

HUGO

She's engaged to him which means that she gives him her lips two or three times a day, and lets him have contact occasionally with her pretty, lukewarm hand, while she turns her mind to something else. She makes all the loving gestures expected of her, she even tells him she loves him, but she doesn't.

ISABELLE

Does she love someone else?

HUGO

I should say she's quite incapable of loving anybody. But as she's a little multi-millionairess, and badly spoilt, blown sky-high by every breeze of a whim, she's made herself believe-yes, that she loves someone else.

ISABELLE

And that person is-

HUGO

As you've so quickly guessed, myself

He crosses down left center.

You'll tell me she must be extremely stupid, because my brother is at least a thousand times nicer than I am.

ISABELLE

What does he look like?

HUGO

You see, that's the devil of preparing speeches in advance. I've forgotten to tell you the most important thing. We're twins.

ISABELLE

You look like each other?

HUGO

Physically, we're so alike it's neither permissible nor proper.

He crosses farther DL.

But morally-morally, we're as different as day and night. (TURNS) My brother is good, sensible, kind, and intelligent; and I'm the reverse. But nevertheless she loves me and not him.

ISABELLE

She rises and steps toward him.

And you?

HUGO

I?

ISABELLE

Moving to R. of Hugo.

You love her, perhaps?

HUGO

I love nobody. That's why I can organize this evening's little comedy with complete serenity.

Moves farther to Left.

I'm acting providence tonight. I deflect the influence of the stars. The stars, twinkling up there, without an inkling of what's going to happen tonight. Now this is what I want you to do.

He turns and steps toward Isabelle.

ISABELLE

Tell me.

HUGO

To begin with, unquestioning obedience, and keep your eye on me all the time. I can only give you the broad outline; the details will have to be worked out as the evening goes on. Don't be afraid, you'll never be alone. I shall appear from behind screen; I shall be behind the sofa where you go to sit with your partner, or under the tablecloth, or lurking in a shadow in the garden.

He crosses behind her.

I shall be everywhere, always watching you and whispering my orders to you. It's very simple. All you've got to do is to become the center of interest; the party must revolve round you and no one else.

ISABELLE

You're expecting too much of me. I can never do it.

HUGO

I can do it. Don't be afraid, be yourself. Say whatever you want to say. Laugh whenever you want to laugh.

He crosses to Centor Stage.

If you suddenly feel like being alone, be alone. I shall expound you brilliantly;

He turns suddenly to her.

I shall make everything you say or do seem enchanting, extravagant and witty.

He takes a step toward her.

I shall make them all think I'm in love with you.

ISABELLE

She takes several steps toward him.

Will you?

HUGO

And you will make them all think you're in love with my brother.

ISABELLE

Takes two steps toward Hugo.

But if your brother is in love with this other girl, he won't even look at me.

HUGO

Being a fool, perhaps he won't. But even if he never takes his eyes off Diana, her eyes will tell him that you're the beauty of the evening

Crosses below Isabelle to Down Right Corner.

She will be so jealous.

ISABELLE

Crosses several steps toward him.

It will make your brother love her more than ever.

HUGO

You think so? What a pretty idea of love you have in the theatre. No, put your mind at rest; I have everything nicely worked out. My brother is going to

HUGO (Continued)

love you. It's all a question of waking him up. Diana isn't remotely the sort of girl he would want to love.

Takes steps farther down left.

He's suffering in his sleep, walking along a parapet of infatuation, and we're going to waken him.

ISABELLE

Crosses to Right of Hugo on other side of bench.

Suppose he should die of it?

HUGO

Whoever died of love?

Romainville enters excitedly UL, and stands at head of bench.

ROMAINVILLE

As he enters.

Hugo. Hugo. Oh-there you are, there you are. I've been looking everywhere for you. Catastrophe!

HUGO

What do you mean-catastrophe?

ROMAINVILLE

I was shepherding your mother back to her room, relying on the corridors being fairly dark, and we turned a corner slap into the Capulet.

ISABELLE

Capulet?

ROMAINVILLE

His aunt's companion.

HUGO

Well, you could pass that off all right.

ROMAINVILLE

I passed right on. But what did they do? They threw themselves like a pair

ROMAINVILLE (Continued)

of idiots into each other's arms, and burst into tears. It seems that they took piano lessons together. They've been thinking each other dead for twenty years.

Crosses below Isabelle to L of Hugo.

But astonishing as it may be, they're alive. I was completely helpless. They're still there, looped around each other's necks, telling their life stories. Thank God they're both talking at once, and neither knows what the other is talking about. Whatever happens, there's only one thing for it: flight.

Turns to Isabelle and bustles her UL.

Go up and change. I shall say you've been taken ill, you've had a telegram, your grandmother's had a stroke, I'll say something or other. I've an imagination, too. There's not a minute to lose.

Moves above Isabelle stands by UL Door.

Go up and change.

HUGO

Crosses to Isabelle.

Stay down here.

Takes her hand and pulls her to the right.

I forbid you to go.

Mother enters UL Door.

MOTHER

Coo-ee

Hugo bars Mother from Isabelle.

Have you heard my little pioco of excitement?

HUGO

Yes. What have you been saying to her?

MOTHER

Oh, my dears, what bliss there can be in a friendship.

Dodges quickly above Hugo to R. of Isabelle.

MOTHER (Continued)

You've often heard me speak of Geraldine Capulet, haven't you, Isabelle? I thought she was dead, but she's alive, the dear sweet soul.

Crosses back to Hugo.

What have I been saying to her? Why, everything, everything, you know: my unhappy marriage, the end of my artistic career, in fact all my disappointments. You don't know what Geraldine had been to me.

Crosses back to Isabelle.

Both of us with lovely hair; we were always taken for sisters.

HUGO

How did you explain your being in this house?

MOTHER

Quite simply. Did you think I should be taken off my guard? I told her I was one of the orchestra.

HUGO

Breaks URC

Oh!

ROMAINVILLE

Crosses down and sits on bench.

Ouf!

MOTHER

But she didn't believe me.

Crosses to bench DL.

It wasn't a fortunate choice. It appears they are all negroes.

Isabelle crosses to chair URC.

So then do you know what I did? I have complete confidence in Geraldine. I made her swear on our long friendship that she wouldn't say a word to anybody, and I told her everything.

HUGO

Everything?

Hugo breaks Right.

ROMAINVILLE

Everything?

Romainville rises moves DL.

MOTHER

Everything.

HUGO

Crosses to Centor.

What do you mean everything? You know nothing about it.

MOTHER

No, but you know I'm quick with my little romances; like a big child, really; I'm incorrigible. I embroidered something to suit the case, a little figment.

ROMAINVILLE

A little figment.

He sinks down slowly on the bench.

HUGO

What little figment?

Crosses to Mother.

MOTHER

A little rosy-colored figment. Oh dear,

She comes close to Hugo.

I believe you're going to scold me.

HUGO

Let's get to the point: what exactly have you said?

MOTHER

Nothing: just foolishness, words, day-dreams. I said you were in love with my little girl, and you wanted to bring her here without a lot of to-do,

Hugo crosses Right.

MOTHER (Continued)

so you were pretending she was Romainville's niece.

ISABELLE

Easing Center, distressed.

How could you say such a thing?

ROMAINVILLE

Good Heavens.

He rises quickly and turns to Hugo.

My dear Hugo, by now your aunt knows the whole thing. I don't know what you're going to do, but I'm leaving.

He crosses to door UL.

It's a great pity, I shall never be able to come here again. Our whole life gets altered by accidents.

Crosses to Left of Isabelle.

Go upstairs and change, for goodness' sake.

HUGO

Crosses to Up Right Door.

I must find Capulet. I must tell her to keep her mouth shut.

Mme. Desmortes enters pushed by Capulet, UR, Romainville pushes the Mother into hiding behind tree on platform. Isabelle breaks down left.

MME. DESMORTES

Where are you off to, Hugo, dear?

HUGO

Easing slightly Left.

Nowhere in particular.

MME. DESMORTES

Then stop behaving like a cul-de-sac.

She waves Hugo aside. He eases a few steps left. Capulet pushes

MME. DESMORTES (Continued)

chair DRC. Isabelle stands L. of Mme. Desmortes. S. (1).

I've come to see my young guest. Why hide her away in this hole and corner?

Pauses, looks at Isabelle. Turns to Romainville.

I congratulate you, my dear friend.

Romainville eases left. Hugo eases down.

ROMAINVILLE

Congratulate me? Why congratulate me?

MME. DESMORTES

She's very charming.

ROMAINVILLE

No!

MME. DESMORTES

No?

ROMAINVILLE

Yes!

MME. DESMORTES

Is she well and happy?

ROMAINVILLE

Not-not just now. Rather faint.

MME. DESMORTES

What nonsense are you talking? Her cheeks are like roses. One dance will put her on top of the world.

ROMAINVILLE

She's afraid of getting a tologram.

MME. DESMORTES

That's a curious anxiety. What a very pretty dress you're wearing! Is that your present to her, you generous man?

ROMAINVILLE

Eases Left Center.

Certainly not.

MME. DESMORTES

I hope you like your room, my dear. Tomorrow morning you'll get the very first of the sunshine. Do you mean to enjoy yourself this evening?

ISABELLE

Oh, yes!

MME. DESMORTES

She turns her chair to directly face Romainville.

Who was it told me it was your first Ball?

ROMAINVILLE

It wasn't I.

MME. DESMORTES

Was it you, Hugo? No, of course not; you don't know her. I hope someone has introduced you?

HUGO

Yes, Aunt, someone has introduced me.

MME. DESMORTES

Why don't you ask her to dance? They're playing the first waltz.

HUGO

Crosses to Isabelle.

I was about to.

Holds out his hand and bows.

Will you give me the pleasure of this waltz, mademoiselle?

Isabelle takes his hand, and they exit UR.

She's bluffing. She doesn't know a thing.

Mme. Desmortes turns her chair to face front.

ROMAINVILLE

She knows everything.

Mother comes out and Romainville hurries up and pushes her back.

MME. DESMORTES

She is exquisite, she is pretty, and she's well-bred. How is it, Romainville, you've never talked about her to me?

ROMAINVILLE

Moves to L. of Mme. Desmortes.

I don't know. I can't explain it at all-not even-not even to myself.

Mother comes out of hiding, moves behind chair and kneels down, she peeps out around it. Capulet removes scarf and drops it on the floor. S (1) out.

MME. DESMORTES

Let me think, now: on her mother's side, if my memory serves, she is a Dandinat-Dandaine.

ROMAINVILLE

Yes, but---

MME. DESMORTES

Then she's connected with the Rochemarsouins?

ROMAINVILLE

Perhaps, perhaps, but...

He looks up and signals Mother to exit. She doesn't, but settles more firmly behind chair.

MME. DESMORTES

If she's connected with the Rochemarsouins, she must also be a Cazaubon.

ROMAINVILLE

Yes, I suppose she must, but---

MME. DESMORTES

My poor Antony was a Cazaubon through the Marsusses and the Villevilles, so he would have been as it were a slight relation--

MME. DESMORTES (Continued)

Mother comes out of hiding, stands behind chair. Romainville looks frightened and signals to her.

-of hers if he had lived.

ROMAINVILLE

As it were-but as it is, he is dead.

MME. DESMORTES

But I'm still alive, Romainville, and I like to be quite clear about relationships. It's very important I should see exactly how this girl fits in.

She signs to Capulet to push her UL.

Now, you were saying her mother, who was a Fripont-Minet, is dead.

ROMAINVILLE

Follows the chair.

Dead.

MME. DESMORTES

Her mother's cousin, then, one of the Laboullasses--

ROMAINVILLE

Also dead.

MME. DESMORTES

The one I went to school with? I don't mean the younger one.

ROMAINVILLE

Dead, dead.

MME. DESMORTES

What, both of them?

She stops chair UL. Speaks over shoulder.

ROMAINVILLE

Both of them.

MME. DESMORTES

And on her father's side: the Dupont-Ritard family?

ROMAINVILLE

All dead.

MME. DESMORTES

Poor little thing! Why, she's living in a morgue.

ROMAINVILLE

A charnel house.

Capulet wheels Mme. Desmortes off UL. Romainville follows them.
Mother eases C. looks off UL then turns and tiptoes RC.
Capulet re-enters UL runs to Mother, kisses her. S (2)

CAPULET

I told them I had lost my scarf.

Crosses to scarf and picks it up.

MOTHER

Crosses to L. of Capulet.

To see you! To think that I really see you. It's like a dream.

CAPULET

It is, isn't it, it really is. The whole thing, the whole thing's such a romance, it really is.

Crosses to UR door, Mother follows her.

MOTHER

He worships her; you could see it in every look he gave.

CAPULET

He's absurdly rich. It really is a romance.

MOTHER

And handsome as a lion.

Takes Capulet by the hand and leads her C.

You must help me, my dear, or my little girl will die of it.

CAPULET

I'll do anything and everything.

Puts her arm around the Mother.

The whole thing's such a romance, it really is.

Puts her cheek against Mother's.

Ah, dear! Our little wild whirling days at Mauberge, can you remember them?
The cake shop.

MOTHER

And the ice creams.

CAPULET

And the first duet we played together, at the Charity Concert for the Widow's Fund.

They listen to the music for a moment.

That waltz.

MOTHER

That's the very waltz. La, si, do, re, do, la, sol, la, sol, fa, me, re, do.

Mother and Capulet stand for a moment rocking to and fro with their heads together, then Capulet kisses Mother, breaks from her and exits UL, blowing kisses all the way out. Mother starts to waltz by herself. Joshua enters UR, begins to creep toward Mother without Mother seeing him, waltzes across the stage and exits UL. Joshua follows her off as though he were chasing butterflies. Lights fade to black. S (2) out.

ACT II

Scene: The same. The night. Mme. Desmortes and Capulet are on stage when lights come up. S (3)

CAPULET

Well tho Ball has really got going now, hasn't it, madam?

