



KING JAMES'S EAR

BY

ROD DUNGATE

Extract

A SMITH SCRIPT

This script is protected by copyright laws.
No performance of this script -IN ANY MEDIA – may be undertaken without
payment of the appropriate fee and obtaining a licence.
For further information, please contact SMITH SCRIPTS at
info@smithscripts.co.uk

King James's Ear

Rod Dungate

Rod Dungate
Rod@RodDungate.com
www.roddungate.com
@Rod_Dungate

Representation:
Smith Scripts
0844 997 1000
info@smithscripts.co.uk

Characters

King James I of England, VI of Scotland
Queen Anne, his wife
Henry, Prince of Wales, his elder son

Robert Cecil, Earl of Salisbury, Lord Chancellor, elderly
Sir Thomas Overbury, a writer, twenties
Lady Frances Howard, Countess of Essex, powerful, twenties
Ben Jonson, the playwright, middle years
Inigo Jones, the designer, younger than Ben

Robert Carr, a young Scotsman, Sir Thomas's lover, five years younger than him
Jane Turner, Lady Frances' close friend
Dr Simon Forman, an astrologer
Solomon, Ben Jonson's young son

Lawrence, Sir Thomas's servant and his age exactly
John, a Palace servant
Paul, a Palace servant
Richard Weston, under-keeper at the Tower of London
James Franklin, a chemical scientist William
Reeves, a chemical scientist
Drug Dealers

Time and Place

The first quarter of the Seventeenth Century

Prologue: Scotland

Section One: Five years later: London; A public room in James' Palace

Section Two: The same room

Section Three: One of James's Private Rooms

Section Four: The Same Room, the Palace Grounds

Section Five: The Palace Grounds

Section Six: The Palace, the Tower of London, London streets

KING JAMES'S EAR is written to be performed by 15 actors - 11 men, 3 women and 1 youth. Parts doubled can be as follows: Henry plays Weston, Cecil plays Franklin, Inigo plays Reeves and John and Paul play the two Drug Dealers.

The first production of KING JAMES'S EAR was at the Old Red Lion Theatre, St John Street, London, EC1, on March 30 1993, presented by ISIS Productions. The company was as follows:

King James I / IV: Michael Roberts
Queen Anne: Sharon Willmott
Henry, Prince of Wales: John Killoran

Robert Cecil, Earl of Salisbury: William Haden
Sir Thomas Overbury: Paul J Reeve
Lady Frances Howard, Countess of Essex: Gemma Hancock
Ben Jonson: Frank Stirling Inigo
Jones: Kevin Howarth

Robert Carr: Ben Albu
Jane Turner: Sarah Northgraves
Dr Simon Forman: Vivian Munn
Solomon: Daniel Goodwin or Michael Smith

Lawrence: Anthony Houghton
John: Richard Hollis
Paul: Thomas Deakin
Richard Weston: John Killoran James
Franklin: William Haden
William Reeves: Kevin Howarth
Drug Dealers: Thomas Deakin, Richard Hollis

Directed by: Joe Harmston
Set Designed by: Julian Hamlin
Costumes Designed by: Julian Hamlin with Richard Cross
Composer: Jim Harrison
Lighting Designer: Carol Cotterhill
Stage Manager: Fiona Caldwell Publicity
Designer: Bal Bhachu
Producer: Sarah Northgraves

Notes for the Reader

Style

As the action of the play progresses, the acting-space becomes more and more flexible, both in Time and Place. The action must move very smoothly from one part to another. The only breaks should come between each of the six sections themselves. Here it is probably desirable that there is a black-out.

I have sometimes written detailed directions for the acting-space: this is not meant to fix a design - even where I have described an acting-space plan. It is done to try to help the reader see what is going on. This is particularly true in the bowls scene.

Fashion Yellow

Historically, Anne Turner [in King James's Ear, Jane Turner] developed yellow starch: this meant ruffs became much higher and ornate. In earlier versions I made reference to 'yellow ruffs and cuffs' and so on. I came to believe that including 'ruffs and cuffs' in the body of the text might inhibit freedom in production style and design, and I have opted, here, for the more general use of yellow as a fashion colour. If ruffs and cuffs are used, the text may be changed in that respect.

Names and Titles

I have taken slight liberties with names and titles of characters. This is in an endeavour to ease audiences' understanding and recognition.

