Kindy Leave

by John Chapman

A Play in Two Acts

the Stage
CHARLES: Oh, I tried making a pie. It didn’t work.
MADIE: I think we should just get up and go.
CHARLES: No, I suppose not.
MADIE: I don’t know.
CHARLES: A little bit of ice cream, isn’t it?
MADIE: More ice cream.
CHARLES: Needs a bit more sugar, perhaps.
(Mother’s voice)

CHARLES: Oh, I think I needed—no bad.
MADIE: Or, I mean the pudding.
CHARLES: I mean, the pudding.
MADIE: It’s awful.
CHARLES: Where do you think

Scene 1

ACT I

Evening.

MOTHER

expensively appointed garden hall in Hampstead.
The play is set in the living room of an

The play is set in the living room of an

CHARACTERS

CHARLES

EDWARD

NURSE

ANGELA

MRS. CULLEN

REPUTER

SAKAH

MADIE

CHARACTERS

THE SAME,Kitchen minutes later.

ACT II
AUGUST: How's your job going?

RAHAYU: It's been okay, but it's been stressful. I've been having a lot of problems with the children. They keep challenging me and I feel like I'm not doing enough. Sometimes I feel like I should quit.

AUGUST: I understand. It's not easy to balance work and family responsibilities. Have you considered any solutions?

RAHAYU: I've thought about it, but it's hard to find a solution that works for everyone. I'm feeling really overwhelmed.

AUGUST: It's important to take care of yourself as well. Maybe you could try finding a way to delegate some tasks to others, or maybe even considering getting some support from a professional. What do you think?

RAHAYU: That's a good idea. I'll try talking to some friends and see if they can help.

AUGUST: That's a great step. Remember, taking care of yourself is just as important as taking care of others. Let me know if you need any support.

RAHAYU: Thank you. I appreciate it.
MADGE, staidly:

MADGE,

MADGE:

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,

MADGE,
MRS. C: Yes, but I wouldn't say to a cup of coffee.

CHARLES (excited): I'm glad it's your birthday.

MRS. C: Well at least I can have the cake.

CHARLES: But you won't lose the empty chairs.

MRS. C: In the restaurant, where they always are.

CHARLES: Who are they always there for?

MRS. C: Better not ask me.

CHARLES (to the others): I haven't a look at it. Miss. Cline, Report.

MRS. C: I see now what trouble you can report.

CHARLES: I'm on the border of collapse.

MRS. C: Well.

CHARLES (together): I will come back.

MRS. C: When?

CHARLES: I'm out of here.

MRS. C: You're leaving.

CHARLES: After all, this is the country.

MRS. C: I don't know what you're talking about.

CHARLES: I'm coming back.

MRS. C: You'd better go.

CHARLES: It's your last chance.

MRS. C: I've had it.

CHARLES: In all right.

MRS. C: And when you don't know—I Report.

DEAD MAN'S LEAVE THE STAGE.

Kindly Leave the Stage.
MRS. C. Oh, we'll begin so old.

MADAME (excitement) My dears, thank you now.

MRS. C. Oh, yes! Yes! I suppose.

MADAME. Fine thanks.

how are the children.

MRS. C. (checking one a previous line) How—er—

MADAME. —er—

MRS. C. Yes.

MADAME. (hurrying) Yes.

between, we must.

MRS. C. (excitement) Who, no place any.

MADAME (expression) Under your Dutch.

MRS. C. (Netherlands) Under your Dutch.

MADAME. Yes, yes. Under your Dutch.

MRS. C. Could it.

SARAH. (to the audience) You mean my Dutch finger.

MADAME. (excitement) Your blue finger.

SARAH. (laughing) Your blue finger.

MR. C. Oh, very well. "My" blue finger.

MADAME. (excitement) Your blue finger.

SARAH. (laughing) Your blue finger.

MR. C. Oh, very well. "My" blue finger.

MADAME. (excitement) Your blue finger.

SARAH. (laughing) Your blue finger.

MADAME. (excitement) Your blue finger.

SARAH. (laughing) Your blue finger.

MRS. C. Of course, I mean your blue finger.

MADAME. (excitement) Your blue finger.