MME. DESMORTES

It can get going and go, for all I care. It bores me until I don't know whether to yawn or yelp. I was never fond of dancing, and since I've been screwed to this chair, it looks more than ever like the hopping kangaroos. You've never liked it either, have you?

Capulet moves to R of chair.

CAPULET

I was a girl of twenty, you know, once upon a time.

MME. DESMORTES

Turns her chair R to face Capulet.

When, for goodness' sake? You've never looked any different to me.

CAPULET

Oh, yes, I was, madam. I was young when I was with the Baron and Baroness, before I came here.

MME. DESMORTES

Ah, well, you may have thought so.

She rolls chair back a little to LC.

You're a nice girl, Capulet, but-you know this as well as I do-you're plain. No one who is plain can ever have been twenty.

CAPULET

But a heart beats in my breast all the same, madam.

MME. DESMORTES

My good soul, a heart with no face is more bother than everything else put together. Let's talk no more about it. You've been quite happy, Capulet, without a face; you've been respected, and you've been appreciated. What could be nicer than that?

CAPULET

Crosses DR.

On evenings like this, when there's music and the young people dancing under the chandeliers, I feel something indescribable in the air.

MME. DESMORTES

Then don't attempt to describe it. It's much too late. You really have nothing to grumble about. And there's always the life to come. A dull life in this world is a splendid recommendation for the next.

CAPULET

Oh, madam.

MME. DESMORTES

You will be hobnobbing with the Blessed while I'm roasting over a slow fire for two or three thousand years. Well, perhaps it won't seem so long.

CAPULET

Moves to left of chair.

God's mercy is infinite, madam.

MME. DESMORTES

Certainly; but He must abide by what He says, you know, otherwise the Just like you, who've staked everything on it, are going to feel very badly let down. Suppose a rumor started circulating among the Sheep that the Goats were going to be pardoned as well? They would use such bad language that they's get themselves damned on the spot. Don't you think it would be rather comic?

CAPULET

Oh, you can't really think that, madam.

MME. DESMORTES

Why not? I can think anything I like, it's all I have left to do. Push me nearer the doors where I can see the frisking of little fools.

Capulet pushes chair UR Door, it faces the door.

Isn't that Romainville's niece dancing with my nephew?

CAPULET

Stands below and to R of Mme. Desmortes.

Yes, madam.

MME. DESMORTES

She has a very unusual grace; she's the only one here who doesn't seem to be acting a part, the only woman who is being herself. Why didn't Romainville bring her here before?

CAPULET

She's so graceful, really she is, isn't she? She has such-what shall I say?

MME. DESMORTES

Whatever you care to, dear; I'm not listening. Do you know what I think? I think you and I need amusing this evening. Now, what can we think of to liven ourselves up?

CAPULET

Crosses to RC.

A cotillion?

MME. DESMORTES

Swings chair around.

A cotillion. That is so like you. You couldn't have suggested anything sillier. Except the ball itself.

Turns chair to look off UR again.

Look at them twirling and twiddling. They think they're enjoying themselves, but all they're doing is twizzling their vain little heads.

Capulet crosses up R and sits on edge of Platform.

The world isn't amusing any more; it's time I left it. The fabulous evenings I've known in my time! In Eighteen eighty, Capulet-

Capulet leans closer, Mme. Desmortes swings chair to face farther front. S (3) out.

at Biarritz, the Duke of Medino-Solar was out-of-this world in love with the Countess Funela. You won't guess what he did. They were giving a public assembly-a ridotto, it used to be called-and everyone had to be dressed in yellow. Well, the Duke came in green. It was the color of his mistress's eyes, but of course nobody was to know that. The rules of a ridotto were always very strict and they refused to let him in. The Duke was a Spaniard of the hottest and bluest blood. Without any attempt to explain, he killed the footman. Of course the Ball went on. Their Highnesses the Infantas were there, so it was decided that anonymity should still be respected. The police were brought in, wearing yellow dominoes, and if you happened to dance with them you could see their beady eyes and really horrible moustaches under their masks. But, as they

MME. DESMORTES (Continued)

could only dance with the ladies, they weren't able to spot the Duke. The next day he crossed the frontier and a bull killed him in Madrid. That's what living used to be.

CAPULET

Yes, of course, but one doesn't know, really one doesn't;

Eases above chair and pushes it RC. S (4)

romantic things may be going on here, at this very moment.

MME. DESMORTES

At this Ball? Dear Capulet, you should go and lie down.

Capulet pushes chair farther DL.

CAPULET

Perhaps so, but perhaps not so.

Turns chair to face slightly DR.

Suppose there was a young, rich, handsome man, spellbound with love, who had smuggled his loved one into the Ball...but I've said too much. I promised I wouldn't breathe a word.

MME. DESMORTES

Why should I suppose there was any person?

CAPULET

Easing above Chair to C.

And, as well as the young man, an old friend, a dear, dear friend given up for dead, suddenly coming back like the bluebells in May. It's really wonderful, it really is, suddenly to take part in a fairy story.

MME. DESMORTES

Bluebells? Fairy story? Capulet, I don't know what you're talking about.

CAPULET

To think the work is still so colorful, madam, it really is. Love can still be stronger than social barriers, careless of scandal, as pure as death. There can still be the desperate plot, the impersonation, madam. And the poor apprehensive mother, hiding herself away and watching her child's triumph without ever-ever-

CAPULET (Continued)

Crosses to back of chair, dabs her eyes. S (L) out

Oh, I really can't stop the tears, madam, I can't really; I'm so sorry.

MME. DESMORTES

Suppose you explain yourself, Capulet, instead of watering my hair. What apprehensive mother, what impersonation?

CAPULET

Oh, I've said too much. I promised I wouldn't breathe a word.

MME. DESMORTES

Promised whom, for Heaven's sake?

CAPULET

It's a secret, madam; the diamond at the bottom of a mine. She loves him, he worships her, she is poor, he brings her here disguised. It's really like a fairy story, really it is, isn't it?

MME. DESMORTES

She? He? Who are those people?

CAPULET

Rocks wheel-chair back and forth.

Everyone is either whispering her name or asking who she is. She moves among them like a queen. Her evening to triumph. And her mother played the treble and I played the bass, all those years ago-

MME. DESMORTES

Stops the chair abruptly.

Capulet!

CAPULET

Backing away RC.

I'm so sorry; do forgive me; it's all too much.

MME. DESMORTES

Turning her chair to face Capulet.

Capulet, you've been my companion for twenty years, and though you've never said anything that amused me I've always been able to understand you. At last you interest me, and I can't understand a word. Either you explain, or you leave my service.

CAPULET

I promised not to breathe a word. I'd rather die in poverty; I'd rather you killed me.

MME. DESMORTES

I wouldn't dream of it. I'm used to being obeyed without having to kill people. And you know I always give you my old clothes.

Wheels herself toward Capulet.

Don't I deserve a little consideration?

CAPULET

I know, I know that, Madam. I'm being nearly torn apart by the two duties. Oh, madam, we were such friends, we both played on the same piano. Such happy days I thought she was dead, and I found her again. She told me she belonged to the orchestra, but they were all Negroes. I was astonished. Then she confided in me, and swore me to secrecy. All about the mad love of this young man for her daughter, and the stratagem of the good kind friend.

MME. DESMORTES

What good, kind friend?

CAPULET

Guy-Charles Romainville, such a good kind man.

MME. DESMORTES

What has he done?

CAPULET

His niece is not his niece. Love snaps its fingers. A young man who is very close to you. But I've said too much I promised not to breathe a word.

MME. DESMORTES

Promised whom?

CAPULET

My dearest friend.

Crosses to UL Door and loans against it.

So better to die. Oh, madam, the violins. They're like strong wine to me.

MME. DESMORTES

So I've noticed, monamie. Push me to my room where we shan't hear them, and tell me the rest of it.

CAPULET

Runs over and kisses Mme. Desmortes hand.

You're so good, madam; there's nothing you can't do. A word from you, and all the obstacles will evaporate.

MME. DESMORTES

Well, we shall see about that. Trundle me off and explain things without falling over yourself. You were saying that Romainville's niece-

CAPULET

Crosses behind chair and begins to push.

Is not his niece, madam. She's your nephew's loved one. He wanted her to be the belle of the Ball.

MME. DESMORTES

My nephew? Which nephew?

CAPULET

So he had a dress brought from Paris for her, and he begged her mother, my dear sweet friend-

MME. DESMORTES

Frederic? Out with it, Capulet.

CAPULET

No, madam, Mr. Hugo. But, oh dear, I'm sure I've said too much. I promised not to breathe a word.

She wheels Mme. Desmortes off UL. Lady India and Patrice enter
UR. S (5)

PATRICE

Crosses DLC.

They've put me in a room looking out on the park, facing direct north-it's most unkind-and they've moved all my things in the middle of the afternoon, without telling me. They said they couldn't find me, but they're not going to make me believe that. I never left the billiard-room.

He turns violently.

They couldn't find me because they didn't want to find me.

LADY INDIA

Then who has got your room?

PATRICE

Romainville's niece. The girl with the lovely eyes.

He crosses DRC.

But that is only the excuse. The real reason is that he saw us together yesterday, and wants to have me further away from your room.

LADY INDIA

Nonsense! He would have to explain it all to my aunt.

She crosses toward him.

You mustn't be idiotic. And how do you know she has lovely eyes?

PATRICE

Who, dear heart?

LADY INDIA

This niece of Romainville's.

PATRICE

Have I said so?

LADY INDIA

Now be careful, Patrice. I don't like competitors. And if Messorschimann has seen us together and feels like braining you,

She crosses to bench, Down Left.

LADY INDIA (Continued)

I shall quite understand. Frankly, Patrice, I should be very disappointed if he didn't. Don't you agree?

PATRICE

Takes three steps toward L.

Well, I suppose-I don't know-I suppose so.

LADY INDIA

I may deceive Messerschmann, but I like to think well of him. The man I love must be noble and courageous, and the man I deceive must be noble and courageous, too. It gives life a kind of dignity which is most pleasing. Surely, Patrice, you, so proud and susceptible, would be terribly upset if he didn't give a savage cry of uncontrollable jealousy?

She crosses to him.

PATRICE

I--well, Dorothy, I--

LADY INDIA

Exactly, men of your calibre wouldn't want a woman who wasn't fiercely loved already.

Turns and steps right.

Creatures such as ourselves have no patience with the lukewarm. We blaze! Other people may be born to live, but we're on earth to blaze.

Steps over and flings her arms around his neck.

PATRICE

Yes, Dorothy.

LADY INDIA

And it's very nice of us to bother about him at all.

Steps and turns away.

Suppose he does ruin us? What fun it would be to be poor...as long as one was excessively poor. Anything in excess is most exhilarating.

PATRICE

Yes, Dorothy.

LADY INDIA

Runs to him.

How amusing it would be. I should wash the dishes, and clean the fluos, whatever that may be, and bake and brew.

Crosses DRG.

How beautifully I should brew. I must ask Reseda Soeurs to make me some affecting little aprons. There's no one else, you know, who so well understands my style.

Crosses center.

What miracles she will do with a scrap of muslin and a ruche. And then I shall set to work with my tiny dustpan and my tiny broom. And you will work in a factory. I know so many people on the Steel Board; they'll find you a job as a metal-worker easily.

Movesto R of Patrice.

You will come home in the evening, nearly dead with fatigue, and smelling dreadfully.

Crosses to him.

It will be absolutely delicious. And I shall wash you down, my dear, from head to foot with a tiny sponge. It's beautiful to be poor, Patrice.

PATRICE

Beautiful?

Messerschmann enters UR Door and stands.

LADY INDIA

Let him come. What is he waiting for? His money is burning my fingers. I shall give it all back, immediately, everything except the pearls.

Patrice becomes aware of Messerschmann, he breaks from Lady India and crosses DL to bench.

PATRICE

Do be careful-he's here. Do be careful.

LADY INDIA

Crossing to Patrice DL.

Don't be such a coward, Patrice.

PATRICE

I don't like you. I've never liked you. I'm never likely to like you.

LADY INDIA

What?

PATRICE

Backs up against bench.

I'm only with you out of sheer necessity. It's quite obvious you bore me. Anyone can see that I'm yawning.

LADY INDIA

Patrice, don't you dare to yawn.

Takes his hand in hers.

Take my arm. We'll go away, as ostentatiously as possible.

PATRICE

Backing away from her downstage.

You're crazy.

LADY INDIA

When the bull is drowsy, one stirs it up with a banderilla. Have you ever seen a bull fight, dear friend?

She begins to back him around the bench.

PATRICE

Yes, dear friend, but I didn't like it.

LADY INDIA

Hold your head up. Don't look as though we've seen him. He needn't know yet we know he knows.

PATRICE

They begin to move toward the Far Left Door, Lady India forcing Patrice to move backwards.

Yes, but perhaps he doesn't know, Dorothy. Don't you think that by seeming to know he knows we run the risk of making him know?

Exit Far Left. Messerschmann moves DRC. Joshua enter UL Door. S (5) out

MESSERSCHMANN

Come here, my friend.

Joshua takes a step toward him.

JOSHUA

Sir?

MESSERSCHMANN

The two people walking along the terrace there; they'd be making for the greenhouses, I suppose?

JOSHUA

Crosses to Far Left.

Yes, sir. (PAUSE) Would you care to give me your order for supper, sir?

MESSERSCHMANN

Noodles.

JOSHUA

Without butter, sir?

He turns and glances toward L.

MESSERSCHMANN

And without salt.

JOSHUA

Very good sir.

MESSERSCHMANN

Tell me, my friend.

He crosses to UL Door.

JOSHUA

Sir?

MESSERSCHMANN

If I go through that door I can get to the greenhouses through the orchard can I not?

JOSHUA

Yes, sir. But if you are hoping to catch up with the lady and gentleman, sir, I take the liberty to say that I've been watching the lady and gentleman, sir, while you were giving me your order, and they've come back into the house by the small door at the end of the terrace. The lady and gentleman have gone upstairs by the little staircase, sir.

MESSERSCHMANN

Crossing Down Stage.

