

29/3/13

The Intercom

other key words:

Life with Cutlass; A box of tricks; Ex Fumo  
Disconnected; Pegula

- INTERCOM - Notes
- A Box of Tricks
- Life with Cutlass
- Ex Fumo
- The Intercom Disconnected
- PEGULA

SYNOPSIS

SCHEMA

and NOTES FOR INSERTIONS.

NOTES FOR INSERTIONS.

NOTES FOR PEGGY ①:

(a) See overleaf, following 7.

①

① NORMAN - PAMELA. ¶ He mentions despairingly that the children or rather BARRY must live in the country, that the city air was so good for him, and he needed absolute quiet, not with these blasted crises going on every day. They must get them to give us a house. Then perhaps without having to pay rent, we could let a room or something ... it worries me stuff. just thinking what Barry. they only gave him a year to live, said he mustn't stay here any more, it's damn fine he blasted concave roof, what a crazy idea that was, to make a concave roof that poured the water into the basement and out through underground canals.

PEGGY.

② ~~NORMAN~~ PAMELA. ① A sentence which Peggy misunderstands to mean that he let all the rats loose not in spite. 'They won't let him have his rats back, even! He didn't put them, even! He let them loose you mean - on the the people?'

③ PEGGY - PAMELA. ① The whole intercom was by speaker and microphone.

④ PEGGY - PAMELA. ① Peggy: Your father wants to see you, I believe. Pamela: Has he heard, then? Peggy: I think the night, yes. Pamela: I'll be in the nursery. Peggy: Please stay there, darling. And smarten yourself up. You know how he can't stand bed-ragged looks.

⑤ PEGGY - PAMELA. ① When Peggy has the furniture she adds 'I would give you all the <sup>stars</sup> (stars in the earth)' Pamela: I believe you could, money. Then Peggy gets mixed up & adds 'All the stars in hell and the ... etc.'

~~PAMELA~~ PEGGY ① She tells him as he leaves to get ready for his 'interview' with Pamela that the hospital accounts have just arrived and that we two consultations with Pamela in the Gynaecological section, we must know what it means, we can't have the child's health affected by that monster without knowing. For all we know he may have been getting his rats on the top. They might have been nibbling he is asleep - nothing's too fantastic: she had stomach cramp yesterday morning.

⑦ ARTHUR-PEGGY-PAMELA-NORMAN. After NORMAN has assured him and NORMAN and PAMELA have gone off to talk things over, on t. whether he will acknowledge the child, ARTHUR dashes to the phone ('Damn this box - the idea! - Gosh me ~~Shan~~ <sup>Sean</sup> - Hello, Shan, no money's to go out on private accounts for the time being, I'm thinking of a reinvestment, how are you, all right, cheerio, I'll be round in a few moments, I'm ~~tried~~ <sup>tied</sup> up with some contracts.') PEGGY in her late panic goes to the phone again and asks for ~~Mr Shan~~, 'Mr Sean' - 'Mr Cutlan' asked me to say just before he slipped up, ~~just~~ <sup>was</sup> that of course this he didn't mean Mr Pilling's account, in fact you'd better make a credit right away. Thank you so much, <sup>Mr Cutlan will be there in a few moments, he's tying up some contracts with strings! Oh & 300 rats for Mr Pilling, please!</sup> how are you all right goodbye.

①a The Box is there as a container for the intercom, which may have an elaborate panel of switches for various rooms: and for the telephone; and it incorporates the dress-up box too (for the children, supposedly). No mention is made of the furniture having been the stage need only contain this box; it can be more or less ~~as the stage may contain only this, at the moment~~ <sup>elaborate acc. to director's wish</sup> ~~elaborate according to the~~ (The box is itself a more sensible idea, defended Peggy on the grounds of good taste, as she dislikes seeing telephones and loudspeakers and switches everywhere.)

## NOTES FOR ACT II (2).

① ARTHUR - FFYFFE. ARTHUR - when the subject of DAN SUTTON comes up - mentions that DAN phoned him at the office that evening: just flew over. ARTHUR perhaps also adds that he is dying of his annual visit to the States: there is more 'space' there we've hounded in by all sorts of damned regulations here, such as I'd like to cement over that bit at the back of my wardrobe for a company <sup>casualty</sup> ~~casualty~~ but the town want it for some blasted art gallery, I'll see they pay me for it too, that'll be compensation plus <sup>their souls.</sup> hundred percent.

② ARTHUR - PEGGY - PAMELA. The point of departure for ARTHUR's argument to PAMELA (that she should get rid of child) is that Martin Ffytte must - 'with his doctor's eye' - have seen her 'how big you are!' 'And you know old the way old Martin jokes. He doesn't give a damn what he says. He's quite capable of telling Dan Sutton. And he looks after all my interests, Pamela. Yours as well.'