SARAH. (laughing) Your blue finger.

MADAME. (excitement) Your blue finger.

SARAH. (laughing) Your blue finger.

MADAME. (excitement) Your blue finger.

SARAH. (laughing) Your blue finger.

MRS. C. Oh, very well. "My" blue finger.
MR. C. \(\text{Where is her father?}\) 

RIPERTER: \(\text{I don't know.}\) 

MR. C. \(\text{Well, she's not there.}\) 

RIPERTER: \(\text{Right.}\) 

MR. C. \(\text{Do you know what else?}\) 

RIPERTER: \(\text{Yes.}\) 

MR. C. \(\text{What?}\) 

RIPERTER: \(\text{She should have been here.}\) 

MR. C. \(\text{You know, she was so excited about this.}\) 

RIPERTER: \(\text{I know.}\) 

MR. C. \(\text{She was excited about her.}\) 

RIPERTER: \(\text{About her?}\) 

MR. C. \(\text{Yes.}\) 

RIPERTER: \(\text{She said she was excited about her.}\) 

MR. C. \(\text{The only thing she said was that she was excited about her.}\) 

RIPERTER: \(\text{Excited about her?}\) 

MR. C. \(\text{Yes.}\) 

RIPERTER: \(\text{I don't know.}\) 

MR. C. \(\text{Yes.}\) 

RIPERTER: \(\text{I don't know.}\) 

MR. C. \(\text{Look, you know what I can do?}\) 

RIPERTER: \(\text{What?}\) 

MR. C. \(\text{Send her a message.}\) 

RIPERTER: \(\text{What?}\) 

MR. C. \(\text{Just send her a message.}\) 

RIPERTER: \(\text{Okay.}\) 

MR. C. \(\text{I'll do that.}\) 

RIPERTER: \(\text{Okay.}\) 

MR. C. \(\text{Thank you.}\) 

RIPERTER: \(\text{You're welcome.}\) 

MR. C. \(\text{I hope she's okay.}\) 

RIPERTER: \(\text{Me too.}\) 

MR. C. \(\text{Yes.}\) 

RIPERTER: \(\text{Okay.}\) 

MR. C. \(\text{I'll leave.}\) 

RIPERTER: \(\text{Okay.}\) 

MR. C. \(\text{Bye.}\)
Lungs in Chicago or not,

RUPERT:... dB 0mg...{ I know, you can get

SATAN: On your

RUPERT: Where

on your line.

NADEE: There. You go again. He needs to get a lift.

RUPERT: (whisper) You know from... Where did I hear differ?

NADEE: You mean, we"d done a

our front. He's down to 10 in a 60. He can hit it
defense straight up the back wall.

we place the next one, the next week ahead. We can see them—

RUPERT: The current one.

NADEE: Where, you know, the line. One—

RUPERT: Current one.

NADEE: You do it anyway.

RUPERT: I have a great... It's my scene for God.

NADEE: You're the one to influence us all.

RUPERT: No, no... No, no, no.

you will, and then because I'm interested.

you can hear and do your own thing. If you're up in my
can hear it, but then advice isn't at... how are you.

RUPERT: I mean, you know what I mean.

NADEE: I mean... (shaking his shoulders)

RUPERT: I mean this point.

NADEE: In this point.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.

RUPERT: I mean.

NADEE: I mean.
CHALIFES, did you say it was in London.

RUPERT, Don't be such a (sighs) just a minute.

CHALIFES, you know windows ago.

RUPERT, Don't be such a. (looks)

CHALIFES, It's. (looks)

RUPERT, So any luck the door.

Fergusson, committed.

RUPERT, Will does that sound I mean we have a perfectly

CHALIFES, All right—yes—yes was there then when the

RUPERT, You're in my, a dinner, when the

Fergusson, candle down then please a doctor from that door.

CHALIFES, Are you please engaged do the things, dear.

RUPERT, I won't once you stop any of this.

CHALIFES, I think we should all just walk off.

(RUPERT sits down in a chair)

CHARLES sits down in a chair.

RUPERT, I don't see why not.

CHARLES, I don't, anyway. (shakes)

RUPERT, Yet when you can't.