I see.

JOSHUA

Moving to L. of Messerschmann.

No doubt the lady and gentleman wish to tidy their persons up, as it were, sir.

MESSERSCHMANN

No doubt, yes. Thank you.

Crosses to UL Door.

JOSHUA

Without butter.

MESSERSCHMANN

And without salt.

He exits UL. Joshua exits L. Frederic enters UR, crosses to exit L. Isabelle enters UR, Frederic re-enters L. Crosses Center, sees Isabelle, Isabelle moves to UL of Settee. S (6)

ISABELLE

I hope you'll forgive me.

Frederic takes a few steps toward her.

FREDERIC

For what, mademoiselle?

ISABELLE

I must seem to be following you.

She takes a step toward him.

I happened to come in here and-and found you were here before me.

FREDERIC

Yes, of course.

ISABELLE

I'm enjoying-enjoying the evening very much.

FREDERIC

Yes, it's splendid.

Takes a step toward her.

That's a very pretty dress you're wearing.

ISABELLE

Yes, it is pretty.

Takes a step toward him suddenly.

Do you believe in them, I wonder?

FREDERIC

Believe in them?

ISABELLE

In ghosts.

FREDERIC

A little. Why?

ISABELLE

You look as though you might be your brother's ghost, made very sad by something.

FREDERIC

It's what I am.

ISABELLE

You're young, you're handsome, and you're rich. What can possibly have made you sad?

FREDERIC

Being handsome, as you call it, being young and rich, and nothing to be gained by it.

Breaks DLC.

Will you excuse me if I leave you now?

ISABELLE

Yes, certainly.

Frederic exits UL. Isabelle watches him, moves left. Hugo enters Far Left, Isabelle backs away. Hugo crosses to left of Isabelle. S (6) out

HUGO

That was perfect.

ISABELLE

I didn't know what to say. I feel very shy with him.

HUGO

Excellent!

ISABELLE

He'll wonder why I'm always at his elbow, and why I keep trying to speak to him.

HUGO

That's what I want.

ISABELLE

Breaking from him crosses to settee, sits.

I can't do it any more.

HUGO

We're not yet past midnight, and you have a duty till dawn.

Crosses to her, pulls her up.

HUGO (Continued)

Up you get. You're a kindly creature, and this is a kindly action you're doing. I can promise you you won't regret it. That's right; look at him just as you're looking now. You're an astonishing actress. Where did you learn that look of deep regard?

ISABELLE

It's my own.

HUGO

Splendid! Turn it on Frederic from now till morning.

He crosses DLC, looks left.

He couldn't help being moved by it.

ISABELLE

It may be different when it turns on him.

HUGO

Well something in the same line will do. Dear little brother; he's not used to being given pretty looks. Look out, he's coming back. He wants to talk to you after all, you see. Now: compose yourself and use your imagination. I shall be listening.

Hugo runs up and exits UR. She crosses and sits on chair.
Frederic enters UL.

FREDERIC

Crossing to Center.

My brother was looking for you just now.

ISABELLE

Oh, was he?

FREDERIC

Usually, when my brother is looking for a girl, she knows it.

ISABELLE

Oh. I-I don't know.

FREDERIC

He's very good-looking; don't you think so?

ISABELLE

Yes-very.

FREDERIC

Takes a step toward her.

We're as alike as two blades of grass, but it's only men who get us confused. Women always know which is my brother. How do they do it?

ISABELLE

I don't know.

FREDERIC

It's because he doesn't look at them, maybe. (PAUSE) That's a very pretty dress you're wearing.

ISABELLE

Isn't it? He's not only good-looking.

FREDERIC

Who?

ISABELLE

Your brother.

FREDERIC

No. He's very intelligent; much more intelligent than I am. Very brave, too; completely fearless; always ready to shoot the rapids or put his hand in the fire. But there's one thing he couldn't ever do, not every day for any length of time. He couldn't be in love; and perhaps that's why they love him. He's very hard, but he's also very kind.

ISABELLE

He's very fond of you. He wouldn't like to see you hurt.

FREDERIC

It would irritate him. It's not so much that he's very fond of me. It annoys him to see me unhappy. He doesn't like people to be unhappy. Particularly unhappy in love.

Crosses in front of chair to R.

Honestly, he's looking for you. If I come across him during my search shall I tell him where you are?

ISABELLE

Really, no, thank you, but don't tell him.

FREDERIC

He's good company; much more so than I am.

ISABELLE

I like being with you. Please stay.

Frederic looks at Isabelle a moment then crosses to settee and sits. S (7)

FREDERIC

How sad it all is.

ISABELLE

How sad all what is?

FREDERIC

I'm sorry. What I'm going to say isn't very polite. Perhaps it's impolite, though I don't want to be impolite. But if the girl I'm looking for so unsuccessfully had said what you have just said I might very well have died of happiness.

ISABELLE

Then it's as well that it was I who said it. And it wasn't in the least impolite. I understand how you feel, only too well.

FREDERIC

Stands and steps UR.

Thank you for understanding, but forgive me all the same, and forgive me if I go now.

ISABELLE

Of course.

Frederic exits UR. Stops in doorway and turns.

FREDERIC

Goodbye.

Hugo enters UR. Isabelle rises. S (7) out

HUGO

No, no, no!

Isabelle backs away, DL.

I didn't bring you here for that.

ISABELLE

What have I done?

HUGO

Sighing and hinting that you'd rather be with someone else. No more of that. You're paid to act a part, my dear, so act it. And without being ashamed of it. It's a serious job, and you should try to do it well.

Isabelle crosses to left of Hugo.

ISABELLE

Please don't go on.

HUGO

Why?

ISABELLE

If you went on talking to me in that voice, I should cry.

HUGO

Now that really would be a good idea.

Isabelle recoils DL.

I wouldn't have suggested it myself. Manufactured tears always look a bit grotesque; but if you'll cry naturally, excellent! My dear little brother will founder at once.

ISABELLE

Why haven't you a heart?

HUGO

Because my brother has too much. We were born at the same time, and things were divided between us, this and that to me, a heart to him.

Hugo crosses to platform, Isabelle crosses to him.

ISABELLE

But you must be able to see that I'm unhappy.

HUGO

Splendidly! You have a way of being unhappy that would fetch tears out of a rock. Have you a twin sister, by any chance, with out a heart?

ISABELLE

I can't bear you.

HUGO

It's a very good thing you can't. Tell my brother so, and swim away with him in a flood of sympathy.

Crosses to right of the chair.

That's just what I want.

ISABELLE

Crosses to L of Hugo.

You don't suppose I'm doing what I'm told this evening just for the sake of this dress and a fee for dancing?

HUGO

Moves around chair to table.

My, pretty one, I thought nothing so unpleasant.

ISABELLE

Easing DR of Hugo.

I'm not interested in your brother, or in curing him, or in looking well-dressed, or in having everyone looking at me. Men have looked at me before even when I wasn't dressed well.

Crosses Center rapidly, turns back.

Do you think that's amusing?

HUGO

Crosses to Right of Isabelle, puts arm around her.

Don't fight back the tears any more, let yourself go. Cry, cry, cry, my dear.

HUGO (Continued)

Isabelle began to weep.

That's better. You see how easy it is.

ISABELLE

Now my eyes will be red. Isn't that rather clever of me?

HUGO

Superbly!

He takes Isabelle by the hand, leads her to chair, seats her in it, and kneels R of her.

Ah, Isabelle, dear Isabelle! I suffer too, I die as well!

ISABELLE

What are you doing?

HUGO

He's coming toward us. Stay just as you are. I want him to find me at your feet.

ISABELLE

Oh no; this is dreadful.

HUGO

Yes, my darling. My heart is overflowing. I'm drowned in it. A heart in full flood. Is he coming toward us?

ISABELLE

Yes, oh, please get up.

HUGO

Stands up and pulls Isabelle up with him.

Now's the time; all or nothing. Ah, well; I suppose I'd better kiss you.

Takes her in his arms, kisses her.

ISABELLE

Suddenly jerks away.

Why did you say "Ah, well"?

HUGO

You must excuse me.

Crosses to door UL.

A kiss was necessary.

Turns in doorway.

Say to him, "Fredoric, it's you I love."

He exits. Isabelle crosses to UL Door and speaks off. S (8)

ISABELLE

No-please don't make me say I love him-I don't-I don't love him-I love.

She stands in doorway crying. Frederic enters UR. Crosses to R of Isabelle.

FREDERIC

Are you crying?

ISABELLE

Yes?

FREDERIC

You ought to be happy; my brother kissed you. Usually when that happens, the girls is blushing and dancing like fire. But you're pale and you're crying.

ISABELLE

Yes.

FREDERIC

I'm sorry. Perhaps he went away because he saw me coming.

ISABELLE

No.

FREDERIC

Don't be unhappy. One unhappy person at a party is enough. I don't know how it is, but I should hate it if you were unhappy, too.

ISABELLE

Please leave me alone.

ISABELLE

Crosses several steps to her.

I want to tell you something: I realize it's no consolation to hear other people's troubles, but even so-it's something I've been almost certain about since yesterday. She wanted to be engaged to me because she couldn't be engaged to my brother. She said to herself, "If the other one won't marry me I'll take his double."

ISABELLE

If that were true it would be shameful.

FREDERIC

No; very lucky, really. Otherwise she would never have chosen me at all. Anyway, I'm used to it. When we were little, if my brother was naughty and the governess couldn't find him, she punished me. I was a sort of alternative. Life only comes to me absent-mindedly.

ISABELLE

You, as well.

FREDERIC

Why do you say "you as well"? You can't know what it feels like.

Isabelle crosses toward Frederic. He turns his back to her and faces L. S (8) out

I don't mean to pay you an empty compliment, this is hardly the moment; but I'm certain no one could mistake you for anyone else.

ISABELLE

Glances back toward the UL Door, turns takes a deep breath and moves to Frederic.

It wasn't because of your brother that I was crying.

FREDERIC

No?

ISABELLE

It was because of you.

FREDERIC

Moves DC. Isabelle eases with him.

Because of me?

ISABELLE

Yes-Froderic, it's you I love.

FREDERIC

Oh!

Crosses above Isabelle and exits UL.

ISABELLE

Oh!

She glances around and runs toward exit UR. Hugo enters UL runs after Isabelle and catches her.

HUGO

Very good! But you needn't have run away. That's the first time anyone has told him they loved him.

Swings Isabelle across to left of him.

You see, you've made him walk with quite a swagger. Lets make things even brisker.

Crosses to chair and sits.

A pinch of jealousy while the blood's on the simmer. A third young man is in love with you.

ISABELLE

Crosses right to Settee.

What young man?

HUGO

That's my business; I'll find one. Furious because I never leave your side, he challenges me to fight, and we choose our weapons.

ISABELLE

Crosses DC.

You're mad!

HUGO

Standing and coming behind Isabelle.

Imagine it. A duel by moonlight, in the spinney, during supper. Conversation disrupted by the sound of pistol shots. They stop the orchestra,

Crosses above Isabelle to LC.

and all troop into the park with lanterns and hurricane lamps to look for the corpse. And then you, your wits crazed with love-you do thoroughly understand, you're crazed with love, don't you Isabelle?-you jump into the lake. You swim, I imagine? Well, anyway, it doesn't matter; you've got feet, the lake's no depth, and I shall be there. I shall fish you out, drag you back to land, lay you streaming with water on the grass at my brother's feet, and say to him, "Thero! You did this!" And if he doesn't love you after that, he's got more resistance than I have.

A pause while Hugo studies Isabelle.

You're looking rather dubious. Don't you enjoy bathing?

He crosses to her.

I'll treble your fee. I'll buy you another dress.

Suddenly he takes her in his arms, speaking like a little spoilt boy.

Come along now.

Diana enters UR, moves to platform.

Be a nice girl, agree to it, to please me. I'm enjoying myself so much tonight, and it's not often that I do.

ISABELLE

Breaks DL.

Oh!

Sho exits UL, running.

DIANA

Frederic.

HUGO

Turning to her with a smile.

Hugo, if you please.

DIANA

Crosses down to Center.

Oh! I beg your pardon.

HUGO

Eases right of Diana.

I'm not blushing. The one who doesn't blush is Hugo. Remember that: you may find it useful. Are you looking for him?

DIANA

I thought it was Frederic with that girl in his arms. As it was you, it's different. I apologize. Have you seen him?

HUGO

Of course, Everybody except you has seen him. He wanders like a soul in pain through this desert of gaiety. Why?

He crosses to R of her.

Are you wanting to satisfy yourself that you've well and truly broken his heart this evening?

DIANA

I don't want to break anyone's heart. It wouldn't amuse me at all. By the way, when I was in the park yesterday, one of you kissed me, and Frederic swears it wasn't him.

She crosses DR of Hugo.

I lied so that he shouldn't be upset. But it must have been you.

Hugo laughs and moves toward platform.

DIANA

It's the kind of joke I detest.

HUGO

Yesterday? In the park? At what time?

DIANA

Don't pretend not to remember, Hugo. After dinner.

HUGO

Steps on platform.

After dinner? You've made a mistake, my dear. I was playing billiards with Patrice.

DIANA

Frederic swears it wasn't him.

HUGO

I can only suppose it was yet another son of Adam, making the most of some vague resemblance to us.

DIANA

You're wrong to play with your brother's feelings, Hugo; it's too cruel. Even if you loved me, even if your love for me were too strong to control. But it isn't too strong to control is it?

Hugo steps off platform and crosses to Diana.

HUGO

You put me in an impossible situation, Diana, I'm obliged to say "No."

He bends over Diana's hand, she boxes his ears, or attempts to, he catches her arm, pulls her to him and kisses her. She pushes him away.

DIANA

I hate you!

HUGO

You, as well? I'm not very popular this evening.

He crosses to center stage.

Have you seen Patrice? I gather he's looking everywhere for me. It's funny, but he didn't take to finding me in that little girl's arms, either. It seems he's mad about her. I didn't know, though I suppose I might have guessed, because everybody seems to be.