③ ARTHUR - FFYFFE. We see appear in Ffytte certain dislike of Norman: he tries to convey to Arthur not only that he is too deep with his wife, but that he lets Norman exploit him. He doesn't like the way Norman is handling Pamela's pregnancy

what: (it is this that determines Arthur to speak to Pamela about getting rid of it). ~~Ffytte conveys that he dislikes Norman's~~

~~hears: the way he wouldn't like to introduce to his wife, Norman's~~  
the kind of chap who has no position in life. They never change. They have lots of wonderful ideas floating about but they never amount in terms of cash. It'll always be a drag on you, that. How much are you spending a day, by the way? It's a hundred a year.' And Arthur adds: 'I'd pay that in tax

anyway. Don't worry, I don't let the bastard hurt me. Ffytte says. Still, he's not adding to family story or fortune, is he? And Arthur with a strong strong says, Oh, he's not so bad. He's sincere. Ffytte: So is a fox when he gets you chickens. Still he's your wife's pin-up boy, so there's little you can do, I suppose. Arthur: My wife's? Do you think so? Ffytte: By the way she talks. \*↓

(4) ARTHUR-FFYFFE. We see also that Arthur is very much in Ffytte's hands & his investments. Arthur claims that he has no head & fingers: and Ffytte warns him that he is spending fantastically, that he spends like a war trip to rid himself of a fortune before he ~~loses it~~ ~~loses it~~ risks it. That money could last 3 generations. You would have started really poor like me, Arthur. You seem to think the money will come. Even now, I think you're not really listening to me. You need a steady job, Arthur - but he's sincere. Arthur: I'll find it myself. Martin: Out of my capital. Arthur: We all start by borrowing. Even you did. And I paid you back. To take a broker's fee.

\*↓ Arthur: Anyway, I see that no important contacts know of his existence. Ffytte: Who else - the reception you're going to give for Dan Sutton - you going to throw him out of the house that night? Arthur: Oh, well, he can stay for the night. Ffytte: That's it. You're not. He's quite capable of taking Dan aside ~~to the back~~ and giving you're ~~a damned~~ a playboy at least and only fit to the office



fed up with your work and are thinking of selling out, and are a damned fool anyway. Oh, he'd be quite sincere. Arthur: Come off it. Ffytche: He thinks Dan Sutton's got a brain the size of a pea, but they couldn't stop him. Arthur: Well, let him. Ffytche: Dan Sutton, being an American, knows only one measure of people, the silliest of all, are they a success? And if he thrives for a minute your morale was down - morale's very important in the States, you know that - he'd pull out all his contracts from under our feet, and I'd love something like a couple of million of dollars, in the long run. That's how I measure your blasted son in law. He's in competition. Penny always did engage in silent war with wealth. Dig'or nothing to lose, you see. We have. Arthur: What am I supposed to do, put a pill in his tea? Ffytche: I'd say find him a first class job - I'd get him one myself - if I didn't know he'd get himself thrown out of it for being a comic & sleeping with the whole female staff. Arthur: That's your speciality. Ffytche: I don't let you ~~know~~ know it, though. You find out by stealth. So does my wife. That's how it should be. ~~The force know a thing or two. I found out from her.~~ Besides, he only does it ~~as one of his~~ experimentally, to find out what he's like. I don't. I just love women. I can't stand one woman for long, but I love women. My wife knows that, and appreciates it. You see, according to women I'm following the law of the jungle, but I'm not. I don't leave a trail of chaos behind me. If a woman enjoys herself with me, that's all right. I never enter a bargain without settling out the terms beforehand. Unless she's

3.

NOTES FOR ④ (NORMAN-PAMELA)

① PAMELA is against going with him to the States: she will not agree. She will stay, as someone's mistress if necessary. You'll be <sup>awful</sup> ~~terrible~~ there: a horrible little misce with clear cold eyes and a shaved head, working all the time and making ~~the~~ piles of money, and then buying a yacht, and then a Ferrari - Norman: Me? Pamela: Oh, well, probably not. But you've seen it happen to them at the lab. They never come back. They get rich, they look so clean and cold when they come back for a holiday, I would like to give you a deep with them. Norman: I'm perfectly happy to go alone. Pamela: That was to hurt me, wasn't it! Norman: Yes.

# THE INTERCOM

## SCHEMA FOR Box of Tricks.

- ① BARRY: the older child. Will be playing angel Gabriel in Christmas play at nursery school. The wings have to be made.
- ② the Artistic Couple, makes of joke amplores, and responsible for The Box. Much favoured by the Cutlasses. They are their arbiters of taste. 'Ask Timothy and Jacelyn.'
- ③ Little Darling, the maid who always steals but must never be found out.
- ④ Arthur's Detective Books: ~~'Some Body Dumped'~~, ~~'A Postly Body'~~, 'The Chopper', 'A Midsummer Night's Scream', 'Death, where is thy sting?', 'The Light that Didst Stop', - ~~Case~~ 'Rape', 'Suffocation', 'Thumbscrew', a Trilogy - 'Method in this Madness', 'Blowing the Easter Up One by One' (though he isn't so keen on science fiction).
- ⑤ Peggy's concave roof: an idea that emanated from Timothy and Jacelyn.
- ⑥ Martin Fyffe has control of Cutlass's investments: is his trustee, and administers family incomes. 'I have never been under forty.'
- ⑦ Dan <sup>Petrovitch</sup> Sutton, the American who pays frequent visits to the city, and has written a privately printed called 'Genes and Pigmentation' in the ~~Wagon Postcard~~ which Peggy says should be on the desk of every student not only of biology but every subject, in how to write; almost poetic, a new language, as a company worth fifty million dollars at the very outside and I don't suppose to earn more than eighty thousand dollars year.