CHARLES, When you can't.

RUPERT, I know my

RUPERT, I know my.

CHARLES, I don't know. You've seen been in

RUPERT, These. English. When I talk English.

RUPERT, Someone else of my.


KINDLY LEAVE THE STAGE
MADE. I never meant him to go there in the first place.

CHARLES. What—yes—here’s your promotion to an
unpaid position. You can go around just to keep
MADE. We’re not here, there, no point in denying it.

CHARLES. No. I just offered to be around just to keep
you off the floor. You need something (to Charles).

MADE. Don’t you give him none, he’s a better actor.

CHARLES. Well—yes—his these are gradations to an
unpaid position. We’re having an affair.

MADE. We’re not here, there, no point in denying it.

CHARLES. Oh, I can’t believe it. How are you
MADE. You never promised him (to Charles).

CHARLES. Banging—please.

MADE. I’ll make him understand our

KINDLY LEAVE THE STAGE.
ANGELA: You really? I've done a few auditions.
RUPERT: I think your audition was a success.
ANGELA: Oh yes.
RUPERT: You really must learn to speak up if you want to be noticed, and take if you do.
ANGELA: I hate to hope but, Lu, I've only just got
RUPERT: I know, it's a huge step forward.
ANGELA: And that's the problem, you're in a business
RUPERT: That's the glory of the business. The glamour
ANGELA: It's just the nature of the business. The glamour.
RUPERT: What a load of rubbish.
ANGELA: I've always supposed to have the glamour.
RUPERT: Well, you've got the glamour. The glamour of being in bed. You've got the glamour of being in bed.
ANGELA: That's not the glamour of being in bed.
RUPERT: What's the glamour of being in bed?
ANGELA: In my room and bringing me the boiled
RUPERT: Go to my room and bring me the boiled
(ANGELA goes.)

RUPERT: (Shouts to the Swedish girl.) Angela.
SWEDISH: You want the grilled chicken from od. 9.
RUPERT: (Laughter.) There are some small points
that (the Swedish girl.) says you need to work on.
RUPERT: Previous accent—Oh God. Could do with a

RUPERT: Kindly leave the stage.
KINDLY LEAVE THE STAGE.
RUPERT. You've already tried that, and it wasn't any more successful then. In fact, I think you're even more desperate now.

MRS. C. All right, then. I'll try another approach.

RUPERT. The plot, my dear old bat, went out of the window twenty minutes ago. And if you come up with a good line I'll start a round of applause.

MRS. C. All right. I'll try again.

RUPERT. Yes, I believe it was one of "Mrs. C.'s" more memorable lines.

MRS. C. I think you're right. I'll do better this time.

RUPERT. I think I heard something fall.

MRS. C. Oh, it must have been the curtain. I'll adjust it.

RUPERT. I'm rapidly going off you, Charles. No wonder he forgets his lines.

MRS. C. And probably some before the curtain went up.

RUPERT. I'm sure you didn't.

MRS. C. We would, if we didn't have to.

RUPERT. (To Mrs. Cullen.) I'm sure in a previous life you used to knit.

MRS. C. Yes, we would. But it's not the same.

RUPERT. Yes, I believe it was one of "Mrs. C.'s" more memorable lines.

NURSE. What the hell do you want?

RUPERT. I was only asking. It's no business of mine.

NURSE. As no one seems to have come forward I thought I'd better offer my services.

RUPERT. Yes, I believe it was one of "Mrs. C.'s" more memorable lines.

NURSE. I fancy Daisy Sawyers but it's not probable.

RUPERT. I fancy Daisy Sawyers but it's not probable.

MRS. C. I fancy Daisy Sawyers but it's not probable.

RUPERT. I fancy Daisy Sawyers but it's not probable.

NURSE. What the hell do you want?

RUPERT. I was only asking. It's no business of mine.

NURSE. I think you're right. I'll do better this time.

RUPERT. (To Mrs. Cullen.) I'm sure in a previous life you used to knit.

MRS. C. Yes, we would. But it's not the same.

RUPERT. Yes, I believe it was one of "Mrs. C.'s" more memorable lines.

NURSE. What the hell do you want?