Crosses UL toward Diana.

And I admit she's enchanting, and she's wearing a very pretty dress moreover. Don't you find it so? Well good-bye.

Crosses toward UR Door.

HUGO (Continued)

Shall I send Frederic to you?

DIANA

Thank you very much. I'll find him myself.

Hugo exits UR. Diana crosses onto platform turns back and calls.

Father,

MESSERSCHMANN

Well dear?

DIANA

Crosses to C edge of platform. S (9)

Did you hear him? Did you hear how he was mocking me?

MESSERSCHMANN

Eases L of Diana below platform.

No, I didn't.

DIANA

Really, things are going so wrong you'd think we had no money at all. Please be so good as to make me happy again, at once.

MESSERSCHMANN

But what is the matter, my darling? You said you wanted this boy Frederic and I bought him for you. Is he trying to get out of it?

DIANA

You didn't buy him for me; he loves me. But his brother is laughing at me.

MESSERSCHMANN

I can't give you both of them; not because I'm not rich enough, but it isn't the custom. Marry whichever you prefer.

DIANA

Moving to Right on platform.

You're not rich enough to buy me the one I prefer. That's why I took the other one.

MESSERSCHMANN

Turns, crosses DL.

Not rich enough! Don't put me in a rage.

DIANA

Well, look what's happening to me, and it's Hugo who's making it happen deliberately, I'm certain. I'm certain he brought this girl here, and she's trying to make Frederic lose interest in me; and Hugo, who never looks at anybody, the cold impersonal Hugo, never takes his eyes off her. I should begin to think I wasn't here, except that everyone has such an air of not looking at me that I know I must be. It's bad enough to be looked at as though you weren't there, but it's terrible, terrible, not to be looked at as though you were. So please set about making me happy again.

MESSERSCHMANN

Crosses back to platform.

Who is this girl? I can do almost nothing with a young girl.

DIANA

Romainville's niece.

MESSERSCHMANN

Which is Romainville?

DIANA

He's the one who looks as though he has gone on a horse to catch butterflies.

MESSERSCHMANN

But where does his money come from?

DIANA

He's a company director, like all the rest of the men here.

MESSERSCHMANN

What does he seem to be in? Steel, cement, potash, sulphates, zinc, aluminum, nuts, nickel, emulsion, tyres, sewing-machines, tunnels, rackets--

DIANA

I think he said something about pig-iron.

MESSERSCHMANN

Pig-iron! Lead me to him.

He puts his arm around Diana, she steps off the platform, they move toward the UR Door.

What do you want him to do, my darling girl? Do you want me to make him send her away at the height of the Ball?

DIANA

Oh-do you think you can?

MESSERSCHMANN

I've got them all in the palm of my hand, I lift a finger and their incomes are only half as much.

DIANA

Turns away, back toward center. S (9) out.

I'm afraid it's impossible, Father.

MESSERSCHMANN

If he has a ha'penny in pig-iron, nothing is impossible.

He takes her by the hand and leads her off, UR. There is a pause then Patrice enters UR. He crosses to Platform and looks at tree.

HUGO

Sir!

PATRICE

Turns, looks around then sees Hugo.

Sir?

HUGO

I was looking for you.

PATRICE

For me?

HUGO

Yes, I have to speak to you.

PATRICE

Steps to middle of platform.

About what?

HUGO

You were in the park yesterday, I think with Lady Dorothy India, my cousin?

PATRICE

Possibly.

HUGO

I noticed you. You seemed to be having a rather heated discussion.

PATRICE

On quite general matters, if I remember.

HUGO

I don't doubt it. But at one moment you must have out-generalled yourself; the lady slapped your face.

PATRICE

Mine, sir?

HUGO

Crossing to R edge of platform.

This one.

PATRICE

Steps to edge of platform.

You're mistaken, sir.

HUGO

No, sir.

PATRICE

That is to say, the lady may have struck me, but that's no reason for you to think what you appear to be thinking.

He steps off platform and turns his back.

HUGO

What do I appear to be thinking.

PATRICE

After all, damn it, a slap on the cheek isn't always the sign of an understanding between a man and a woman.

HUGO

Certainly not.

PATRICE

He turns back and gazes at Hugo.

One slaps the most casual acquaintances, even complete strangers. It signifies absolutely nothing. For instance, if I were suddenly to strike you now, would you deduce from this that we were on amorous terms.

HUGO

Steps back rapidly.

I'd protect myself from that to the death.

PATRICE

Then may I ask, why are you trying to provoke me?

Hugo shrugs shoulders, moves DR.

Winks, sighs, hints, unpleasant chuckles, which you try to camouflage with cigar-smoke.

He crosses to Hugo, taps him on the back. Hugo crosses below Patrice to C. Patrice moves to right of Hugo.

You didn't fool me yesterday on the terrace; oh no, I wasn't fooled for a moment.

HUGO

Breaks DL rapidly.

You're very clairvoyant.

PATRICE

I can't go on with this a moment longer.

HUGO

Turns back sharply.

This is just what I wanted to make you say.

Crosses to Patrice, leads him down R.

Let's talk it over quietly, like the nice fellows we are. Between you and me and the bedpost, this long-drawn-out affair with my mad cousin is boring you to desperation; admit it.

PATRICE

Breaks rapidly DLG.

I've never said so.

HUGO

Moving in to R of Patrice.

Naturally not. But let's speak frankly, shall we? You're in the hell of a cleft stick. If Messerschmann gets to know she's your mistress--

PATRICE

Don't say that, don't mention it.

HUGO

He'll break your neck.

PATRICE

I've been enduring this for two years, twenty-four months, a hundred and four nerveracking weeks, seven hundred and twenty-eight days--

HUGO

Never mind, dear man; it will be all over this evening.

Pulls Patrice to DL bench.

PATRICE

What do you mean?

HUGO

In the simplest possible way.

He seats Patrice on bench, stands before it with one foot on edge of bench.

HUGO (Continued)

Imagine you're on a visit to the dentist. You've rung the bell, flickered over the pages of the magazines in the waiting-room, and now you're sitting in the dentist's chair. You've shown him the bad tooth; the dentist has seized the forceps. You're a big boy now; it's too late to run off home.

PATRICE

Do you know my dentist?

HUGO

No.

PATRICE

What are you talking about?

HUGO

This. Either you fall in with my plans this evening, or else, to be honest with you, I make quite sure that your employer knows how you employ yourself.

PATRICE

No!

HUGO

Now I wonder what you mean when you say "No"?

PATRICE

You're a gentleman, you wouldn't do it.

HUGO

Not by anonymous letters or by bribing a servant; but though I do things like a gentleman, I do them.

PATRICE

Turning away from Hugo on bench.

You're contemptible!

HUGO

I see.

PATRICE

And you're not ashamed?

HUGO

Not at all.

PATRICE

Oh. Then there's nothing more to discuss. What do you want me to do?

HUGO

This. I want you to choose the alternative way of having your neck broken.

He crosses LC.

There's a very charming girl here tonight. It's a matter of the greatest importance, which I can't explain, that you pretend you're in love with her.

PATRICE

(RISING) I?

HUGO

You.

He moves toward Patrice. Patrice backs off around bench.

But that's not all. You've seen me in the arms of this girl, and in a fit of ungovernable jealousy you box my ears.

PATRICE

I?

HUGO

You.

He grabs Patrice by the arm.

Come with me.

He drags Patrice off L.

We put the incident on a proper footing. We fight by moonlight in the spinney, with pistols. Don't be afraid; I'm a very good shot. I promise I shan't hit you.

They exit, L. Capulet enters UL peers around then eases DC.
Mother enter UL, crosses L of Capulet. S (10)

CAPULET

Oh! Oh! You look like the best in the land, you do really, really you do.

MOTHER

Do I Capulet?

CAPULET

Crosses close to her.

Really you do! You couldn't look nicer in that dress if you'd been born in it.

MOTHER

It's my dreams come true, isn't it.

Crosses below Capulet to MC.

I feel as if I'd been born in it.

CAPULET

No one could doubt it.

Crosses R.

But wait, wait, I'll go and find madame.

Exits UL, Mother waltzes dreamily in a circle. Joshua enters
UR. They collide.

MOTHER

Ouf!

JOSHUA

Oh!

MOTHER

My man, would you kindly announce me? The Countess Funela.

JOSHUA

The Countess---?

MOTHER

Funela.

Joshua crosses above Mother and runs screaming off exit L.

JOSHUA

Mr. Hugo. Mr. Hugo. Help me, Mr. Hugo, sir.

Mother stands URC. Mme. Desmortes enters UL, pushed by Capulet.
They pause inside door.

MME. DESMORTES

Where's he running? What is it, fire? That would be most diverting.

Mother crosses to Center as does Mme. Desmortes.

Let me see you, ma cherie. Why, she's a great success. Now we'll go in and make a sensation.

Capulet pushes chair C. Mother follows. Hugo and Joshua enter L. Joshua stands R of bench, Hugo moves to LC. Capulet turns chair to face L.

My dear Hugo, I know you will be delighted to be presented to one of my oldest and dearest friends. The Countess Funola. We knew one another in Italy. (TO MOTHER) My nephew Hugo, Countess.

MOTHER

Crosses to Hugo with hand out.

I'm so charmed to meet you.

HUGO

Madame!

MME. DESMORTES

Come along, my dear. Wheel Capulet.

Capulet wheels chair DR.

I'm so happy to see you again after such a desolation of separation. We can talk about Venice. Such days! Do you remember Palestrini? Such a madman. Jaundice made an end of him. Now shall I introduce you to all my other guests.

Capulet begins to ease chair to UR Exit.

Tell me, my dear, you have a daughter, isn't that so? What has become of her?

MOTHER

Oh, it's a very long story indeed.

MME. DESMORTES

Well, you must let me hear it. We have all the night before us.

Capulet wheels chair off, Mother follows. Hugo crosses to Platform, Joshua eases DMC. S (10) out

JOSHUA

Here's the key, Mr. Hugo. So she can only have got out through the window, unless madame opened the door herself. When I heard her say the Countess Funcla, I could have knocked myself down with one of her feathers.

He sits down on the bench, but quickly rises.

Oh, I beg your pardon, sir.

HUGO

Crosses to R of Joshua.

What for?

JOSHUA

I sat down. Quite an accident, sir.

Hugo crosses DMC.

That hasn't happened to me before in thirty years.

Romainville enters UL. Runs to Hugo.

ROMAINVILLE

Stop! Oh, stop! Stop!

HUGO

Stop what?

ROMAINVILLE

Everything, stop everything. This time it's altogether calamitous. We've fallen into a trap, we're caught by the avalanche.

Messerschmann enters L stands on top step.

High finance at its worst. Don't say a word about it. Isabelle must be got away this instant, this very moment, or else I'm ruined.

Crosses below Hugo to R.

HUGO

What in the world are you raving about? Everybody's out of their mind tonight.

ROMAINVILLE

I'm the director of several sulphate companies, and one pig-iron company.

HUGO

Yes, we know that. But what's that got to do with it?

ROMAINVILLE

That's why Isabelle must leave this house at once. Yes: powerful financial interests make it essential. Not a word. I can't explain. Manoeuvres at the Stock Exchange.

Messerschmann exits L.

If you won't help me, your aunt can go to the devil.

Breaks Left, bumps into Joshua.

Oh, I'm so sorry.

Crosses to Hugo.

I'd sooner have the scandal. I'd sooner upset her for life. I'd sooner any damn thing. I'm going to tell her the whole truth immediately.

HUGO

Tell my aunt?

Takes Romainville by the hand drags him to UR Door.

Just take a look at who she's introducing to everybody, in the middle of the ballroom.

ROMAINVILLE

I'm too short-sighted, I can't see at this distance.

HUGO

Crosses DR.

Put on your glasses; it's worth it.

ROMAINVILLE

Good Heavens!

ROMAINVILLE (Continued)

Moves rapidly RC.

What on earth is she doing? Am I dreaming or is that-

HUGO

Yes. The Countess Funola. She used to revolve in the best Italian circles.

ROMAINVILLE

Is this you up to your tricks again?

HUGO

No. But my aunt is up to hers.

ROMAINVILLE

But why?

HUGO

No reason which is what makes it serious.

Patrice enters aggressively UR, crosses to Hugo.

PATRICE

Sir!

HUGO

Sir?

PATRICE

This state of affairs cannot go on, and as you refuse to give the girl up-

HUGO

Pushes Patrice away.

No, no, no! Another time.

Patrice recoils.

You're being a nuisance. Later on, later on.

Hugo runs across, grabs Romainville's hand drags him in a flurry
L. S (11)

Come on Romainville: we've got to go and stop her jumping in the lake.

He exits dragging Romainville with him. Joshua, amazed crosses up to UR Door.

PATRICE

All right. I'll come back.

Crosses UR bumps into Joshua, then exits. Joshua tries to pull himself together by UR Door. Mother and Gentleman enter dancing. Bump into Joshua who reels to platform. They exit UL, Joshua staggers across platform exits UL. Lights dim to black. S (11) out

ACT III

Scene 1

Scene: The same. When lights come up Isabelle is seated on the settee. Hugo stands on platform RC.

ISABELLE

And so?

HUGO

And so it doesn't amuse me any more.

He crosses Center.

And anyway that moronic mother of yours is going to drop every brick in the hod any moment now.

Isabelle buries face in hands. Hugo crosses to UR of Platform.

Look at her: cooing and clucking and crowing, all our feathered friends rolled into one.

Crosses RC.

She makes me shiver. She told General de Saint-Mouton that she's the Pope's god-daughter. He's delighted; he can see his catholicism becoming profitable at last; he imagines he's Ambassador to the Vatican already.

Isabelle looks up at Hugo for a moment.

ISABELLE

Am I still to throw myself into the lake?

HUGO

No, that's no good now; we must think of something better, and think quickly, or else my respectable undeleatable aunt is quite likely to spoil the whole thing.

Long Pause, Hugo moves to Left then crosses rapidly to R of Isabelle.