Prologue

[A steep hill-side. Wind so strong, Robert and Thomas must shout hard against it to be heard. Sea crashing below. Sunlight, thrown into shadow now and again by clouds rushing across the sky. Robert, who is fifteen, is on the hill-side in high good humour. Like a little dog who barks with pleasure at the wind, he's energised by the buffeting his body gets from the wind. He's laughing because of Thomas' timidity - he's miles behind. Thomas is twenty.]

Robert Thomas! Come on!!

Thomas I'm coming!

Robert I'm up here. Come up.

Thomas I can't get up there.

Robert Of course you can.

[Thomas begins to climb.]

Thomas This is not a fitting occupation for a young City gentleman.

Robert Hurry! Hurry!

Thomas The wind's going to blow me away.

Robert You'll have to shout.

Thomas How much further?

Robert Quickly!

Thomas I'm going as fast as I can.

Robert Hurry! Take my hand.

[He helps Thomas on to the summit.]

Look!!!

Thomas It's frightening up here. I feel I'm going to fall off.

Robert You won't. Look at the sea!

Thomas It's rough.

Robert It's wild. Look over here!

Thomas Miles and miles of scarlet heather.

Robert My heather.

Thomas The clouds' shadows rush across it.

Robert It's like the sea.

Thomas The sun makes it burn like hell-fire!

Robert Look!! [He's looking up.] Look, Thom! An eagle. He's looking for a lamb dinner.

Thomas That's cruel.

Robert He's got to eat, City Gent. Your teeth're chattering. Are you cold?

Thomas A bit.

Robert I'll warm you up. [He puts his arms round him] We're tough, us wee Scotsmen. Not like City Gentlemen.

Thomas I'll get used to it.

Robert Lie down with me.

Thomas On the rock?

Robert It's alright. I'll wrap us in my blanket.

[They lie down together.]

Hold me. Tighter. Tighter. Tighter than that. Drink Thom?

[Robert hands him a flask to drink from.]

One

[In fuller lighting, we now see that the hillside on which Robert and Thomas were standing is (and looks like) a stage set. The entire set, though, is not finished, and it's probably not possible to guess what it is. There is a large tower structure at the back, a rope-ladder hangs from the flies. Other bits of scenery stand around. A group of elegant chairs are stacked somewhere. Voices are heard in the shadows, the odd curse, hammering, sawing. It is a large space with an air of anticipation.

Robert runs into the centre. We, and he, are aware he is stunningly good-looking. Clearly in a state of great excitement, his eyes sparkle and he grins broadly to himself. Such obvious delight serves to increase his attractiveness for it adds a boyish innocence.

Robert takes it all in, then goes out at a run. As he runs out, he meets John and Paul - they are carrying bushes between them. John and Paul turn up throughout the play, always together. They are strong, muscular, good-looking.]

John / Paul Afternoon, Mr Carr.

[Robert does something highly irresponsible - like ruffling their hair.]

Robert Whe-hey!!

[He runs off.]

John / Paul Scotch get!

[They drop their bushes - it doesn't matter where, as long as they're in the wrong place. Then they go out.

Lawrence comes in. Lawrence, Sir Thomas's servant, is London's best servant; he is a man of infinite patience and good nature. He's wearing a workman's tool-pouch with tools in it. He goes to the rope ladder, tests it and climbs up. Once up there, we hear him hammering. Whenever Lawrence is up this ladder, bangings, sawings, curses can be heard.

Sir Thomas comes in from the same direction as Lawrence. He crosses straight to the ladder and calls up.]

Thomas Lawrence!

Lawrence Yes sir?

Thomas What the hell you doing up there?

Lawrence Mr Robert said I was to give Mr Jonson a hand.

Thomas Then why aren't you?

Lawrence Mr Jonson said I was to give Mr Jones a hand. Mr Jonson said he had to get his head down for a bit.

Thomas Seen Robert?

Lawrence He's here, there and everywhere.

Thomas Right.

Lawrence Mostly everywhere.

[Thomas starts to go. Solomon, the child actor, runs in.]

Solomon Have you seen me Dad?

Thomas Not yet.

Solomon He wants to see me. [To Lawrence.] You seen him?

Lawrence He's having a snooze.

Solomon He wants to see me.

Lawrence Don't wake him up.

[Solomon runs out bumping into Inigo.]

Inigo Watch out, child.

