

The Children's Hour
by Lillian Hellman

LIGHTS UP

Act I

SCENE : *A room in the Wright-Dodie School for girls, a converted farm-house eighteen miles from the town of Lancet. It is a comfortable, unpretentious room used as an afternoon study-room and at all other times as the living-room. It is late in the afternoon on an April day. The stage is full, with both the students and MRS. MORTAR.*

PEGGY. (Readying as scene opens) I hear him mock the luck of Caesar, which the Gods give men to excuse their after wrath, "Husband, I come. Now to that name my courage prove my title. I am fire, and air; my other elements I give to baser life. So, have you done? Come then, and take the las warmth of my lips. Farewell, kind Charmaine; Iras, long farewell." (PEGGY poke CATHERINE) I kiss you here.

CATHERNE. Skip it.

PEGGY. Iras? Lois, where are you? You die here.

LOIS. (Monotonously) Ferebam, Ferebas, Ferebat— (Looks up from Latin book) All right. I'm dead. I'd like to die till after the exam is over and then go swimming. Ferebamus, Ferebatis, fere, fere —

CATHERINE. Ferebant.

MRS. MORTAR. (Opens her eyes) Evelyn, what are you doing?

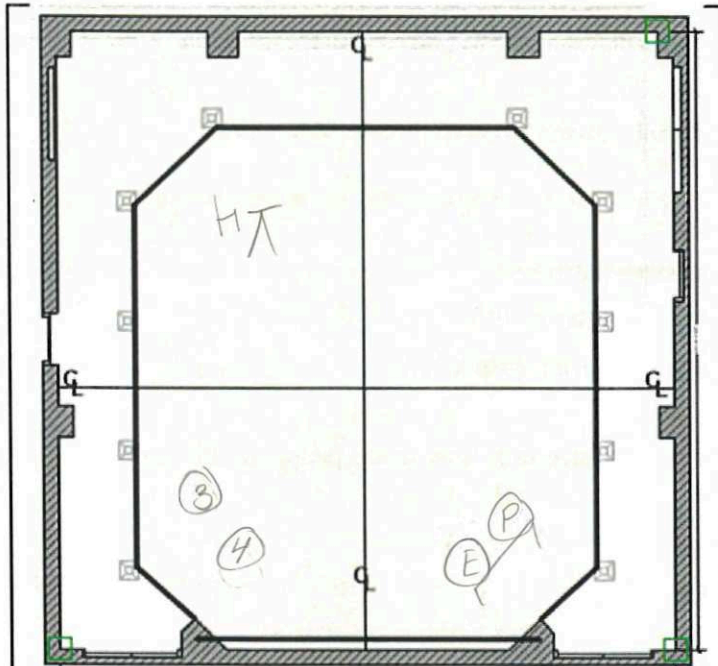
EVELYN. Uh, nothing, Mrs. Mortar.

MRS. MORTAR. You're certainly doing something. It's very unfortunate that you girls cannot sit quietly with your sewing and drink in the immortal words of the immortal bard. There will never be another.

MRS. MORTAR.

. (To PEGY and CATHERINE) Continue, please.

PEGGY. Er. "The stroke of death is as a lover's pinch, high hurts, and is desir'd." (MARY starts to sneak into the room. CATHERINE sees her, motions her away. MARY slowly and silently exits.)



NOTES

BLOCKING

(LM) dis ↓ in H us, (R) ↓ @ 3, (L) Lay @ 4, (P)+(E) ↓ @ T, (C) ↓

TIMINGS		SCENE	PAGE
1:15		1	3

LOIS. (Dreamily) I know. (Embarrassed, she goes back to mumbling Latin)

PEGGY. "Dost thou lie still? If thus thou vanishest, thou tell'st the world it is not worth leave taking."

CATHERINE. "Dissolve thick cloud, and rain; that I may say the Gods themselves do weep."

Overlapping

PEGGY. "This proves me base: If She first meet the curled Antony..."

LOIS. (To CATHERINE) Will you help me with this after class is over?

CATHERINE. I helped you with it last week. What's the matter with you?

MRS. MORTAR. (Interrupting, rapping on table) We cannot have this. How many people in this room are talking—?

LOIS. Mrs. Mortar, we have exams tomorrow. We have to ——

MRS. MORTAR. (Rises) I cannot allow you to use the sewing and elocution hour to learn what you should have been learning the entire past term.

PEGGY. (Trying to save things, turns to MRS. MORTAR) Excuse me. (Quickly reads) "He'll MLE demand of her, and spend that kiss which is my Heaven to have. Come, thou mortal wretch——"

MRS. MORTAR. (To PEGGY) You're talking to an asp. You're going to die. Try to feel, try. Try again. I'll give you the cue.

ROSALIE. What's a cue?

MRS. MORTAR. A cue is a line given the actor or actress to remind them of their next speech.

CATHERINE. To remind *him* or *her*.

MRS. MORTAR. (Motions CATHERINE to be quiet. Speaks to PEGGY, tapping on her chest) "With thy sharp teeth this knot intrinsiccate."

CATHERINE. Did he mean intrinsic?

MRS. MORTAR. (glowers at her) Be still. "Of life at once untie; poor venomous fool, be angry and dispatch. Peace, peace, dost thou not see my baby at my breast ——"

CATHERINE. (Happily) Mrs. Mortar, you skipped two lines. Because I would have said, "O eastern star," but I couldn't say it because you——

MRS. MORTAR. I never missed a line in my lie. Never.

CATHERINE. Yes, ma'am. Look.

LOIS. Utor, fruor, fungor, potior and vascor take the dative.

CATHERINE. Take the ablative, stupid.

PEGGY. You're always correcting somebody.

LOIS. Utor, fruor, fungor, potior and——

MRS. MORTAR. Lois, I cannot allow you to interrupt us this way.

LOIS. I'm sorry. (The students whisper of boys, romance, and Latin)

ROSALIE. Were you ever in the movies, Mrs. Mortar?

MRS. MORTAR. I had my offers. It's a shallow art. Not for me. (Chatter becomes louder) I want this noise to cease. And I want that silly talk to stop. It is natural that young women should think of young men. But it is not natural until it is proper.

ROSALIE. Mrs. Mortar, was Mr. Mortar very handsome?

MRS. MORTAR. He was an executive. (MARY TILFORD comes in clutching a slightly faded bunch of old flowers. She leaves the door open behind her.) Well, young lady, where have you been? You were supposed to read Antony. Where have you been?

MARY (smiling) I took a walk.

MRS. MORTAR. Without asking my permission. The result is that I had to read Antony, and I have enough to do. You've been most discourteous. (To class) And courtesy is breeding and breeding is most to be desired in woman. It's what every man wants in woman.

ROSALIE. Do I have permission to write that down, Mrs. Mortar?

EVELYN. We wrote it down last week.

MRS. MORTAR. Mary, I am waiting for your explanation. Or I shall most certainly report —

MARY. (Quickly) I am sorry, Mrs. Mortar. I went to get you these flowers. I thought you would like them and I didn't know it would take so long to pick them.

MRS. MORTAR. (Flattered) Well, well.

12 MARY. You were telling us last week how much you like flowers, and I thought that I would bring you some and —

MRS. MORTAR. That was very sweet of you, Mary. (To class) I always like thoughtfulness. But you must not allow anything to interfere with your classes. (To Mary) Now run along, dear, and get a vase and some water to put my flowers in.

PEGGY. (Quickly reads) "Oh, Antony. Nay, I will take thee too. What, should I stay?"

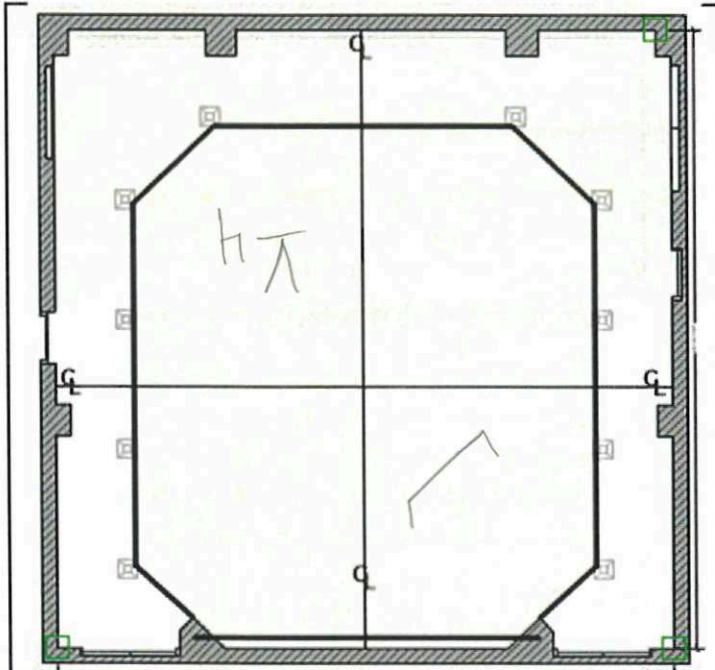
MRS. MORTAR. You may put that book away, Peggy. I am sure your family need never worry about your going on the stage.

PEGGY. I don't want to go on the stage. I want to be a veterinarian.

MRS. MORTAR. Well, I certainly hope you won't read to the animals. (Laughter of class pleases her. Girls are making a great show of doing nothing. MRS. MORTAR puts her head back, closes her eyes.)

CATHERINE. "How much longer, O Catiline, are you going to abuse our patience?" (To LOIS) Now translate it, and for goodness' sakes try to get it right this time. (She and LOIS are murmuring when KAREN WRIGHT enters.)

MRS. MORTAR. "As sweet as balm, as soft as air, O Antony——"



NOTES

Blank area for notes.

BLOCKING

Blank area for blocking notes.

12) (LM) + (MT) x → π

15) (LM) ↓ in H, (MT) x + ex DSR

TIMINGS		SCENE	PAGE
5:24			

EVELYN. Good afternoon, Miss Wright.

LOIS. "Quo usque tandem *abutere*..."

KAREN. (Automatically) *Abutere*. Lois, did you look for your bracelet?

LOIS. I've looked everywhere. I can't find it.

KAREN. Have a good look. It must be in your room somewhere. (Mary enters with the flowers in a vase.)

MARY. Good afternoon, Miss Wright.

KAREN. (Staring at the flowers) Hello, Mary.

MRS. MORTAR. Peggy has been reading *Cleopatra* for us.

KAREN. Peggy doesn't like *Cleopatra*.

MRS. MORTAR. I don't think she quite appreciates it, but —

KAREN. Well, I didn't, either. (To Mary) Where'd you get the flowers, Mary?

MRS. MORTAR. She picked them for me. It made her a little late to class, but she heard me say I loved flowers, and she went to get them for me. The first wild flowers of the season.

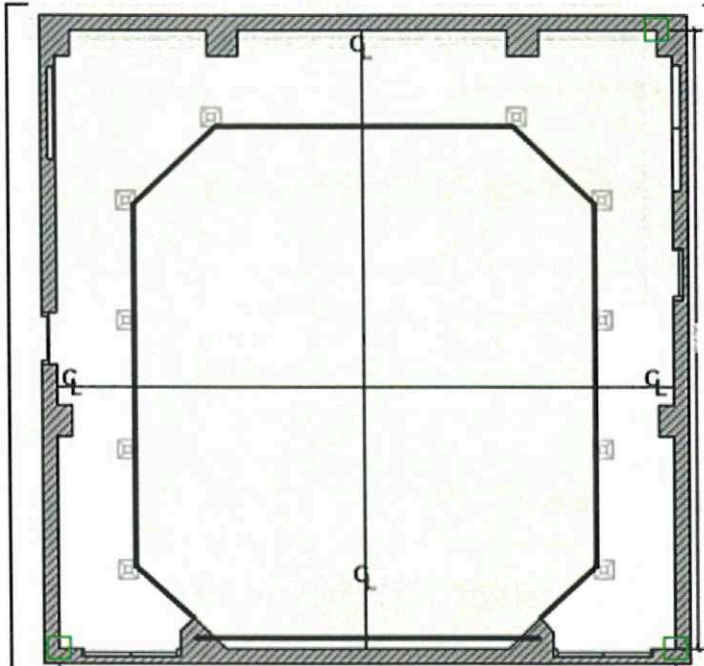
KAREN. Not the very first, are they, Mary?

MARY. I don't know.

KAREN. Where did you get them?

MARY. Near Conway's cornfield, I think.

KAREN. It wasn't necessary to go so far. There was a bunch exactly like this in the garbage can this morning.



NOTES

Blank area for notes.

BLOCKING

⑤ K en USL

⑧ (MT) en DSR w/ vase + flowers

Blank lines for additional blocking notes.

TIMINGS SCENE PAGE

6:20			
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ROSALIE. Oh!

MRS. MORTAR. Oh, I can't believe it! What a nasty thing to do! Garbage can flowers! And I suppose you have just as fine an excuse for being an hour late to breakfast this morning, and last week — (to KAREN) I haven't wanted to tell you these things before, but —

KAREN. (The school bell rings off-stage) There's the bell. (All the girls rise and gather their items, and exit.) (7)

LOIS. (As she exits) Ad, ab, ante, in, de, inter, con, post, prae—

KAREN. Wait a minute, Mary.

LOIS. (Looks up at Karen) I can't seem to remember the rest.

KAREN. Prae, pro, sub, super. Don't worry, Lois. You'll come out all right. (LOIS smiles and exits.) (10) Mary, I've had the feeling—and I don't think I'm wrong—that the girls here were happy; that they liked Miss Dobie and me, that they liked the school.

(12) MARY. Miss Wright, I have to get my Latin book.

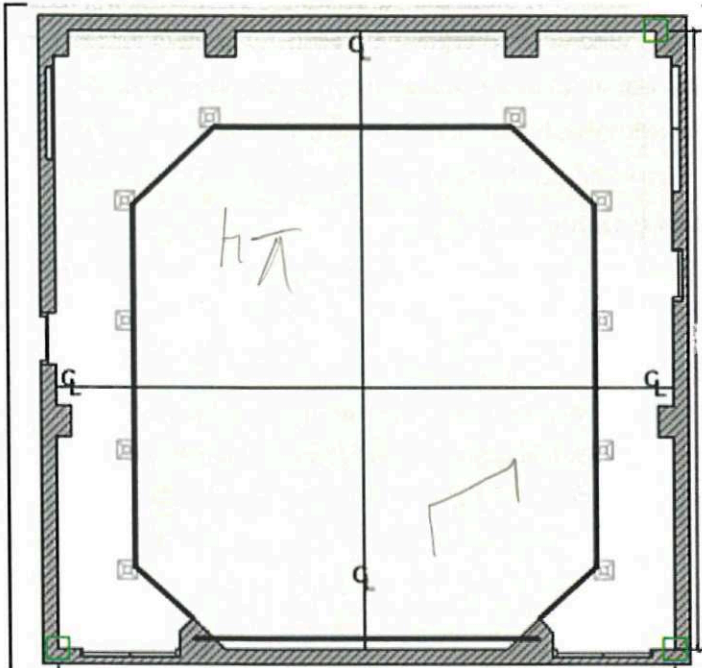
KAREN. I thought it was true until you came here a year ago. But I don't think you've been happy here. I've wanted to talk with you many times before but I was hoping that you'd come to me. (MARY does not reply) (13) What's the matter, Mary?

MARY. Nothing, Miss Wright.

KAREN. There must be something wrong or you wouldn't make up these stories so often. Why, for example, do you find it necessary to lie to us so much?

MARY. I'm not lying. I went out walking and I saw the flowers and they looked pretty and I didn't know it was so late.

KAREN. Stop it, Mary! I'm not interested in hearing that foolish story again. I know you got the flowers out of the garbage can. What I do want to know is why you feel you have to lie out of it.



NOTES

BLOCKING

7) (P) + (C), (P) + (E) Ex USL

10) (L) ex USL

12) (MT) ↓

13) (MT) ↓

	TIMINGS	SCENE	PAGE
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7:50

MARY. I *did* pick the flowers near Conways'. You never believe me. You believe everybody but me. It's always like that. Everything I say you fuss at me about. Everything I do is wrong.

KAREN. You know that isn't true. Mary, let's try to understand each other. If you feel that you *have* to take a walk, that you just *can't* come to class, or that you'd like to go to the village by yourself, come and tell me—I'll try and understand. I don't say that I'll always agree that you should do exactly what you want to do. But I've had feelings like that, too—everybody has—and I won't be unreasonable about yours. But this way, this kind of lying you do, makes everything wrong.

MARY. I got the flowers near Conways' cornfield.

KAREN. Well, there doesn't seem to be any other way with you; you'll have to be punished. Take your recreation periods alone for the next two weeks. No horseback riding and no hockey. Don't leave the school grounds for any reason whatsoever. Is that clear?

MARY. Saturday, too?

KAREN. yes.

MARY. But you said I could go to the boat races.

KAREN. I'm sorry, but you can't go.

MARY. I'll tell my grandmother. I'll tell her how everybody treats me here and the way I get punished for every little thing I do. I'll tell her, I'll—

MRS. MORTAR. Why, I'd slap her hands!

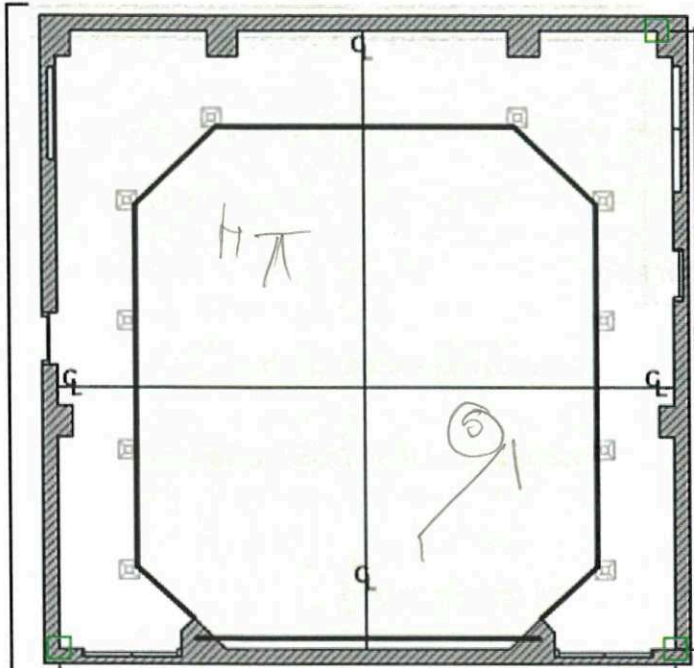
KAREN. Go upstairs, Mary.

MARY. I don't feel well.

KAREN. Go upstairs, now.

MARY. I've got a pain. I've had it all morning. It hurts right here. Really it does.

KAREN. Ask Miss Dobie to give you some hot water and bicarbonate of soda.



NOTES		

BLOCKING

- 5) (K) ↓ @ (5)
- 7) K ↓ + L → @ (MT)
- 12) (M) x → C
- 15) (LM) ↓
- 18) (K) x → (M) @ C

TIMINGS	SCENE	PAGE
9:19		

MARY. It's a bad pain. I've never had it before.

KAREN. Go upstairs, Mary.

MARY. My heart! It's my heart! It's stopping or something. I can't breathe. (She takes a long breath and falls awkwardly to the floor.)

KAREN. (To MRS. MORTAR) Ask Martha to phone Joe.

MRS. MORTAR. Do you think——? Heart trouble is very serious in a child. (Exits)

KAREN. Mary. Mary, get up. (she picks MARY up and carries offstage. MARTHA DOBIE enters. KAREN recenters) Did you get Joe?

MARTHA. What happened to her? She was perfectly well a few hours ago.

KAREN. She still is. I told her she couldn't go to the boat-races and she decides to have a heart attack.

MARTHA. Where is she?

KAREN. In there. Mortar's with her.

MARTHA. Anything really wrong with her?

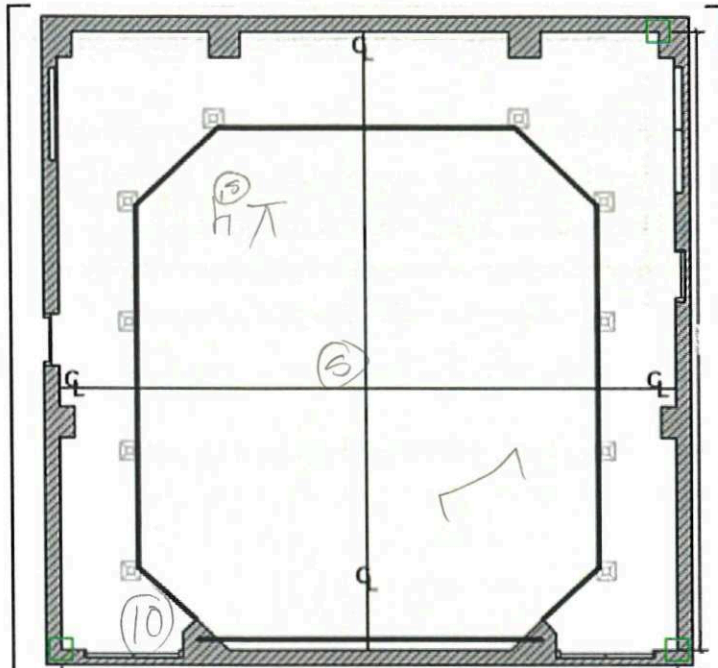
KAREN. I doubt it. Isn't it wonderful what kids can think up? Her latest trick was kidding your aunt out of a lesson with those faded flowers we threw out. Then she threatened to go to her grand mother with some tale about being mistreated.

MARTHA. And, please God, Grandma would believe her and take her away from here.

KAREN. No. But we ought to do something.

MARTHA. How about having a talk with Mrs. Tilford?

KAREN. You want to do it?