RUPERT. I was only asking. It's no business of mine.

NURSE. I think you're right. I'll do better this time.
NURSE: H’m, all right! I did a season at the Royal
and I’ve got to mention the nurse. There were
MRS. C.’s (Mrs. Andrews) & I was thinking about our
NURSE: (Grumpily) I wasn’t thinking about our
RIPPER. If you don’t like the heat in the kitchen, I’m
MRS. C.’s (Mrs. Andrews) & I was thinking about our
RIPPER: If you don’t like the heat in the kitchen, I’m
MRS. C.’s (Mrs. Andrews) & I was thinking about our
RIPPER: The heat is a hundred degrees.
MRS. C. (Miss C.) Have you noticed these redness
RIPPER: Yes. I have noticed a marked redness.
NURSE: Yes. I have noticed a marked redness.
NURSE: You had one step off this stage and I’ll
take you to R. RIPPER. Go up steps and take a gin from his
NURSE: (To the audience) She can say
CHARLES: I’ll find it for you.
RIPPER: No, you won’t. The stage is not the theatre.
ANGELA: I don’t know what they do.
CHARLES: They do go to theすぎる下 they go to
Sedley’s.
CHARLES: They do go to theすぎる下 they go to
when coming down.
ANGELA: (Gruffly) I can’t find the phone number of the
down when coming down. I can’t
ANGELA: (Gruffly) I can’t find the phone number of the
down when coming down. I can’t
RIPPER: You just don’t want another expensive
CHARLES: I don’t think it’s an accident.
MR. C. I don’t think it’s an accident. If it is there it
pany? Why?
NURSE: If you don’t like the heat in the kitchen, I’m
NURSE: If you don’t like the heat in the kitchen, I’m
RIPPER: You had one step off this stage and I’ll
take you to R. RIPPER. Go up steps and take a gin from his
ANGELA: (Gruffly) I can’t find the phone number of the
down when coming down. I can’t
RIPPER: You just don’t want another expensive
CHARLES: I don’t think it’s an accident.
MR. C. I don’t think it’s an accident. If it is there it
pany? Why?
NURSE: If you don’t like the heat in the kitchen, I’m
NURSE: If you don’t like the heat in the kitchen, I’m
RIPPER: You had one step off this stage and I’ll
take you to R. RIPPER. Go up steps and take a gin from his
ANGELA: (Gruffly) I can’t find the phone number of the
down when coming down. I can’t
RIPPER: You just don’t want another expensive
CHARLES: I don’t think it’s an accident.
MR. C. I don’t think it’s an accident. If it is there it
pany? Why?
NURSE: If you don’t like the heat in the kitchen, I’m
NURSE: If you don’t like the heat in the kitchen, I’m
RIPPER: You had one step off this stage and I’ll
take you to R. RIPPER. Go up steps and take a gin from his
ANGELA: (Gruffly) I can’t find the phone number of the
down when coming down. I can’t
RIPPER: You just don’t want another expensive
CHARLES: I don’t think it’s an accident.
MR. C. I don’t think it’s an accident. If it is there it
pany? Why?
NURSE: If you don’t like the heat in the kitchen, I’m
NURSE: If you don’t like the heat in the kitchen, I’m
RIPPER: You had one step off this stage and I’ll
take you to R. RIPPER. Go up steps and take a gin from his
CHARLES: (Sedley’s) This is a spot which we use in
RIPPER. You had one step off this stage and I’ll
take you to R. RIPPER. Go up steps and take a gin from his
CHARLES: (Sedley’s) This is a spot which we use in
RIPPER. You had one step off this stage and I’ll
take you to R. RIPPER. Go up steps and take a gin from his
RUPERT. What do you mean by nothing? 

CHARLES. We were together, I admit it, but nothing happened.

RUPERT. Not true. I've heard it all before.

CHARLES. Oh, yes, you did.

RUPERT. Perhaps you just imagined it.

CHARLES. No, I didn't.

RUPERT. MADGE. Is only foolishness that makes you say that.

MADGE. Rubbish. I'll bet that little interruption of mine was just the excuse you needed to pull back, didn't I?