8. 'Veggy's' study of philosophy. Mostly Kant, which caused a lot of verbal astonishment. Moral Imperative, Kingdom of Ends, Deduction of the Categories, The Absolute Conditions of Space and Time, without which no perception is impossible and which cannot themselves be perceived; phenomenon and noumenon; it makes us feel that laws exist - that they were the important thing.

(\* This she interprets as meaning that we must have plenty of space and plenty of time, otherwise we can't do anything.')

9. NORMAN's 'wild' warnings - (a) the break-up of the weather due to spatial experiments (b) the spread of intestinal and gastric disorders due to crowded cities and bad eating and late night loosing resistances, (c) increased radioactivity, should take vitamins (d) diseases will flare up among animals due to factory breeding (e) car fumes in cities meaning re-development of towns due to certain rays not passing through, and gradual alteration of the form of the human body (f) the spread of cancer as a result of the conjunction of all these things (g) the danger any ~~minute~~ <sup>minute</sup> of an H-bomb dropping - since they are flying them over us heads every minute of the day and night: ~~all~~ all this adds to, for NORMAN, that nothing is left in life which we don't control, that more people are damned

from and delusion who think everything's the same as it always was. ('the moon', 'cycles', 'the sea', & 'the weather'), was of the biggest form ever with poetry etc. etc.; but they need us for every step they take, without realising it. We have complete charge of their lives, and in the end we're going to govern them locally according to rational principles, but according to the men we've had so far. This men is just a preparation for an outcome, like a coup d'état by destroying public safety making strong government necessary. We shall be the strong government.

# SYNOPSIS

## THE INTERCOM

ARTHUR is the negative individual. He believes in nothing that might lift him into being: therefore he has no clue to himself. He is full of fears, lacks confidence, is helpless and watches life form around him passively. He always looks outside for help. He talks about how he 'hopes' one day to believe in something. The eternal source of strength inside him thus remains untapped. At this point in the play he has little love but expects others to love him. What he means by love is done for someone.

PEGGY is always bumping into things, falling over, titing her tongue — in a mania of self-punishment.

SYNOPSIS

2.

① FLYFFE - ARTHUR. 1) Business investments (ARTHUR'S burden of the family; with which FLYFFE sympathizes).  
 2) Was in the Far East. 3) Exchange of detective books  
 4) Playing Bull 5) Becoming a publisher. FLYFFE goes down to see your fair daughter? 6) PEGGY's entrance to philosophy (see SCHEMA)

② PEGGY - ARTHUR & the children's health; how NORMAN refuses these flu injections, 'wides the astenies' (which she calls astilleries) perhaps permanently, ed. have unknown side-effects perhaps on liver & kidneys at that age; and NORMAN's damnable doctor who has all these herbs and diets and Christ knows what else. They call PAMELA, who is with FLYFFE. They ask her how NORMAN has taken his 300 rats from PEGGY. He has to go on with his researches. They all agree that it is his personality that gets his refusal. PAMELA kills them how to get around with a wonderful piece of research (the cyclopic one) and they ~~found him for~~ <sup>are waiting to hear</sup>

ARTHUR then renews his plea that, as she can no longer have an abortion because of 'that damned foot', obstinacy' she must go away and have the child and put it into a tube: I believe the thing is you never set eyes on it, so never regret it. However, 'little mother and sister attitude to the bastard, as in P. 3 of HOT. PAMELA agrees to the injection while NORMAN is out. PEGGY: 'I'll ring up Dr. Beans, right away'. PAMELA goes to a division office with Martin FLYFFE.

③ PEGGY - ARTHUR. She is frightened of his white rats in the ~~flyffe~~ <sup>flyffe</sup>: According to a survey of 6 American cities and Arthur was telling me about - Detroit, Dallas, I forget the others - we 2 things people are most curious about, the people's sex and the people's deaths. ARTHUR: That's what I try to tell people - in a democracy, you do it know what it was like before when we

had to read the book and see the play, that duty, and  
not curiosity, required. He, Fyffe argues against 'his johnnie's'  
show people don't want any more, knowing their ideas about.

Yasmen. How she wishes NORMAN were creative: the  
studying abstract makes her feel that every time she passes it  
it seems to say hello to her in a thousand different ways every  
day, which is why she decided to put it in the hall.

ARTHUR casually tells her how DAN SUTTON rang up - (a)  
just now from the States - has invited them to dinner and a  
club (PEGGY: I have nothing to wear ARTHUR: Perhaps you  
will tomorrow, then Dior has finished. Peggy: Darling...)

(b) His income (c) Peggy: Should we ask him to help Norman  
ARTHUR ~~then~~ doesn't like the idea, especially as they don't  
know we have a son-in-law: Chris, I don't want to broadcast  
the dark side of my life. (d) He tells her that he wants to  
give a reception for Dan Sutton at the end of the week: they  
begin arranging it. (e) They decide to cut off PAMELA's income  
as the best way of ~~getting~~ <sup>helping</sup> NORMAN at his rate, so that she listens to  
what they and not he say.

3.11

The day of the reception. The box covered with cloth of  
gold.