NOTES		

BLOCKING

5) (M) falls @ C

10) (K) carry (M) DER + ex

12) (MD) en USL, (K) en DER + x → H + ↓

15) (K) ↓ in H @ (15)

TIMINGS	SCENE	PAGE
10:30		

MARTHA. No.

KAREN. I hate to do it. She's been so nice to us. Anyway, it wouldn't do any good. She's too crazy about Mary to see her clearly—and the kid knows it.

MARTHA. How about asking Joe to say something to her? She'd listen to him. We don't get anywhere with Mary, and we might as well admit it. She's had more attention than any three kids put together. I am so bored with hearing myself say, "Mary, can I help you?" "Mary, are you worried about something——?" Something goes on in that kid, and we don't know any more about it than we knew the first day she came. She causes trouble here. She's bad for the other girls. I don't know how or why, but it's wrong, and we must do something about it.

KAREN. I know. All right. We'll ask Joe what he thinks. Be nice if she didn't come back next term. And be very nice if our other nuisance didn't come back, either.

MARTHA. My aunt the actress? What's she been up to now?

KAREN. The usual foolishness. Last night at dinner she gave a full hour's lecture on the benefits of playing Cleopatra during a hurricane—that happened, she said, in Butte, Montana, on the night that a man in a box fell in love with her—he threw her a string of pearls.

MARTHA. I know the hurricane story. And sometimes the pearls are flowers and sometimes the man in the box is a duke, and once he was a king. I know all the stories.

KAREN. You must have had a gay childhood.

MARTHA. Oh, I did. I did, indeed. How I used to hate all that——

KAREN. Couldn't we get rid of her soon, Martha? I don't want to make it hard on you, but she really ought not to be here.

MARTHA. I know.

KAREN. We can scrape up enough money to send her away. Let's do it.

MARTHA. You've been very patient about it I'm sorry and I'll talk to her today. And I'll see to it that she goes soon.

KAREN. Did you get Joe himself on the phone?

MARTHA. He was already on his way. Isn't he always on his way over here?

KAREN. Well, I am going to marry him. I'm glad he wants to see me.

MARTHA. (Slowly) You haven't talked about marriage for a long time—I mean, have you and Joe decided on——? (9)

KAREN. Yes. We'll get married as soon as the term is over. We'll be out of debt by then and the school it's be paying for itself. And Joe's found a house. We'll all go and look at it tomorrow—— (7)

MARTHA. So soon? Then we won't be taking our vacation together?

KAREN. Of course we will. The three of us.

MARTHA. I had taken for granted, I guess, that we were going to the lake, like we always do, just you and I.

KAREN. Now there'll be three of us. That'll be fun, too.

MARTHA. Why haven't you told me this before?

KAREN. I'm not telling you anything we haven't talked about often.

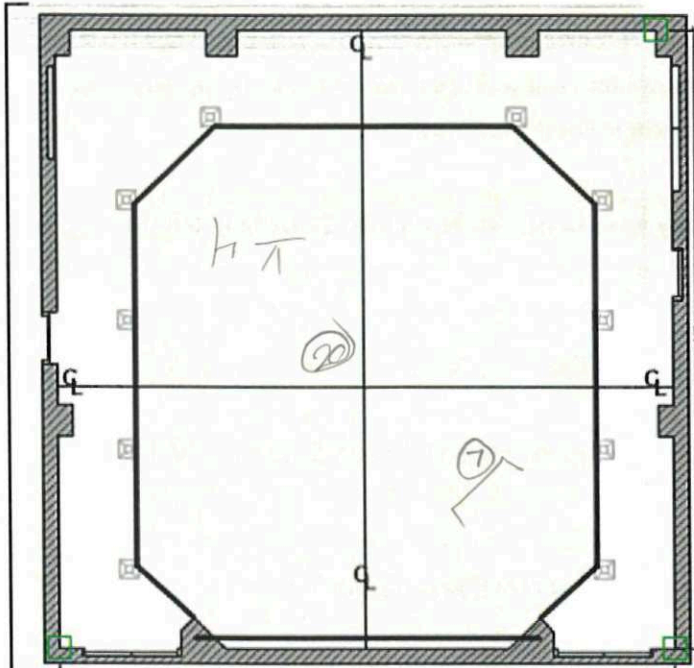
MARTHA. You never told me that it was to be so soon. You never told me about a house or——

KAREN. We only decided the other night. It's a big day for the school. I guess we're good teachers. Rosalie has finally put an "I" in could.

MARTHA. You really *are* going to leave, aren't you?

(20)
KAREN. I'm not going to leave, and you know it. Why do you say things like that? We agreed a long time ago that my marriage wasn't going to make any difference to the school.

MARTHA. But it will. You know it will. It can't help it.



NOTES

Blank area for notes.

BLOCKING

5) (MD) x → []

7) (MD) ↓ @ (7) on []

(20) K ↓ + x → C

TIMINGS

SCENE

PAGE

13:30

KAREN. That's nonsense. Joe doesn't want me to give up here.

⑤
MARTHA. I don't understand you. It's been so damned hard building this thing up, slaving and going without things to make ends meet—think of having a winter coat without holes in the lining again—and now when we're getting on our feet, you're all ready to let it go to hell.

KAREN. My marriage is not going to interfere with my work here. You're making something out of nothing.

⑦
MARTHA. It's going to be hard going on alone afterwards.

KAREN. You haven't listened to a word I've said. You are not going on alone. You talk as if you had never taken the marriage seriously.

⑮
MARTHA. I don't mean that, but it's so—— (DR. JOSEPH CARDIN enters)

CARDIN. Hello, darling. Hi, Martha.

MARTHA. Hello, Joe.

⑮
KAREN. We tried to get you on the phone. Come in and look at your little cousin.

CARDIN. I don't like to look at her very much. What's the matter now? I stopped at Vernie's on my way over. Helped him with the new bull. Easier to deliver a baby——

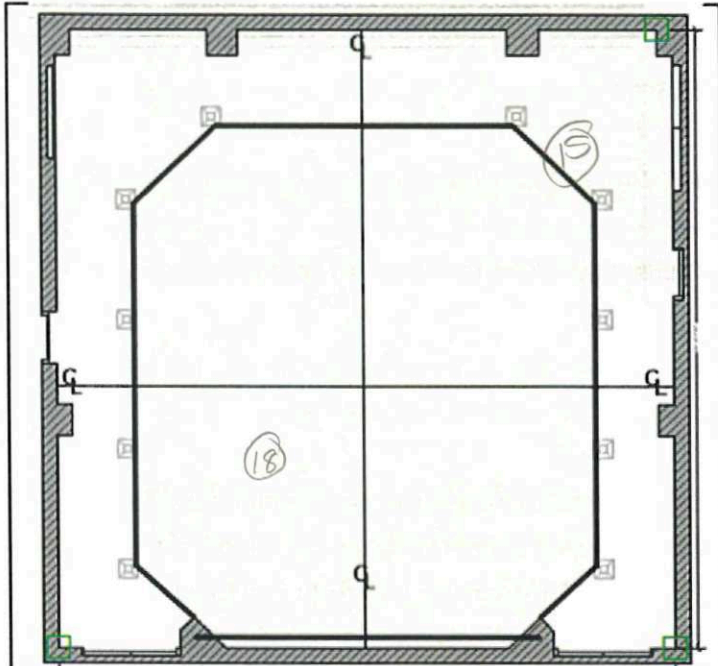
⑲
KAREN. Come and see her. She says she has a pain in her heart. (She exits)

CARDIN. Our little Mary pops up in every day's dispatches.

MARTHA. Go and see her. Heart attacks are nothing to play with.

⑳
CARDIN. Never played with one in my life. (He exits. After a moment, MRS. MORTAR enters)

MRS. MORTAR. I was asked to leave the room. It seems that I'm not wanted in the room during the examination. It was a deliberate snub.



NOTES		

BLOCKING

5) (MD) \$

7) (MD) \$

15) (JC) en USL + x → (K)

18) k x → (B)

20) k x + px DSR

23) (LM) en DSR + x → (MD), (MD) CX → H + \$

TIMINGS		SCENE	PAGE
14:58			

MARTHA. I don't think so.

MRS. MORTAR. I say it was a deliberate snub. Isn't it natural that the child have me with her? Isn't it natural that an older woman should be present at a physical examination? (No answer) Very well, if you are so thick-skinned that you don't resent these things——

⑤
MARTHA. What are you talking about? Why in the name of heaven should *you* be in there with her?

MRS. MORTAR. I have been to good doctors in my better days. I say it's customary to have an older woman present.

⑦
MARTHA. Tell that to Joe. Maybe he'll give you a job as a duenna for his office.

MRS. MORTAR. It was I who saved Delia Lampert's life the time she had that heart attack in Buffalo, right on the stage without losing a line. Poor Delia! She married Robert Loffonne in London after he found there was no soap with me. Not nine months later he left her and ran away with Eve Cloun, who had made a great hit playing the Infant Phenomenon when she was forty-seven, the British don't care about age. Delia's heart attack came afterwards——

MARTHA. Yes. If you've seen one heart attack, you've seen them all.

MRS. MORTAR. So you don't resent your aunt being snubbed and humiliated?

MARTHA. Oh, Aunt Lily!

MRS. MORTAR. Karen is so rude to me, and you know it.

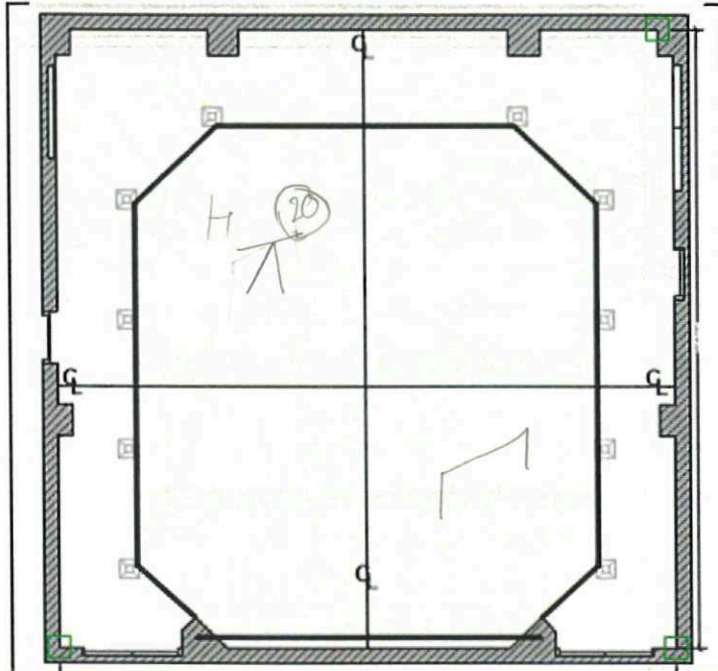
MARTHA. I know that she is very kind to you, and——what's even harder——very patient.

MRS. MORTAR. Patient with me? I have worked my fingers to the bone to help you both——

MARTHA. Don't tell yourself that too often, Aunt Lily; you'll come to believe it.

MRS. MORTAR. I know it's true. Where could you have gotten a woman of my reputation to give these children voice lessons, elocution lessons? Patient with me? Here I've donated my services——

MARTHA. You are being paid.



NOTES		

BLOCKING

5) (MD) ↗

7) (MD) ↓

TIMINGS	SCENE	PAGE
10:39		

MRS. MORTAR. That small thing? I used to earn twice that for one performance. (8)

MARTHA. No wonder the theatre's in trouble. It was very extravagant of them to pay you so much. You've never been happy here, Aunt Lily.

MRS. MORTAR. Satisfied enough, I guess, for a poor relation.

MARTHA. (7) You don't like the school or the farm or—

MRS. MORTAR. I told you at the beginning you shouldn't have bought a place like this. Burying yourself on a farm! Meeting no men! You'll regret it.

MARTHA. (10) We like it here. Aunt Lily, you've talked about London for a long time. Would you like to go over?

MRS. MORTAR. It's been twenty years. I shall never live to see it again.

MARTHA. You can go any time you like. We can spare the money now, and it will do you a lot of good. You pick out the boat and I'll get the passage. (12) Now that's all fixed. You'll have a grand time seeing all your old friends, and if you like sensibly I ought to be able to let you have enough to get along on.

MRS. MORTAR. So you want me to leave?

MARTHA. Aunt Lily, you've wanted to go ever since I can remember.

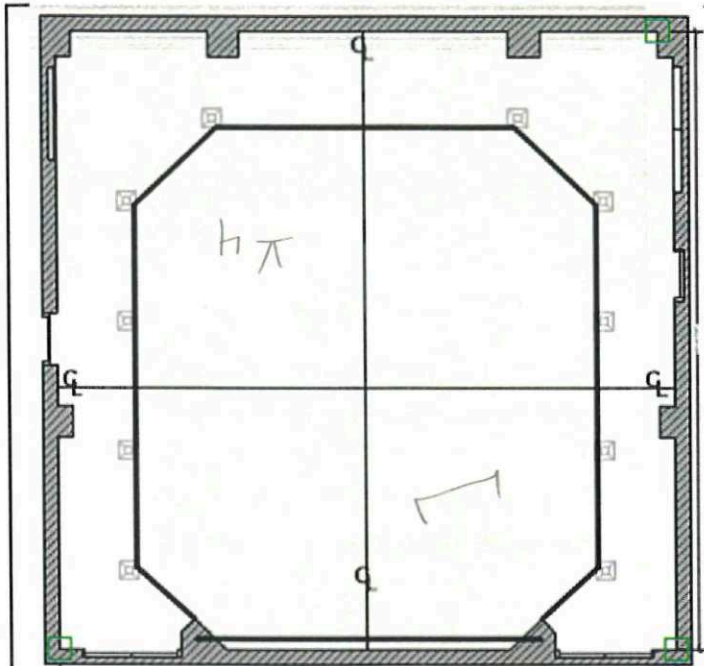
MRS. MORTAR. (15) You're trying to get rid of me.

MARTHA. That's it. We don't want you around when we dig up the buried treasure.

MRS. MORTAR. (18) So? You're turning me out? At my age! Nice, grateful girl you are!

MARTHA. How can anybody deal with you? You're going where you want to go, and we'll be better off alone. That suits everybody.

MRS. MORTAR. (21) Please do not raise your voice at me.



NOTES

Blank area for notes.

BLOCKING

- 3) (LM) ↓ m h
- 7) (MD) ↑
- 10) (MD) x → (LM) 13) (MD) start x → h
- 15) (LM) ↓
- 18) (LM) x → [] + ↓
- 21) (MD) x → h + ↓

TIMINGS		SCENE	PAGE
18:00			

MARTHA. Be glad I didn't do worse.

MRS. MORTAR. I'm not going to England. I refuse to let you ship me off any place you like. I shall go back to the stage. I'll write something to my agents tomorrow, and just as soon as they have something for me I'll be out of here.

MARTHA. The truth is I'd like you to leave soon. We can't live together, and it doesn't make any difference whose fault it is.

MRS. MORTAR. You wish me to go tonight?

MARTHA. Oh, stop it, Aunt Lily. Go as soon as you've found a place you like. I'll put the money in the bank for you tomorrow.

MRS. MORTAR. You think I'd take your money? I'd rather scrub floors first.

MARTHA. You'll change your mind after the first floor. I've done the best I could by you for years, Aunt Lily. Your coming here wasn't ever thought of as a permanent arrangement. You knew that. You'll be happier——

MRS. MORTAR. I should have known by this time that the wise thing is to stay out of your way when *he's* in the house.

MARTHA. What are you talking about now?

MRS. MORTAR. Never mind. I should have known better. You always take your spite out on me.

MARTHA. Spite? Oh, don't let's have any more of this today. I'm tired. I've been working since six o'clock this morning.

MRS. MORTAR. Any day that he's in the house is a bad day?

MARTHA. When *who* is in the house?

MRS. MORTAR. Don't think you're fooling me, young lady. I wasn't born yesterday. And I didn't meet you last month.

MARTHA. I don't know what you're talking about. But I do know that the amount of disconnected nonsense in your head tires me, and always has. Now go take your nap.

MRS. MORTAR. I know what I know. Every time that man comes into this house, you're in a bad humor. It seems like you just can't stand the idea of them being together. God knows what you'll do when they get married. You're jealous, that's what it is.

MARTHA. I'm very fond of Joe, and you know it.

MRS. MORTAR. I don't know who you're fond of. I never understood you. You'd better get a beau of your own. That's what you need. Every woman, no matter what she says, is jealous when another woman gets a husband. You'd just better set your cap for what comes along now——

MARTHA. Aunt Lily, please stop that talk. I had too much of it for too many years. I can't take any more.

MRS. MORTAR. You've always had a jealous and possessive nature. Even as a child. If you had a friend, you always got mad if she liked anybody else. That's what's happening now. And it's unnatural. Just as unnatural as it can be. I say you need a man of your own, and ——

MARTHA. The sooner you get out of here, the better. ⁽¹⁸⁾ You are making me sick and I won't stand for you any longer. I want you to leave. And now, I don't wish any delay about it —— (There is a sound outside the room. MARTHA opens the door to find EVELYN and PEGGY outside, eavesdropping) What were you doing outside the door? (EVELYN and PEGGY enter)

⁽²⁰⁾
EVELYN. We were going upstairs, Miss Dobie.

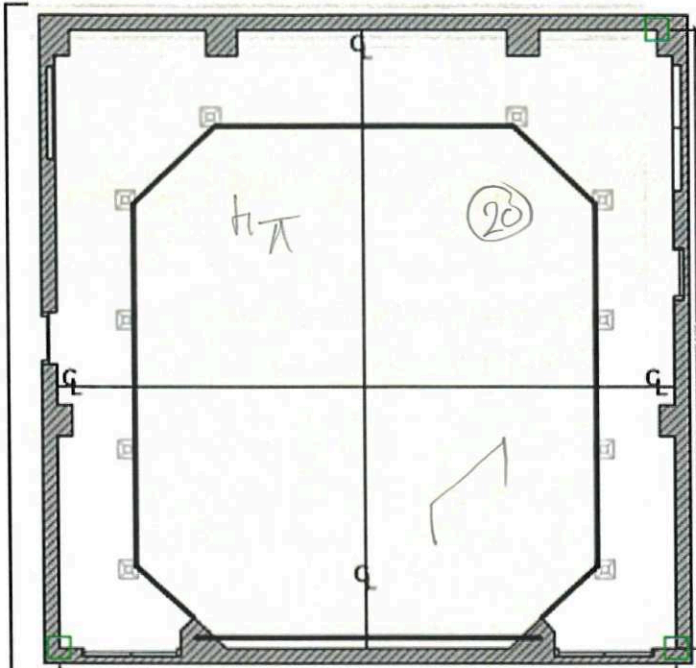
PEGGY. We came down to see how Mary was.

MARTHA. And you stopped long enough to see how we were? Did you deliberately listen?

PEGGY. We didn't mean to. We heard voices and we couldn't help——

MRS. MORTAR. Eavesdropping is something ladies just don't do.

⁽²⁵⁾
MARTHA. Go upstairs now. We'll talk about this later. (They exit, and Martha slowly closes the door behind them)



NOTES

BLOCKING

18) MD \uparrow

20) (P) + (E) ex USL + x \rightarrow (20)

25) MD x \rightarrow T, (P) + (E) ex USL

TIMINGS		SCENE	PAGE
21:08			

MRS. MORTAR. You mean you're not going to do anything about that?

MARTHA. You should not be around children.

MRS. MORTAR. What exactly does that mean?

MARTHA. This is their home, and things shouldn't be said in it that they can't hear. When you're at your best, you're not for tender ears.

MRS. MORTAR. So now it's my fault, is it? You'd better start looking at yourself, and not bother so much with me. (CARDIN enters) Good day, Joseph. (MRS. MORTAR. exits)

MARTHA. How is Mary?

CARDIN. What's the matter with the Duchess?

MARTHA. Rehearsing an exit in case she finds the right play. What about Mary?

CARDIN. Nothing.

MARTHA. I thought so.

CARDIN. Just a little something she thought up. Heart trouble sounds important, and I guess she'd heard somewhere that fainting scares people.

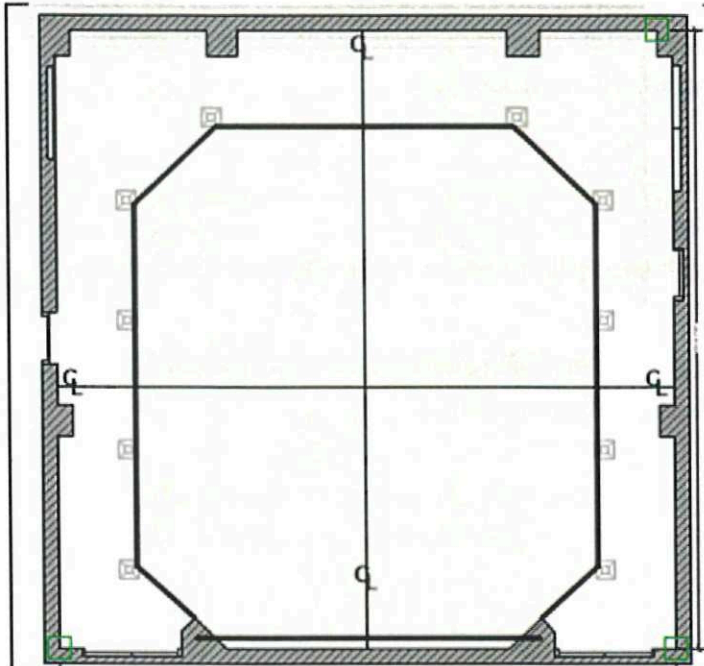
MARTHA. But it's such a silly thing to do. She knew we'd have you in. Maybe she's not as bright as we think she is. Any idiots in your family, Joe? Any inbreeding?

CARDIN. Don't blame her on me. It's another side of the family. I don't want any part of her.