I know! I've got it.

ISABELLE

You frighten me when you say that.

HUGO

There's no doubt you're still the attraction of the evening. You've made a sensation, in spite of your mother behaving like a circus. Distinction, poise, reserve--even the doves are on your side.

"What birdwings rocked her cradle, what swift grace

Caught her and taught her limbs to move

Gravely as shadows in a sunlit place,

Or branches in a grove?"

I walk behind you, gleaning the whispers, as flattered as if I were an impresario.

Moves DC.

Your effect on the men needs no comment. But all the mothers with marriageable daughters have shot their lorgnettes at you; and you emerge unscathed. You return triumphant from the underworld of undertones. And the daughters are white with fury.

Crosses DLC.

Where Diana fell they tumble after. But all this is only a certain-raisor, an appetizer, good enough to revive poor Frederic. Now I'm ready for better things. I'm going to start a rumor that you're not Romainville's niece at all, nor can you're mother possibly be your mother. Better still you're the wonderfully wealthy side-issue of a Portuguese princess and an Admiral, an Admiral who wrote Byronian poetry and was drowned at sea--

Crosses DL.

-I shall think of one; there must have been several--and this is your coming-out party, incognito. And in the small hours, when my little puffball of a story has been blown sufficiently from mouth to mouth, when my cuckoo-history has laid its eggs in the well-washed ears of all the little ladies, when Diana--

Sits on Bench DL.

-is withered with jealousy, when my abstracted brother, vaguely flattered by your smiling on him, has begun to look not quite so submissively at his executioner, I shall step from the wings, climb on a chair as though to announce the Cotillion, crave silence, and say to them more or less.

Turns to face L, but remains seated.

"My lords, ladies, and gentlemen, you've been cuckooed!" And making the most of the confusion, I shall continue: "Dear Asses. Tonight has been all a gully; a fiction, all of it. Conceived and planned, and carried out to the letter. During these--

Turns and speaks straight out, stands by bench.

few memorable hours you've been able to see--"I shall say, calling on Diana to witness it--"into the hearts of these young ladies: the rocks that lie

HUGO (Continued)

there, the sediment, the dead flowers. And you have also been able to see"-and here my gesture will light on you-"something too like an angel to be true. You've been made dupes of, ladies and gentlemen. What you have called distinction, breeding, poise, are only pretences. This angel, this girl who made your evening dazzle is a lay-figure hired by me, a poor little ballet dancer from the Opera brought here to play the part. She's not Romainville's niece, and she's not the daughter of any Byronic Admiral: she is nothing at all. And no one would have more than barely noticed her if I'd brought her here to do her usual turn."

Climbs on the bench.

"But her turn tonight has been to represent yourselves. I've brought her here, thrown her amongst you, dressed by your own dressmaker, using the words of your own kind, and this has been enough to knock sideways for a whole evening the prestige of your society beauty. 'Vanity, vanity, all is vanity' I hope at least that my brother Fredoric now sees the light. As for me I find you all unutterably dreary. I should be glad to have looked my last on the whole lot of you. Tomorrow I set off by the first train to hunt big game in Africa."

He jumps off the bench.

How do you like that, Isabelle?

ISABELLE

What happens to me?

HUGO

You? What do you mean?

ISABELLE

I mean, what becomes of me?

HUGO

What do you want to become of you? You go off home, with the

He crosses to the Center.

present you well deserve, with your mother on your arm and you on Romainville's; and you have a nice dress and a happy memory. Nothing more than that ever remains of a night's dancing.

ISABELLE

You haven't thought I might be ashamed?

HUGO

Of what? You're a free spirit, and intelligent.

Crosses to DRC.

You must loathe all these people, as much as I do. Together we're going to have a good laugh at them. What better entertainment? You wouldn't want to be like them, would you?

ISABELLE

No, but give the dress to someone else, and let me go home. I'll call my mother; you can send us back to St. Fleur now, and I promise no one will hear of me again.

HUGO

Crossing a few steps.

Nonsense!

ISABELLE

Rises and crosses to R of Hugo.

It may be, but not in front of your brother, then. Nor in front of you. Not just yet.

HUGO

Crossing below Isabelle to R.

Yes, now. This moment.

ISABELLE

It's wrong to think only of how it's going to amuse you.

HUGO

It's all there's time for, before we laugh on the other side of our graves.

Exit UR. Isabelle kneels by settee. Diana enters UR, pauses for a moment, Isabelle sees her and rises.

DIANA

It's quite true; you're wearing a most attractive dress.

ISABELLE

Yes it is.

DIANA

Moves to left of Isabelle.

And you're looking beautiful; that's true too.

ISABELLE

Thank you.

Diana moves below Isabelle then crosses up right, Isabelle eases L.

DIANA

Perhaps not perfectly groomed, still a little too close to nature, and certainly not a very good powder, nor a very good perfume.

ISABELLE

That must be why I find yours a little too good, and you a little too far---

DIANA

Well? Too far what?

ISABELLE

From nature.

DIANA

Crosses RC.

You've managed quite well; but if one hasn't a maid who understands these things it's almost fatal.

Crosses R.

With the best will in the world one neglects oneself. No woman can tend herself and altogether survive. Do you get up early in the morning?

ISABELLE

Crossing Left.

Yes.

DIANA

Yes, one can see.

ISABELLE

Do you go late to bed?

DIANA

Yes.

ISABELLE

Yes, one can see.

DIANA

Tell me, do you mind very much?

ISABELLE

Mind what?

DIANA

Wearing something you haven't made yourself?

ISABELLE

As a compensation, my eyelashes are my own.

DIANA

Happily for you.

She crosses below Isabelle to C.

You'll need them tomorrow, without the help you get from the dress.

ISABELLE

I take it away with me. It was given me.

DIANA

That's very nice, isn't it? You'll be able to be a beauty all over again. I hear they're holding a jolly dance on the fourteenth day of July at St. Fleur. You'll turn all the bumpkins' heads. Do you like my dress?

ISABELLE

It's most beautiful.

DIANA

Would you like it? I shall never wear it again. I hardly ever wear a dress more than once. Besides, I can't really tell myself I like petunia. Tomorrow I shall dine in rose-pink, rather a miracle dress, a harness of little pleats, twenty yards of them. If you come up to my room I'll show it to you.

DIANA (Continued)

Takes Isabelle's hand and pulls her L.

Yes, do come and see it, I'm sure it'll give you pleasure.

ISABELLE

No.

She backs away, L.

DIANA

Why not? Do you envy me? That's one of the sins, you know. You'd love to be rich, wouldn't you? If this evening were only a true story, and you had as many dresses as I have.

ISABELLE

Naturally.

DIANA

But you'll never have more than one, isn't that so?

Isabelle turns moves behind chair, toward exit UR. Diana hurries after her, catching her by the exit.

And if I put my foot on your train in this way and tug it a little, you'll not even have one.

ISABELLE

Take your foot away.

DIANA

No.

ISABELLE

Take your foot away or else I shall hit you.

DIANA

Don't squirm, you little fury; you'll do some damage.

Isabelle pulls away and dress rips.

ISABELLE

Oh my dress!

DIANA

You did it yourself.

Moves R of Chair.

A few tacks, it will still do very nicely for St. Fleur. It's exciting, I expect to have such a triumphant evening with a borrowed dress on your back. The pity is, it's over so soon. Tomorrow you have to pack your cardboard box, and I shall still be here, and that's the difference between us.

She pours a glass of champagne and crosses to C on platform.

ISABELLE

Is it so pleasant to be unpleasant?

Crosses below table C.

DIANA

No, but one can't always be pleased.

ISABELLE

Can you be unhappy as well? That's very strange. Why?

DIANA

I have too much money.

ISABELLE

But Frederic loves you.

DIANA

I don't love him. I love Hugo, and he dislikes my money, and I think he's right.

ISABELLE

Become poor, then.

DIANA

Do you think it is so easy?

ISABELLE

Easing DC.

I make no effort.

DIANA

Crossing to statue.

You don't know how lucky you are.

Crosses to table puts her glass down.

I suppose this is a lovely party but all my friends give parties like it.

Moves to R of chair.

I shall never again know the excitement of being invited up to the great house, and that's so sad.

ISABELLE

So sad.

DIANA

I tell you money is only worth something to the poor.

ISABELLE

Which proves there is something the matter with the world. I have been humiliated and hurt this evening, and my only dress has been torn, because I'm one of the poor ones.

She crosses DL.

I'm going to do what the poor ones always do. I'm leaving words for deeds and asking you to go away.

DIANA

Sitting on settee, DR.

Go away? Do you think you're in your own home, you little adventuress?

ISABELLE

Crosses to Center Stage.

Go and cry over your millions somewhere a long way off. I'm pretty stupid and very ashamed to have spent so many minutes trying to understand you. So now I shall use the arguments of the poor.

Begins to move farther DR.

If you don't go I shall throw you out.

DIANA

Throw me out? I should like to see you try.

ISABELLE

You're going to see me try. And as you wouldn't care if I tore your dress, I shall tear your face instead: God had been unusually impartial, giving us one face each.

Runs to Diana and grabs her by the hair.

DIANA

You're a common little slut. Do you think I'm afraid.

Rises and grabs Isabelle. Both pull at each other and they turn.

ISABELLE

Not yet. But I think you may be.

DIANA

Pulling back.

You'll ruin my hair.

ISABELLE

You have a maid to put it right. What does it matter?

Isabelle releases Diana. Steps back.

DIANA

I've got claws as well as you.

ISABELLE

Rushing at Diana.

Use them then.

Diana seizes Isabelle's wrist, swings her to center.

DIANA

I was poor once, myself.

Stamps on Isabelle's foot. Isabelle breaks DLC.

DIANA (Continued)

When I was ten I fought all the little toughs on the decks at Istanboul.

Isabelle runs at Diana, they tussle, both fall on the floor where they box at each other. Joshua enters UR. Sees them and runs quickly across the stage, exiting L.

JOSHUA

Mr. Hugo! Mr. Hugo!

Diana and Isabelle continue to struggle. Frederic enters UL stands speechless. They become aware of him. Stop. Diana drags herself to the chair LC. Isabelle remains on the floor looking at Frederic whom she thinks is Hugo.

ISABELLE

Well, are you satisfied now? Don't you think you've had a great success?

She rises to her knees.

You wanted entertainment, and no one can say you haven't had it.

Rises and moves L.

How is this for your scandal? You stood up on your chair and told them who I was: or if you haven't yet, you have no need to. I'm going to show myself to them looking as I am. A common little slut, as this lady called me. You can watch your bit of fun get funnier. They'll have no doubts about me now; They'll know exactly where I come from. Do you want me to tell you the climax of the Ball? To begin with, I insult my mother: I pluck her feathers in front of them all: and I take her away, back to her piano lessons. Down the wind goes the Countess Funella. Her father sold wallpaper: he carried the rolls on his back and a paste-pot in his hand. They used to give him five francs a time, which kept him happy because it meant he could buy himself a drink without telling his wife.

Diana pulls herself up on the chair. Frederic remains where he is stunned.

That's the poor for you. You wanted to play with them tonight because you were bored, but you'll see what a mistake it was, and how right your nurses were when you were little and told you not to play with the common children in the park. They don't know how to play, and I haven't played for one moment since I came here. I've been unhappy: isn't that vulgar of me? I've been unhappy. And all because you didn't understand, that I love you.

Diana eases around onto the platform, and eases across it until she is close to Frederic.

It's because I love you that I've done my best to dazzle them this evening; it's

ISABELLE (Continued)

because I love you that I've pretended to love your brother; it's because I love you I was ready to throw myself in the lake, like a baby and a fool, to finish it all. If I hadn't loved you, and loved you from the moment we met, do you think I should have agreed to be in your mad puppet show? (PAUSE) Well, won't you say something?

She crosses a little closer.

It's tiresome, of course, this poor girl standing here saying she loves you. But please say something. You usually say so much. What's the matter?

FREDERIC

But---I'm afraid---none of this was me.

ISABELLE

What do you mean, not me?

DIANA

Moving to R of Frederic.

Certainly it wasn't. Look at him. He's blushing: it's his brother.

ISABELLE

Oh, I'm so sorry--I'm so very sorry.

She steps back and to the left.

FREDERIC

No, no, no!

Crosses to Isabelle.

It's I who should be sorry. I should have---

DIANA

Come away Frederic. There's nothing you need say to this girl. Hugo will send Joshua along to pay her, and she can go home.

FREDERIC

Don't talk like that, Diana.

DIANA

You will come with me now, Frederic, at once, or from now on you can stay away from me.

She exits UL. S (12)

FREDERIC

I came to tell you how distressed I am by what you've been made to go through this evening, how unpleasant and cruel I know it has been. May I ask you to accept my most sincere apologies for all the rest of them here?

Isabelle crosses DL.

ISABELLE

You must go. If you don't follow her quickly, she's going to make you very wretched.

FREDERIC

Will you excuse me, then?

Moves to door UL, then turns.

Shall I explain to my brother that you've told me you love him?

ISABELLE

No: there's no need.

Frederic exits UL. Isabelle moves DR. Mother enters UR.

MOTHER

Crosses to R of Settee.

Oh, my dear child. Such mortification!

ISABELLE

Moving to table UC.

I was coming to find you.

MOTHER

Sitting down on Settee.

Everything has collapsed. The young man has gone mad. He got up on to a chair, and said simply terrible things. There must be something really very wrong with his head. It's most unfortunate. If he had only waited for another

MOTHER (Continued)

hour I should have been spending the autumn with a General. A very nice one. But now everybody will turn their backs on me, I know they will.

ISABELLE

We're leaving now, Mother. Take off your finery. You have to give your piano lessons again next week.

MOTHER

You're quite extraordinary. There's not an ounce of poetry in you. All our brilliant dreams vanish, and you go on as usual. You're so insensitive. He couldn't have loved you, I suppose, and I was so convinced. Well, why, why should he have asked you here if he wasn't in love with you?

ISABELLE

You've talked quite enough.

Crosses to her and takes her hand.