PAMELA beautifully dressed, NORMAN <sup>in smoking jacket</sup> waiting for ARTHUR  
(a) He is at the end of his tether,  
unpuzzled down there with his rats without money to take train  
to town to get an interview (for it is now revealed that PEGGY  
gives money to PAMELA 'for the children' by hand, just enough  
for what she needs, while leaving the bank account empty), the  
unfriendly has moved to a job 200 miles away, (b) he knows at  
last to be polite to PEGGY whose 'rotten mouth' he believes to  
be responsible for his impasse (PAMELA tells him that it is always  
a matter of time, you were told at least 6 weeks). (c) He tells her  
he wants the child; ~~the shop had the~~ symbol of the 'freedom' -  
will have it even now. PAMELA says not when you know those  
things. He is astonished to hear FFFFE. She tells him how  
happened: FFFFE no 'problems.' (The loudspeaker gives reasonable



has to find out. From this ARTHUR derives the idea of asking FFYFFE if he wants to marry PAMELA. He could fix it with NORMAN, who will do anything for money, he has no feelings.

d) The child screaming, after Dr. Beau has entered room - and they listen to preliminary chatter. In midst of screams NORMAN dashes in, half in evening clothes.

④ NORMAN-PEGGY-ARTHUR. He shouts at ARTHUR and PEGGY - killing the child - the third injection in a week - don't you realize this means a bloody post with his drugs! Pressure, heartbreak went up alarmingly last time - last of register facts - ARTHUR agrees 'NO CONNECTION' PEGGY saying, 'Why can't we agree?' In the midst of this, as scream dies, Little Dastiny! loud voice, 'M' Sutter, come here!' and then 'Thank M' Fyffe too.' ~~They last~~

⑤ NORMAN listens to PEGGY; Dog up + calm Norman does, daily. He attacked near-panic over loudspeaker. ~~me~~

⑥ PAMELA comes in. (a) He blames her for giving way to them on injections. (b) They have their cruelty - to animal, talk.

(P 2 1/2 + 3 of PLOT)\* (c) In his watchfulness, his idea forms that he is playing his own game, which they can beat every time, but what else his playing their game? So in they run out to meet Sutter and Fyffe. It means they're frightened of Sutter. Now he decides to take his work to Sutter, who is a great influence in that direction, and to arrange a meeting with him in town: PAMELA can give him the money, [say Barry needs a new motor.] (d) Norman goes to dress. His party, he says,

\* His feeling of never having proved himself: 'murder'; as in PLOT P. 2 1/2 para. (6). X<sup>2</sup> she tells him that MARTIN FFYFFE has moved to a liveli hood (E go his mistress). (SEE NOTE AT END)

PAMELA dashes

IV

General: PEGGY-ARTHUR in Plot P. 1/2(a) agree that NORMAN's personality has made it impossible for him to get forward. ARTHUR doesn't tell her that he and FFFFE fixed Norman. (b) We also learn that PAMELA lost her child naturally — very easy because of the warning she had attacked PEGGY, through shock, and NORMAN says because of all the blasted anti-flu injections. (c) PEGGY tells ARTHUR that PAMELA asked for 'tenner' for Barry's removal, but she feels it will go to NORMAN for some purpose. (d) She and ARTHUR had their hearts in their mouths when NORMAN talked to Sutton: what did he talk about? She is frightened: she is he plotting: the will? should we make a will leaving him? is that why he is staying with PAMELA? Her mind ranges over these possibilities, and speculation ends with putting 200 into PAMELA's account. (e) The question of little Darling's stealing from Sutton: PEGGY seems to think it could be 'somebody else' who needs money. The difficulties of finding maids, her own occupation in the house making kitchen-work impossible etc. (f) All Norman's rats are gone: are they all dead? —

Arthur asks: He is astonished and troubled. They ask to see PAMELA. In PAMELA-PEGGY-ARTHUR it is revealed that NORMAN succeeded with Joe Sutton. However, PEGGY checks on the truth of it, in every detail. They ~~talk~~ (ARTHUR-PEGGY) then have an opposite conversation about NORMAN. FFYFFE?

Y

The climate has now clearly changed. ~~They want~~ ~~to have~~ And the child is no longer there. FFYFFE persuades him to undertake work with nuclear research after he has been to America. \*3 NORMAN-PAMELA contamination-conversation, in which they sacrifice their children. As in Plot P. 3 1/2 para (8) onwards. A united family at last? The box used for luggage? 'Ex fumo dabo lucem'.

Tie up - little Darling and stolen goods.

Ffyffe and the publishing project for ARTHUR.

\*3 See Note at end, p. 4 1/2.

X N.B. that DAN SUTTON is big name in vast American drug industry, which controls branches of research, 'to make drugs work', as NORMAN says, 'even when they're harmful.' That is, no alternative medicines: and here are alternative medicines. However, to serve this man.

~~7~~ (7)

ARTHUR - FFYFFE.

Arthur <sup>tells Lin</sup> Little Daring stole 6 10-dollar bills from Joe Sutton on the night of the party. Also has left. Interview has been taken down. Ffyffe tells Lin that the Dow Jones <sup>Jones</sup> is down 5 points. There's no buying. ~~Blue chips~~ <sup>Blue chips</sup> are down by 10% - 1 week, and there. It's the American war. Yesterday du point was down  $5\frac{3}{4}$  and General Electric 3. There could be a slide to 20%. We can't sell. We don't want to buy. It means you have to sell now here. They discuss possibility of selling the house to make up an income. Think of pulling out of the American deal to try out: on the other hand will it get worse.