MARTHA. Look, Joe, have you any idea what is the matter with Mary? I mean, has she always been like this?

CARDIN. She's always been a honey. And her grandmother's spoiling her hasn't helped any, either. Her father was Aunt Amelia's favorite son. God knows why, but—

MARTHA. We're reaching the end of our rope with her. This kind of thing can't go on.



NOTES

Empty space for notes.

BLOCKING

(12) (JC) en DSR

(14) (LM) ex USL

TIMINGS

SCENE

PAGE

22 : 30

CARDIN. Aren't you taking it too seriously?

MARTHA. I guess I am. But you stay around kids long enough and you won't know what to take seriously, either. But I do think somebody ought to talk to Mrs. Tilford about her.

CARDIN. You wouldn't be meaning me, would you?

MARTHA. Well, she is your aunt and Karen and I were talking about it this afternoon and —

CARDIN. I'm marrying Karen but I am not going to write Mary Tilford into the contract. Incidentally, Karen tell you we're thinking of the old King house that's up for sale?

MARTHA. She told me. Incidentally.

CARDIN. What's the matter, Martha? ⁽¹⁵⁾

MARTHA. Nothing.

CARDIN. Yes, there is. For a long time you and I have had something to talk about. Every time I speak of marrying Karen ⁽¹⁷⁾ Look here, I'm very fond of you and I've always thought you liked me. Don't worry about the school. I don't want her to leave here, it isn't going to be like that. She'll still be with you here —

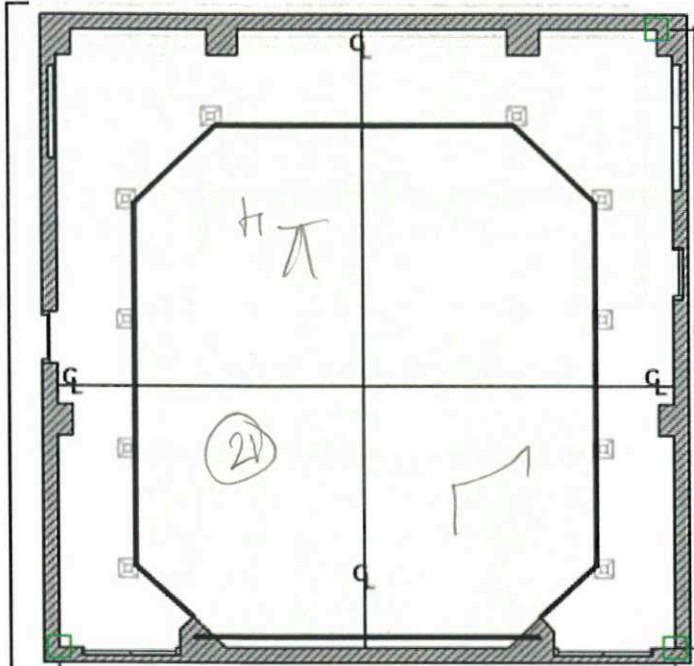
MARTHA. ⁽²¹⁾ Damn you! Leave me alone. Stop consoling me or patronizing me or feeling sorry for me or whatever you're doing. Leave me alone ⁽²³⁾ Joe, please, I'm sorry. I don't know what's got into me. I'm turning into a nasty, bitter —

CARDIN. You're not turning into anything except the nice woman you are. (Karen enters) ⁽²⁵⁾

MARTHA. Your friend has a nice shoulder to cry on.

KAREN. He's an admirable man in every way. Well, the angel child is now looking very hurt and putting her clothes back on.

MARTHA. Her influence is abroad even while she's unconscious. Her roommates were busy listening at the door while Aunt Lily and I were yelling at each other.



NOTES

BLOCKING

15) (JC) x → (MD)

21) (MD) x → 21

23) (JC) x → (MD)

25) (K) on DSIR + x → (JC)

TIMINGS	SCENE	PAGE
24:20		

Bell
↓

KAREN. We'll have to move those girls away from one another. Away from Mary.

MARTHA. That's my class. I'll send Peggy and Evelyn down. Better put them in another room.

KAREN. Yes, I will. (5) (MARTHA exits) Mary! Mary!

CARDIN. How's it feel to be back from the grave?

MARY. My heart hurts.. (6)

CARDIN. You like that story, don't you?

MARY. It's *my* heart, and it hurts. I want to see my grandmother. I want to — (12) (EVELYN and PEGGY hesitantly enter)

KAREN. Come in, girls, I want to talk to you. (15)

PEGGY. We're awfully sorry, really. We just didn't think and—

KAREN. I'm sorry, too, Peggy. You and Evelyn never used to do things like this. We'll have to separate you three.

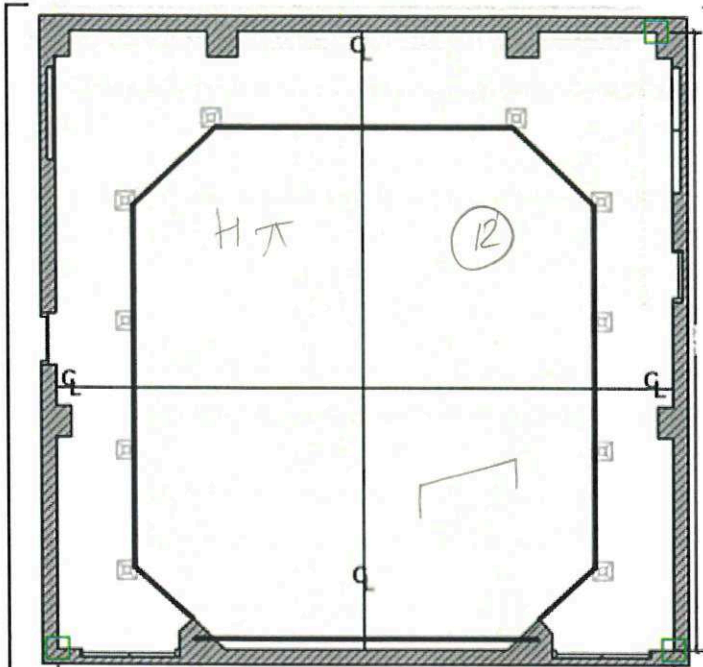
EVELYN. Ah, Miss Wright, we've been together almost a year.

KAREN. It was evidently too long. Peggy, you will move into Lois' room, and Lois will move in with Evelyn. Mary will go in with Rosalie.

MARY. Rosalie hates me.

KAREN. That's a silly thing to say. I can't imagine Rosalie hating anyone.

MARY. And it's all because I had a pan. If anybody else was sick they'd be put to bed and patted. You're always mean to me. I get blamed and punished for everything. (To CARDIN) I do, Cousin Joe. All the time for everything.



NOTES

BLOCKING

3) (MD) ex USL, (MT) en DSP

6) (MT) x → M + ↓

12) (P+E) en USL + x → (12)

15) (P) x → M + ↓, (E) ↓ √ of M

TIMINGS		SCENE	PAGE
23:42			

CARDIN. You've been unpleasant enough to Miss Wright. Lie here until you've stopped working yourself into a fit. Come over to the office one day. I'll show you how to do a good faint. (To KAREN) She's not going to hurt herself crying. (To MARY) Take good care of yourself. (He exits) (5)

KAREN. I'll walk to the car with you. (To girls) Go up now and move your things. Tell Lois to get her stuff ready. (She exits) (7)

EVELYN. Did you really have a pain?

MARY. I fainted, didn't I?

PEGGY. I wish I could faint. Is it hard? I've never even worn glasses, or braces, and I've got my own tonsils.

MARY. A lot it'll get you to faint.

EVELYN. What did Miss Wright do to you when the class left?

MARY. Told me I couldn't go to the boat-races.

EVELYN. Gosh...

PEGGY. But we'll tell you everything that happens and we'll give you all the souvenirs and things.

MARY. I won't let you go if I can't go. But I'll find some way to go. What was she talking about when she moved you? What were *you* doing?

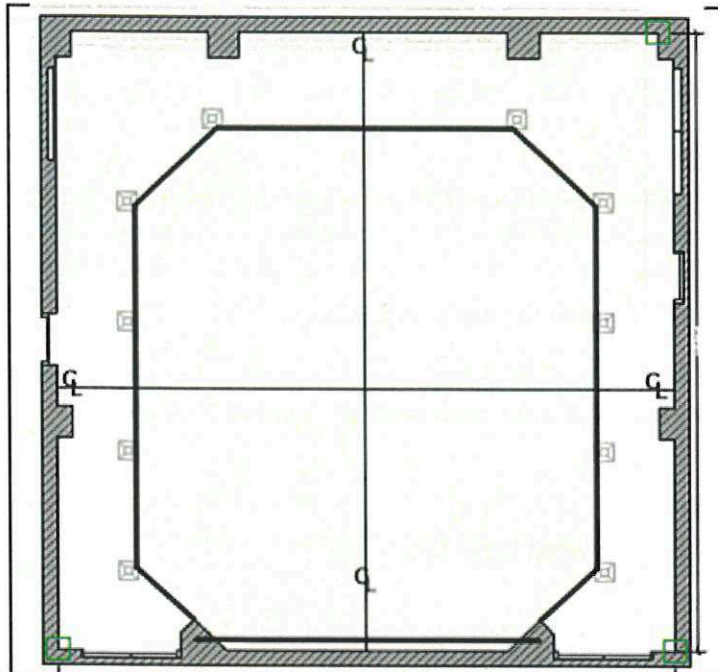
PEGGY. We came down to see what was happening to you, but the doors were closed and we could hear Miss Dobie and Mortar having an awful row. Then Miss Dobie opens the door and there we were.

MARY. And a lot of crawling and crying you both did too, I bet.

EVELYN. We were sort of sorry about listening. I guess it wasn't—

MARY. Ah, you're always sorry about everything. What were they saying?

PEGGY. What was who saying?



NOTES

Blank area for notes.

BLOCKING

5) (Jc) ex USL
7) (K) ex USL

TIMINGS	SCENE	PAGE
27:03		

MARY. Dobie and Mortar, silly.

PEGGY. Just talking, I guess.

EVELYN. Fighting.

MARY. About what?

EVELYN. Well, they were talking about Mortar going away to England and —

PEGGY. (To EVELYN) You know, it really wasn't very nice to've listened, and I think maybe it's worse to tell.

MARY. You do, do you? You just don't tell me and see what happens.

EVELYN. Mortar got awful sore at that and said they just wanted to get rid of her, and then they started talking about Dr. Cardin.

MARY. What about him?

12
PEGGY. We'd better get started moving; Miss Wright will be back first thing we know.

MARY. Shut up! Go on, Evelyn.

EVEYLN. They're going to be married. The two of them.

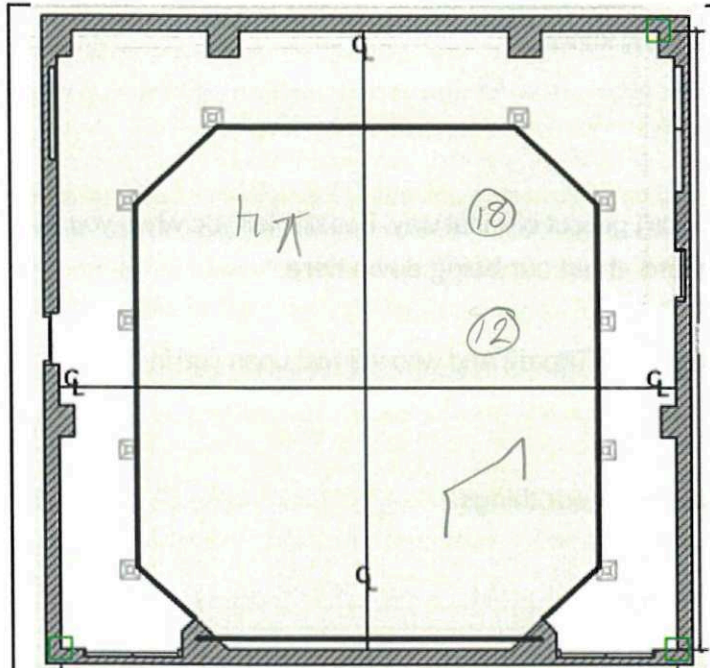
MARY. Everybody knows that.

15
PEGGY. But everybody doesn't know that Miss Dobie doesn't want them to get married. How do you like that? (ROSALIE WELLS partially enters)

18
ROSALIE. I have class soon. If you'd going to move your things—

MARY. Close that door, you idiot. (ROSALIE closes the door but stays near it) What do you want?

ROSALIE. I'm trying to tell you. If you're going to move your things—not that I want you in with me, the devil knows—you'd better start right now. Miss Wright's coming in a minute.



NOTES

BLOCKING

12) (7) ↑ + x → (12)

15) (4) x → [] + ↓

18) (12) en USL + x → (18)

TIMINGS

SCENE

PAGE

28:03

MARY. Who cares if she is?

ROSALIE. I'm just telling you for your own good, the devil knows.

PEGGY. We're coming. (5)

(7) MARY. Trying to get out telling me, huh? Well, you won't get out of it that way. Rosalie, tell you what, you go on up and move my things and don't say a word about our being down here.

ROSALIE. And who was your French maid yesterday, Mary Tilford? And who will wait upon you in the insane asylum?

MARY. You'll do for today. Now, go on, Rosalie and fix our things.

ROSALIE. You crazy?

MARY. And next time we go into town I'll let you wear my gold beads and my pearl pin. You'll like that, won't you, Rosalie?

ROSALIE. (Draws back) I don't know what you're talking about, devil knows.

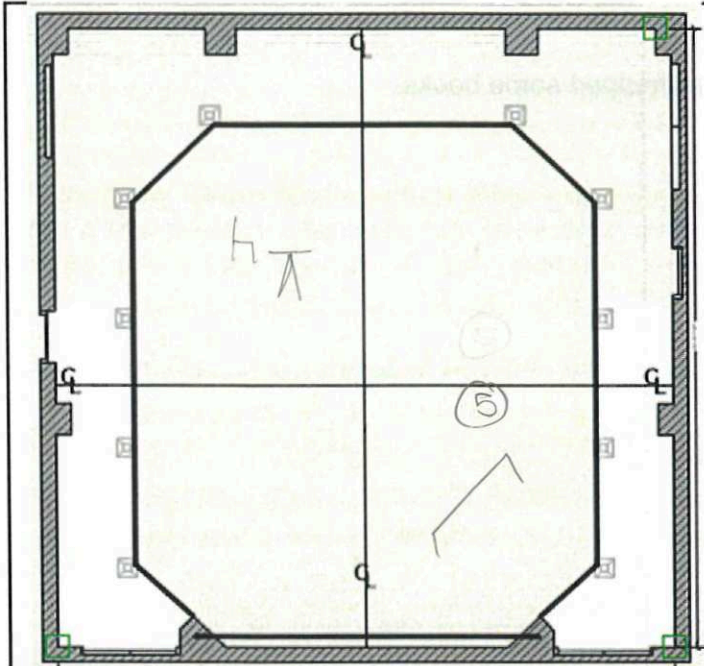
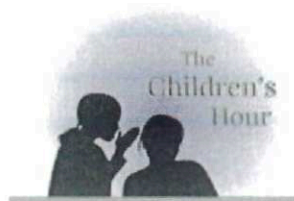
MARY. Oh, I'm not talking about anything in particular. You just run along now and remind me the next time to lend you—*lend you*—my beads and pin.

ROSALIE. (Stares for a moment) All right, I'll do it this time, but just 'cause I got a good disposition. But don't think you're going to boss me around, Mary Tilford.

MARY. No, indeed. And get things done neatly, Rosalie. Don't muss my white blouse. (ROSALIE exits, slamming the door, as MARY calls after her) My tennis shoes need cleaning. (15)

EVELYN. Now what do you think of that? What made her so agreeable?

(18) MARY. Oh, a little secret we got. Go on, now, what else did she say?



NOTES

BLOCKING

15) (P) x → (S)
 17) (MT) x → (P)

15) (R) ex USL

18) (MT) x → T + S

TIMINGS	SCENE	PAGE
29:21		

PEGGY. Well, Mortar said that Dobie was jealous of them, and that she was like that when she was a little girl, and that she'd better get herself a beau of her own because it was unnatural, and that she never wanted anybody to like Miss Wright, and that was unnatural. Boy! Did Miss Dobie get sore at that!

EVELYN. Then we didn't hear any more. Peggy dropped some books.

MARY. What'd she mean Dobie was jealous?

PEGGY. What's unnatural?

EVELYN. Un for not. Not natural.

PEGGY. It's funny, because everybody gets married.

MARY. A lot of people don't—they're too ugly.

PEGGY. Oh, my God! Rosalie'll find that copy of *Mademoiselle de Maupin*. She'll blab like the dickens.

MARY. Ah, she won't say a word.

EVELYN. Who gets the book when we move?

MARY. You can have it. That's what I was doing this morning—finishing it. There's one part in it —

PEGGY. What part?

EVELYN. Well, what was it?

MARY. Wait until you read it.

EVELYN. (Looks at the clock) We'd better get upstairs

MARY. I'm not going.

PEGGY. Rosalie isn't so bad.

MARY. I don't care about Rosalie. I'm not going to be here.

PEGGY. Not going to be here!

EVELYN. What do you mean?

MARY. I'm going home.

PEGGY. Oh, MARY—

EVELYN. You can't do that.

MARY. Oh, can't I? You just watch. I'm not staying here. I'm going home and telling grandma I'm not staying any more. I'll tell her I'm not happy. They're scared of Grandma—she helped 'em when they first started, you know—and when she tells 'em something, believe me, they'll sit up and listen. They can't get away with treating me like this, and they don't have to think they can.

PEGGY. You're just going to walk out like that?

EVELYN. What are you going to tell your grandmother?

MARY. Oh, who cares? I'll think of something to tell her. I can always do it better on the spur o the moment.

PEGGY. She'll send you right back.

MARY. You let me worry about that. Grandma's very fond of me, on account my father was her favorite son. My father killed himself, but Grandma won't admit it, I can manage *her* all right.

PEGGY. I don't think you ought to go, really, Mary. It's just going to make an awful lot of trouble.

MARY. I'm going today. *Now*.

end of Act I

BLACKOUT

LIGHTS UP

Act II
scene i

SCENE : *Living-room at MRS. TILFORD'S. It is a formal room without being cold or elegant. It is now evening. The stage is empty.*

AGATHA. (Off stage) What are you doing here? Well, come on in—don't stand there gaping at me. Have they given you a holiday or did you just decide you'd get a better dinner here? (A disheveled MARY enters, followed by AGATHA) Can't you even say hello?

⑤ MARY. Hello, Agatha. You didn't give me a chance. Where's Grandma?

AGATHA. Why aren't you at school? Look at your face and clothes. Where have you been?

MARY. I got a little dirty coming home. I walked part of the way through the woods

AGATHA. Then why didn't you wear your old brown coat?

MARY. Oh, stop asking me questions. Where's Grandma?

AGATHA. Where ought any clean person be at this time of day? She's taking a bath.

MARY. Is anybody coming home for dinner?

AGATHA. She didn't say anything about you coming today.

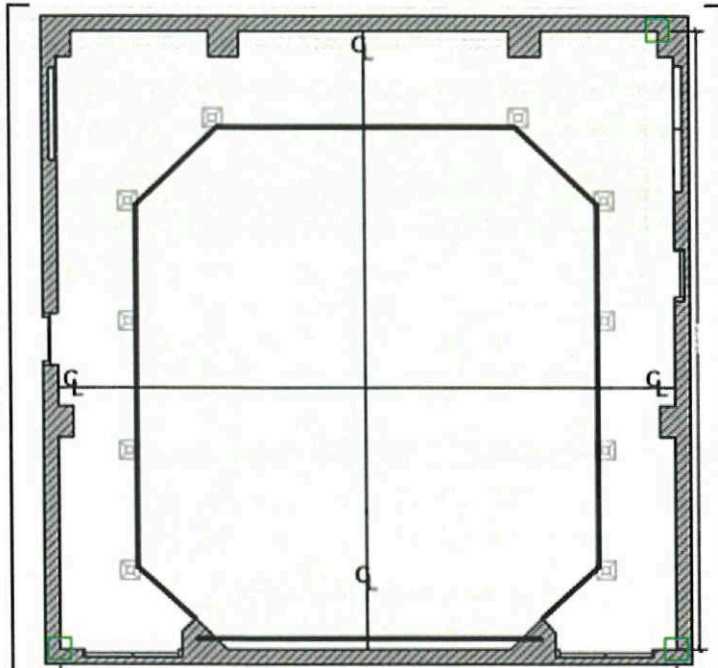
MARY. How could she? She didn't know.

AGATHA. Then what are you doing here?

MARY. Leave me alone. I don't feel well.

AGATHA. Why don't you feel well? Who ever heard of a person going for a walk in the woods when they didn't feel well?

⑫ MARY. Oh, leave me alone. I came home because I was sick.



NOTES		

BLOCKING

5) (MT) PN DSL + X → C, (A) X → (MT)

12) (MT) X → [] + ↓

TIMINGS		SCENE	PAGE
32 '54			

AGATHA. You look all right.

MARY. But I don't feel all right. I can't even come home without everyone nagging me.

AGATHA. Don't think you're fooling me, young lady. You might pull the wool over some people's eyes, but—I bet you've been up to something *again*. (Stares at MARY, who says nothing) Well, you wait right here till I tell your grandmother. And if you feel so sick, you certainly won't want any dinner. A good dose of rhubarb and soda will fix you up. (She exits. Then after a moment, reenters with MRS. AMELIA TILFORD)

MARY. Grandma!

MRS. TILFORD. Mary, what are you doing home? (MARY rushes to hug MRS. TILFORD) Never mind, dear; tell me what is the matter.

MARY. It is so good to see you, Grandma. You didn't come to visit me all last week.

MRS. TILFORD. I couldn't, dear. But I was coming tomorrow.