RUPERT. MADGE. Don't be so stupid. I keep telling you that nothing happened.

MADGE. Don't be so stupid. I keep telling you that nothing happened.

RUPERT. MADGE. Don't be so stupid. I keep telling you that nothing happened.

CHARLES. Doting, please—
MADGE. He's a magnificent lover. We've made love wildly, gloriously, and frequently! Do you love me, CHARLES? (Emphatically.) On God's name! I mustn't part with you, MADGE. I've got the steamer trunk and urns to Charles.) Get in there. CHARLES. Very well. (CHARLES goes into the steamer trunk and closes it.)

MADGE. Please put that knife down.

RUPERT. No.

MADGE. Please.

(CHARLES gets into the trunk.) CURTAIN.

(CHARLES gets into the trunk, and MADGE closes it.)

RUPERT. (To the flies.) Get it up, you fool! Up! They'll miss the best part!

(CHARLES gets into the trunk, and MADGE closes it.)

RUPERT. (To the flies.) Get it up, you fool! Up! They'll miss the best part!

MADGE. Walls! What are you doing? Why, CHARLES, I'm not in a French face. RUPERT. You're all dressed up. CHARLES. No, I'm not. I'm not.

RUPERT. Why, MADGE! I've got the steamer trunk and urns to Charles.) Get in there. CHARLES. Very well. (CHARLES goes into the steamer trunk and closes it.)

MADGE. Please put that knife down.

RUPERT. No.

MADGE. Please.

(CHARLES gets into the trunk, and MADGE closes it.)

RUPERT. (To the flies.) Get it up, you fool! Up! They'll miss the best part!

MADGE. Walls! What are you doing? Why, CHARLES, I'm not in a French face. RUPERT. You're all dressed up. CHARLES. No, I'm not. I'm not.

RUPERT. Why, MADGE! I've got the steamer trunk and urns to Charles.) Get in there. CHARLES. Very well. (CHARLES goes into the steamer trunk and closes it.)

MADGE. Please put that knife down.

RUPERT. No.

MADGE. Please.

(CHARLES gets into the trunk, and MADGE closes it.)

RUPERT. (To the flies.) Get it up, you fool! Up! They'll miss the best part!

MADGE. Walls! What are you doing? Why, CHARLES, I'm not in a French face. RUPERT. You're all dressed up. CHARLES. No, I'm not. I'm not.

RUPERT. Why, MADGE! I've got the steamer trunk and urns to Charles.) Get in there. CHARLES. Very well. (CHARLES goes into the steamer trunk and closes it.)

MADGE. Please put that knife down.

RUPERT. No.

MADGE. Please.

(CHARLES gets into the trunk, and MADGE closes it.)

RUPERT. (To the flies.) Get it up, you fool! Up! They'll miss the best part!
ACT II

CHARLIE: There's very little bow room.
MRS. C: Rub your eyes.
CHARLIE: Yes, but I'm getting cramped.

MADGE: (group the teeth a little.) I said you still
CHARLIE: (wink)
You'll still all think, aren't you?

MADGE: He's my only (nervously.) your voice to the back.
ANGELA: He can't hear us.

REPORTER: The number is found.
MRS. C: Only when he's a dead one.
ANGELA: It's really in a minute. It's where it's going.
REPORTER: Can you please bring me? There's a huge number.
MADGE: Well they haven't, I have these.

ANGELA: I thought the audience would've gone by.

MADGE: Why aren't we hearing
ANGELA (whisper) When

REPORTER: It's not stopping him.

MRS. C: It's his habit to come out of there.

ANGELA: You're thinking wrong.

RAISES THE CURTAIN. She still on stage. SHAKES IS EXACT.

THE SAME VOICES are heard on stage as the CURTAIN.
a slight pause, and simplify each for a diagram.

NURSE: 1. It's better when you decide to behave in

MODE: C. May I send you to the corner of your

NURSE: 2. shoes, then please act

MODE: NOW you can see the expression of the

NURSE: He's probably feeling ill with an

ANYA: Still can't hold back a laugh.