Solomon Sorry Mr Jones. Have you seen me Dad?

Inigo Drunk.

Solomon But -

Inigo Bugger off!!

[Solomon goes, giving Jones a 'V' sign behind his back I expect. Inigo gives a nod and a wink to Sir Thomas.]

Robert not here, then.

Thomas Going to be ready on time?

Inigo Oh yes. You wait - a visual banquet my dear.

[Ben Jonson has come in.]

Ben In which I'm the food and you're the fucking crockery.

Thomas Lovely day, Ben.

Inigo If you can't be civil -

Ben Why should I be civil? - I've got a hangover.

Inigo [To Lawrence.] You! Mister up there!

Thomas [To Ben.] What's up?

Ben More poetry to be massacred by the clanking of the Camp Carpenter's machinery.

Inigo Speaking, of course, as a linguistic mincing machine.

Ben Better a linguistic one than a human one.

[Ben minces. Ben and Thomas laugh.]

Inigo [To Lawrence, down from the ladder.] What are you doing up there?

Lawrence Replacing a broken peg.

Inigo Good. Don't just stand there - carry on.

[Lawrence goes back up the ladder. Inigo hurries off.]

Ben Come on Thom. I need a drink.

Thomas No: I thanks. I couldn't just now.

Ben Oh dear, not Robert? He'll be alright. So long as he remembers his lines!!

Thomas He's a fool.

Ben Don't be so hard.

Thomas He doesn't understand this place.

Ben He's young, handsome and impetuous: he'll fit in very well.

Thomas Too well.

Ben Oh god! - I need two drinks now. [To Lawrence.] If you see Solomon, tell him I'm looking for him.

[Ben goes out. Inigo pops back in and calls to Lawrence.]

Inigo You - up there!

Lawrence Yea?

Inigo 'Yes, Mr Jones', if you please. Come with me.

[Inigo hurries out. Lawrence comes down and follows him. Dr Forman, astrologer, numerologist, necromancer, reader of dreams and chemical scientist comes in from outside: he is dressed in outdoor clothes. He has an air of great confidence because he is extraordinarily successful. He checks his diary, takes a note from it and reads that: he checks his watch. He looks around and goes out. As he goes, Thomas notices him.]

Thomas Can I help -

[But Forman does not hear and wanders off.

Lawrence comes in again carrying some scenery. He deposits it, and ascends his ladder. Solomon comes back in.]

Lawrence Your Dad's after you.

Solomon I can't find him.

Lawrence He went that way.

Solomon Thanks.

[He goes. Lawrence is up the ladder. Robert creeps up behind Thomas and puts his hand over his eyes. Robert and Thomas are very much in love.]

Robert Squeak piggy squeak.

Thomas Change your mind.

Robert I promised Prince Henry.

Thomas You fancy him.

Robert So?

Thomas Tart.

[Solomon runs in. John and Paul deposit some scenery.]

Solomon I can't find him.

Robert Who?

Solomon Who d'you think!?

Thomas He's in his office.

Solomon I've just looked there.

Thomas Then look again.

Solomon He's not there!!

Thomas He's not here either!

Solomon He'll have my balls if I don't find him.

Thomas I don't think he brought you up to use expressions like that.

Solomon [As he runs out.] Then you want to think again, don't you!

[John and Paul hang around, eavesdropping.]

Thomas I don't trust the prince's motives.

Robert Don't be silly.

Thomas He's in league with Frances. Frances in one of the Howard rats.

Robert You're jealous of Henry.

Thomas He'll have another motive.

Robert It's just a joke. I'm Henry's birthday present for his Dad.

Thomas Gift-wrapped?

Robert More like unwrapped! I told Jane there's not enough of it to be called a costume.

Thomas Oh, Robert.

[Robert hugs him.]

It's so dangerous.

Robert How?

Thomas All this public display.

Robert You should fall in with the spirit of the times.

Thomas I do. - That's why I think there's something else behind it.

Robert Oh, come on. Lighten up. A smile won't crack your face.

[He move s Thomas's mouth into a smile. Ben rushes in.]

Ben Have you got that list off yet?

Robert I think so.

Ben Go on then . . . "Eleven of them are of times long gone . . ."

[Robert goes through the list - until he forgets. He hits the rhymes very hard. Once he's got going, Ben calls up to Lawrence.]