MARY. I missed you so much. I was awful homesick.

MRS. TILFORD. I'm glad that's all it was. I was frightened when Agatha said you were not well.

AGATHA. Did I say that? I said she only came home for Wednesday night fudge cake.

MRS. TILFORD. But how did you get here? Did Miss Karen drive you over?

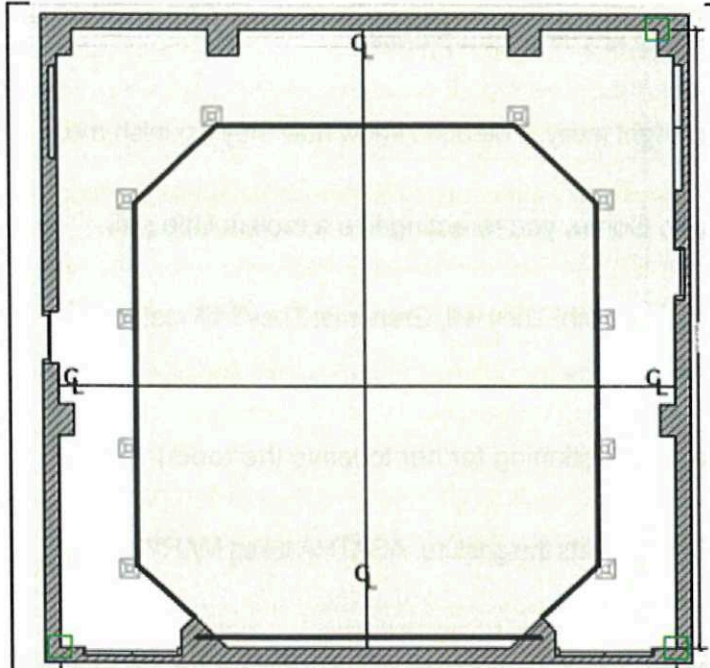
MARY. I—I walked most of the way, and then a lady gave me a drive and—

AGATHA. Did she have to all through the woods in her very best coat?

MRS. TILFORD. Mary! Do you mean you left without permission?

MARY. I ran away, Grandma. They didn't know—

MRS. TILFORD. That was a very bad thing to do, and they'll be worried. Agatha, phone Miss Wright and tell her Mary is here. John will drive her back before dinner.



NOTES		

BLOCKING

5) (A) ex DSR

7) (T) en DSR

TIMINGS		SCENE	PAGE
34:19			

MARY. No, Grandma, don't do that. Please don't do that. Please let me stay.

MRS. TILFORD. But, darling you can't leave school any time you please.

MARY. Oh, please, Grandma, don't send me back right away. You don't know how they'll punish me.

MRS. TILFORD. I don't think they'll be that angry. Come, you're acting like a foolish little girl.

MARY. Grandma! Please! I can't go back! I can't! They'll kill me! They will, Grandma! They'll kill me! (MRS. TILFORD and AGATHA stare at MARY)

MRS. TILFORD. Never mind phoning now, Agatha. (Motioning for her to leave the room)

AGATHA. If you're going to let her—— (MRS. TILFORD repeats the gesture. AGATHA takes MARY's coat and exits)

MRS. TILFORD. Stop crying, Mary.

MARY. It's so nice here, Grandma. (12)

MRS. TILFORD. I'm glad you like being home with me, but at your age you can hardly—What made you talk that way about Miss Wright and Miss Dobie? You can't say such things about people, Mary. You know very well they wouldn't hurt you for anything.

MARY. Oh, but they would. They—I—— I fainted today. (9)

MRS. TILFORD. Fainted?

MARY. Yes, I did. My heart—I had a pain in my heart. I couldn't help having a pain in my heart, and when I fainted right in class, they called Cousin Joe and he said I didn't. He said it was maybe only that I ate my breakfast too fast and Miss Wright blamed me for it.

MRS. TILFORD. If Joseph said it wasn't serious, it wasn't.

MARY. But I did have a pain in my heart—honest.

MRS. TILFORD. Have you still got it?

MARY. I guess haven't got it much any more, but I feel a little weak, and I was scared of Miss Wright being so mean to me just because I was sick.

MRS. TILFORD. Scared of Karen? Nonsense. It's perfectly possible that you had a pain, but if you had been sick Joseph would certainly have known it. It's not nice to frighten people by pretending to be more sick than you are.

MARY. I didn't *want* to be sick, but I'm always getting punished for everything.

MRS. TILFORD. You musn't imagine things like that, child, or you'll grow up to be a very unhappy woman. I'm not going to scold you any more for coming home this time, though I suppose I should. Run along upstairs and wash your face and change your dress, and after dinner John will drive you back. Run along. (12)

MARY. I can stay for dinner?

MRS. TILFORD.

Yes.

MARY. Maybe I could stay till the first of the week. Saturday's your birthday and I could be here with you.

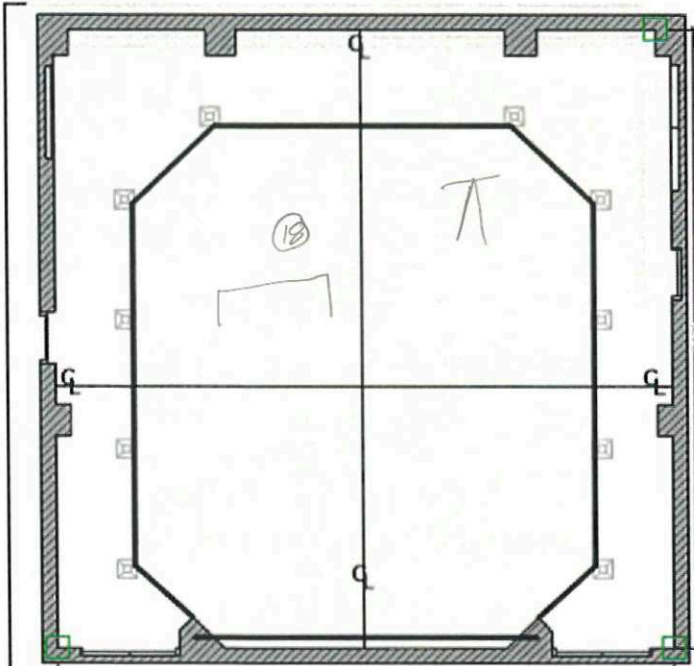
MRS. TILFORD. We won't celebrate my birthday, dear. We'll wait for yours. You'll go back to school after dinner.

MARY. But—— How much do you love me?

MRS. TILFORD. As much as all the words in all the books in all the world.

(18) MARY. Remember when I was little and you used to tell me that right before I went to sleep? And it was a rule nobody could say another single word after you finished? You used to say: "Wor-rrr-Id," and then I had to shut my eyes tight. I miss you an awful lot, Grandma.

MRS. TILFORD. And I miss you, but I'm afraid my Latin is rusty—you'll do better in school.



NOTES

BLOCKING

12) (MT) + ↘ @ (T)

18) (MT) x ↗ ↘ → (18)

TIMINGS		SCENE	PAGE
37:32		one	29

3

MARY. But couldn't I stay out the rest of this term? After the summer maybe I won't mind it so much. I'll study hard, honest, by myself, and——

MRS. TILFORD. Don't be silly, Mary. Back you go tonight. Let's not have any more talk about it now, and let's have no more running away from school ever.

MARY. Then I really have to go back there tonight?

MRS. TILFORD. Of course you do.

MARY. You don't love me. You don't care whether they kill me or not.

MRS. TILFORD. Mary!

MARY. You don't! You don't! You don't care what happens to me.

MRS. TILFORD. But I *do* care that you're talking this way.

MARY. I'm sorry I said that, Grandma. I didn't mean to hurt your feelings. Forgive me?

MRS. TILFORD. What made you talk like that?

MARY. I'm scared, Grandma, I'm scared. They'll do dreadful things to me.

MRS. TILFORD. Dreadful? Nonsense. They'll punish you for running away. You deserve to be punished.

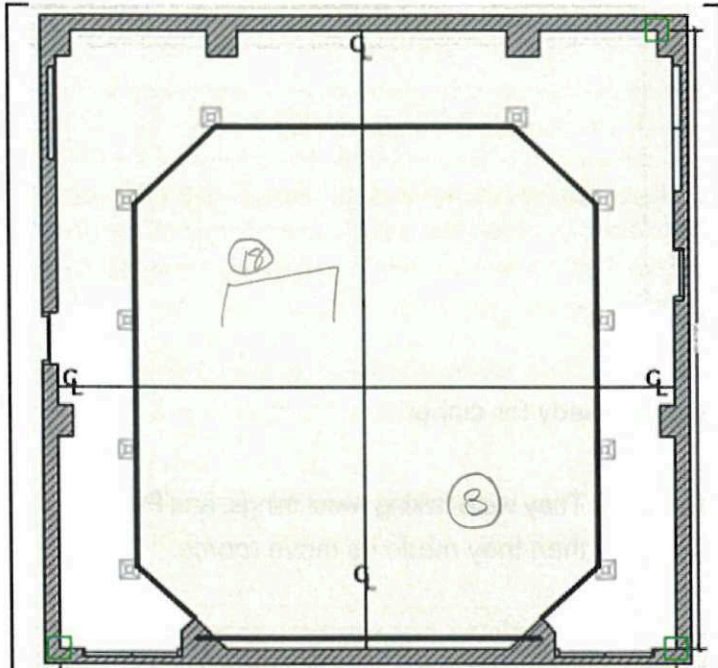
MARY. It's not that. It's not anything I do. It never is. I'm afraid of them, Grandma, and that's the truth.

MRS. TILFORD. I've never heard such nonsense. What have they ever done to you that is so terrible?

MARY. A lot of things—all the time. Miss Wright says I can't go to the boat-races and —— It's—it's after what happened today.

MRS. TILFORD. You mean something else besides your naughtiness in pretending to faint and then running away?

18



NOTES	

BLOCKING

2) (MT) x → (3)

10) (MT) x → DSR

18) (MT) x 5 [] + \$ @ (18)

TIMINGS		SCENE	PAGE
38:54		one	30

MARY. I *did* faint. I didn't pretend. They just said that to make me feel bad. Anyway, it wasn't anything I did.

MRS. TILFORD. What was it, then?

MARY. I can't tell you.

MRS. TILFORD. Why?

MARY. Because you're just going to take their part.

MRS. TILFORD. Very well. Now run upstairs and get ready for dinner.

MARY. It was—it was all about Miss Dobie and Mrs. Mortar. They were talking awful things, and Peggy and Evelyn heard them and Miss Dobie found out, and then they made us move rooms.

MRS. TILFORD. What has that to do with you? I don't understand what you're talking about.

MARY. They made us move our rooms. They said we couldn't be together any more. And they have a good reason. They're afraid to have us near them, that's what it is, and they're taking it out on me. They're scared of you.

MRS. TILFORD. You're talking like a crazy girl. Why should they be scared of me? Am I such an unpleasant old lady?

MARY. They're afraid you'll find out.

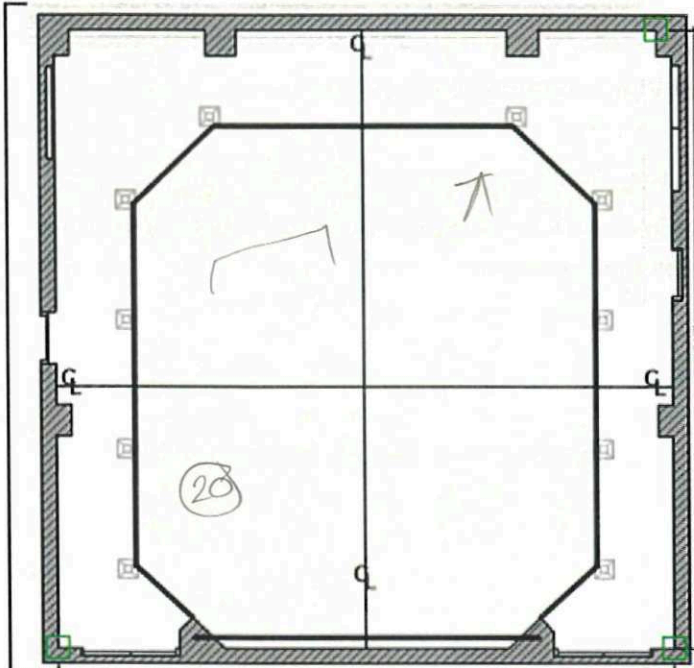
MRS. TILFORD. Find out what?

MARY. Things.

MRS. TILFORD. You're talking gibberish. Now run along before I get angry.

20
MARY. All right. But there are a lot of things. They have secrets, and they're afraid I'll find out and tell you.

MRS. TILFORD. There's nothing wrong with people having secrets.



NOTES

Blank area for notes.

BLOCKING

Blank area for blocking notes.

20) (MT) \$ + x → (20) + U → L → @ (T)

TIMINGS		SCENE	PAGE
40:07		One	31

MARY. But they've got funny ones. Peggy and Evelyn heard Mrs. Mortar telling Miss Dobie that she was jealous of Miss Wright marrying Cousin Joe.

MRS. TILFORD. You shouldn't repeat things like that. It means nothing and ——

MARY. She said it was unnatural for a girl to feel that way. That's what she said, Grandma. I'm just telling you what she said. She said there was something funny about it, and that Miss Dobi had always been like that, even when she was a little girl and that it was unnatural——

MRS. TILFORD. Stop using that silly word, Mary.

MARY. But that was the words *she* kept using, Grandma, and then Miss Dobie got mad and told Mrs. Mortar she'd have to get out of the house. (12)

MRS. TILFORD. That was probably not the reason at all.

MARY. I bet it was, because honestly, Miss Dobie does get cranky and mean every time Cousin Joe comes, and today I heard her say to him: "Damn you," and then she said she was just a jealous fool and he was to leave her alone and ——

MRS. TILFORD. You hav picked up some very fine words, haven't you, Mary?

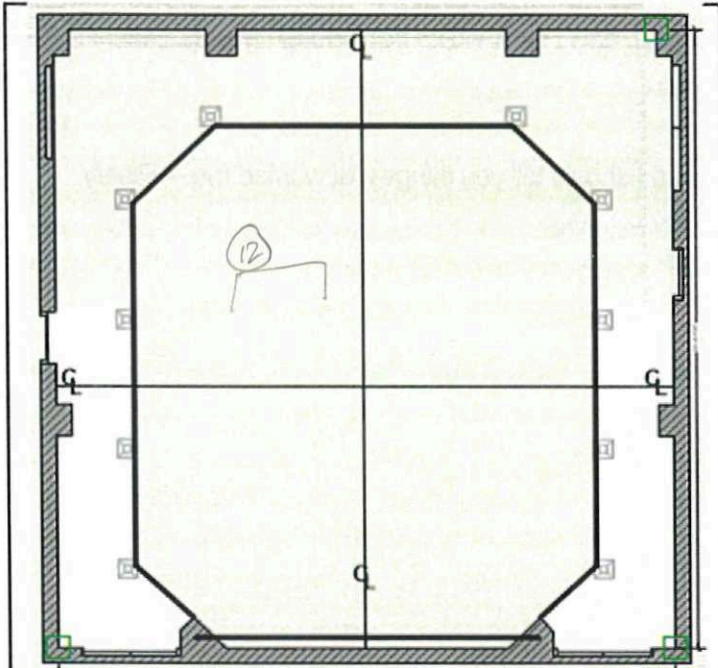
MARY. that's just what she said, Grandma, and one time Miss Dobie was crying in Miss Wright's room, and Miss Wright was trying to stop her, and she said that all right, maybe she wouldn't get married right away and if ——

MRS. TILFORD. How do you know all this?

MARY. We couldn't help but hearing because they—I mean Miss Dobie—was talking awful loud and their room is right next to ours.

MRS. TILFORD. Whose room?

MARY. Miss Wright's room, I mean, and you can just ask Peggy and Evelyn whether we didn't hear. Almost always Miss Dobie comes in after we go to bed and stays a long time. I guess that's why they want



NOTES

Blank space for notes.

BLOCKING

Multiple horizontal lines for blocking notes.

12) (MT) x + ↓ on 17 @ 12

TIMINGS		SCENE	PAGE
41:46		One	32

to get rid of us—of me—because we hear things. That's why they're making us move our room, and they punish me all the time for ——

MRS. TILFORD. For eavesdropping, I should think. Well, now I think we've had enough gossip. Dinner's almost ready. (5)

MARY. I've heard other things, too. You've always said I should tell you things that worried me.—Plenty of things I've heard worry me, Grandma.

MRS. TILFORD. What things?

MARY. Bad things.

MRS. TILFORD. Well, what were they?

MARY. I can't tell you.

MRS. TILFORD. Mary, you're annoying me very much. If you have anything to say, then say it and stop acting silly.

MARY. I mean I can't say it out loud.

MRS. TILFORD. There couldn't possibly be anything you couldn't say out loud. Now either tell me what's worrying you, or be still.

MARY. Well, a lot of things I don't understand. But it's awful, and sometimes they fight and then they make up again, and there are funny noises and we get scared. (5)

MRS. TILFORD. Noises? I suppose you girls have a happy time imagining a murder.

MARY. And we've seen things, too. Funny things. I'll tell you but I got to whisper it.

MRS. TILFORD. Why must you whisper it?

MARY. I don't know. I just got to. (Leans in to whisper to MRS. TILFORD)

MRS. TILFORD. What are you saying? I don't believe you know what you're saying, Mary! *Are you telling me the truth?*

MARY. Honest, honest. You just ask Peggy and Evelyn and ——— They know, too. Just get them here and ask them. And maybe there're are other kids who know, but we've always been frightened and so we didn't ask, and one night I was going to go and find out, but I got scared and we went to bed early so we wouldn't hear, but sometimes I couldn't help it, and we never talked about it much, because we thought they'd find out and ——— It's in a lot of books—I mean ——— One of the girls at camp—I mean ⁽¹²⁾ Oh, Grandma, don't make me go back to that awful place!

MRS. TILFORD. What?

MARY. Don't make me go back to that place. I just couldn't stand it any more. Really, Grandma, I'm so unhappy there, and if only I could stay out the rest of the term, why, then ——— I don't understand, but ———

MRS. TILFORD. Be still a minute. (A beat.) Have you told me the truth?

MARY. I swear on the grave of my father. Please don't send me back——

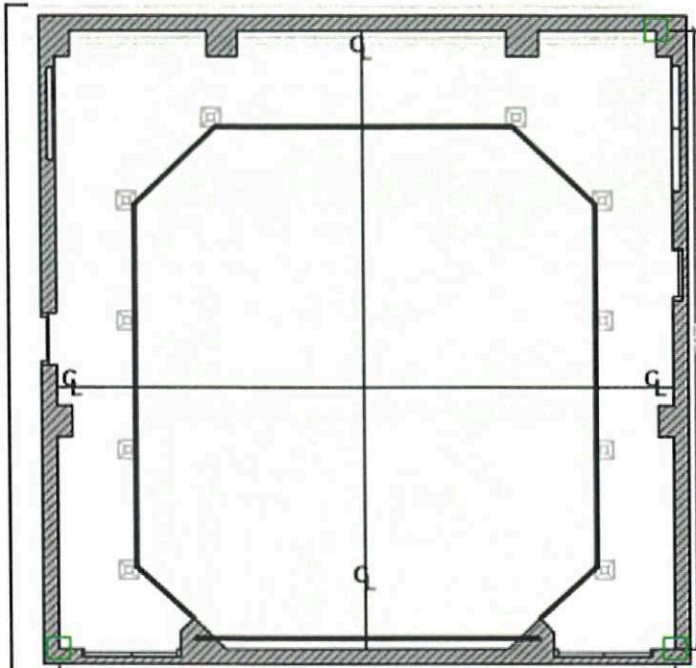
MRS. TILFORD. No, you won't have to go back.

MARY. Honest? Oh! Oh, you're the nicest, loveliest grandma in all the world. You—you're not mad at me?

MRS. TILFORD. I'm not mad at you. Now go upstairs. (MARY hesitantly exits. MRS. TILFORD crosses to the phone and dials a number.) Is Miss Wright—is Miss Wright in? (Puts down the receiver) Never mind, never mind. (Dials another number) Dr. Cardin, please. Mrs. Tilford. Joseph? Joseph? Can you come to see me right away? Yes, I'm perfectly well. No, but it's important, Joseph, very important. I must see you right away. I—I can't tell you over the phone. Can't you come sooner? It's not about Mary's fainting—I said it's not about Mary, Joseph; in one way, it's about Mary ——— But will the hospital take so long? Very well, Joseph, make it as soon as you can. (Hangs up receiver, dials another number) Mrs. Munn, please. This is Mrs. TILFORD.—Miriam? This is Amelia Tilford. Miriam, I need to see you immediately. No, I am sorry to interrupt, but it must be now. Miriam! It has to do with the school—something very shocking, I am afraid—something to do with Evelyn and Mary ——— Yes, immediately, please ———

BLACKOUT ⁽¹⁷⁾

end Act II, scene i



NOTES

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BLOCKING

7) (MT) ↓ on 17

15) (MT) ex DSR, (T) x → T

17)

TIMINGS		SCENE	PAGE
46:21		one	34

LIGHTS UP

Act II
scene ii

3
SCENE : *Living-room at MRS. TILFORD'S. It is a formal room without being cold or elegant. It is a few hours later. MARY is lying on the floor. AGATHA enters, frustrated.*

AGATHA. And see to it that she doesn't get the god blankets all dirty, and let her wear your green pajamas.

MARY. Who?

AGATHA. Who? Don't you ever keep your ears open? Rosalie Wells is coming over to spend the night with you.

MARY. You mean she's going to sleep *here*?

AGATHA. You heard me.

MARY. What for?