Ffyffe tells Lin that Norma has achieved with Joe Sutton. Fears that he may 'blow a gasket' and start talking dirt about them: but she doesn't matter if we pull out over there? Sutton will last for ever. He's sitting in a volcano. He'll need a few of the dispoim Le produce this week.

Arthur says he thinks it had to sell of real estate at a time like this.

Ffyffe asks Lin his 'daughter' is. My daughter? Arthur says. He remains something - Ffyffe's hair - shield of Ffyffe

Trucks jiggled (Had - hair? something like that). Arthur  
he doesn't care any more - daughters, wives, bus in law: y  
live for yourself, take what you can get, for those girls & l  
you, and live low, that's my motto. Fyffe: it always was.  
Arthur: No, it wasn't. Fyffe: I always did it. Arthur  
said. Arthur looks down Louis' Jean, & persists until  
he has embarrassed Fyffe - who makes a quick getaway.

Peggy comes in, and asks where she can see Norma?  
He has headed the intercom. He has already forgotten.  
She tells him he has left the house: his rats are starving.  
I do it know where she is. She comes in to see <sup>for</sup> the children.  
I think he's gone to London. He's planning something.  
We're losing our money and then he'll slip. Humiliate us.  
He might try this house - get Sutter to do it: he's  
clever - a scientist. I can't keep his brain down for ever.  
We've tried. But it's not of our hands now. We should  
never have invited Sutter. I said so. But no, you would  
have it. At least we should have kept Norma & Peggy  
down among his rats. I could easily have done it, had he  
told the Sutter despised him.

She persuades him to sell the house, so that they have  
some money to play with, and then is Joan Sutter's hands.  
Arthur makes up to arrange a deal, to see Martin at the  
price, frightened by what she has said, and the general  
situation. (Perhaps Pam's voice on intercom - fighting them both in opposite  
direction like fleeing children).

8

~~8~~

## NORMAN - PAMELA.

① He points out that he played Peggy & Arthur's game: went to the enemy, and no longer attributed from to them: they have no army!

② She will now come with him. He does not know why there is this change, & keeps asking. She is humbled and silent.

He talks about America's 'destiny for war', which has always been true: she has always extracted the war-element from every situation and used it; the massive act of destruction her obsession. It will grip the children, he says. They're in it already - Sutton's children, they liddle with guns and miniature exploding grenades, and ferocious steaming tanks with red spot lights, they're always imitating dying men screaming & some torture, it's got hold of them. Pamela listens nervously.

And this war can make me rich - I don't mean money - but money only - but I can have my work, I can have - laboratory at my disposal, I don't have to think of some public-school kid approves of my work or no, I can be recognised, I like being used, they can use me - I can be richly tired in the evening, richly refreshed after a good night's sleep, in a dynamic atmosphere, where nothing is stultic, because <sup>there</sup> ~~there~~ big explosions the are being planned. I don't care who the death of people any more. I used to. I believe in the destiny of destruction myself too. People have proved themselves

Stupid, it needs some lip all to bring them round again, there's  
just as terrible things if there isn't a war, the human race  
needs to have its blood let, & I know it sounds terrible  
but they're unhelpful and helpless and all they do is eat  
and sleep and drink and watch TV, they're so  
good for any devil even - at least the Americans have  
that - so something drastic has to open. Norman the  
sympathetic scheme para 9. - a reiteration of his theme  
in (4). He is surprised by her not ~~knowing~~ showing  
opposition. She is resigned to it. But more than this,  
she believes in it: it is her only chance of peace;  
I agree, she says. Things have gone too far - it's got to  
be destroyed. So we might as well go with the destroyers,  
and think like them ... Be free and desperate  
underneath like them - like Hitler is. It's worth it to  
be free of - all this dirt, Norman - so much dirt that  
Norman: What dirt? You ~~are the dirtiest animal, etc~~  
look terrified. She doesn't say anything.

(9)

Maybe as a continuation of (8): Martin Giffle calls Pamela (Norman: he's not of birth) in the interview, urgently. She switches -v to 'we' and says she's here, in the drawing room. May he come up? Yes. Norman gets away: 'Let's see what game he's playing!' She wishes he could explain.

MARTIN-PAMELA. Tell her the parents are selling up the house to make new capital, instead of draining their capital still further: a wise decision, as they won't get any young. And he has bought the house. He paid a good price, nothing dishonest in it. Pamela can stay here. Have the children here, plenty of room. She only wants him to leave. He says what's the matter. She says, don't you see this? At last she has to tell him piece by piece. He leaves and he makes his exit with a stroke on to the chest, holding his breath. Pulls open chest, interview switch, can only make inchoate noises. 'Ah-ah-ah-ah-!' Collapses on to chest. ~~Little Julia: Mum? Is this you, Mum? Are you all right, Mum?~~ 'Ja-ah-ah-ah-! Little-! Julia-!' (One she has gone)

PEGGY-PAMELA.

9

\*↑ Has Pamela 'f'd Norma  
everything', she asks.

The gold coin is back on the chess.