Robert "Eleven of them are of times long gone:
Penthesilea, the brave Amazon
Chaste Artemisia, the Carian dame,
And fair-haired Berenice, Egypt's fame,
Hypsicratea, Glory of Asia,
Candace, pride of Ethiopia . . ."

Ben Oi. Lawrence.

Lawrence Sir?

Ben Seen Solomon?

Lawrence He's looking for you.

Ben I'll have his balls when I find him.

Robert [To Thomas.] Now you know where he gets it from.

Ben [To Robert.] Britain's next - how can you forget that?

Robert It's hard.

Ben Of course it's hard - it's Art. It means something.

Robert What?

Ben You ask too many questions. Go over it with him Thomas. [Ben is on his way out.] This is all going to be an unmitigated disaster.

[Prince Henry dashes in.]

Henry Good afternoon, Ben. Break a leg.

Ben I'm just off to break a neck, sir.

[Ben goes.]

Robert Hello Henry.

Henry How you doing Robert?

Robert Trying to learn my lines.

Henry Wait till Dad sees you. He's going to look lovely Sir Thomas.

Thomas I hope so.

Henry I've had some special boots made for you.

Robert Thank you.

Henry Strips of gold round the top. [Robert grins.] Thought you'd like that. Don't go away.

[On his way out he passes Inigo coming on with John and Paul. John and Paul are carrying a large piece of scenery which they are going to attach to the tower at the back. It is covered in cloth to protect the paint.]

We hope you break a leg, Mr Jones.

Inigo I hope you enjoy the show, sir.

Henry We're sure we shall . . . [He winks at Thomas and Robert.] 'The play's the thing, wherein, we'll catch the conscience of the King.'

Inigo Very witty, sir.

[But Henry has gone.]

Patronising bastard.

Paul Naughty, naughty, Mr Jones.

John Careless talk costs lives.

Paul In this day and age.

John In this present climate.

Inigo Shut the chatter and get on. [He suddenly sees the bush they put down earlier.] Who put this here?

John Not me.

Paul Not me.

Inigo Would you move it?

Paul We're a bit busy.

John Trying to fix this on.

Thomas Lawrence.

Lawrence Sir?

Thomas Move this bush for Mr Jones.

Lawrence I'm fixing this differential.

Thomas Do as you're told.

Lawrence Very well.

Robert There's no need to shout at him.

[Lawrence comes down his ladder and moves the bush. Ben reappears. He shouts to Robert.]

Ben 'Eleven of them are of times long gone . . . '

[Robert begins again.]

Inigo If it's a boring bit leave it out.

Ben Who rattled your cage? Have you seen Solomon?

Inigo Should I have?

Ben Just your type isn't he?

Inigo That jibe is in bad taste.

Ben Like your designs.

Inigo My creations, Jonson, live. This is music you see . . . Poetry for the eye.

Thomas [In conversation with Robert.] Only a leather belt with tassels?

Ben All you've ever done for poetry is to drown it out with a load of fancy, inhuman, bilious, superficial, creaking clap-trap.

Thomas Gentlemen, please.

Ben / Inigo Bog off!!

Lawrence Thespian temperaments, Thomas.

[A piece of scenery moves and reveals Sir Robert Cecil. He is old but vigorous - small but with immense authority. He always carries his white staff of office, and seems always to be in a hurry. He always appears out of nowhere.]

Cecil What your language, you two. [To John and Paul.] Don't loll about, get on. Jonson, Jones, I want to see you.

Ben Not just now, Chancellor.

Inigo A few last minute details, you know.

Cecil Stay where you are!!!! [To Lawrence.] You, mister.

Lawrence Me?

Cecil What're you supposed to be doing?

Lawrence Um -

Cecil Don't 'um' me. Get on with it. Time's money. [To Jonson and Jones.] Are these all the invoices?

Inigo I'm afraid not.

Cecil I thought it was too good to be true. It's bad enough having to raise the cash without having a battle royal to balance the books.

Ben A few last-minute alterations to the designs.

Cecil No reserves, thirty times Elizabeth's household. Galloping inflation. And you can't get your accounts in on time.

[Queen Anne appears suddenly.]

Anne Stop going on at them, my little monkey.

Cecil Ma'am.

[All work has ceased, everyone waits to be told to carry on. Queen Anne is followed by Lady Frances Essex and Jane Turner. John and Paul are stuck with the scenery in mid-air - they don't put it down.]