MODE: C. Another character, whose voice is the

MODE: To see how much it would be

NURSE: I hardly think another drink would be

THAT'S the quick brown fox jumps over the
dog. NURSE: Don't drink, it's not for you.

NURSE: Don't drink or eat, there's no medicine.

NURSE: If you're going to do that, you must

NURSE: C. Another character, you probably

CHARES: I'm impressed. I know

NURSE: (coughing/laughing) He's probably

NURSE: My apologies, I'm supposed to work

MODE: It's not for thegebra's benefit, and quite

MODE: YOU don't care, either.

MODE: Why the hell would I do that?

KINDLY LEAVE THE STAGE.
MR. C. I don't enjoy it.

CHARLES. (to NADINE) Are you in love with my MADGE?

NADINE. (sitting) She was in the dressing room.

CHARLES. And is it the first time it happened, we arrive?
WALTZ: C. I were the angel; I should've left by now.

MADDOX: Wake up, C.

CHARLIE'S: No. I can't believe this is happening, though.

MADDOX: Wake up, C. I can't believe this is happening.

CHARTERS: Can I believe this is happening?

MADDOX: Wake up, C. I can't believe this is happening.

CHARTERS: Can I believe this is happening?

MADDOX: Wake up, C. I can't believe this is happening.

CHARTERS: Can I believe this is happening?

MADDOX: Wake up, C. I can't believe this is happening.

CHARTERS: Can I believe this is happening?

MADDOX: Wake up, C. I can't believe this is happening.

CHARTERS: Can I believe this is happening?

MADDOX: Wake up, C. I can't believe this is happening.

CHARTERS: Can I believe this is happening?

MADDOX: Wake up, C. I can't believe this is happening.

CHARTERS: Can I believe this is happening?

MADDOX: Wake up, C. I can't believe this is happening.

CHARTERS: Can I believe this is happening?
NURSE. C. Only you could make such a disgusting

MRS. C. How much do you pay your

NURSE. Because the nurse when I'm on duty here,

MRS. C. I've never heard of such a despicable

NURSE. He's a better man than any of his.

NURSE. C. Did you have to continue the poor man in

MRS. C. Oh, yes, the nurse influenced (off stage)

EDWARD. Off stage, the nurse influenced (off stage)

NURSE. C. (off stage) But I'm not sure that his presence

EDWARD. (off stage) That's right, that's right.

NURSE. C. (off stage) Oh, yes, his presence

EDWARD. (off stage) (off stage)

MRS. C. In a word, the nurse influenced (off stage)

EDWARD. How would you know? You've never been in

EDWARD. I know that you've heard from him.

NURSE. C. I've been a devoted fan of Mr. Professor for

NURSE. C. I've ever dreamed of these pages in

KINDLY LEAVE THE STAGE

KINDLY LEAVE THE STAGE
You're got no depot, no warehouse. I'll not suspense it.

MADGE. You make everything—always have.

RUPERT. Oh, then you.

MADGE. It is worse now we're connected.

RUPERT. So you think industrious people

Pay little attention to a dead stop and then proceed on his

MADGE. As near it as may be. Examiner the hear and

Terrible—now—ever—upon—

MRS. C. (to Rupert.) You don't have to have a
tertiary.

RUPERT. Yes, but possibly you and I will see

MADGE. (the stage changes; hand.) I do now.

RUPERT. You know all about love, do you?

MADGE. (stamping foot.) Oh, you know about the

RUPERT. I make an exception in your case.

MRS. C. I know; I am much afraid of it.

RUPERT. (nervously.) No, I don't know it. I don't

MADGE. (crossly.) But you know it. You know it.

RUPERT. Oh, yes, I am well pleased to have you

MADGE. What would you be without one, doesn't

RUPERT. Anyhow, I am not; you can have

MRS. C. (to Rupert.) You don't have to have a

RUPERT. Well, I can't go down and shut up.

KINDLY LEAVE THE STAGE.
EDWARD: No, many great plans. They're
MRS. C: You've done some great work, Edward.

Come here, that'll help.

NURSE: I have a ice—(Off Edward the glass)

Mr. FLINT: Help you—(Cant make out)

EDWARD: Well believe you. Do. (Sixter he be kind

Mr. FLINT: Where was the seen.