Go and take off your feathers.

MOTHER

Stands and moves to Isabelle.

Now just listen to me. I've had a long conversation with Romainville. All this business this evening has nudged him awake, and he's spoken up at last.

Isabelle pulls away and walks DRC.

You've seen yourself this evening how the high-flown young men behave.

Crosses to R of Isabelle.

Romainville is middle-aged, steady, and a gentleman. He has had his eye on you for a long time, he told me so himself: he knows just what he can expect. He isn't going into it with his eyes shut. So there you are. He'll see we're both taken good care of; moreover, he hasn't actually said, but I know he means, that when he has talked his family round he may even make a promise to marry you.

Isabelle walks away from her DC.

Isn't that a nice surprise, dear?

ISABELLE

Now go upstairs.

MOTHER

Crossing to UL Exit.

All right, then go your own way; never think of me and all I've done for you.

She turns back to Isabelle.

Lose a good chance, you stupid little ninny-

Messerschmann appears on steps at left.

and lose your looks, too, before they get you anywhere.

Mother turns and sees Messerschmann.

Oh, I'm so happy to see you. How do you do?

MESSERSCHMANN

Well, madam.

MOTHER

The Countess Funela. We were introduced just now, but in such a hubbub-

MESSERSCHMANN

Madam, I must ask you to let me have a few moments alone with your daughter.

MOTHER

But of course you may.

Isabelle comes C.

I give you my permission without any hesitation at all.

She turns to Isabelle.

I'm leaving you with Mr. Messerschmann now, Isabelle. I'm going upstairs for a little rest.

Speaks to Messerschmann again.

These social occasions, you know, are so tiring. One comes to wish for a little peace and quiet. We go out too much, I'm afraid, a great deal too much. I'll leave you.

Turns back to Isabelle.

Don't forget about our good friend, Isabelle. We must give him an answer tonight, you know to his charming invitation for the summer. Dear sir, I'm

MOTHER (Continued)

delighted to have seen you again. Delighted.

She exits. UL. Messerschmann crosses to L of Isabelle. S (12) out

MESSERSCHMANN

Now, young lady, I'm going to be rather brutal. I know who you are and in half an hour's time everybody will know. The party's over, as far as you're concerned. You've had a great success, everybody's been charmed by you, but it was a little adventure which couldn't last. I've come to ask you to cut it even shorter. Go up to your room, and disappear without seeing anyone again.

He crosses below Isabelle to R.

And I shall be most grateful to you.

ISABELLE

How can it affect you whether I go or stay?

She turns to look at Messerschmann.

MESSERSCHMANN

It's a little present I should like to give my daughter. You see, I make no bones about it. I've never deceived anyone in my business affairs, and I've always succeeded.

Sits in chair R.

How much do you want?

ISABELLE

Nothing. I had decided to go before you asked me.

MESSERSCHMANN

I know. But it isn't fair that you should go without being paid. How much did Hugo promise you?

ISABELLE

My usual dancing fee, and this dress, which someone has torn.

MESSERSCHMANN

Who tore it?

ISABELLE

Your daughter.

MESSERSCHMANN

Then that's my business, too. As well as what you were going to ask me, I'll pay for two more dresses.

ISABELLE

Thank you, but I'm happy with this one, with the tear.

MESSERSCHMANN

Let's get the situation clear. I don't want you to see Hugo again, even to get your fee. How much do I pay you to go without seeing him?

ISABELLE

Nothing at all, I didn't expect to see him.

She crosses UL towards door.

MESSERSCHMANN

But how about the money he promised you?

ISABELLE

I don't intend to take it. I can be said to have danced here this evening for my own pleasure.

Messerschmann rises, looks at her a moment then points to the chair. Isabelle starts across the room.

MESSERSCHMANN

I don't like it when things don't cost anything young lady.

Isabelle sits in chair.

ISABELLE

Does it disturb you?

MESSERSCHMANN

It's too expensive. Why are you refusing Hugo's money?

ISABELLE

Because I'm glad not to take it.

MESSERSCHMANN

And mine?

ISABELLE

Because you haven't any reason to give it to me. I was asked to act in a comedy here this evening. My performance is over, the curtain is down, and I'm going home.

MESSERSCHMANN

But not with nothing to show for it?

ISABELLE

I'm sorry, but it's what I'm going to do.

She rises, moves C.

Will you excuse me.

Turns and starts to move UL.

MESSERSCHMANN

No, no, no! Don't be like Ossowitch.

ISABELLE

Turns, astonished.

Like Ossowitch?

MESSERSCHMANN

Yes. He was a banker of a rival group, and I had to have important discussions with him. I never met such a man for getting up and going. Whenever we disagreed, which was pretty often, he got up and went. Every time I had to catch up with him in the vestibule or in the lift or somewhere. And the farther I had to go to catch him, the more it cost me.

Moves to R of Isabelle.

In the end I had to invite him to come out in a canoe, when I'd first made quite sure he couldn't swim.

He crosses back to C.

After that we were wonderfully good friends: but now he has learnt to swim and things are not so nice. So don't you start getting up and going, my dear child, it isn't a good way to talk. Nobody ever agrees with anybody in a business discussion but we stay sitting or else business is no good.

Takes Isabelle by the arm, leads her to chair, sits her on it.

Now come along, my dear young lady, be reasonable.

MESSERSCHMANN (Continued)

Stands L of the chair.

Strike a good bargain with me before it's too late. How much do you want?

ISABELLE

Nothing.

MESSERSCHMANN

It's too much.

Turns and crosses R then turns back.

Now, look, I'm going to be foolish. I'm going to offer you twice what you expect. I've notes on me here. I always carry plenty of notes.

Takes bundles from pocket, crosses to her.

Look at this bundle here, such virgins and so clean, such a pretty little bunch. It would be very nice, you will agree with me, to carry about a sprig or two of these little papers?

ISABELLE

How should I carry them?

MESSERSCHMANN

Would you like me to wrap them up for you? I could make you a nice little parcel of them.

ISABELLE

Listen. I don't want to have to walk out like Mr. Ossowitch; I don't want to bring back unhappy memories to you; but I insist that you believe me. I don't want your money.

Messerschmann breaks DR, then turns and crosses RC.

MESSERSCHMANN

You're being very exorbitant.

ISABELLE

Is it possible to be a great power in the world without being very intelligent?

MESSERSCHMANN

I am intelligent. I'm very intelligent.

MESSERSCHMANN (Continued)

Crosses DL.

It's because I'm very intelligent and experienced that I tell you I don't believe you.

Isabelle rises and crosses to him, taking his arm.

ISABELLE

Then, if you're intelligent, let's talk intelligently. If you hadn't kept me here I should have been gone already. So you see I have nothing to sell.

MESSERSCHMANN

Turning away.

There's always something to sell. Anyway, even if you haven't I've got to buy something now we've started bargaining.

ISABELLE

Why?

MESSERSCHMANN

Why? Because I should lose all faith in myself if I didn't.

ISABELLE

If it takes so little to make you lost faith, I must write to Mr. Ossowitch.

MESSERSCHMANN

Ossowitch was a baby.

Turns looks at Isabelle who retreats DL. Messerschmann follows her.

But you're an opponent who interests me. What I'm buying from you now isn't my daughter's peace of mind any more, it's my own peace of mind. And I put no limit whatsoever on that. How much do you want?

ISABELLE

Do men become masters of the world by continually repeating themselves?

MESSERSCHMANN

Breaks ULC.

I'll make you as rich as any girl in the house tonight.

MESSERSCHMANN (Continued)

Isabelle crosses slowly to L of him.

And if I want it, Romainville will adopt you: you really will be his niece.

ISABELLE

Thank you.

MESSERSCHMANN

Listen: I'll make you so rich, the grandest and handsomest young fellow here will ask you to marry him immediately.

Isabelle breaks DC.

ISABELLE

I'm sorry. But none of that will please me as much as saying "No" to you.

MESSERSCHMANN

Crosses up on platform.

Whatever shall I do? I don't believe in money any more either. All it gives me is dust, smoke, nausea and indigestion. I eat noodles and I drink water, and I get no pleasure at all from my frozen snow-queen mistress: I don't even suffer when she deceives me, because I don't really want her; I want nothing at all.

Crosses to edge of platform, Isabelle watches him.

I'm a poor little tailor from Cracow, and my only really pleasant memory is the first suit I made when I was sixteen—a jacket for a priest, and it turned out very well. My father said to me: "This time you have done it well. Now you know what your calling is."

Steps off platform and crosses to chair and sits.

And I was happy—but since then I've succeeded at nothing, except making money, more and more money, and money has never made anybody love me. Not even my own daughter.

Looks up at Isabelle.

Please be sympathetic. Do stand by me this evening. Take my money.

Isabelle turns away from him, faces front.

ISABELLE

No!

MESSERSCHMANN

No? Ah, well: now you can see what I'll do with these beautiful little bundles which can't do anything.

Takes money, rises moves to DC. Isabelle backs away to bench DL.

I'll bite them and tear them with my teeth and spit them on the ground.

Starts tearing notes with him teeth, then, for the sake of speed, with his hands.

ISABELLE

Moving to L of Messerschmann.

What a good idea! Give me some, I'll help you. This will make me feel much better.

Takes some notes, starts to tear them. Both throw the scraps of paper into the air and work feverishly in a rain of paper.

MESSERSCHMANN

There! So! So! There! So! That's a country house; the dream of all small householders.

ISABELLE

With a garden, the pond, the goldfish, the roses.

MESSERSCHMANN

Everything! There goes a business. A millinery business; the one I was going to give you, like the fool I was.

ISABELLE

Hoorey! That was a hat.

MESSERSCHMANN

Steps toward her.

Why only one hat?

ISABELLE

It was very expensive.

Messerschmann takes notes and drops them on floor and kneels down by the DC. Isabelle runs over and joins him.

MESSERSCHMANN

There goes the dresses, and still more dresses, rolls and folds and billows of material, what they're all dying to put on their backs. There go the cloaks and the coats and the wraps and the furs.

ISABELLE

Not too many: it's nearly summer time.

MESSERSCHMANN

Away goes the beautiful line, the satin sheets, potticoats as light as cobwebs, embroidered handkerchieves.

ISABELLE

Tearing one bill.

There goes a trunk.

MESSERSCHMANN

Stopping in surprise.

Why a trunk?

ISABELLE

To put everything into.

MESSERSCHMANN

Oh! There go the necklaces, the bracelets, the rings—all the rings.

ISABELLE

Tearing one note very carefully and slowly.

Oh! Such a beautiful pearl.

MESSERSCHMANN

You'll regret that.

ISABELLE

No, not a bit.

MESSERSCHMANN

Away go the holidays abroad, the servants, the racehorses, the beautiful ladies ready and willing, away go the consciences of honest men, and all the prosperity

MESSERSCHMANN (Continued)

of this lamentable world. There! There! There! There!

Tears last of notes, collapses against Isabelle.

Are you happy now?

ISABELLE

No. Are you?

MESSERSCHMANN

Not at all.

ISABELLE

Finds one untorn note. S (13)

There go the poor. We'd forgotten them.

Pauses, looks at Messerschmann, puts her arm gently around him.

I bet it wasn't so exhausting to get it all.

MESSERSCHMANN

I'm very unhappy.

ISABELLE

Me too.

MESSERSCHMANN

I understand very well how you feel. And I'm the only one in this house this evening who does understand. For a long time, such a long time, I was humiliated, until I became stronger than they were. Then I could turn the tables. Everyman is quite alone. That's definite. No one can help anyone else: he can only go on.

Joshua enters L stands gazing in surprise. S (13) out

MESSERSCHMANN

What do you want?

JOSHUA

It's Mr. Hugo, sir: he wishes to speak to the young lady in the little drawing-room, to settle her account.

Isabelle rises, crosses to UL Door.

ISABELLE

Tell him he doesn't owe me a thing. Mr. Messerschmann has paid me.

She smiles at Messerschmann and exits UL.

MESSERSCHMANN

My friend.

JOSHUA

Crosses Center, to Messerschmann.

Sir?

MESSERSCHMANN

You seem to have a pleasant face.

JOSHUA

I belong to a generation of old servants who could never permit themselves to have such a thing while on duty, sir. But on Sundays, and particularly on holidays, my friends tell me I have an amiable face, sir, almost jovial, and what I may call a nice face, very French and very homely, sir.

MESSERSCHMANN

Then listen to me. You must have read your Bible when you were a little boy?

JOSHUA

Here and there, sir, like everybody else.

MESSERSCHMANN

Did you ever come across Samsen?

Joshua assists Messerschmann to rise.

JOSHUA

The gentleman who had his hair cut, sir?

MESSERSCHMANN

Yes; and he was very unhappy. Jeered at, my friend, always jeered at by everybody. They had put out his eyes. They thought he was blind, but I'm sure he could see.

JOSHUA

Quite possible, sir.

MESSERSCHMANN

And then, one fine day, unable to stand it any more, he got them to lead him between the pillars of the temple. He was very strong, terribly strong, you understand? He twined his arms round the pillars--

Messerschmann puts his arms round Joshua.

JOSHUA

Oh! sir! Do take care, sir, someone will see us.

MESSERSCHMANN

And then he shook them with all his might.

Shakes Joshua.

JOSHUA

Yes, sir. Do be careful, sir. I'm the one who will get into trouble.

Messerschmann releases Joshua.

MESSERSCHMANN

There!

JOSHUA

Well, there, sir. It wasn't at all the thing to do in a church, sir.

MESSERSCHMANN

You might well say so. He was so strong the entire temple crashed down on the two thousand Philistines who were there praying to their false Gods and thinking Samson no better than a fool.

JOSHUA

But it fell on him, too, sir.

MESSERSCHMANN

But that wasn't of any kind of importance. How could being poor hurt him?

JOSHUA

If you say so, sir.

Joshua moves toward UR exit.

MESSERSCHMANN

My friend.

JOSHUA

Stopping and turning.

Sir?

MESSERSCHMANN

I'm putting through an overseas telephone call from my room tonight.