Anne Artists need space, you know. And how's our new star-to-be feeling? He's taken over at the last minute from my naughty son Henry.

Frances [To Jane.] / Cecil [To Ben and Inigo.] No-one told me Henry was dropping out!

Robert Just a bit nervous.

Cecil [To Ben and Inigo.] I'll speak to you two later.

[Cecil crosses to Anne, in attendance as she greets everyone.]

Anne I've done a great many performances, and I can assure you, you'll find it quite thrilling. Just two rules, remember your lines and don't bump into the furniture. Sir Thomas - liked your book on the Seventeen Provinces. Thought you captured the people marvellously. Inigo, I think you're absolutely right about the rainbow - well done.

Inigo Thank you ma'am.

Anne Afternoon, Ben.

Ben Ma'am.

Anne I've had a brilliant idea about the next one. Why don't we put some fairies in it?

Ben Thank you ma'am: I'll bear it in mind.

[She crosses, now, to John and Paul.]

Anne Now, what's going on here?

Robert She's nice isn't she?

Thomas Anybody can be nice who spends as much of someone else's money as she does.

John We're fixing this up here, ma'am.

Paul To this tower thing, ma'am.

Anne Oh good.

Frances [To Jane Turner.] Who is he then?

Jane Robert Carr. Sir Thomas's bit of highland lamb.

Frances Maybe he's a wolf in lamb's clothing.

Jane Haven't you got your hands full with Henry?

Frances Two hands.

[Anne has been looking at the scenery behind the cloth.]

Anne Why do we need a tree sitting in a bowl of sugar?

[Inigo looks: turns it the other way up.]

Inigo It's a tree with a cloud on it ma'am.

Anne Oh good. I was worried Expressionism was creeping in. And there's a little man up there look. What are you doing?

Lawrence One of the fly-wheels was incorrectly calibrated ma'am.

Anne It looks frightfully dangerous.

[But Lawrence loves his work.]

Lawrence So I'm just retapping the spare, then I'll have to take the gear assembly apart, so that Mr Jones' new system of differentially controlled pulleys won't be forced out of alignment when I remove the central comb-grooved shaft to replace the incorrect one . . . fly-wheel that is . . . ma'am.

Anne We'll all sleep safer in our beds for that, then. Carry on everyone. I do find science jolly interesting. Cecil, a word . .

[Her conversation is lost as people vigorously get on with things. We are just able to catch Henry return and surprise Frances.]

Henry Gotcha.

Frances You didn't tell me you were dropping out.

Henry It's for Dad. Robert's his birthday present.

Frances That's not it.

Henry Let's just say, Lord Hay's making too much while the sun shines. A scam to put his nose, and other bits, out of joint.

[Solomon runs in again.]

Ben At last you little bugger. Step forth and take your punishment like a man.

Solomon I've been looking all over for you.

[Ben doesn't chastise him, he puts his arm round him. Ben is clearly very fond of Solomon.]

Ben Got the song off?

Solomon Yea.

Ben Properly?

Solomon Yea.

Ben Let's hear it then.

Solomon "Though I am young . . ."

Ben Sharp. Start again.

Solomon "Though I am young . . . "

Ben Worse. Come on now, relax. Yes?

Solomon Right.

[Solomon begins his song. Everyone stops to listen.]

"Though I am young, and cannot tell,
Either what Death, or Love is well,
Yet I have heard - "

Ben That's it.

Thomas You shouldn't have stopped him.

Anne We don't want to give the game away, do we?

Robert [To Thomas.] Daft song - I've heard it.

Anne You do your father proud, Solomon.

Ben He's a cheeky bugger - but you couldn't want better, could you?

Solomon Break a leg, old man!

Ben Get out of it!

[Solomon runs out.]

Anne, Jane, Frances, come along!

Frances I'll be right with you Ma'am.

Anne Don't let my son detain you too long. Come along, Mrs Turner - time for the final fitting.

[And she's gone.]

Cecil Right! Who was it then? Who authorised this change of cast?

[Everyone looks as if they knew nothing about it.]

We can all stay here till I find out.

Henry It doesn't matter.

Cecil It most certainly does. I'm answerable to the king for everything that happens inside these walls. And for most outside come to that.

Henry You're boring, Cecil.

Cecil And you're a disappointment, Henry.

Henry Boring!