AGATHA. Do I know all the crazy things that are happening around here? Your grandmother phones Mrs. Wells all the way to New York, five dollars and eighty-five cents thrown out, and Mrs. Wells wanted to know if Rosalie could stay here until tomorrow.

MARY. Oh. Couldn't Evelyn Munn come instead?

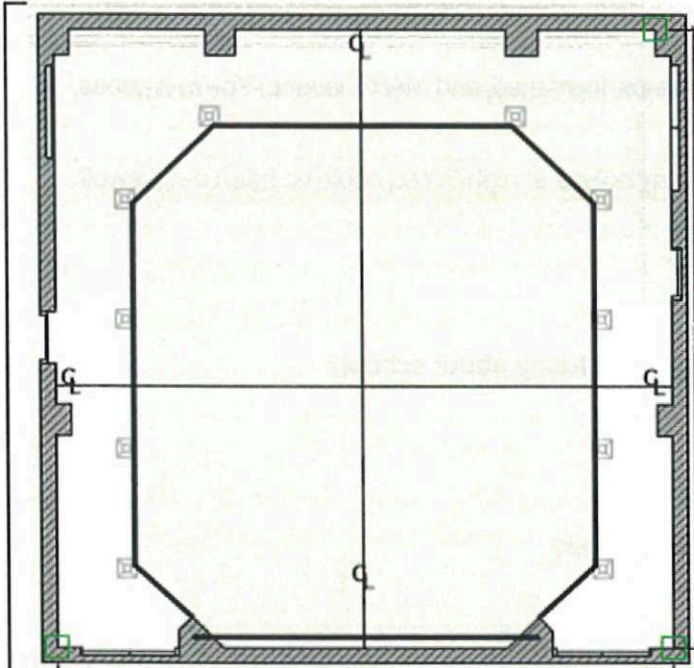
AGATHA. Sure. We'll have the whole town over to entertain you.

MARY. I won't let Rosalie Wells wear my new pajamas. (Front doorbell rings)

5
AGATHA. (She exits) Don't tell me what you won't do. You'll act like a lady for once in your life. Come on in, Rosalie. Just go on in there and make yourself at home. Have you had your dinner?

ROSALIE. (She enters) Good evening. Yes'm.

AGATHA. Take off your pretty coat. Have you had your bath?



NOTES

Blank area for notes.

BLOCKING

3) (A) en DSL, (MT) dis Lay @ C

(15) (A) ex DSL, (MT) x → bh []

TIMINGS		SCENE	PAGE
1:03		TWO	35

ROSALIE. (Taking off her coat) Yes ma'am. This morning.

AGATHA. Well, you better have another one. (She takes ROSALIE's coat and exits)

MARY. Whoooooooooooo! Whoooooooooooo! (ROSALIE jumps, frightened, and MARY laughs) You're a goose.

ROSALIE. Oh, so it's you. Well, who likes to hear funny noises at night? You could've been a werewolf.

MARY. What would a werewolf do with you?

ROSALIE. Just what he'd do with anybody else. Isn't it funny about school?

MARY. What's funny about it?

ROSALIE. Don't act like you can come home every night?

MARY. Maybe I can from now on. Maybe I'm never going back.

ROSALIE. Am I going back? I don't want to stay home.

MARY. What'll you give to know?

ROSALIE. Nothing. I'll just ask my mother.

MARY. Will you give me a free T.L. If I tell you?

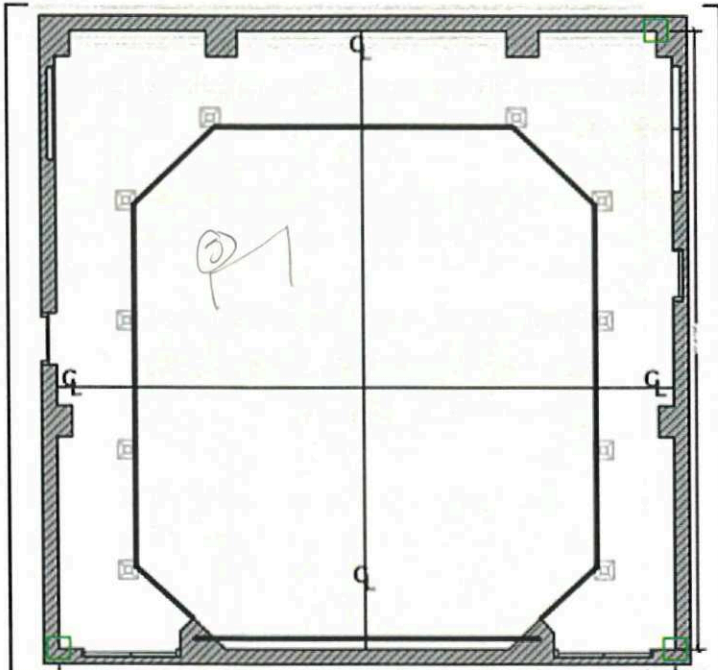
ROSALIE. All-right. Lois Fisher told Catherine that you were very smart.

MARY. That's an old one. I won't take it.

ROSALIE. You got to take it.

MARY. Nope.

ROSALIE. You don't know anyway.



NOTES		

BLOCKING

3) (A) ex DSL
 5) (B) x → □ + ⚡ @ S

TIMINGS	SCENE	PAGE
2:22	TWO	36

MARY. I know what I heard, and I know Grandma phoned your mother in New York five dollars and eighty-five cents to come and get you right away. You're just going to spend the night here. I wish Evelyn could come instead of you.

ROSALIE. But what's happened? Peggy and Catherine and Evelyn and Lois went home tonight, too. Do you think somebody's got secret measles or something?

MARY. No.

ROSALIE. Do you know what it is? How'd you find out? (No answer) You're always pretending you know everything. You're just faking. Never mind, don't bother telling me. I think curiosity is very unladylike, anyhow, I have no concern it's your silly secrets, none at all. What did you say?

MARY. I didn't say a thing.

ROSALIE. Oh.

MARY. But now suppose I told you that I just may have said you were in on it?

ROSALIE. In on hat?

MARY. The secret. Suppose I told you that I just *may have* said that you told me about it?

ROSALIE. Why, Mary Tilford! You can't do a thing like that. I didn't tell you about anything. Did you tell your grandmother such a thing?

MARY. Maybe.

ROSALIE. Well, I'm going right up to your grandmother and tell I didn't tell you anything—what ever it is. You're just trying to get me into trouble, like always, and I'm not going to let you.

MARY. Wait a minute, I'll come with you.

ROSALIE. What for?

MARY. I want to tell her about Lois Fisher's bracelet.

ROSALIE. What about it?

MARY. Just that you stole it.

ROSALIE. Shut up! I didn't do any such thing.

MARY. Yes, you did.

ROSALIE. You made it up. You're always making things up.

MARY. You can't call me a liar, Rosalie Wells. That's a kind of dare and I won't take a dare. I guess I'll go tell Grandma, anyway.

① ROSALIE. I didn't steal anything. I borrowed the bracelet and I was going to put it back as soon as I'd worn it to the movies. I never meant to keep it.

MARY. Nobody'll believe that.

ROSALIE. You won't tell? Say you won't tell.

MARY. Am I a liar?

ROSALIE. No.

MARY. Don't forget that.

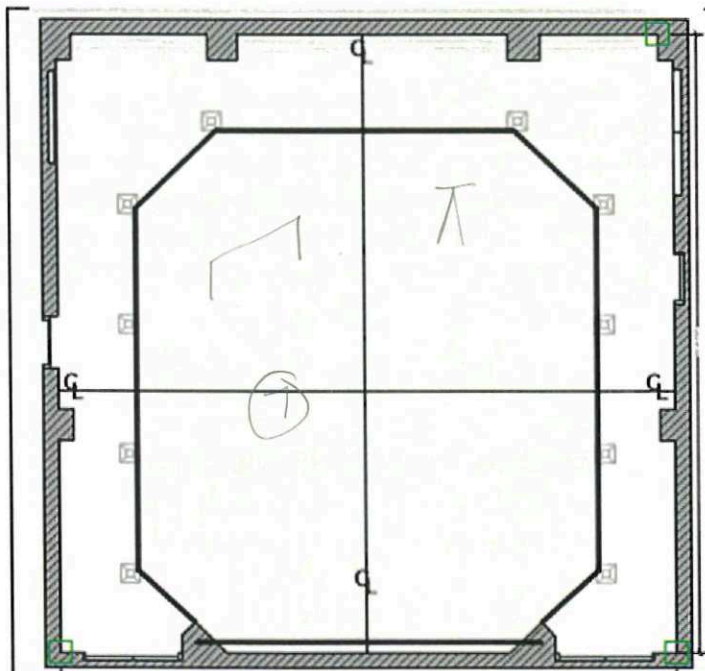
MRS. TILFORD. ¹⁹ (Enters) Good evening, Rosalie, you're looking very well.

ROSALIE. Good evening, Mrs. Tilford.

MRS. TILFORD. (Doorbell rings) That must be Joseph. Mary, take Rosalie into the library. There's some fruit and milk on the table. Be sure you're both fast asleep by half-past ten. (Rosalie starts to exit, sees MARY, stops)

MARY. Go on, Rosalie. ²⁰ (ROSALIE exits) Grandma.

MRS. TILFORD. Yes?



NOTES

BLOCKING

1) (R) x → (T) + (MT) x → (R)

15) (T) en DSR

17) (T) x → DSL VOM

20) (R) ex DSR

TIMINGS		SCENE	PAGE
5:14		TWO	38

~~Doorbell~~

↓
3

MARY. Grandma, Cousin Joe'll say I've got to go back. He'll say I really wasn't—— (CARDIN enters and MARY exits)

CARDIN. Hello, Amelia.

MRS. TILFORD. Hello, Joseph. How are you?

CARDIN. Mary home?

MRS. TILFORD. Whisky?

10

CARDIN. Please. (MRS. TILFORD pours two glasses with shaky hands) Headaches again?

MRS. TILFORD. No.

CARDIN. What's the matter with your hands?

MRS. TILFORD. Nothing. How have you been, Joseph?

CARDIN. Fine.

MRS. TILFORD. I haven't seen you the last few weeks. Agatha misses you for Sunday dinners.

CARDIN. I've been busy. We're getting the results from the mating-season right about now.

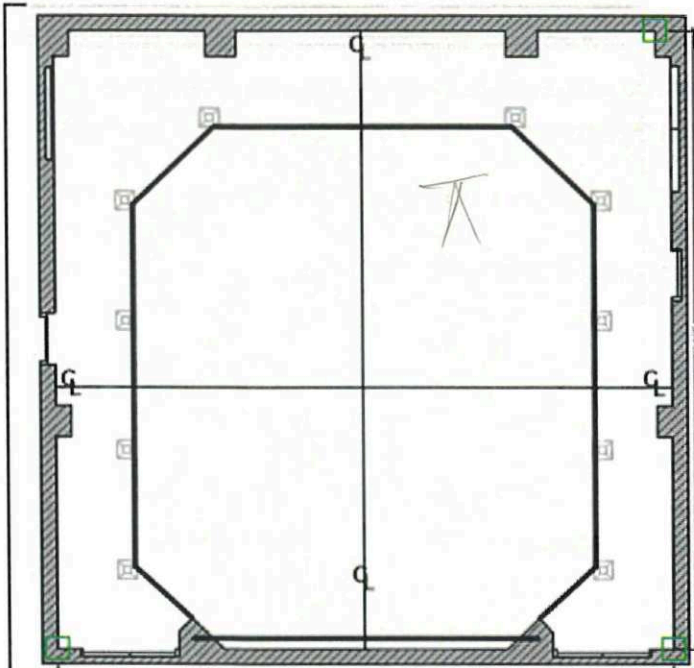
MRS. TILFORD. Did I take you away from a patient?

CARDIN. No. I was at the hospital. I told you that.

MRS. TILFORD. How is the hospital? How's it going?

CARDIN. Just the same. Not enough money, badly equipped everybody growling at everybody else—— Amelia, you didn't bring me here to talk about the hospital. What's the matter it's you?

MRS. TILFORD. I—I have something to tell you.



NOTES

- Table
- Phone
 - Decanter
 - Cup

BLOCKING

3) (29) PH DSL, (MT) FX DSL

10) (T) x → K

TIMINGS		SCENE	PAGE
6:25		TWO	39

CARDIN. Well, out with it. Yes?

MRS. TILFORD. It's a very hard thing to say, Joseph.

CARDIN. Hard for you to say to me? (No answer) Don't be worried about Mary. I guessed she ran home to tell you about her faint. It was caused by nothing but bad temper and was clumsily managed, at that, Amelia, she's terribly spoilt——

MRS. TILFORD. I heard about the faint. That's not what is worrying.

CARDIN. You're in trouble, Amelia?

MRS. TILFORD. Yes. We're all in trouble. Bad trouble.

CARDIN. WE? Me, you mean? Nothing's the matter with me.

MRS. TILFORD. When did you last see Karen?

CARDIN. Today. This afternoon.

MRS. TILFORD. Oh. Not since seven o'clock?

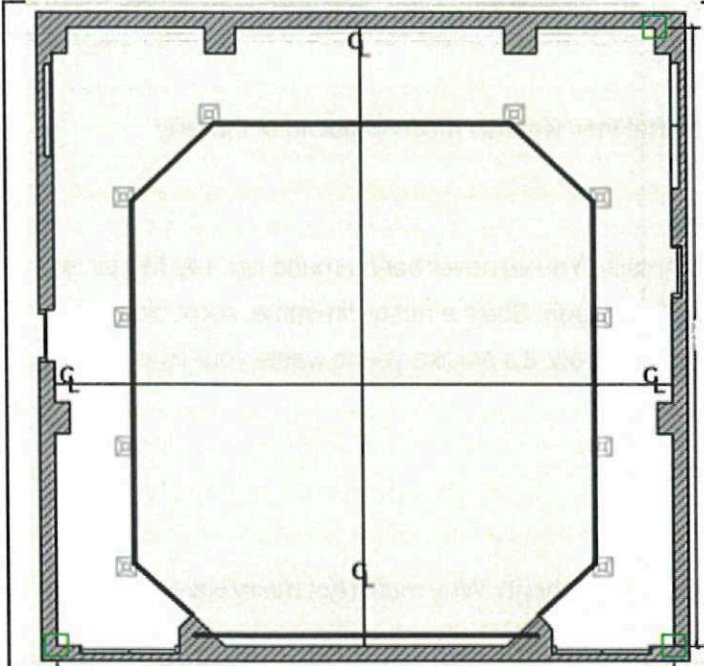
CARDIN. What's happened since seven o'clock?

MRS. TILFORD. Joseph, you've been engaged to Karen for a long time. Are your plans any more definite than they were a year ago?

CARDIN. You can buy the wedding present. And we'll be married in this room, they way you and I planned it long before we knew the girl——

MRS. TILFORD. Why has Karen suddenly decided to make it definite?

CARDIN. It's always been definite. You know very well that up to the last year I've been paying back the money I borrowed for medical school and —— You know all that. Now I'm all right, and the school is pretty well on its feet. There's even enough money to support Mrs. Mortar some other place and so Martha will be better off and ——



NOTES

Blank area for notes.

BLOCKING

Large empty lined area for blocking notes.

TIMINGS		SCENE	PAGE
7:58		TWO	40

MRS. TILFORD. I've already heard that they were putting Mrs. Mortar out.

CARDIN. Putting her out? It's about time. But the promise that a good niece will support you for the rest of your life is a mighty nice way of being put out.

MRS. TILFORD. You don't— Don't you find it odd that they want so much to get rid of that silly woman? She's harmless enough—

CARDIN. You don't know what you're talking about, Amelia, You've never been around her. Lily Mortar is not a harmless woman, although God knows she's silly enough. She's a nasty, tiresome, spoilt old bitch and if you're feeling sorry for her you're wasting your time. Now, it's not like you to waste your time. Or to waste mine. What did you call me here for?

MRS. TILFORD. You must not marry Karen.

CARDIN. Why must I not marry Karen? What are you talking about? Why must I not marry Karen?

19 MRS. TILFORD. Because there's something very wrong with Karen—something horrible. (Doorbell rings, loud and long)

CARDIN. And there is something very wrong with you for thinking you can talk this way to me.

MRS. TILFORD. I know what I am talking about —

KAREN. (Off) Mrs. Tilford, Agatha. Is she in?

MRS. TILFORD. Who is that?

AGATHA. (Off) Yes'm. Come on in.

MRS. TILFORD. I won't have her here.

CARDIN. What are you talking about?

MRS. TILFORD. I won't have her here.

CARDIN. Then you don't want me here, either. (KAREN and MARTHA enter) Darling, what is lol this? What?

KAREN. What happened, Joe? Is it a joke, Joe?

MARTHA. (To MRS. TILFORD) We've come to find out what you are doin.

CARDIN. What is it?

KAREN. I don't know. I don't know. What did she do it for?

CARDIN. What are you talking about? What do you mean?

10 MRS. TILFORD. You shouldn't have come here.

CARDIN. What is all this? What's happened?

KAREN. I tried to reach you. I tried and tried. Hasn't she told you?

14 CARDIN. Nobody's told me anything. I haven't heard anything but wild talk. 16 What is it, Kare? What's happened, Martha?

MARTHA. An insane asylum has been let loose. How do we know what's happened?

CARDIN. What was it?

KAREN. We didn't know what it was. Nobody would talk to us, nobody would tell us any thing.

CARDIN. Stop it. Tell me what's happened.

MARTHA. See if you can make any sense out of it. At dinner-time Mrs. Munn's chauffeur arrived and said that Evelyn must be sent home right away. At half-past seven Mrs. Fisher came to tell us that she wanted Lois' things packed immediately and that she'd wait outside because she didn't want to enter a place like ours. Five minutes later the Well's butler came for Rosalie.

CARDIN. Why? Why?

MARTHA. It was a madhouse. People rushing in and out, the children being pushed into cars, Karen and I begging people to tell us, nobody answering us——

KAREN. Mrs. Rogers finally told us.

CARDIN. What?

KAREN. That—that Martha and I have been—have been lovers. Mrs. TILFORD told them.

CARDIN. Did you tell them that?

MRS. TILFORD. Yes.

CARDIN. Are you sick? Are you a sick woman?

MRS. TILFORD. You know I'm not sick.

12 CARDIN. Then what did you do it for?

MRS. TILFORD. Because it's true.

15 KAREN. You think it's true, then?

17 MARTHA. You crazy, crazy, crazy old woman!

KAREN. You mean you did say it? You knew what you were saying? You——

MRS. TILFORD. Yes. I knew what I was saying. I don't think you should have come here.

MARTHA. You damned, vicious——

20 MRS. TILFORD. I shall not call you names, and I will not allow you to call me names, You should not have come here. I don't trust myself to talk about it with you now or ever.

KAREN. What's she talking about, Joe? What's she mean? What is she trying to do to us? What did she do it for?

MARTHA. WE're being pushed around by a crazy woman. That's an awful thing. And 're standing here—We're standing he taking it. Didn't you know we'd come here? Were we supposed to lie down and smile while you took up a gun and looked around for people to kill.?

MRS. TILFORD. This can't do any of us any good, Miss Dobie.

MARTHA. "This can't do any of us any good." Listen, listen! You're not playing with paper dolls. We're human beings, see? We're people. It's our lives you're playing with. Our *lives*. This is serious business for us. Can you understand that?

MRS. TILFORD. I can understand that, and I understand a lot more. *You've* been playing with a lot of children's lives, and that's why I stopped you. I know how serious this is for you, how serious it is for all of us.

10
CARDIN. I don't think you do know. I don't think so.

MRS. TILFORD. I wanted to avoid this meeting because it can't do any good. You came here to find out if I had made the charge. You've found out. Let's end it here. *I don't want you in this house*. I'm sorry this had to be done, Joseph.

CARDIN. Don't talk to me like that, Amelia, please.

MRS. TILFORD. Very well. There's nothing I mean to do, nothing I want to do. There's nothing anybody can do.

CARDIN. You have done a terrible thing.

MRS. TILFORD. I have done what I had to do. What they are may possibly be their own business. It becomes a great deal more than that when children are concerned in it. Children—

KAREN. It's not true! Not a word of it is true; can't you understand that?

MRS. TILFORD. There won't be punishment for either of you. But there musn't be any punishment for me, either—an that's what this meeting is. This—this thing is your own. Go away with it. I don't understand it and I don't want any part of it. Take it out of here.

MARTHA. So you think we should go away?

MRS. TILFORD. I think that's best for you.

MARTHA. There must be something we can do to you, and whatever it is, we must find it.

KAREN. It makes me dirty and sick to stand here and defend myself—and against what? Against a lie. A great, awful lie.

MRS. TILFORD. I'm sorry that I can't believe that.

KAREN. There isn't a single word of truth in anything you said. Damn you.

CARDIN. They've worked eight long years to save enough money to buy that farm, to start that school. They did without everything that young people ought to have. You wouldn't know about that. That school meant things to them: self-respect, and bread and butter, and honest work. Do you know what it is to try so ahead for anything? Well, now it's gone. What the hell did you do it for?

MRS. TILFORD. It had to be done.

CARDIN. Righteousness is a great thing.

MRS. TILFORD. I know how you must feel about me.