~~XXXXXXXXXX~~

The stage is empty. PEGGY, to a background of children's  
voices, calls on the intercom of Pamela. Pamela comes  
in and moves it. Peggy wants to know something about a  
pill or injection of the children: long description of ~~how~~ how it  
is done, all misunderstood by Peggy, followed by hostility of  
Martin ~~to~~ which Pamela cuts off.

and also be interested your  
more.

Peggy then comes in to quietly reprimand her.

1) Martin having offered Pamela the house - goes out:   
(also ref. to Egypt, line-attack)  
He will be extend his office here, - a marvelous adaptation of  
the building underfoot, in which the intercom will be used;  
as if 'I had planned it all from the beginning'; 2) Arthur's  
'hard work' for 'us all': the final decision to choose the  
status of party ~~because the economy has is now going to be~~  
~~right~~ because we have a right to expect a little more, ~~we~~  
~~little~~ we can't have less, and here we are demanded in all the  
time; Arthur is taking over a whole department, with mostly  
business activities, not touching the science side, and he will  
have the right of subsidizing a programme - the sort of thing,  
which will be a great help to Norman; 3) In fact, ~~the~~  
~~exists~~ ~~at~~ ~~a~~ ~~stage~~, which might be of special interest,  
and Martin and Dan Dutton have been discussing  
research scheme which might be of great interest to Norman.  
With this money made available we can buy a splendid

house in the outskirts of Dallas. 5) They haven't seen Norman  
for days: tried to get him of the London conference with Da  
Sutter, which was so important; Paul has known that he has  
been doing very intense work downstairs to prepare of the  
the States: nothing a whole year's work. I've never seen  
man work like that, 're', like work - a whole other  
substance - the little hand puts the squeeze, it's all  
the holes... 6) the Pakala look sick: la the sea doctor?  
child safe? (He 'weeping', Peggy says, a symptom - she  
had it once, when I had a child - 'He!' 'Yes, y - of  
course!') 7) Peggy asks also 'staring' the rats: \* it's part  
of the record; he', found the ~~little~~ terrific healing  
properties of fasting - he understood how the saints survived  
the tortures & diseases - & the way is: getting rid of  
toxic juices and poisons that accumulate; to say we  
are mostly 'undrained', and the sickness animal is the  
history of evolution. He says, an episode in the sick man's  
8) Peggy leaves Pakala to explain; [\* their little  
equal of hunger - like shivering.] \* Norman all plans.  
Martin Fyffe is coming to see him. Little Darlip calls  
them down: 'He', brought up you pills, man. All over the  
ill end down! They leave hurriedly.

(19)

Fyffe - Norman.



NOTE

(4)

(5)

Offers the income, to leave Norman live alone. (Lends the money).

MARTIN FFYFFF

in conversation with PAMELA tells

her that her parents are spending far beyond their means, that they are reckless to the point of insanity, and then try and save on light-bills or something like that; they've been swindled out of thousands on the building of their house, and it'll be on the market soon, at half its <sup>cost</sup> price, because they didn't think about the terrific cost of upkeep. Of course you know <sup>your</sup> mother. Now her money! going to last me their lives - if I'm careful: you won't get much. They haven't give you a fixed income because they never know what they're going to need for their mad schemes. ~~Don't~~

~~Sutton's things~~ Now I can give you security. Now in return for you being nice to me. I need a friend. You know, married life gets a bit - ~~what I mean is it's better for a bit on the side, don't you agree, Pam?~~ But it's not to go into your husband's pocket. I'm not keeping him.

Pamela: How would you stop that? Ffyffe: I'll only do it if he gets a job. Pamela: Then I won't need it. Ffyffe:

You'll need it even more, darling, to be independent of your husband - you father - you told me yourself they're making was on you. Pamela: I wish I'd had you child.

Ffyffe: It's still time. Pamela: Lead me fifty - ~~thousand~~ I can get Norman a job. Ffyffe: I'll give you a hundred.

\* When I get home at night and take up the same position by the fire, ~~and then somebody calls and Jean starts yawning - it makes me think marriage is worse~~ it's 25 years

Perhaps continue (10). Pamela comes in, and Norman asks if it's true, the Arthur & Peggy are coming too. And he accuses her of taking an income from her house, as a bribe to stay here. She tells him that the income is for both of them, not in his name: only Peggy tried to get it altered. He is furious at this - 'How dare she! How dare she! I'll kill her' - so that we see that once again he is affected. Gradually he gets it out of her - where will they live? what work will they do? until he sees that Arthur will not only be a director of the firm but will be running his research. She pleads with him ~~not to go~~ to dissuade her quietly: it can be done; I'm sure Joe Dutton doesn't want it. He is perplexed by her not wanting them to go. She tells him she can't bear travelling & the same black hole as they've always lived: I can't bear this child - I'd like to tear it out of me! .... I must have a new trip, and on well I don't even mind violence, a long <sup>we could have with her off-in-after-dink -</sup> I'm stopped brooding, I don't want to remember any more, I'd like to tear up my past like a piece of paper, and like to bury and - talking with Anne even sent, like how people would come out. Norma will that's just she'll be waiting too: and now we've travelled this long way, and started to argue with each other.

and now you're ready to be free, and to work things out here,  
and to take all sorts of things, which is pretty big work,  
to persuade you to do it, all these years - now we're there,  
we can't do it - we've got to take the whole apparatus  
with us, and go through the same impediments - in an  
American sense...