Cecil In her dotage Queen Elizabeth became crafty, her rheumy eyes everywhere. But I enabled your father to take his rightful place after her. And now we work hard for you to take over from him - but what sort of monarch will you make?

Henry I'm good at fencing, riding and athletics. And an excellent dancer.

Cecil That won't enable you to run a country.

Henry The people love me.

Cecil That's a positive disadvantage. The only skill I've watched you perfect, is your ability to dip your pen in every available ink-pot.

Frances I object to that.

Cecil That is of no consequence. Once a Howard, always a Howard.

Frances I can't think what you're talking about.

Cecil On account of where you keep your brain I expect. [To John and Paul.] You two, outside my room in twenty minutes. Carr! - Don't balls it up. Jones!! Jonson!! The bills!! The bills!!

[And he too, is gone.]

Robert Who does he think he is?

Thomas The most powerful man in Britain.

Frances After James, Sir Thomas.

Henry The Commons want to change all that, Frances. [To Robert.] He goes on a bit, but we owe him everything.

Frances Watch out for him though, Cecil has spies everywhere.

Henry Viscount Cranbourne.

Thomas Earl of Salisbury to us mere mortals!

John [To Inigo.] Shall I chuck these?

Inigo Heavens, no! I've learnt to save everything.

Henry His family motto reads 'Even gossip through sealed lips talks.'

Paul Shit man! Solid rock from painted gauze.

Inigo Put that [A piece of scenery.] over there, look.

Henry [To Frances.] Let's go.

Frances No. I've got to see to your mother. Good luck everyone. Good luck Robert. I hope you're as good as Henry.

Robert I'll try.

[They say 'Good luck' as she runs off.]

Henry [To Robert, handing over the boots.] I hope they fit.

Robert Thank you very much.

Henry See you all later.

[And he goes too. Jane Turner comes back in.]

Jane Jonesie.

Inigo Don't call me that please.

Jane Solomon's having trouble with his transformation.

Inigo Awkward little bastard - takes after his father.

Ben Up yours.

Inigo You should be so lucky!!

Jane For Christ's sake you two. - This is serious; the fastenings won't come undone.

Inigo Oh, my god! And I haven't fixed the end of the rainbow yet. Come on woman!
- So much to do, so little time. [He rushes out, calling to John and Paul as he goes.]
Bring on the rocky caverns.

[Ben mimics him.]

Ben "Bring on the rocky caverns."

[John and Paul laugh. They go.]

Ohgod, ohgod, ohgod. He makes me puke!

Thomas Steady on Ben, it's not that bad.

Ben Oh yes it is. I'm a poet, aren't I? I am, aren't I?

Thomas If only I was a hundredth as good as you.

Ben My words are being suffocated under a mountain of nuts and bolts. I'm going off to get pissed.

Thomas Ben . . . behave yourself tonight.

[Ben goes.]

Robert I must go and get ready soon. We've got a dress rehearsal. Hugs.

[Big hugs. John and Paul come back in - start setting out the chairs, unseen by Thomas and Robert. John and Paul watch Robert and Thomas. Robert kisses Thomas.]

You don't have to worry about me: honest.

Thomas I spend as much time worrying about you as I do loving you.

Robert That's far too much worrying. [He puckers up Thomas' forehead.] You'll get lines.

Thomas Lawrence! We'll be going home in a couple of minutes.

Lawrence Right you are, sir.

[Robert and Thomas go out.

John and Paul make insulting gestures behind Robert and Thomas. Then go out. Lawrence climbs down the ladder and goes.

Dr Forman comes back in. He waits. He checks his watch. Jane Turner comes in and crosses to him.]

Jane Lady Essex is most apologetic she can't meet you herself, Doctor.

Forman I'm grateful she managed to swing the invitation.

Jane There are one or two little matters she thinks you could help with. I gave you a brilliant recommendation.

Forman Matters of dispatch?

Jane No.

[Forman holds out a ruby necklace.]

Thanks. She's been wondering where these had got to. Could you tell anything?

[Forman has not yet let go of the necklace.]

Forman She is a woman of immense will. Her determination is virtually irresistible. But she must dress her ambition. Many choices lie before her.

Jane That's why we called you in. When you climb as high as she wants to, it's a comfort to know someone's around who can help you choose the right ladder.

[They are gone. The acting-space is quiet.]

The ladder drops to the ground.

FTBO.]