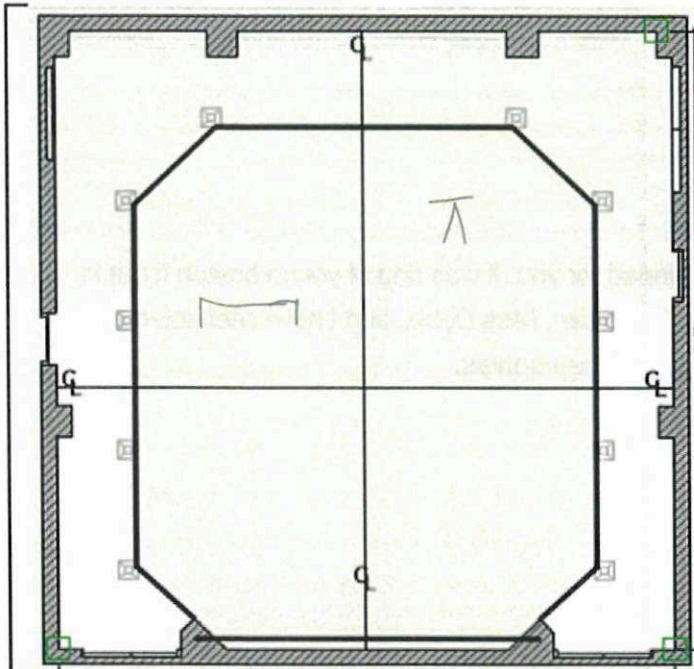
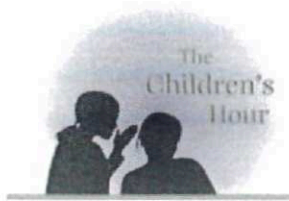
CARDIN. You don't know anything about how I feel.

MRS. TILFORD. I've loved you as much as I loved my own boys. I wouldn't have spared them; I couldn't spare you.

CARDIN. I believe you. (18)

MARTHA. What is there to do to you? What can we do to you? There must be something—something that makes you feel the way we do tonight. You don't want any part of this, you said. But you'll get a part. More than you bargained for. Are you willing to stand by everything you've said tonight?

MRS. TILFORD. Yes.



NOTES

BLOCKING

12) (JC) x → (T) @ C

18) (JO) x → T, (MI) x → (T) @ C

TIMINGS		SCENE	PAGE
15:05		TWO	45

MARTHA. All right. That's fine. But don't get the idea that we'll let you whisper this lie: you made it and you'll come out it's it. Shriek it to your tow of Lancet. We'll *make* you shriek it—and we'll make you do it in a court room. Tomorrow, Mrs. Tilford, you will have a libel suit on your hands.

MRS. TILFORD. Miss Dobie, don't do that.

⑦ KAREN. It's your turn to be frightened.

MRS. TILFORD. It is you I am thinking of. I am frightened for you. It was ring of you to brazen it out in public. That can bring you nothing but pain. I am an old woman, Miss Dobie, and I have seen too many people act in pride and anger. In the end they punish themselves.

MARTHA. We'll take our on way.

⑩ CARDIN. So you took a child's word for it?

MARTHA. Yes. That's what she did.

KAREN. That is really where you got it? I can't believe—it couldn't be. Why, she's a child.

MARTHA. She's not a child.

KAREN. Oh, my God, it all fits so well no. That girl has hated us for a long time. We never knew why, we never could find out. There didn't seem to be any reason——

MARTHA. There wasn't any reason. She hates everybody and everything.

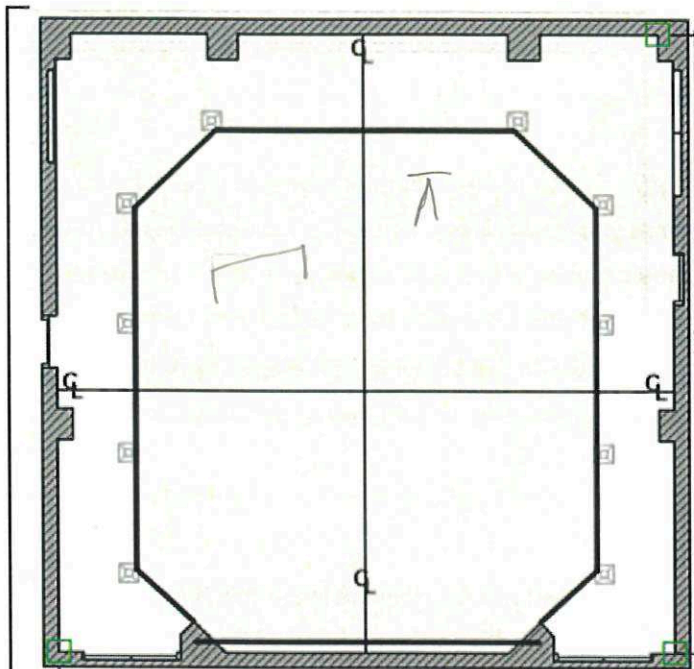
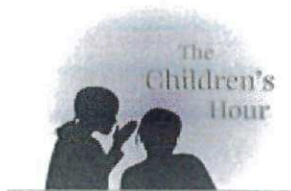
KAREN. Your Mary's a strange girl. A dark girl. There's something very awful the matter with her.

MRS. TILFORD. I was waiting for you to say that, Miss Wright.

KAREN. I'm telling you the truth. We should've told it to you long ago. It's no use.

CARDIN. Where is she?

MRS. TILFORD. You cannot see her.



NOTES

BLOCKING

⑤ (K) x → (T) @ C

10) (K) ← → (T)

TIMINGS		SCENE	PAGE
16:41		Two	46

③ CARDIN. Where is she?

MRS. TILFORD. I won't have that, Joseph.

CARDIN. I'm going to talk to her.

MRS. TILFORD. *I won't have her go through with that again.* You came here demanding explanations. It was I who should have asked them from you. You attack me, you attack Mary. I've told you I didn't mean you any harm. I still don't. You claim that it isn't true; it may be natural that you should say that, but I *know* that it isn't true. No matter what you say, you know very well that I wouldn't have acted until I was sure. All I wanted was to get those children away. That has been done. There will be nothing else. And there won't be any talk about it or about you—I'll see to that. You have been in my house long enough. Get out.

KAREN. Let's go home.

CARDIN. I want to see Mary. I'm going to see her, and you know I am not going to leave this house until I do. I've been your friend. You owe me something. Where is she? Mary! Come here. (After a moment, MARY enters)

④

⑤

MRS. TILFORD. Sit down, dear, and don't be afraid.

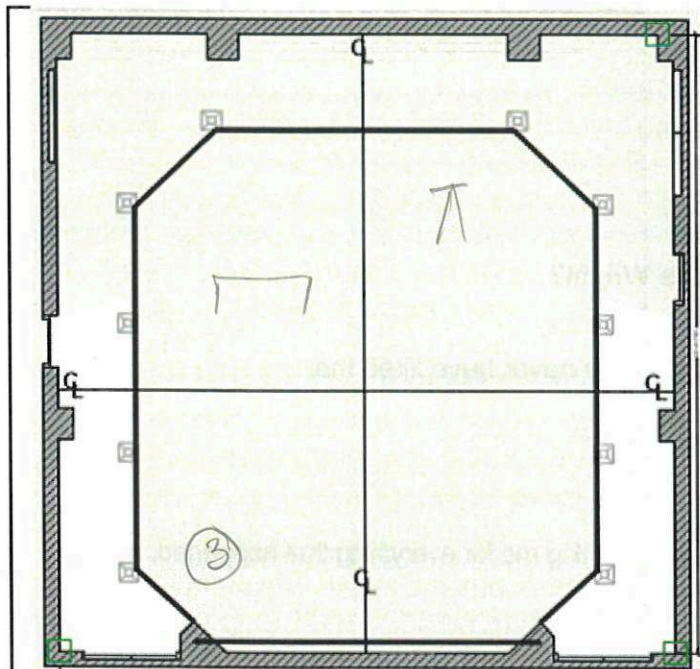
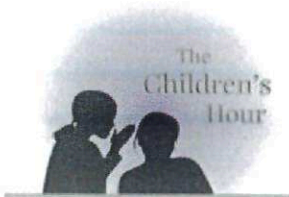
CARDIN. Everybody lies all the time. Sometimes they have to, sometimes they don't. I've lied myself for a lot of different reasons, but there was never a time when, if I'd been given a second chance, I wouldn't have taken back the lie and told the truth. You're lucky if you ever get the chance. I'm telling you this because I'm about to ask you a question. Before you answer the question, I want to tell you that if you've —, if you've made a mistake, you must take this chance and say so. You won't be punished for it. Do you get all that?

MARY. Yes, Cousin Joe.

CARDIN. All right. Were you telling your grandmother the truth this afternoon? The exact truth about Miss Wright and Miss Dobie?

MARY. Oh, yes.

CARDIN. All right, Mary, that was your chance; you passed it up. Now let's find out things.



NOTES

BLOCKING

③ JC x → C, ① x → ③

13) (MT) en DSR

10) ① ← (MT) → □, (MT) ↓

TIMINGS		SCENE	PAGE
19:18		Two	47

MRS. TILFORD. She's told you, Joseph. That will be all. I—

CARDIN. No! No! Will you answer some more questions, Mary?

MARY. Yes, Cousin Joe.

MARTHA Stop that sick, sweet tone of voice.

CARDIN. Why don't you like Miss Dobie and Miss Wright?

MARY. Oh, I do like them. They just don't like me. They never have liked me.

CARDIN. How do you know?

MARY. They're always picking on me. They're always punishing me for everything that happened, it's always me.

CARDIN. Why do you think they do that?

MARY. Because—because they're—because they—¹³Grandma, I—

¹¹⁰CARDIN. All right, all right. Did you get punished today?

MARY. Yes, and it was just because Peggy and Evelyn heard them and so they took it out on me.

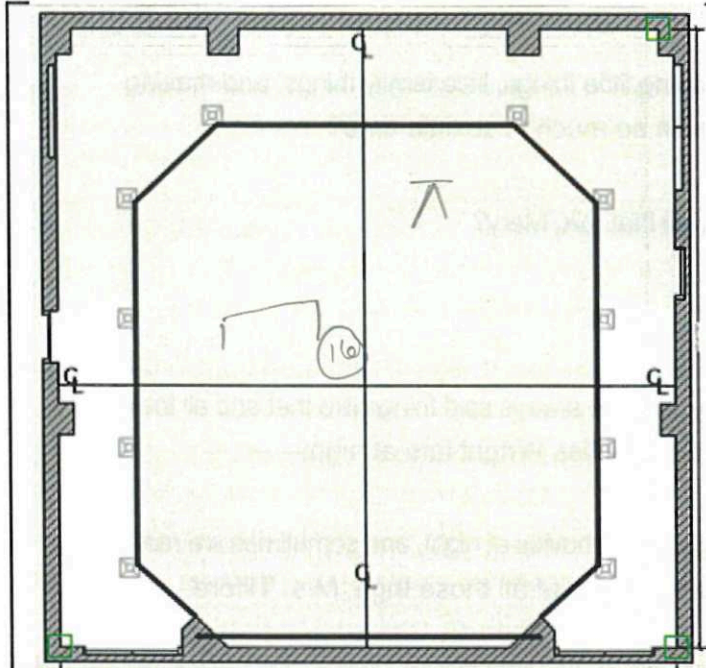
KAREN. That's a lie.

CARDIN. Shh. Heard what, Mary?

MARY. Mrs. Mortar told Miss Dobie that there was something funny about her. She said that she had a funny feeling about Miss Wright, and Mrs. Mortar said that was unnatural. That was why we got punished, ¹¹¹just because—

KAREN. That was not the reason they got punished.

MARTHA. My aunt is a stupid woman. What she said was unpleasant; it was said to annoy me. It means nothing more than that.



NOTES

BLOCKING

13) (M) → (T)

10) (J) K @ (10) by []

19) (J) \$

TIMINGS		SCENE	PAGE
20:34		TWO	48

MARY. And, Cousin Joe, she said that every time you came to the school Miss Dobie got jealous, and that she didn't want you to get married.

MARTHA. She said that, too. This—this child is taking little things, little family things, and making them have meanings that—Where did you learn so much in so little time?

CARDIN. What do you think Mrs. Mortar meant by all that talk, Mary?

MRS. TILFORD. Stop it, Joseph!

① MARY. I don't know, but it was always kind of funny and she always said things like that and all the girls would talk about it when Miss Dobie went and visited Miss Wright late at night—

KAREN. And we work at night and sometimes we go to the movies at night, and sometimes we read at night, and sometimes we drink tea at night. We are guilty of all those Inge, Mrs. Tilford.

MARY. And there are always funny sounds, and we'd stay awake and listen because we couldn't help hearing—and I'd get frightened because the sounds were like—

MARTHA. Be still!

KAREN. No, no. You don't want her still now. The sounds were like what?

MARY. Grandma, I—

MRS. TILFORD. Leave the child alone. It doesn't need a name. Stop—

CARDIN. Go on.

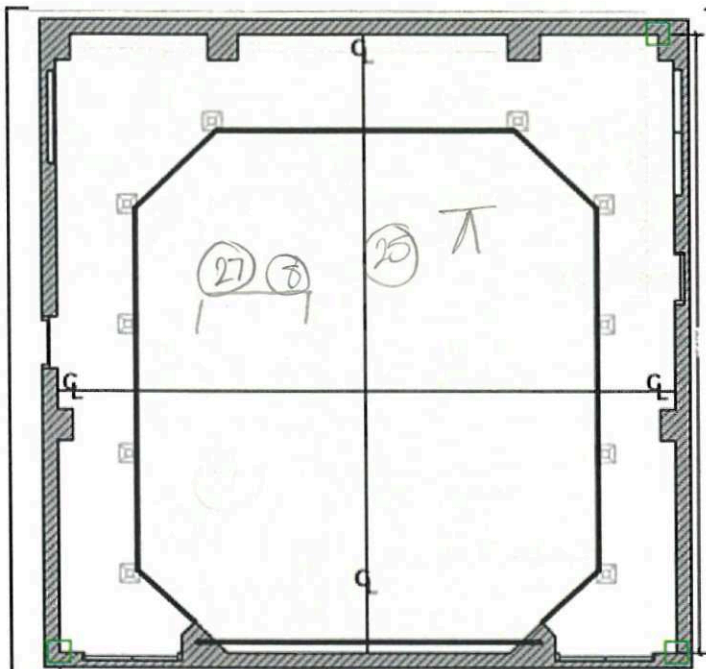
MARY. I don't know; they were just sounds.

CARDIN. But what did you think they were? Why did they frighten you?

MARY. I don't know.

②③ CARDIN. She doesn't know.

②⑤



NOTES

BLOCKING

27) (MT) \$, dc \$ + \$ on [arrow] @ (8)

23) (dc) \$

25) (MT) x → (dc) + \$ on [arrow] @ (27)

TIMINGS		SCENE	PAGE
21:50		TWO	49

MARY. But I saw things, too. One night there was so much noise I thought somebody was sick or something and I looked through the keyhole and they were kissing and saying things and then I got scared because it was a different sort of and I—

MARTHA. That child—that child is sick.

KAREN. Ask her again how she could see us?

CARDIN. How could you see Miss Dobie and Miss Wright?

MARY. I—I—

MRS. TILFORD. Tell him what you have to say to me.

15 MARY. It was at night and I was leaning down by the keyhole. And—

KAREN. *There is no keyhole on my door.*

MRS. TILFORD. What?

KAREN. ~~There is no keyhole on my door.~~

18 MARY. It wasn't her room, Grandma, it was the other room, I guess it was *Miss Dobie's* room. I saw them through the keyhole in Miss Dobie's room.

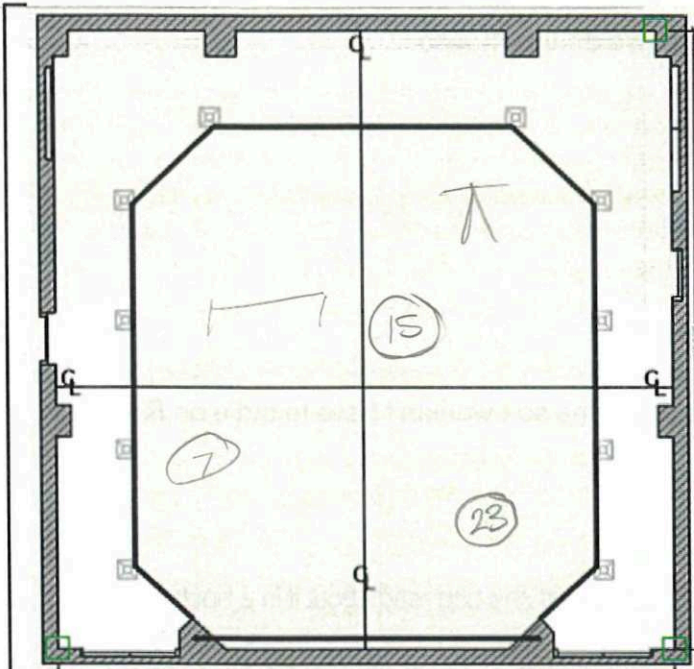
CARDIN. How did you know anybody was in Miss Dobie's room?

MARY. I told you, I told you. Because we heard them. Everybody heard them—

23 MARTHA. I share my room with my aunt. It is on the first floor at the back of the house. Mary's room is at the front of the house, at the other end. It is impossible to hear anything from there. (To CARDIN) Tell her to come and see for herself.

MRS. TILFORD. What is this, Mary? Why did you say you saw through a keyhole? *Can* you hear from your room—?

MARY. Everybody is yelling at me. I don't know what I'm saying with everybody mixing me all up. I did see it! I did see it!



NOTES

Blank area for notes.

BLOCKING

Blank area for blocking notes.

15) (K) x → (15)

18) (MT) x → (7)

23) (MT) x → (23)

TIMINGS		SCENE	PAGE
23:23		TWO	50

MRS. TILFORD. *What* did you see? *Where* did you see it? I want the truth, now. The truth, whatever it is.

3

CARDIN. We can go home. We are finished here. It's an ugly house.

MRS. TILFORD. Mary, stand up. *I want the truth.*

MARY. All—all right.

MRS. TILFORD. What is the truth?

MARY. It was Rosalie who saw them. I just said it was me so I wouldn't have to tattle on Rosalie.

CARDIN. Oh, my God!

MARY. It was Rosalie, Grandma, she told us all about it. She said she had read about it in a book and she knew everything— You ask Rosalie. You just ask Rosalie. She'll tell you. We used to talk about it all the time. That's the truth. That's the honest truth. She said it was when the door was open once and she told us all about it. I was just trying to save Rosalie, and everybody jumps on me.

MRS. TILFORD. (To CARDIN) Please wait a minute. (Calling upstairs) Rosalie!

12

CARDIN. Amelia, you deserve what you get.

13

MRS. TILFORD. I don't know. I don't know, any more. Maybe it's what I deserve. I'm sorry to keep you up so late, Rosalie. You must be tired. Mary says there's been a lot of talk in the school lately about Miss Wright and Miss Dobie. Is that true?

ROSALIE. I—I don't know what you mean?

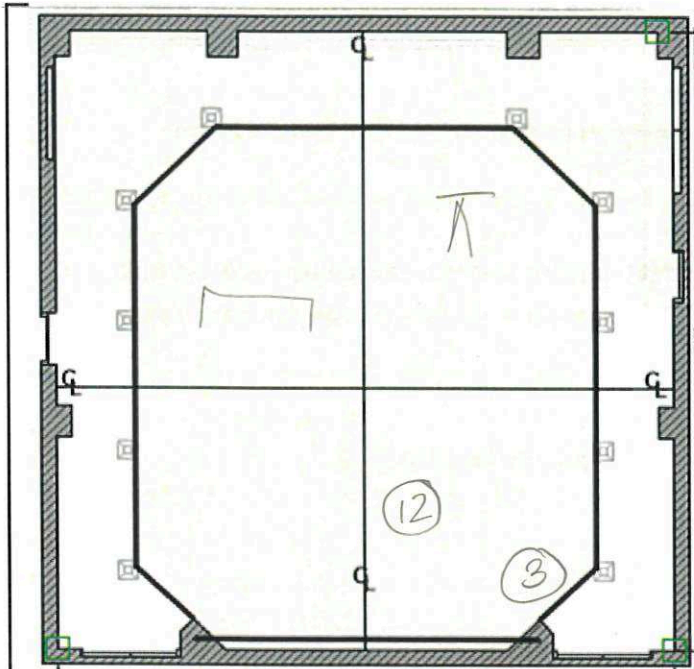
MRS. TILFORD. That things have been said among the girls.

ROSALIE. What things? I never—I—I—

MRS. TILFORD. What was the talk about, Rosalie?

10

KAREN. Don't be frightened.



NOTES		

BLOCKING

- 3) x → DSL VOM @ (3)
- 7) (MT) x → C
- 12) (20) x → (12)
- 15) (R) en DSR x → (T)
- 20) (K) x → C

TIMINGS	SCENE	PAGE
25:01	TWO	51

9 ROSALIE. I don't know what she means, Miss Wright.

KAREN. Rosalie, Mary has told her grandmother that certain things at school have been—er—puzzling you girls. You, particularly.

ROSALIE. A lot of things puzzle me. I guess I'm not very good at algebra, and Catherine helps me sometimes, if that—

KAREN. No, that's not what she meant. She says that you told her that you saw certain—certain acts between Miss Dobie and myself. She says that once, when the door was open, you saw us kissing each other in a way that—women don't kiss one another.

ROSALIE. Oh, Miss Wright, I didn't, didn't, I didn't. I never said such a thing.

MRS. TILFORD. That's true, my dear?

ROSALIE. I never saw any such thing. Mary always makes things up about me and everybody else. Everybody in school knows that. I never said any such thing ever. Why, I never even could have thought of—

MARY. Yes, you did, Rosalie. You're just trying to get out of it. I remember just when you said it. I remember it, because it was the day Lois Fisher's bracelet was—

ROSALIE. I never did. I—I—you're just—

MARY. It was the day Lois' bracelet was stolen, and nobody knew who did it and Lois said that if her mother found out, she'd have the thief put in jail right away.