~~Panel: We can't accept it. We  
can't fight. ~~\*\*\*\*\*~~ No more. ~~It's been fight it all  
his time. I had to time of fighting else~~ She persuaded  
him to try and fight it out: and to call Peggy & Arthur  
to come up - talk to them. (!)~~



but as our ~~last~~ <sup>only</sup> voyage, and take the sun  
in our path the Angles, and see - Quick who are  
get to Texas, and do a week's tour of the state,  
and then settle down to no hell, that's all right  
with me because I'm working. Well all the time,  
I'm one of its authorities, so you're not fighting  
me, and you're not get me out, the job, I'll  
be high & high, I've already done a forty job,  
otherwise that's a knock the calculator sky  
high if they think they're you as the public relations  
coming on to do laboratory, tickets & say nice  
trip like Uncle Sam's, overfed area!

Arthur remonstrates with Jim, they should  
it be better, to have his own family & a son, & to  
know he has the security of his own of the - c - l - e - n - o - n  
the board. You don't know though it is a wonderful idea,  
he said it wd. be one more vote in his side if the  
board can get sticky when you're researching. It's  
enough! I believe you don't hear me. He said he  
needed me as a support of you, because he knew you  
were going to be a five - cent and try to set fire to the  
state, he said that. Newman: He called me a five - cent?

⑪ continued.

3.

Paula says, I don't see why you should always be like that. I'm proud of it. You can do your work, without all that. I'm sure it'd be better. I've been working down here 2 weeks, so it's really, and that's because — Norma: I was alone! There was only! And now I'm not —! And I'm the five-cent egg!! Well, it's just that! But I'm not alone any more! I'm back on the old network! Fighting & shouting to keep him arrested! (meaning Peggy)

Peggy: It doesn't amuse me at all, darling. Paula: He's not, no need of you to come! You could have stayed here — a town the world like you said! But you're afraid, well you'd be thinking all the time if Norma was checking you home with the gun button, and eating away at you there a something like that! Peggy says, all right, they can undo it all if they like, but Dan's going to stick it firmly, because he invited Arthur, as a condition of employing Norman.

Norma: I'm lying because he promised the job before you didn't mind just working on it! Peggy: Why don't you see him before the contract was signed —!

Arthur: Shut up! I wanted the job. I thought it would make a change. <sup>can</sup> I felt I wanted to go with my daughter, work with her husband, but I'm a fool, that's all that the world's like any more. Norma: Good, work with you!

Arthur: If a man could, with her interfering all the time! Arthur: But now the weakness of your power, not your strength. But it's right when she says the Dan needs is a condition.

He said he thought it was a good idea that he would take  
you alone, and having been given the idea. Nora: I believe  
Alan is responsible for it all! Arthur: But of who?  
For me writing my own copy? Why not let's do it? And  
he has done this at the time of a 100,000 dollars  
up in it too! Are you mad? Do you think you're alone in the  
world? ~~Nora: I've been trying to~~ Pamela says that it's  
impossible: You can always tear the contract up. We have enough  
to live on, she says. Peggy says. Now we've done it all  
of nothing - we've worked out schedules and invited Joan  
Sutton to the party all of you! - who also do you  
like suggested that, tell me! I said to Arthur, perhaps  
Joan can help Norma! Arthur: She did! Peggy: I think  
it'd be healthy for us all! Pamela: But doing you  
see, it's like going down a hole... because you're in it  
a black hole and you can't see any turning - a piece...  
with this child... Peggy: A child's a release!  
since I left! Pamela: And I can't do it... I know  
I can't.

NOTES.

THE

INTERCOM

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NORMAN - ARTHUR

NORMAN - PAMELA

NORMAN - ARTHUR ① On subject of weather ARTHUR says 'it's always been rotten - England' and 'you go to Spain or Italy or somewhere like that or the south of France & it's all right.' NORMAN mocks this dream - silly damned English dream, they're always sitting & dreaming a nice little heaven for the people, to make their own little hell seem moral and serious, when all it is <sup>just</sup> ~~just~~ <sup>flat</sup> laymen.

Here we come figures - And he quotes some figures of rainfall for Italy - every time some-thing crosses the stratosphere ~~scientists~~ ~~week~~ ~~the~~ ~~word~~ ~~before~~ ~~the~~ ~~politicians~~ - but ~~scientists~~ ~~control~~ ~~the~~ ~~it'll~~ ~~get~~ ~~worse~~ ~~too~~.

He mocks at the cosy newspapers & the cosy TV ~~to state that~~ dramas as if everything is all right. Sitting in a volcano is no thing, but making up a bill in spring 50 years ago - ! ② Americans always have been war-mad. Possession and reorganisation of their wounded & rootless self are their only passions: everything else is old hat for them. They are going to try & destroy the world. He has a theory that historically the Americans were to come in the power of the scientists:

of people who don't fit, whatever they are, president & foreign secretary & what. And those who are pacifists & left-wing we just call of damned hypocrites and liars. I'm not. I'm going into the rat-race, Pat, & I'll be the biggest rat of all.

'If we die we are permanent here, as opposed to temporary: no problem of overcrowding as we take up no space.'