JOSHUA

Certainly, sir.

MESSERSCHMANN

That's all. Like Samson. With my eyes tight shut.

JOSHUA

Quite so, sir.

MESSERSCHMANN

And all at once there's a frightful uproar, a telephone ringing in the small hours. And that is the temple starting to crumble. Do you understand?

JOSHUA

No, sir.

MESSERSCHMANN

It doesn't matter.

Moves to door UL.

Forget everything I've said.

Stops and turns.

And for supper, you remember-without butter.

Exits UL.

JOSHUA

And without salt.

Exits UR as the lights dim.

SCENE 2

Scene: The same. Dawn. When the lights come up no one is on stage. Isabelle enters UL immediately, looks around crosses to UR exit. Then crosses to left and exits into garden. As she exits Mme. Desmortes enters. Stops her chair DL. Looks after Isabelle through opera glasses. After a moment Capulet enters UL, crosses to Mme. Desmortes. S (14)

CAPULET

Madam, madam! Everyone's searching the place for Isabelle. Her mother is out of her mind.

MME. DESMORTES

Why?

CAPULET

She has left her ring, the only valuable thing she has, wrapped up in a piece of paper on her dressing table. Oh madam, madam, we're all to blame. Mr. Hugo didn't love her.

MME. DESMORTES

You can cry later on, Capulet.

She points off L.

Look out there, down to the lake.

Capulet crosses to steps at L.

Is there a white figure there?

CAPULET

There is, you're quite right. And it's Isabelle, it really is, it is really. Oh dear, oh dear, unhappy girl. Oh madam, she's leaning over the water. Oh, madam, madam, she has jumped. She'll be drowned, really she will, she will really.

MME. DESMORTES

No, she won't. There isn't enough water, and Hugo is down there. But she might quite well catch cold, and so might he. Run and get some blankets.

CAPULET

Mr. Hugo is there, you're quite right, he's there. He has plunged into the water. It's all right, I think, madam, it's all right. He'll save her.

MME. DESMORTES

It could hardly be less difficult.

CAPULET

He has picked her up in his arms, he has really, and they're coming glittering across the grass in an armor of moisture, madam, as you might say.

MME. DESMORTES

As I certainly wouldn't say. Stop talking nonsense, you stupid woman, and go at once and find some blankets.

Capulet exits UL. Mme. Desmortes wheels herself UR, and calls.

Joshua! Joshua! Someone! Quickly!

Joshua enters UR, moves to R of chair.

JOSHUA

Madam?

MME. DESMORTES

I'm afraid we're having a little drama here this evening, Joshua; heartbreak and attempted death by water. I'm so sorry. Do go down to the litchens and make some very hot punch.

JOSHUA

Yes, madam.

Moves to UL Door, turns.

Nothing serious, I hope?

MME. DESMORTES

Not at all. What a blessing you are, Joshua. Do try never to break your heart, won't you.

JOSHUA

I handle it with as much caro, madam, as if it was yours. It's quite safe with me, madam.

MME. DESMORTES

The punch, Joshua.

JOSHUA

Hot and very soon, madam.

Exits UL. Mme. Desmortes wheels herself C. Capulet enters UL, stands above Mme. Desmortes. Hugo enters holding up Isabelle, both are wrapped in blankets, Hugo puts Isabelle on ground L of Mme. Desmortes, then he crosses around chair, sits R.

CAPULET

They're safe, they're safe, but they're wet.

MME. DESMORTES

Go and tell your friend that her daughter is safe.

CAPULET

I will, I will. She was really out of her mind.

Exits UL.

MME. DESMORTES

To Isabelle.

Are you cold, my dear?

ISABELLE

No, no thanks; I'm not.

MME. DESMORTES

Joshua has gone to fetch you some punch. Are you cold, Hugo?

HUGO

Frozen, thank you, Aunt.

MME. DESMORTES

Then let's make the most of being alone for a few minutes.

MME. DESMORTES (Continued)

Isabelle starts to rise. S (14) out

Stay as you are.

Isabelle sits back down.

Sit down, Hugo.

Hugo also subsides, beside his Aunt's chair.

Now, look at me, my dear. She's oven prettier with her hair down. Why do you ever wear it up?

ISABELLE

It's the usual way.

MME. DESMORTES

Is it also the usual way, at the first crossing of love, to walk into a lake? You can swim, I imagine?

ISABELLE

Yes, I can swim.

MME. DESMORTES

You see how absurd you are.

HUGO

I suppose it was my fault, I asked her to pretend to drown herself for love of Frederic; but I cancelled the arrangement immediately afterwards.

Rises, moves to chair and shouts across at Isabelle.

I simply don't know what she thought she was doing.

MME. DESMORTES

Why should you want to drown yourself?

ISABELLE

For my own reasons.

HUGO

It wasn't in our agreement. You were supposed to do what you were told.

ISABELLE

My working day was over. You had already sent the butler to pay me; and I think I'm allowed to kill myself in my own free time, if I want to.

MME. DESMORTES

Certainly she is.

Makes gesture to Hugo and Hugo sits.

And it's very nearly morning, and Sunday morning, too. If a working man can't kill himself on a Sunday morning we may as well have the revolution at once.

"For pity, pretty eyes, surcease
To give me war and grant me peace."

You know you're a madman, don't you Hugo?

HUGO

Yes, Aunt.

MME. DESMORTES

He doesn't love you, my dear, and he'll never love you. He'll never love anyone, I think, if that's any consolation to you. He'll be amorous, perhaps, like a cat with a mouse, from time to time; but you're too delicate a mouse; he would eat you too soon, which he wouldn't like at all. And I'm going to tell you a splendid thing: he's not your sort of cat, either. You think you're in love with him. You're not in love with him at all. Look at him. Look at this sulky Red Indian. Isn't he comic? You think he's handsome? Well, so he is, tolerably, when he's not thinking of anything. Clear eyes, straight nose, an interesting mouth. But let even the smallest of his wicked little thoughts creep into him—look at him now, for instance: we're annoying him; he wants to strangle us—and the change is quite terrifying. The nose is getting pinched, there's an angry little crease tugging the mouth, the eyes are turning themselves into gimlets. And this chin, it suddenly makes him, wouldn't you say, into a fairly pretty but entirely wicked old woman? No one's altogether handsome who isn't altogether human.

HUGO

Rises and breaks UR.

That's quite enough. If you want to analyse faces I'll go and send Frederic to you.

MME. DESMORTES

That's a very good idea.

Hugo exits UR. Isabelle rises.

122E. DESMORTES (Continued)

No my dear, it's the appearance of Hugo you love not Hugo.

ISABELLE

Oh, it's terrible.

122E. DESMORTES

It would be terrible if we only had one specimen; but fortunately we have two.

Frederic enters UL. Isabelle sits again.

Come here my nephew.

Frederic crosses to her right.

You can look at him, Isabelle; it's the same picture as before.

Frederic sits on ground to the right.

Here is a young woman who was going to drown herself, and we can't get her to tell us why.

FREDERIC

I know why, I wish I could help you, but there's nothing I can do. There's something I want to tell you. When I left you just now I was being a coward for the last time. I followed Diana when she told me to. But I couldn't help telling her how wickedly she had treated you. And it's all over now: our engagement is broken off.

ISABELLE

Oh, no, no! Do you think it does any good for us both to be unhappy at once?

FREDERIC

I don't know, but I do know I couldn't love someone who could be so cruel.

122E. DESMORTES

Neither can Isabelle. She's beginning to see that she could never love Hugo.

FREDERIC

I've finished with love altogether. I saw down to the sea-bed of a woman's heart.

ISABELLE

The rocks that lie there, the sediments, the dead flowers, as your brother said.

FREDERIC

It's the worst plunge I ever took.

MME. DESMORTES

Come up to the surface again; there's still some dry land in places.

FREDERIC

I'm going to find a desert island, out of the way of it all.

MME. DESMORTES

And so is Isabelle. Make sure that your desert islands aren't too far apart. You can have visiting days, hermit to hermit.

FREDERIC

I could have forgiven her for being unkind...

ISABELLE

I saw from the first I had to take him as he was, and forgave him for that, but...

FREDERIC

I could have forgiven her for being hard, egotistical, and hot tempered...

ISABELLE

I could have forgiven him...

MME. DESMORTES

The only thing you could never forgive them was not loving you. We're terrible tailors. We cut the cloth, take no measurements, and when it doesn't fit we cry for help.

FREDERIC

And no one comes.

MME. DESMORTES

Or so we think. Not content with being blind we have to be deaf as well. We all go howling along together, never seeing or hearing who's beside us, and then we say we're in a wilderness. Luckily there are certain old women who have begun to see more clearly, just at the time, alas, when they're having to take to spectacles. Didn't you hear anything, young lady? This young gentleman called for help.

ISABELLE

How can I help him?

MME. DESMORTES

You can take him into the park and tell him why you feel so unhappy.

Frederic rises, goes LC behind chair.

And he'll tell you why his life seems over.

Isabelle rises. S (15)

Go along, my children, be as sad as you possibly can; give her your arm, Frederic. You're quite alone in the world. No one is more hopeless than you are.

FREDERIC

It's my own fault for being such a fool, I imagined women could be warm-hearted and have sincerity.

ISABELLE

And, of course they can't. I imagined men could be honest and good and faithful.

FREDERIC

Faithful! We're faithful to ourselves, that's all. We dance the dance of the heart obstinately in front of a mirror. But I expected the dance to be with a partner.

ISABELLE

And there are no partners.

Frederic and Isabelle exit L. Mme. Desmortes looks after them for a moment then turns back. S (15) out

MME. DESMORTES

Good. Those two only need another five minutes. Now for the others. Hugo! Hugo!

Hugo enters UR, crosses to chair.

HUGO

Yes, Aunt?

MME. DESMORTES

That's as good as done. Now what have you decided?

HUGO

What do you want me to decide?

MME. DESMORTES

Either I'm a dense and myopic old woman, my dearest Hugo, or you're in love with Diana, and she with you and you have been since the first day you met.

HUGO

Absolutely ludicrous!

He crosses R, away from the chair.

And even if it were true, I'd rather die of jaundice, like your friend Palestrini you were talking about, than give her the pleasure of hearing me say so.

MME. DESMORTES

You can't die of jaundice-Palestrini's as well as you or I. Only last year he throw himself into a lagoon because he was in love with an Austrian swimming champion.

Patrice enters UL.

She rescued him, and they have a baby.

Hugo crosses to L.

PATRICE

Crossing above Mme. Desmortes to Hugo.

Oh, there you are, I've been looking for you everywhere.

MME. DESMORTES

What does this madman want?

PATRICE

Crossing to R of Hugo.

Sir, as you will not give this young woman up of your own accord-

Slaps Hugo's face, Hugo grabs him and pulls him to L.

HUGO

Go away, for Heaven's sake. I won't have you making such a confounded nuisance of yourself,

PATRICE

Crosses up.

Well, may you be forgiven.

HUGO

Turns up to him.

May I be forgiven-are you insulting me?

PATRICE

Yes, I am insulting you. You told me to insult you.

HUGO

Well, now I'm telling you to stop insulting. Go away, for goodness sake.

PATRICE

Crosses to R.

I demand satisfaction.

HUGO

Pushes Patrice UC.

If you don't go I shall knock you down.

Patrice runs to R. Hugo chases him. They run around the settee.

PATRICE

The arrangement was pistols-the arrangement was pistols.

Lady India enters UL.

LADY INDIA

Crossing up to center of Platform.

Patrice.

PATRICE

Looks up.

PATRICE (Continued)

Oh, my goodness, look, she's here. Do try to seem friendly.

Moves to Hugo, puts his arm around him.

We were playing, my dear. We love playing together. A little early morning exercise, you know.

LADY INDIA

This is no time to be taking exercise, Patrice.

Crosses to him.

Do you know what has happened? I've had a call from Paris. Messerschmann is out of his mind. He is selling in London, he is selling in New York, he is selling in Paris. He's ruining himself.

PATRICE

I don't believe it.

Exits hurriedly UL. Lady India follows him. Diana enters UL, crosses to platform.

DIANA

Have you heard the news: Within six hours my father will be a poor man.

HUGO

What are you going to do about it?

DIANA

Be poor. What do you expect me to do?

HUGO

Crosses to R of Diana.

Marry Frederic, who is rich.

DIANA

I don't want him.

Crosses below Hugo to R of him.

And now he doesn't want me. Look at him, down there in the park with the little adventuress. She hasn't lost much time tonight. Was it you, Hugo, who taught her how to find a rich husband in one evening? You will have to teach

DIANA (Continued)

me. I need one now.

HUGO

Let's be quite clear about this: it's a lesson that wouldn't help you in the least.

Moves to L exit.

MME. DESMORTES

Hugo, where are you going?

HUGO

Stopping and turning.

I'm going to find Frederic. It's no good his thinking he can break the engagement now. Diana's ruined and the only honourable thing is to make her his wife.

DIANA

But I don't want him.

HUGO

We can't help that.

Exits L Diana follows him off.

MME. DESMORTES

Wheels herself a little LC.

He's going to mix everything up again.

Capulet enters UL runs to Mme. Desmortes. Capulet stands beside chair, she swings it and pushes it so that it is again C.

CAPULET

News! News! extraordinary news. It is really. Really it is.

MME. DESMORTES

I think we have heard it.

Capulet crosses to platform. Mother enters to hear last line. Crosses to Mme. Desmortes.

MOTHER

You've heard it? Now how could that possibly be? But news travels so fast these days. Here he is, to tell you himself.

Mother eases up to platform beside Capulet. Romainville crosses to Mme. Desmortes. She swings her chair to left.

ROMAINVILLE

My dear friend. In the first place please excuse my clothes, but as dawn is about to break. I changed into a morning coat: I felt it to be the correct wear for the present occasion. I'm going to give you some interesting news; my niece, dear friend, is not my niece—that was an entirely imaginary relationship spun from your nephew's fancy. But she is about to become even more nearly related. After extremely careful thought, I've decided to marry her.