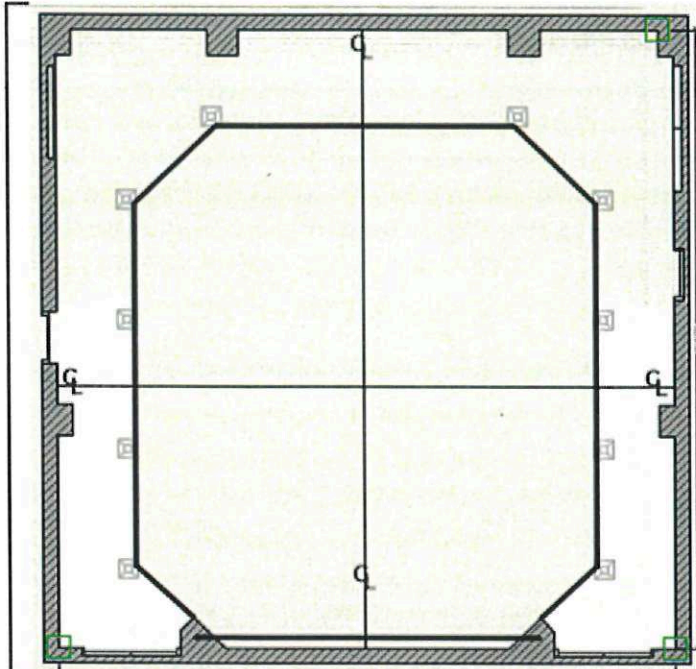
KAREN. (To ROSALIE) There's nothing to cry about. You must help us by telling the truth. Why, what's the matter, Rosalie?

19 MARY. Grandma, there's something I've got to tell you that—

ROSALIE. Yes! Yes! I did see it. I told Mary. What Mary said was right. I said it, I said it, I said it.

BLACKOUT

end Act II, scene ii



NOTES			

BLOCKING

3) (R) x → (K) @ C

15) (MT) x → (T)

TIMINGS		SCENE	PAGE
26:38		Two	32

Act III

3 SCENE: *The same as Act I. Living-room of the school. The room has changed, not dirty, but dull and dark and uncared for. KAREN is sitting, while MARTHA paces the room.*

MARTHA. It's cold in here.

KAREN. Yes.

MARTHA. What time is it?

KAREN. I don't know. What's the difference?

MARTHA. None. I was hoping it was time for my bath.

KAREN. Take it early today.

MARTHA. Oh, I couldn't do that. I look forward all day to that bath. Makes me feel important to know there's one thing I've got to do. Six o'clock take a bath, like you've always done. You know yesterday, I took a six o'clock bath and I took another at four this morning. Your light was on. I wanted to bring you some milk but I just went back to bed and—I'm going to do it again tonight. I'm going to have a four o'clock bath and watch the light come up. And I'm going to wash my hair tonight, or maybe tomorrow night. Why don't you do that? Gives you something to do, a kind of date with something—

KAREN. It's raining. Hungry?

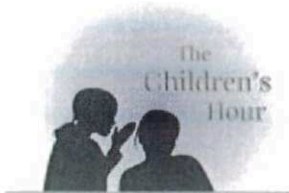
MARTHA. No. (Phone rings. Neither of them rush to answer. MARTHA takes the receiver off.)

KAREN. You must eat something tonight.

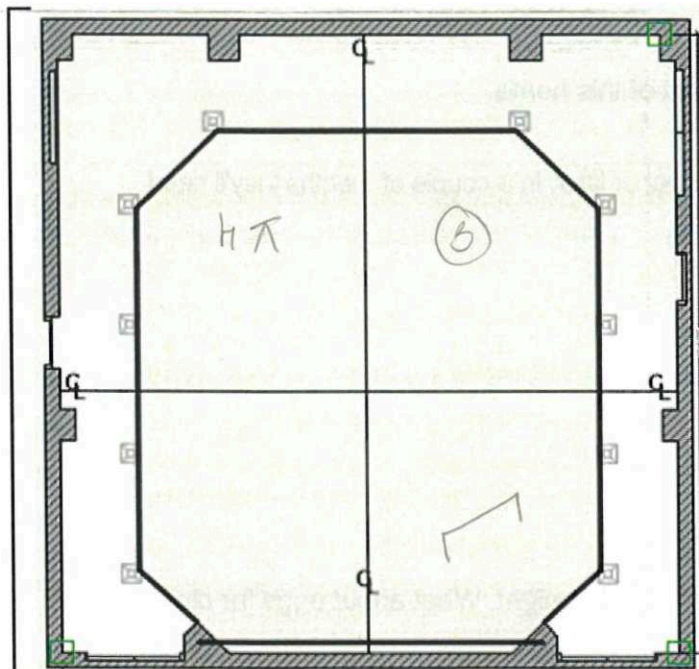
MARTHA. I'd like to be hungry again. Remember how much we used to eat at college? All that wonderful mess every evening—

KAREN. That was ten years ago. We've gotten older. You must try to eat dinner tonight.

19 MARTHA. Maybe I'll be hungry in another ten years. It's cheaper this way.



27.23



NOTES

Blank area for notes.

BLOCKING

3) (K) dis ↓ us in H, (MD) dis us @ 3)

(15) (MD) X → □ + ↓

TIMINGS	SCENE	PAGE
28:45	one	53

KAREN. Joe is late today. What time is it?

MARTHA. We've been sitting here for eight days asking each other the time.

KAREN. It's been eight days since we've been out of this home.

MARTHA. Well, we'll have to get off these chairs sooner or later. In a couple of months they'll need dusting.

KAREN. What'll we do when we get off?

MARTHA. Dust the chairs.

KAREN. It's awful.

MARTHA. Let's not talk about it. Let's eat a good dinner tonight. What about eggs for dinner?

KAREN. All right.

MARTHA. I'll make some potatoes with onions, the way you used to like them.

KAREN. It's a week ago Thursday. It never seemed real until the last day, although. I guessed it before that, didn't you?

MARTHA. It seems real enough now, all right.

15 KAREN. Let's go out.

MARTHA. Where to?

KAREN. We'll take a walk.

MARTHA. Where'll we walk?

KAREN. Why shouldn't we take a walk? We won't see anybody, and suppose we do, what of it? We'll jus—

3 MARTHA. Come on. We'll go through the park.

5 KAREN. We'll go tomorrow.

MARTHA. No, we won't.

KAREN. But Joe says we've got to go out. He says that all the people who don't think it's true will begin to wonder if we keep hiding this way.

MARTHA. If it makes you feel better to think there *are* such people, go ahead.

KAREN. He says we must go into town and go shopping and act as though——

MARTHA. Shopping? That's a sound idea. There aren't three stores in Lancet that would sell us anything. Hasn't he heard about the ladies' clubs and their meetings and their circulars and their visits and their——?

KAREN. Don't tell him.

12 MARTHA. I won't. You think we should still go into town?

KAREN. I don't know. I don't know about anything anymore. Martha, Martha.

MARTHA. What is it, Karen?

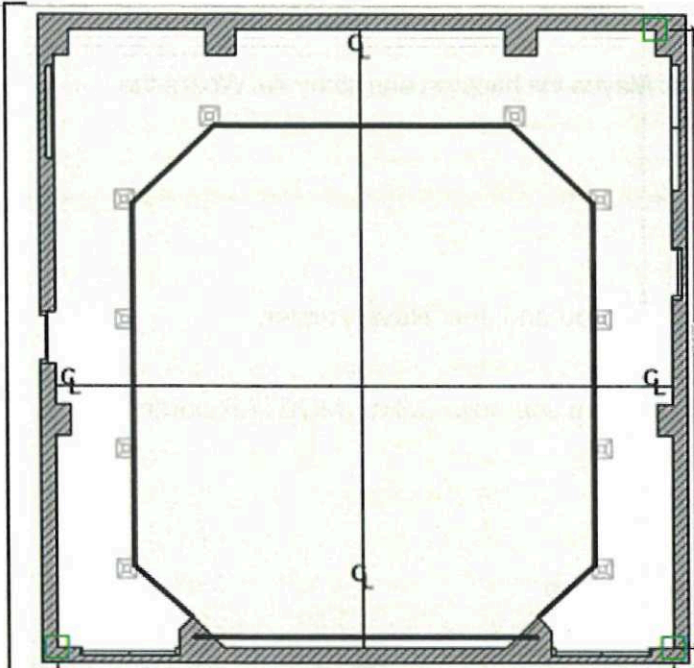
KAREN. Why did it happen, and what happened? What are we doing here like this?

MARTHA. I don't know. It's as if we're in a nightmare. The kind you get when you feel as if you're way below the world and are struggling up and up sweating, sweating to come out in your own bed, your own room, coming up and up, and out—— Only now I don't come out——

KAREN. We've got to get out of this place. We've got to get out quick.

13 MARTHA. You'll be getting married soon. Everything will be all right then.

KAREN. Yes.



NOTES

Blank area for notes.

BLOCKING

3) (MD) ↕

5) (K) 15 + X → π

7) (K) L → @ (MD)

15) (MD) X → 17 + ↕

20)

23) (MD) ↕ Δ X → (K)

TIMINGS		SCENE	PAGE
31:18			

MARTHA. What is it?

KAREN. Nothing.

MARTHA. It'll be a good day. And a happy one for me. Maybe the happiest one of my life. What's the matter?

KAREN. Nothing, Martha.

MARTHA. There mustn't be anything wrong between you and Joe. Never, never.

KAREN. Nothing's wrong. (Footsteps in the hall) There's Joe now. (MRS. MORTAR enters)

MARTHA. Tell me, who is standing in the doorway?

KAREN. Looks like your aunt. But that's not possible, is it?

MRS. MORTAR. Hello. Here I am. Can I come in? I am very glad to see you both. How is everything?

MARTHA. Everything's fine. How are you?

MRS. MORTAR. A little tired. Long train trip——

MARTHA. Of course. Is there something I can get you?

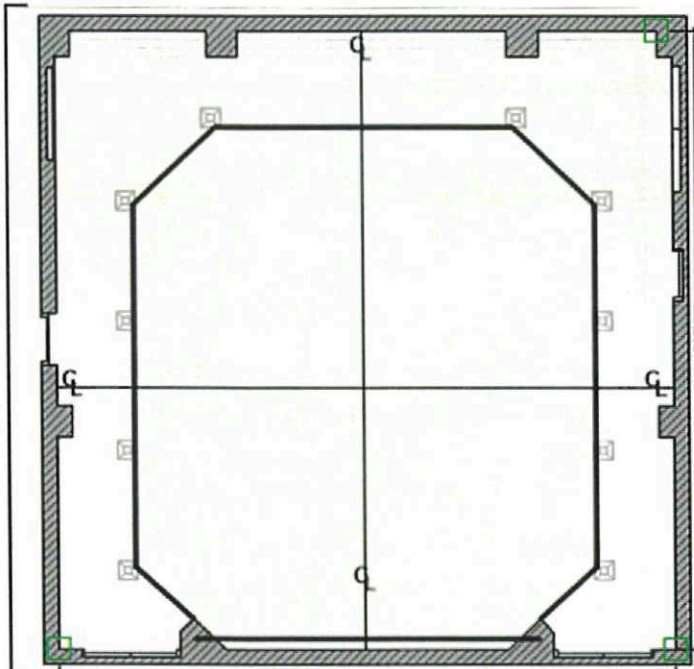
MRS. MORTAR. You know, I would like a cup of tea. But don't you bother——

MARTHA. No bother at all. China tea, English tea, a few little sandwiches? It's a cold day. Perhaps a whisky and soda?

MRS. MORTAR. Why, Martha. You know, I think I'll take——

MARTHA. Where the hell have you been?

MRS. MORTAR. I've been on tour. You know that. Mostly one-night stands, although we played a ghastly week in Detroit, as ugly a city—— But the whole theatre has changed. They will not accept a serious play on the road. No question of it. Musicals, musicals, musicals.



NOTES

Blank area for notes.

BLOCKING

10) (M) on USL

TIMINGS		SCENE	PAGE
33:07			

MARTHA. Isn't that interesting? Is it a trend, will it pass?

MRS. MORTAR. I don't know. I really just don't know. I was interviewed—in San Francisco—and I said, quite frankly, that perhaps a whole culture is changing.. It's possible.

MARTHA. You think so? A whole culture! My, that would be too bad. I'll be so interested in your telling me about it.

KAREN. Don't.

MARTHA. You see, it's this way: I'm trying to keep from killing her. Why didn't you answer our telegram? Answer me!

MRS. MORTAR. I told you I was moving around a great deal.

MARTHA. Don't tell me you didn't get them! You did.

KAREN. Oh, what difference does it all make now?

MRS. MORTAR. ⁽¹⁵⁾ Karen is quite right. Let bygones be bygones. Martha, remember when you were a little girl and I used to complain there were never any nice toilets backstage. Well, you just should see now what—

MARTHA. Why did you refuse to come back here and testify for us?

MRS. MORTAR. ⁽¹⁸⁾ I didn't refuse. I was on tour. That's a moral obligation. I just couldn't leave—

MARTHA. How did you get out of the summons? Did you live in the toilets?

MRS. MORTAR. I don't think it was nice to try and bring me ⁽¹⁹⁾ back that way. I just don't think it was. But we'll talk about that another day. For goodness sakes, let's not go on this way. Words, words, words. My trunk's at the station.

KAREN. Mrs. Morta, things have changed here.

9
MARTHA. Yes, they've changed. Listen to me tell you what you are pretending not to know: Lauren Wright and Martha Dobie brought a suit for slander against a woman called Tilford—

MRS. MORTAR. Oh, I meant to tell you. She's outside in a car. I saw her as I got out of my taxi. She called to me. Imagine that. She's right up the road— Imagine that, calling to me—

7
MARTHA. Be still and listen to me. We brought a suit for slander against a woman called Tilford because her grandchild had accused us of having what the judge called "sinful sexual knowledge of one another." A large part of Mrs. Tilford's defense was based on remarks made by Lily Mortar against her niece, Martha. And a greater part of the defense's case rested on the fact that Mrs. Mortar would not appear in court to explain or deny those remarks. Mrs. Mortar had a moral obligation to the theater. As you probably read in the newspapers, we lost the case.

MRS. MORTAR. I didn't think of it that way, Martha. It couldn't have done any good for all of us to get mixed up in that unpleasant notoriety— But now that you've explained it, why, I do see it your way, and I'm sorry I didn't come back. But now that I am here, I'm going to stand shoulder to shoulder with you. I know what you've gone through, but the body and heart *do* recover, you know. I'll be here right along it's you and we'll—

MARTHA. There's an eight o'clock train. Get on it.

12
MRS. MORTAR. Martha!

MARTHA. You've come back because you had no place else to go. There's nothing here for you. All my grown life I've been something for you to pick dry. Get out and don't come back!

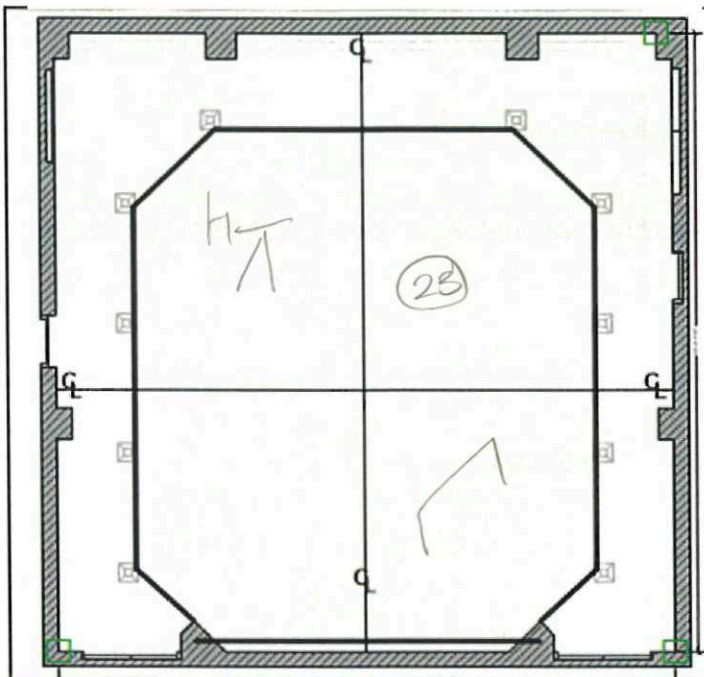
18
MRS. MORTAR. How can you talk to me like that?

MARTHA. Because I hate you. I've always hated you.

MRS. MORTAR. God will punish you for that.

MARTHA. He's been doing all right.

23
MRS. MORTAR. I'll wait upstairs until train time. You'll be sorry, Martha, for what you said to me. Because you have a good heart, and I know you love me and are grateful to me.



NOTES

News paper

BLOCKING

3) (M) x → π + ← Newspaper

7) LM x → ↗ + ↓

15) (LM) ↓ + x → (M)

18) (LM) x → ↗ + ↓

23) (M) ↓ + x → (23)

TIMINGS		SCENE	PAGE
37:13			

3

MARTHA. Every fool in the world thinks that about everybody else. (As MRS. MORTAR exits she bumps into CARDIN entering)

MRS. MORTAR. How do you do?

CARDIN. Look who's here! A couple weeks late, aren't you?

5

MRS. MORTAR. So it's you. Now, I call that loyal. A lot of men wouldn't still be here. (To KAREN) You are a very lucky girl—

7

MARTHA. Get out of here. (MRS. MORTAR exits)

KAREN. Watch the time, Mrs. Mortar. Be sure you're on the train.

CARDIN. Why did she come back?

12

MARTHA. She's broke.

CARDIN. We'll give her some money and get rid of her. Stop it now. She isn't worth all that. Get finished with her for good. What did you do today?

KAREN. We stayed here. We started to go out but—

CARDIN. You promised me yesterday, both of you. Do you feel all right?

KAREN. Why did you do that?

CARDIN. Do what?

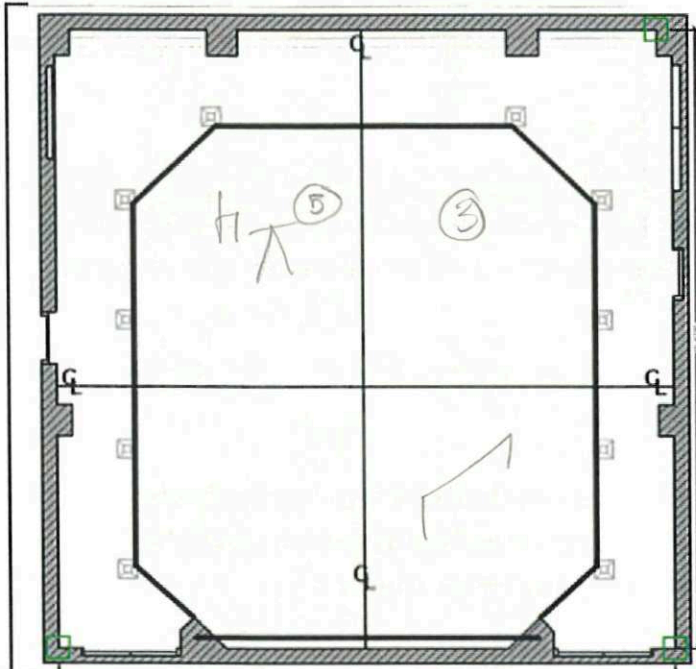
KAREN. Draw away from me.

19

CARDIN. I didn't draw away from you. What kind of talk is that? We sit around here much longer, we'll all be bats. And so we're not going to sit around here. I sold my place this morning to Foster.

23

KAREN. You can't do that. You can't—



NOTES

BLOCKING

3) (J) en USL + X → (3)

5) (LM) X → (K) in H @ (5) 7) (LM) ex USL

12) (MD) X → [] + \$

20) (J) ← (K) → []

23) (K) \$ X → (J) @ C

TIMINGS		SCENE	PAGE
30 : 32			

CARDIN. We're getting married this week. I'll give you both two days to pack and close this place. On Thursday we'll be on a train——

KAREN. You can't leave here. I won't have you do this. You must go to Foster right away——You can't leave here——

CARDIN. Now don't let's have any of that talk, because it's all done and over. And last week I wrote to Jake Sundstrom. You remember, my old and good friend. I've told you about him so often——(To MARTHA) We roomed together at school and at college. Then he changed his mind about medicine and ent home. His family is very rich, they own half the state, I think——

KAREN. I am not going to let you leave here. I am not going to let you.

CARDIN. Well, Jake's fixed it for me. He found the right place. You know, it's farm country, mostly Swedes, and he says they need a doctor bad. It's going to be tough going at first, we'll be out in the middle of nowhere, but we'll live cheap and there'll be plenty for all of us——

15
MARTHA. Joe, Joe. I'm not going with you. I couldn't go with you. But I thank you from the bottom of my heart.

17
CARDIN. You're coming with us. Do you think we'd leave you? We want you to come. It's going to be good. Kind of fun to start all over again. I'm looking forward to what I can do in country like that. Good for doctors, to get out where it's hard, and to learn something——

18
KAREN. You don't want to go.

CARDIN. No, I don't want to go. This was my place, where I was born, where I wanted to be. You wanted to stay here, too. Well, to hell with all that. We can't stay. So we're going to a place where we can live, and where I've got a good friend who understands, and will help us. Most of the world doesn't live where it wants to live, or do what it wants to do. I'm not going to cry about us. Now don't talk about it any more. Please, darling.

KAREN. Yes.

MARTHA. Joe is right. But I can't go. It's better for all of us if I don't go.

CARDIN. You're coming with us. It wouldn't be happy for any of us if you didn't. Later on, you'll leave if you want to, and then I won't say no. All right?

MARTHA. All right. And I thank you.

CARDIN. You'll both need warm coats and boots. We'll stop in Boston for a day and buy things for you.

MARTHA. I'm going to make an omelet now. A very good one. (She exits)

CARDIN. You'll like Jake and he'll like you. I've never seen his wife. God, the time we spent as kids talking about the women we were going to have or marry or something, and the places we were going to go together! Then I came back here and never saw him again—

KAREN. Yes, it was right for you to come back. You're a part of this place and a good part. You'll be coming back someday.