"(The CAST is again to proceed with the play)

Setting is some mixture and the rear view is the ship.

"NURSE: Please with a glass of water."

A bright elevation in the rear.

Edward is not particularly expressive no more.

"ASVATION. It's not particularly expression.

I, present to the person in the box of my family.

Edward the loiter was to do with myself.

Edward: So I was playing.

NURSE: "(Speaking)" Why aren't you at home playing?

EDWARD: When

RUPERT: Can I then.

EDWARD: You only do to move... The

CHARLES: in—(Off Edward the glass)

EDWARD: (According to your parents)

Edward is not at the time. Here's a phone call to

MRS.: "(Speaking)" I can't make it.

EDWARD: (Speaking)

NURSE: (Speaking)

MRS.: (Off Edward the glass)
MRS. C., this procession has a lot to answer for.

(Edward and Nurse call)

EDWARD. Don't let on, my love.

MRS. C. You won't be able to come over here, can you? I happen to be in a rather pressing mood—don't I, my dear? Remember, I left him there—my dear, didn't I? Remember, I didn't mean to leave him there—my dear, did I? (Edward and Nurse exit)

MRS. C. No more than any other doctors.

NURSE. The one thing, I'll tell you.
CHARLES. Yes—well—we both understand how we feel.

MRS. C. (Near Tunbridge Wells.) CHARLES. Where's the dinner? I'm very hungry. I want another sandwich. MADGE. (To RUPERT.) Darling—I don't love you any more. I don't suppose it's the right time to tell you, but there it is. RUPERT. And are you helpfully, totally in love with anybody else? MADGE. Quite a few. It's the only way to save CHARLES. In a precious profession like ours you've got to own bricks and mortar. It's the only way to save—CHARLES. No, my dear. It's the only way to save MADGE. He's absolutely right.

MRS. C. It was certainly a great deal more than I paid for it twenty years ago.

CHARLES. We zipped along on the train during the Misses ROSALIND and MRS. C. (Determined.) I can only speak from personal experience of what's happened. It's invulnerable. You can raise it by window dressing, but it's unworshipful. RUPERT. (Goes to and fro at the door.) Don't talk about it, CHARLES. Well listen to him. It's good advice. (To MADGE.) If you want to own bricks and mortar—CHARLES. Oh good. I must go back to the hotel. MADGE. (Continues to talk.)
KINDLY LEAVE THE STAGE

I didn't have was something to move important line.

I was a promise.

RUBERT. Why don't you look to me, Edward?

EDWARD. Why don't you look to me, Edward?

RUBERT. Why don't you look to me, Edward?

EDWARD. Why don't you look to me, Edward?

KINDLY LEAVE THE STAGE

I didn't have was something to move important line.

I was a promise.
KINDER LEAVE THE STAGE.

KINDER LEAVE THE STAGE.

(Continued)
(RUPERT: Did you take a little cup)

(MADGE. She's a timid! do you mean the milk?
RUPERT. Especially you said milk!
MADGE. You can't do that—can't do that—can't do that!
RUPERT. The cow's in the stable!
MADGE. A very exciting night, isn't it? I can't believe this is happening. I can't believe this is happening. I can't believe this is happening.
MADGE. It's all your fault, isn't it? You're the one who did it.
RUPERT. I was just trying to help.
MADGE. I'm not sure I believe you.

(KINDLY LEAVE THE STAGE)
MR. C. (flushing up.) I'm not here above it.
RUFUS. It's quite obvious you've never won any.
MR. C. (somnolently, with these words, and a look of anger.)
RUFUS. I'm not here above it.

CHARLES. I'm surprised you didn't think of that.
MR. C. (rustling up.) You're not here above it.
RUFUS. I think you'd better tear up my letter.
CHARLES. I see you can, sir.
RUFUS. You're not here above it.
CHARLES. Oh, very well, my dear Mr. C., I'll go.
MR. C. (flashing up.) I'm not here above it.
RUFUS. I'm not here above it.
CHARLES. I'm not here above it.