Capulet eases to R of Mother. Diana enters to top of step, left.

MME. DESMORTES

My good man, I would be the first to congratulate you, but I have an idea that you're a little too late.

ROMAINVILLE

Too late? What can you mean? It's five o'clock in the morning.

Isabelle and Frederic enter L. Joshua enters UR, stands with tray. Diana eases to bench and sits.

MME. DESMORTES

Well, my children, what news have you for us? Have you altered the fit of the coat?

ISABELLE

There wasn't any need to alter it. It fitted perfectly.

FREDERIC

Aunt, I must have been out of my mind.

Turns to Diana.

I don't love you any more, Diana; do forgive me.

ISABELLE

Why couldn't I have known it from the first? It was Frederic, just as you said.

MOTHER

Oh, how splendid.

CAPULET

She's in love with Frederic.

MME. DESMORTES

Romainville, you'll have to get some other niece. This is the one you have to give away.

ROMAINVILLE

Crosses below Mme. Desmortes to settee.

It's appalling! I had just got used to the idea.

MME. DESMORTES

Joshua, give him some of the punch.

Joshua moves to Romainville. Joshua then returns UR.

But where is Hugo? Someone go and find him at once. He has made this girl unhappy for quite long enough.

Diana crosses to kneel by Mme. Desmortes chair.

Don't be too dismayed; he loves you,

Lady India enters stands on step Left.

He told me so.

LADY INDIA

Why, look. He's down there in the park, escaping.

MME. DESMORTES

Escaping? Joshua, catch him before he goes, and bring him here.

Joshua crosses platform to L, exits.

He's a thoroughly crack-brained boy, but he knows when he's cornered; he's certain to come back.

DIANA

But suppose he doesn't love me?

MME. DESMORTES

Impossible. Everything has to end happily, it's only decent. Besides here he is.

Everyone faces left. A pause. Joshua enters with a note.

Well? Hugo?

FREDERIC

Turning to face audience.

I know he wouldn't come.

JOSHUA

Mr. Hugo has given me this note for you madam.

MME. DESMORTES

Read it aloud, Joshua.

JOSHUA

"Dear Aunt, for reasons which you all know, I'm not able to appear among you to take part in the general rejoicing. There's nothing I've ever regretted more. But now Diana is poor I know I love her."

Diana rises.

"Nothing will separate us again. I shall marry her. Tell her to look for me in the park."

MME. DESMORTES

Off you go.

DIANA

Yes, I will. Oh, Hugo! Oh, Hugo!

She stops and kisses Frederic and runs out L.

Joshua eases URC. Messerschmann enters UL he crosses to L of Mme. Desmortes.

MME. DESMORTES

What's this, will someone tell me?

MESSERSCHMANN

It is I, madam. I've come to say good-bye.

MME. DESMORTES

But the suitcase, the hat, the coat?

MESSERSCHMANN

I borrowed them from your butler.

He moves around the room shaking hands with everyone.

I've nothing of my own to put on. I'm ruined. I shall return them in a few years' time. I'm going back to Cracow on foot, to start a small tailoring business.

Lady India runs to the left of him, kneels.

LADY INDIA

Oh my darling boy, what a great, great man you are after all.

Joshua crosses to Romainville, takes glass, exits UR.

You must love me so much, so beautifully. It was for me, wasn't it, that you ruined yourself?

MESSERSCHMANN

Releases himself from her.

Good-bye.

LADY INDIA

Oh! Oh, I'll follow you barefooted to the bottom of the Steppes of Siberia.

MME. DESMORTES

She gets so muddled.

LADY INDIA

I'll cook for you, my darling, in your dark, dingy igloo, ever your faithful squaw.

MME. DESMORTES

She hasn't even a working idea of geography.

The fireworks start. Messerschmann moves up left. Patrice enters UR, runs across stage and exits L.

PATRICE

There they go! They've started!

LADY INDIA

On her knees to Mme. Desmortes.

What is it? The fires from heaven already?

Frederic takes Isabelle's hand and leads her off L.

MME. DESMORTES

No. We haven't deserved that, not quite, not yet. It's my firework display, which all the upset tonight has made a little late.

Lady India rises, exits UL. Capulet comes down to chair.

Come along and watch, the gardener will be so disappointed if we don't. It will feel rather odd, in broad daylight. We shall hardly be able to see them.

Capulet wheels Mme. Desmortes off UL. Romainville and Mother exit UL. Messerschmann moves toward exit, L. Joshua enters UR, moves toward Messerschmann.

JOSHUA

Sir, sir, sir! A telegram for you sir.

Messerschmann stops, turns. Joshua crosses to him, hands him telegram.

MESSERSCHMANN

Who is still sufficiently interested in me to send me a telegram? A letter would have done just as well.

Reads the telegram.

How funny it all is.

JOSHUA

All over, sir, is it? If you should still need anything, sir-I've got a small amount in the savings-bank.

MESSERSCHMANN

What? No, thank you. It's not so easy to ruin yourself as you'd think. It was believed to be a manoeuvre on the stock exchange. They bought everything, and now I'm twice as rich as I was before. But I do beg of you: don't let anyone know.

JOSHUA

I must say, I'm very happy for you, sir. I should have felt very sad, sir, not

JOSHUA (Continued)

to have brought you your breakfast.

He steps back away from Messerschmann.

Without butter?

MESSERSCHMANN

Yes, my friend. But this morning as a special celebration, you may add a little salt.

Exits UL.

JOSHUA

Ah it's a happy day for me, sir, to see you taking such a pleasure in life again.

Joshua exits UR. Fireworks still heard off. Dim lights out.

EXPLANATION OF PLATE X

The Program

RING ROUND THE MOON

Time: 1900

Place: The Winter Garden of the Desmarte's Country Home, in Spring.

Act I	Scene 1	Morning
	Scene 2	That evening, before the ball
	Intermission	
Act II		The Ball
	Intermission	
Act III	Scene 1	Later that same night
	Scene 2	Dawn

CAST

Joshua.....	Bayd Masten	Capulet.....	Leanna Lenhart
Huga.....	Larry Havey	Messerschmann.....	Frank Siegle
Frederic.....	Joseph Havey	Ramainville.....	Kent Nordvig
Diana.....	Michele Clark	Isabelle.....	Narma Witcox
Patrice.....	Tam Gillen	Mather.....	Mary Berg
Lady Indio.....	Susan Maore	Gentleman.....	Hank Vlcek
Mme. Desmorte's.....	Glenda Apt	Footman.....	Lyle Heldenbrand
		Maid.....	Vera Haak

Production Staff

Stage Manager.....	Jan Allred
Assistant Stage Manager.....	Frank Atkinson
Lighting.....	Daryl Wedwick
	Jahn Jagger, Richard Gilsan
Scenery.....	Daryl Wedwick
	Leanna Lenhart, Gene Harris
	The Technical Production
	Class
Properties.....	Jan Allred
	Jean Shackelford, Frank
	Atkinson, Melinda Hrabec,
	Charles Lawhead
Makeup.....	Karen Camerford, Pat Johnson
Costumes.....	Bill Blackwood
	Elaise Graham, Ann Janes
	George Macy, Sheryl McNevin
	Susie Paramore
Saund.....	Doug Van Wickler, Hank Vlcek
Posters.....	Doug Van Wickler
	Mark Stueve, Jamie Aiken
	Sharan Kirkbride, Dentan Smith
Business Manager.....	Gerry Cawan
House Manager.....	Alice Sheik

CAST LIST

ACTORS	PHONE	ADDRESS
Boyd Masten	Je. 9-6804	
Larry Hovey	Pr. 6-5213	530 N. 14th Street
Michele Clark	Je. 9-4651	517 N. Fairchild Terr.
Tom Gillen	Je. 9-4483	1803 College Heights
Susan Moore	Je. 9-3024	1927 College Rd.
Glenda Apt	Pr. 8-3601	527 Moro Street
Loanna Lenhart	Pr. 8-3601	527 Moro Street
Frank Siegle	Pr. 6-7121	RFD # 3
Kent Nordvig	Pr. 6-6898	1200 N. Manhattan
Norma Wilcox	Je. 9-6139	1745 Cassell
Mary Berg	Jo. 9-4611	Putnam Hall
Hank Vlook	Jo. 9-5381	Moore Hall
Lyle Heldenbrand	Pr. 6-7294	RFD # 2
Vera Hook	Je. 9-7451	Ford Hall

REHEARSAL SCHEDULE

All rehearsals are to begin at 7:00 P.M. in the Purple Masque Theatre unless otherwise designated. Sunday rehearsals will begin at 2:00 P.M. Please arrive at the theatre in time to collect the necessary preps and get into your rehearsal clothes so that we can begin on time.

Wednesday, Sept. 28	READ THRU
Thursday, Sept. 29	BLOCK ACT I SCENE I
Friday, Sept. 30	BLOCK I-2, & RUNTHRU
Monday, Oct. 3	BLOCK II, & RUNTHRU
Thurs. - Sat. Oct. 4-8	NO REHEARSAL
Sunday, Oct. 9	BLOCK III
Monday, Oct. 10	RUNTHRU I
Tuesday, Oct. 11	RUNTHRU I (NO BOOKS)
Wednesday, Oct. 12	RUNTHRU II
Thursday, Oct. 13	RUNTHRU I
Friday, Oct. 14	RUNTHRU III
Sunday, Oct. 16	ACT I & II
Monday, Oct. 17	RUNTHRU II (NO BOOKS)
Tuesday, Oct. 18	RUNTHRU II
Wednesday, Oct. 19	RUNTHRU I (PICTURES)
Thursday, Oct. 20	RUNTHRU III
Friday, Oct. 21	RUNTHRU III (NO BOOKS)
Sunday, Oct. 23	RUNTHRU III
Monday, Oct. 24	RUNTHRU I & II
Tuesday, Oct. 25	RUNTHRU III
Wednesday, Oct. 26	COMPLETE RUNTHRU
Thursday, Oct. 27	COMPLETE RUNTHRU
Friday, Oct. 28	COMPLETE RUNTHRU
	COSTUMES-NO MAKEUP
Saturday, Oct. 29	TECH. (NO ACTORS)
Sunday, Oct. 30	COMPLETE TECH.
	NO MAKEUP OR DRESS

PERFORMANCE DATA

Ring Round The Moon was presented at 8:00 P.M. on November 2, 3, 4, and 5, 1966 at the Purple Masque Theatre, Gate 2, East Stadium, Kansas State University.

The Dress Rehearsals and Performance Schedule was as follows:

Monday, Oct. 31	COMPLETE DRESS	6:00 P.M.
Tuesday, Nov. 1	FINAL DRESS (PICTURES)	5:30 P.M.
Wednesday, Nov. 2	PERFORMANCE	6:00 P.M.
Thursday, Nov. 3	PERFORMANCE	6:00 P.M.
Friday, Nov. 4	PERFORMANCE	6:00 P.M.
Saturday, Nov. 5	PERFORMANCE	6:00 P.M.

The cast was required to be ready to go on stage at 7:30 P.M. each night during both Dress Rehearsals and Performances. Tuesday, Nov. 1 was an exception as pictures were taken at 7:00 P.M. The cast assembled in the theatre at 5 minutes till 7:00.

A copy of this sheet was posted in the theatre by the makeup area and each night the cast members signed it as they entered.

BUDGET

The total expenses for the production were:

Royalties	\$ 50.00
Programs & Tickets	\$ 21.63
Costumes	\$ 59.92
Photographic Services	\$ 5.20
Photographs	\$ 25.50
Transportation	\$ 2.20
Scenery	\$ 9.45
Publicity	\$ 18.58
Makeup	\$ 13.37
Properties	\$ 29.14
	<hr/>
TOTAL	\$235.29
TOTAL INCOME	\$273.50
BALANCE	\$ 38.21

FOOTNOTES

1. Pronko: The World of Jean Anouilh, California, 1961. p. xiv.
2. Ibid. p. xiv.
3. Farrell, New York Times. "Drama" January 3, 1954. p. X3.
4. Pronko. p. xiv.
5. Ibid. p. xiv.
6. Brooks. Ring Round The Moon, New York, 1950. p. 7.
7. Anouilh. Ring Round The Moon, New York, 1950. p. 34.
8. Ibid. p. 81.
9. Ibid. p. 26.
10. Ibid. p. 8.
11. Ibid. p. 40.
12. Ibid. p. 32.
13. Ibid. p. 24.
14. Ibid. p. 63.
15. Ibid. p. 35.
16. Ibid. p. 15.
17. Ibid. p. 38.
18. Ibid. p. 36.
19. Ibid. p. 81.
20. Brooks. Ring Round The Moon, New York, 1950. p. 7
21. Anouilh. Ring Round The Moon, New York, 1950. p. 80.

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A PRODUCTION BOOK FOR RING ROUND THE MOON

by

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AN ABSTRACT

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This thesis presents the information used in presenting the play, Ring Round The Moon as a thesis production on November 2, 3, 4 and 5 in the Purple Masque Theatre, Gate 2, East Stadium. The production was sponsored by the Department of Speech and the K-State Players. The purpose of this book is to provide information on the production of the play so that someone reading the book would be able to understand how the production was done. This was done by placing in the book a copy of the program. The section on the author gives a brief account of his life. The thematic material attempts to show the development and purpose of the play. The section on character discusses the director's view of the character and actors. It also explains why the characters were costumed and presented in relation to the rest of the characters and the play itself.

The setting is described in full with explanations of the atmosphere and mood that was intended. Included in this section is a list of set props and a picture of the setting devoid of actors. Pictures of the characters are shown to illustrate their costumes and to show the effect of costumed characters in relation to the setting.

Also included in this book is a description of the technical aspects which helped create this production, plus all cue sheets that were used in the production. The allotted budget for this show was \$150.00. A list of expenditures and income is included.

The script is typed out in full including all of the blocking movements that were used by the character. The script was the one used by this cast. The final pages give technical information concerning the cast and rehearsal dates as well as the performance data.