CARDIN. No. It isn't what I thought it was. My people— My people aren't what I thought they were. I want no more of it.

KAREN. I've done this to you. I've taken away everything you want—

CARDIN. And when we get there and find ourselves a place to live, we'll take a fishing trip for a honeymoon. It's beautiful country, and—

KAREN. Everything we wanted, everything we were going to be—all gone. And we have to sneak away to some place that hasn't anything to do with us—

CARDIN. *Please stop talking that way.* We've got a chance, but I think it's only one chance, and if we miss it we're done for. And that means that we are going to start putting the whole business behind us now. There's going to be no more talk about what could have been or should have been or who should have said what or why or when—What you've done, you've done. And that's that.

KAREN. What I've done?

CARDIN. What's been done to you.

KAREN. You said it yesterday, too. What do you mean when you say "What you've done?" Tell me, darling.

9 Tell me what you mean.

CARDIN. Nothing. Nothing. I don't mean anything. Why do you think I do? Karen, there are a lot of people in this world who have bad trouble. We happen to be three of those people. We could sit around for the rest of our lives and live on that trouble, and we'd get to the place where we'd have nothing else because we wanted nothing else. That's fun for some people—but not for me. I wanted to be a doctor because I don't like sick people. I'm not going to be a sick man, and I'm not going to let you grow sick, either.

10 KAREN. I'm sorry. I'll be all right when we get out of here. I want a baby. I want to have a baby.

CARDIN. We'll wait a year. We won't have enough money now.

KAREN. I don't want to wait a year. You always said you wanted children right away. Why have you changed?

CARDIN. We *can't* go on like this. Everything I say is made to mean something else. What are you doing to me? What's the matter with you?

15 KAREN. Yes, every word has a new meaning. Child, love, lawyer, judge, friend, room, woman—There are not many safe words any more. That we can't move away from. A new place, a new room, won't fix that for us. Sick, high-tragic people. That's what we'll be.

CARDIN. No. No, darling, we won't. We must learn how to live and love again. We knew how to do it. It's only this bad time that has to be got over—We must go slow and take care, and it will pass quick—

KAREN. People don't set a date for things to go right or wrong. It won't work.

CARDIN. What won't work?

KAREN. The two of us together.

CARDIN. Stop talking like that. You'll believe it soon.

KAREN. Tell me. Tell me what you want to know.

CARDIN. I don't know what you're talking about.

4

KAREN. Yes, you do. We've both known for a long time. Say it now, Joe. Ask it now.

5

CARDIN. I have nothing to ask.

7

KAREN. After a while in court, I stopped listening. After a while, it didn't seem to matter what anybody said. Then I began to watch your face. It was the only nice thing I could think of doing. You were ashamed. So was I. But you had trouble worse than that. You were sad at being ashamed. Ask it now, Joe.

CARDIN. I have nothing to ask. Nothing. All right. Is it——? Was it ever——?

KAREN. No. Martha and I have never touched each other. That's all right, darling. I'm not mad. I am glad you asked me.

12

15

CARDIN. My God, what's happened to me? I'm sorry, darling. I didn't want to hurt you—— I didn't ever believe——

KAREN. No, of course you didn't, really. But after a while, you weren't sure. Maybe there was just a little truth——That's the way these things go. That's the way they are meant to go. You've been a good, loyal friend. Don't be ashamed of what you felt. You're. A good man.

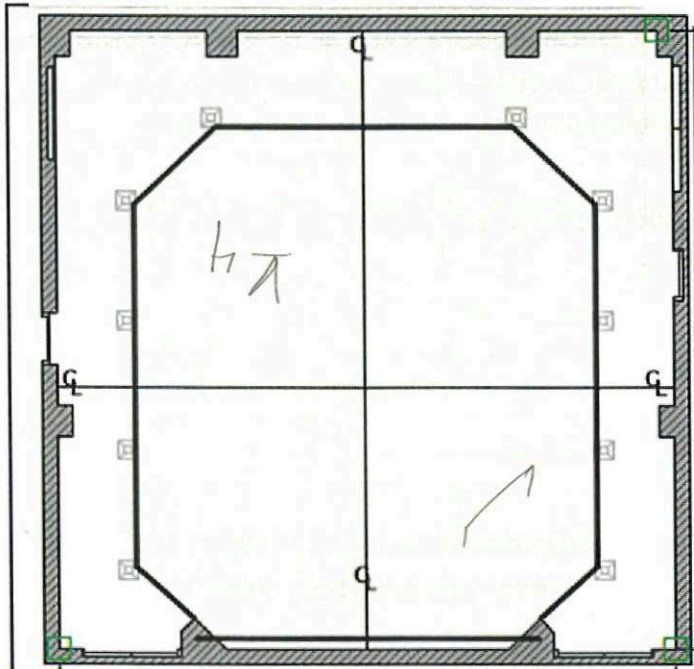
CARDIN. I've asked, you answered. That's all. Let's go ahead now and——

KAREN. You believe me?

CARDIN. You know I believe you.

KAREN. Maybe you do. But I'd never know whether you did. And you're saying it again won't do it. And it doesn't even matter whether you do believe me. All that I know is that I'd be frightened you didn't. But that's the way it would be. We'd be hounded by it. You don't get over things just by saying you do. I don't believe you could touch my arm without my wondering why you didn't kiss me, and I don't think you could kiss me without my wondering if you really wanted to. And I'd hate myself for all that. And then I'd hate you, too. I don't want ruin. I don't like it. Ah, Joe. You know all that.

CARDIN. I don't. I don't



NOTES

BLOCKING

5) (K) x → (C) @ C

5) (C) x → K

7) (K) ↓ @ L

10) (C) L → U3

12) (C) x → (K)

15) (C) K

TIMINGS

SCENE

PAGE

48:01

5 KAREN. Ah what happens between people, happens, and after a while it doesn't much matter how it started. But there it is. I'm here. You're there. We're in a room we've been in so many times before. Nothing seems changed. My hands look just the same, my face is just the same, even my dress is old. I'm nothing too much: I'm like everybody else, the way I always was. I can have the things that other people have. I can have you, and children, and I can take care of them, and I can go to market, and read a book, and people will talk to me—Only I can't. I can't. And I don't know why. Go home, darling.

7 CARDIN. We can't leave each other. We're not going to leave each other. You're tired. I'm tired. I didn't know what i was asking—

KAREN. Don't be sorry. You're such a nice man.

CARDIN. You say I helped you. Help me now. Help me. Karen—

KAREN. All right. Go away for a little while. Away from me and love and pity, and all the things that mess people up. Go away by yourself. And so will I. Please. Please do it that way. And after a while, I'll know and you'll know, and then we'll see— Please, Joe.

CARDIN. There's nothing for me to know. A few weeks won't make any difference—

KAREN. Please.

CARDIN. I don't want to go.

KAREN. Go now, darling.

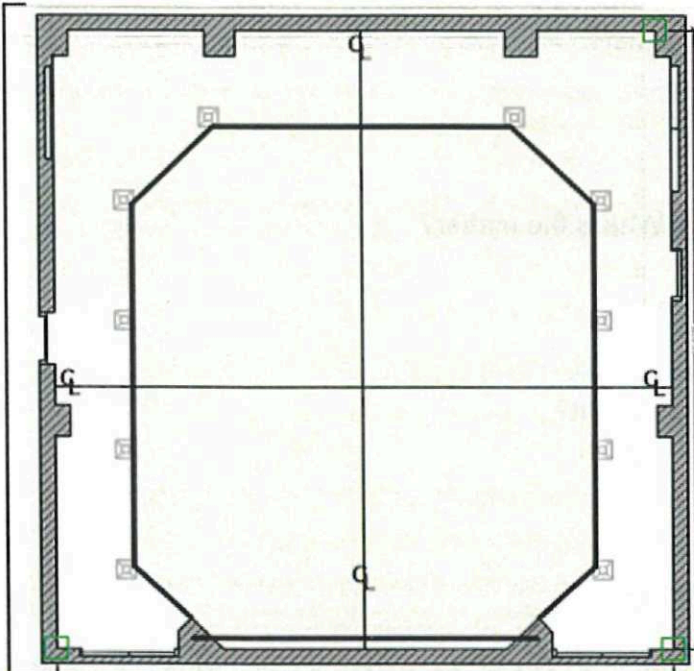
CARDIN. What will you do?

KAREN. I'll wait. I'll be all right.

CARDIN. I'll be coming back soon. (He exits) 20

KAREN. I don't think so. (MARTHA enters)

MARTHA. It gets dark so early now. Cooking always makes me feel better. I found some purple Scylla for the table. Remember! They were the first things we planted here. And I made a small cake. Know what? I found a bottle of wine. We'll have a good dinner. Where's Joe?



NOTES

Blank area for notes.

BLOCKING

Handwritten notes in the blocking section:

5) (K) $\uparrow + x \rightarrow \pi$

8) (J) $x \rightarrow \pi$

20) (J) $x + px$ USL

TIMINGS	SCENE	PAGE
30:40		

KAREN. Gone.

MARTHA. A patient? Will he be back in time for dinner?

KAREN. No.

MARTHA. We'll wait dinner for him, then. Karen! What's the matter?

KAREN. He won't be back.

MARTHA. You mean he won't be back any more tonight?

KAREN. He won't be back at all.

MARTHA. What happened? What happened, Karen?

KAREN. He thought we had been lovers.

MARTHA. I don't believe you. I don't believe it. What kind of awful talk is that? I don't believe you. *I don't believe it.*

KAREN. All right, all right.

MARTHA. Didn't you tell him? For God's sake, didn't you tell him it wasn't true?

KAREN. Yes.

MARTHA. He didn't believe you?

KAREN. I guess he believed me.

MARTHA. Then what have you done? it's all wrong. It's crazy. I don't understand what you've done. You "guess" that he believed you. There's no guessing about it. Why didn't you——?

KAREN. I don't want ever to talk about it, Martha.

MARTHA. Oh God, I wanted that for you so much!

5 KAREN. Don't carry on. I don't feel well.

MARTHA. What's happened to us? What's really happened to us?

KAREN. I don't know. I think I'll make a cup of tea and go to bed now.

MARTHA. Whatever happened, go back to Joe. It's too much for you this way.

KAREN. Stop talking about it. Let's pack and get out of here. Let's take the train in the morning.

MARTHA. The train to where?

KAREN. I don't know. Some place; any place.

MARTHA. A job? Money!

KAREN. In a big place we could get something to do.

MARTHA. They'd know about us. We've been in headlines. We're very famous.

KAREN. A small town, then.

MARTHA. They'd know more about us, I guess.

KAREN. We'll find a place to go

MARTHA. I don't think we will. Not really. I feel as if I couldn't move, and what would be the use? It seems to me I'll be sitting the rest of my life, wondering what happened. It's a bad night, tonight, but we might as well get used to it. They'll all be like this.

KAREN. But it isn't a new sin they tell us we've done. Other people aren't destroyed by it.

MARTHA. They are the people who believe in it, who want it, who've chosen it for themselves. That must be very different. We aren't like that. We don't love each other. We don't love each other. We've been close

to each other, of course. I've loved you like a friend, the way thousands of women feel about other women.

KAREN. I'm cold.

MARTHA. You were a dear friend who was loved, that's all. Certainly there's nothing wrong with that. It's perfectly normal that I should be fond of you. Why, we've known each other since we were seventeen and I always thought——

KAREN. Why are you saying all this?

MARTHA. Because I love you.

KAREN. Yes, of course. I love you, too.

MARTHA. But maybe I love you *that* way. The way they said I loved you. I don't know——Listen to me.

KAREN. What?

MARTHA. *I have loved you the way they said.*

KAREN. Martha, we're both so tired. Please don't——

MARTHA. There's always been something wrong. Always—as long as I can remember. But I never knew until all this happened.

KAREN. Stop that crazy talk——

MARTHA. You're afraid of hearing it; I'm more afraid than you.

KAREN. I won't listen to you.

MARTHA. You've got to know it. I can't keep it to myself any longer. I've got to tell you that I'm guilty.

KAREN. You are guilty of nothing.

MARTHA. I've been telling myself that since the night we heard the child say it. I lie in bed night after night praying that it isn't true. But I know about it now. It's there. I don't know how. I don't know why. But I did love you. I do love you. I resented your marriage; maybe because I wanted you; maybe I wanted you. All of these years; I couldn't call it by a name but maybe it's been there ever since I first knew you—

KAREN. It's not the truth. Not a word of it. We never thought of each other that way.

MARTHA. No, of course *you* didn't. But ho says I didn't? I never felt that way about anybody but you. I never loved a man—I never knew why before. Maybe it's that.

KAREN. You are tired and sick.

MARTHA. It's funny. It's all mixed up. There's something in you and you don't do anything about it because you don't know it's there. Suddenly a little girl gets bored and tells a lie—and there, that night, you see it for the first time, and you say it yourself, did she see it, did she sense it—?

KAREN. What are you saying? You know it could have been any lie. She was looking for anything—

MARTHA. Yes, but why this one? She found the lie with the ounce of truth. I guess they always do. I've ruined your life and I've ruined my own. I swear I didn't know, I swear I didn't mean it—Oh, I feel so God-damned sick and dirty—I can't stand it anymore.

KAREN. All this isn't true. We don't have to remember it was ever said. Tomorrow we'll pick ourselves up and —

MARTHA. I don't want tomorrow. It's a bad word.

KAREN. Go and lie down, Martha. And in a few minutes, I'll make some tea and bring it to you. You'll look feel better.

MARTHA. Don't bring me any tea. Thank you. Good night, darling. (MARTHA exits. A shot is heard. ←

KAREN does not move.)

MRS. MORTAR. (KAREN runs out as MRS. MORTAR speaks offstage) What was that? Where is it? (She enters) Karen! Martha! Where are you? I heard a shot. What was—? (KAREN reenters.) What—what is it? (KAREN, speechless, shakes her head and moves past MRS. MORTAR. MRS. MORTAR stares, the rushes out. She reenters in tears) What shall we do? What shall we do?

KAREN. Nothing.

MRS. MORTAR. We've got to get a doctor—right away.

KAREN. There isn't any use.

MRS. MORTAR. We've got to do something. Karen! Do something.

KAREN. There is nothing to do.

MRS. MORTAR. Oh, it's awful! Poor Martha. I don't know what we can do—— You think she's dea——

KAREN. Yes.

MRS. MORTAR. Poor, poor Martha. (Exits) I can't realize it's true. Oh, how could she—she was so——
(reenters) I don't know what—— I'm—I'm frightened. I'm frightened.

KAREN. Don't be frightened.

MRS. MORTAR. I can't help it. How can I help it? I'll never forgive myself for the last words I said to her. But I was good to her, Karen, and you know God will excuse me for that once. I always tried to do everything I could. Suicide's a sin. Karen, we can't sit here. Shouldn't we call somebody to——?

KAREN. In a little while.

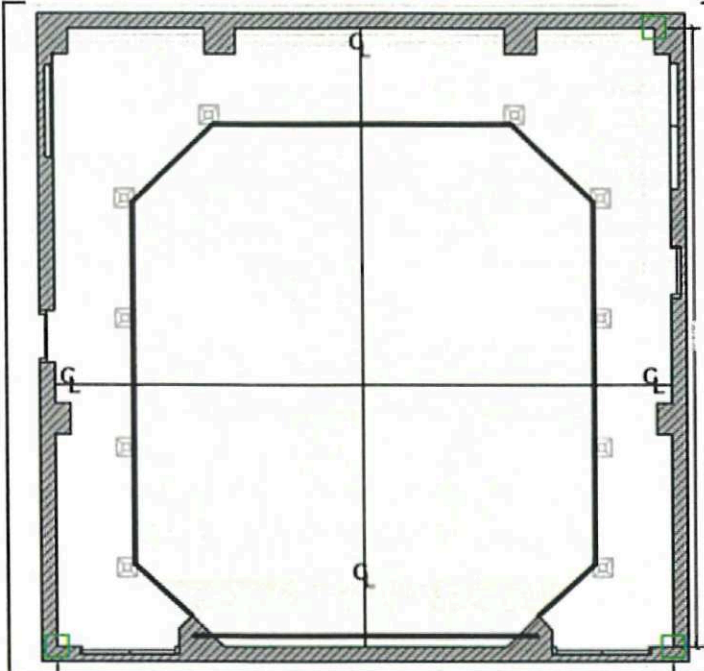
MRS. MORTAR. She shouldn't have done it, she shouldn't have done it. It was because of all this awful business. She would have got a job and started all over again—she was just worried and sick and——

KAREN. That isn't the reason she did it. (20)

MRS. MORTAR. What——Why——?

KAREN. What difference does it make now?

MRS. MORTAR. You're not crying.



NOTES

Blank area for notes.

BLOCKING

Handwritten notes in the blocking section:

12) (LM) on VSL

20) (LM) x → π

TIMINGS		SCENE	PAGE
1:00:05			

KAREN. No.

MRS. MORTAR. Oh, I wish I could've done something. But I haven't anything, you know.

KAREN. She was good to you; she was good to me.

MRS. MORTAR. Oh, I know she was, Karen, and I was good to her, too. I did everything I could. I— I haven't any place to go.

KAREN. I'll help you.

MRS. MORTAR. We must do something. I'm afraid. It seems so queer—in the next room.

KAREN. Don't be afraid.

MRS. MORTAR. It's different for you. You're young. ^{Door knock} (The doorbell ringing) Who is it? ^{Door knock} (Rings again) Shall I answer it? I think we'd better. (She exits) Oh! Oh! You can't come in here... Go away... go away... What are you doing here? (Reenters) It's that woman. It's that Mrs. Tilford. I told her to go away. She says she's been trying to get in all day. (MRS. TILFORD appears in the doorway) We've had trouble here.

MRS. TILFORD. Let me come in, please.

MRS. MORTAR. I say you can't come in. You...

MRS. TILFORD. Move away, please. Karen, I've something to say to you. You must hear me.

KAREN. Why have you come here?

20 MRS. TILFORD. I had to come. I've been outside all day... I've been at the door... I've been phoning... I tried to speak to Joe, but he won't talk to me. I've been waiting for you to come out. Then I thought I heard a shot, or something, but...

KAREN. Get out of here.

MRS. MORTAR. You bad, bad woman. You have no right in this house. You don't know what you've done.

3
MRS. TILFORD. Please be still. (MRS. MORTAR exits) Karen, you must let me speak. I know it wasn't true. I found out it wasn't true. Mrs. Wells came to me today with....

KAREN. You know it wasn't true, do you? I don't care what you know. If that's what you had to say, you've said it. Go away.

MRS. TILFORD. I've got to tell you.

KAREN. I don't want to hear you.

MRS. TILFORD. Mrs. Wells found a bracelet in Rosalie's room. The bracelet had been hidden for several months. She found out that Rosalie had taken the bracelet from another girl, and that Mary—that Mary knew that and used it to force Rosalie into saying that she had seen you and Miss Dobie together. I—I've talked to Mary. I found out.

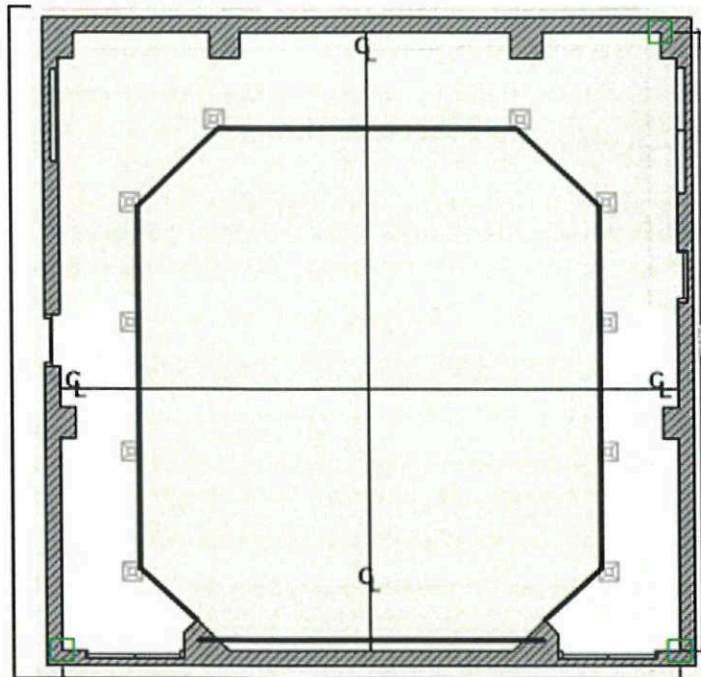
KAREN. Go away, Mrs. Tilford. Get out of here.

MRS. TILFORD. I have only a little more to say. I've talked to Judge Potter. He has made all arrangements. There will be a public apology and an explanation. The damage suit will be paid to you in full and—and any more that you will be kind enough to take from me. He's acting to talk to you. We will do whatever you say.

20
KAREN. Martha is dead. So last night you found out you had done wrong to us. And now you have to right that wrong or you can't rest your head again. Well, don't rest it. I won't be your confessor. Take your conscience some place else, get somebody else to help you be a "good" woman again. You told us that night you had to do what you did. Now you have to do this. A public apology and money paid and you can sleep and eat again. You and all those who always know how right they are. What's somebody else's life to you? A way to show your own righteousness. And if you happen to be wrong, then you can always put it right some other day. I have a dead friend. Get out of here and be noble on the street. (MRS. TILFORD slowly exits) Good-bye. 25

BLACKOUT

end of show.



NOTES	

BLOCKING

3) (LM) EX USL

(20) (AT) X → 1-1 + \$

(25) (AT) X → EX USL, (K) EX USL

TIMINGS	SCENE	PAGE
1:04:33		

Dows

(DD) + (LM) + (SW) + (RR)

en USC vom

(AU) (EM) (CR)

en USC vom

(MN) (HB) (BR)

en USC vom