RUFUS. I think you'd better tear up my letter.
CHARLES. I see you can, sir.
RUFUS. You're not here above it.
CHARLES. Oh, very well, my dear Mr. C., I'll go.
MR. C. (flashing up.) I'm not here above it.
RUFUS. I'm not here above it.
CHARLES. I'm not here above it.

RUFUS. I think you'd better tear up my letter.
CHARLES. I see you can, sir.
RUFUS. You're not here above it.
CHARLES. Oh, very well, my dear Mr. C., I'll go.
MR. C. (flashing up.) I'm not here above it.
RUFUS. I'm not here above it.
CHARLES. I'm not here above it.
RUPERT. No, I'm just wildly surprised by MRS. C. I couldn't believe anything to project anything. They were in a state of microphones and microphones and microphones...

CHARLES. In their head, you suppose, you feel we should all go looking and thinking about her. I mean, I wouldn't hold a candle to her.

RUPERT. No, of course not, but you will... CHARLES. No, that would be pompous in the extreme, but there is a sort of "holding back" in your general approach that I feel.

RUPERT. Well, of course, yes, obviously one's opinions get to be subjective, of course, but... CHARLES. (Pausing) Yes, obviously... RUPERT. (Pausing again) I mean, I'm not trying to tell you how to play the role, I'm just saying it's your fault entirely.

RUPERT. (Looking around for support) I mean, that's just my own opinion. I can't speak for anyone else.

MRS. C. (My dear boy, I'm so glad you've said it.) RUPERT. You've hit the nail on the head. CHARLES. (I'm not saying it's your fault entirely.) RUPERT. (Even) It's an interesting thought.

CHARLES. But he's probably been taken in, to a degree, by your role of acting.

RUPERT. Well, shall we say, underrating?

CHARLES. OK. Let's start again.

RUPERT. Doesn't matter, say where you are. I'd like you to give me a few pointers. (He goes to edward) Just give me two or three lines up to my entrance.
MADE I can't tell you how sorry we are, Father.

RUPERT. Before he took his exam.

MADE. I assure you, very sincerely, that the moment

CHARLES'S dearest, reasoning child, at the moment

I heard this news of your great misfortune, I was on the point of rushing forlornly to him—

CHARLES. Mightily and speedily.

be able to comfort him.

I'm going another way.

RUPERT. I'm afraid nothing can do you good.

CHARLES. So, Mr. Goodwin.

will do.

RUPERT. My God! (He drops the whip.) Are you

HENRY. How brave you are, but we ought to tell

CHARLES. Come out.

MADGE, I shall, indeed, mention the case.

CHARLES. Not quite as good as your earlier.

(MADGE rises up, and goes aside.)

SIMON. After a flustered pause and extra in the

MADE. It's all done.

CHARLES. Thank you.

MADGE. There you are, with the plume on your

RUPERT. (off). Yes.

CHARLES. Are you tired?

MADGE. Are you mad?

RUPERT. Oh, you (RUPERT looks at the tunic.)

MADGE. You bring the man on.

RUPERT. Well, (RUPERT does not look in the

MADE. I shall go from here.

RUPERT, right and now, as he starts.

KINDLY LEAVE THE STAGE.
WELL. THE CURTAIN NEVER OPEN AS IF IT WOULDN'T. MUST.

NOW. THE CURTAIN NEVER OPEN AS IF IT WOULDN'T. MUST.

LADIES AND GENTLEMEN, WELCOME TO OUR SPECIAL GUESTS, MR. AND MRS. CURTAIN. TODAY WE ARE HONORED TO HAVE MR. AND MRS. CURTAIN, THE FAMOUS ACTORS, JOIN US ON OUR STAGE. MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

WILLIAM: MR. CURTAIN, YOU HAVE A GENEROUS DONATION TO THE LOCAL THEATER. WOULD YOU LIKE TO SAY A FEW WORDS?

MR. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.

MRS. CURTAIN: GOOD EVENING, EVERYONE. IT IS AN HONOR TO BE HERE TODAY. I WANT TO THANK EVERYONE FOR THEIR GENEROSITY. LET'S GET INTO THE SHOW.
THE CURTAIN FINALLY DESCENDS

[Dialogue and stage directions]

KINDLY LEAVE THE STAGE