Norman - Arthur: At end of war Europe fell between 2 fascist regimes both promising Hitler's system of police state, espionage & 'psychological warfare', supported by vast arm programmes. America & Russian bred hatred between the 'classes' in the European countries (by a double system of supporting outmoded classes by American dollar and Russian theology): ~~the~~ ~~was~~ by paralyzing Europe into the past they bolstered up their military occupation, and divided world between themselves. The most graphic example of this in



of fruitful research. I might do fantastic things -  
be in the moon today starting a new breed of rodents,  
anything. I don't give a damn about anything else, the  
a scientist.

## NORMAN-ARTHUR

Add to Norman's list of the things that will go  
wrong: i) the spatial experiments will make ordinary  
flying more and more dangerous - ~~that is the future war~~  
~~which exists now only people don't realize it.~~ (so that we have a state of war  
of space, between the interests of the air people and those  
of the space men. → ii) the diseases on the dimension of the  
old plagues (the new viruses while susceptible to boiling heat  
cannot be neutralised by ordinary chemical disinfectants);  
iii) the atmosphere of cities has the same effect - radio-  
activity - I know because I have had <sup>10</sup>~~20~~ rats living in  
smog conditions for 5 years - they'll need me for this  
research - and it affects the genes - the next generation -  
fertility, bone-structure, everything.

Norman - Pamela NORMAN - PAMELA.

Norman: What happened to us in 1914-18, when a whole generation was wiped out, is going to happen to America. They can't escape the results of capitalism expanding any more than we could. Up till now they've been the arm arsenal of other people's wars: but now other people's wars have stopped. But the arm arsenal has to go on, and now it will be for America's war, the first & last she will ever have. Her perplexity is going to be like our perplexity in 1918, when the casualty lists came in: I've read about it.

Now don't think I'm rejecting that, or think of myself as apart from it. It is where I come in. The scientific research is only part of the arm arsenal: like Hitler's it always has been. I can make use of that. I'm a scientist: I want to find out about things, ~~but~~ and I don't care ~~what~~ how the money arrives to do it.

The higher the arm programme the higher my chance?

allow us to get them into. Because men like  
you dad are in charge. They don't like to  
face the ugly, ever way. They like to  
think we're still under a wide respectable  
clan of citizens, ugly is OK. It took  
him 5 years to acknowledge the DDT was  
bad for you, & then I had to get a biologist  
with who'd a Nobel Prize to come to the house  
& tell him. It took him 5 years to see  
that the weather had changed all over the world  
& now it'll take him another 5 to attribute  
it to opatinal experiments. That makes it  
hard easy for us.

At end of PAMELA - NORMAN

He says there's always something in the 's  
cripping mankind - DDT spray killing the livestock  
and causing cancer until somebody brave enough puts  
a stop to it, then experiments - the sky &  
~~Stratospheric nuclear~~ spatial experiments that  
mess the weather, then plague in the cities due  
to bad diet & polluted air - always a problem  
people ~~can't~~ wake up to just too late. ~~Because~~  
people like you had ~~not~~ been in charge. They  
~~can't admit that things were ever wrong - until~~  
And that's give us power. It means they're  
always in our hands. They've under our  
control the whole time - ~~the we control them~~  
only we can rescue them from the mess they

PIEVE DI CANTOPIRE  
BORG DI LACCA

CASA FISCHER

in Mlle

NORMAN-ARTHUR

Norman expresses to the audience that Arthur found a 'useful job' to do in America during the war, and this is done to meet the pharmaceutical giant (who never talks about 'land' but 'real estate' - you've got a lot of real estate round here); it was there he picked up the notion that 'filthy cities with traffic blocks like this one' are getting something done. (He adds something about carcinogens - in no time of business we just try to think up a repair system for the future because prevention is impossible, we know people refuse to change their lives, even if you let them.

Norman describes England as 'Vichy' England, he says 'Nazism without the need for guards and camps - the camps are for South Vietnamese, Santo Domingans, negroes -

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(all this can be implied) ~~and~~ while we are in a goned-off area with even a touch of the idyll about it, and the old hierarchy like a shadow, the old great faces dwindled & shranked but still there as if it was all just the same, and England was England. But there's a guard outside, and his planes keep a watch in the air, his ships in the sea: and he's coming tonight.

Arthur: Oh, shut up, for Christ's sake. Some-  
times I think you're just one for laughs.

Norman recalls Arthur's favorite theme in America - 'such a big country, and so vital - why, when we were last there, I had 50 dollar stakes for my hotel room straight away, 2 children stabbed a middle-aged man to death in Central Park for no motive: a dangerous country, they can be very nice, the Americans, with that little smile. And Peggy with her 'young' country. What's all this but fascism? 'Young, vital, violence = vitality, big' - all the 3 points of fascist megalomania in a nutshell. Well,

\* He also quotes 'We've got plenty of poor in America but you wouldn't think it, the way we lavish money to create all over the world, I guess we're just good boy scouts.' Christy, I hear that once again I'll puke.

We're living the result. Hitler said he'd come to stay and by God he was right.

NORMAN: talking about the pharmaceutical giant says he's always saying things like 'these furnace I could find in the market' (for his central heating), 'paving stones for my terrace I transported from Florence, Italy, I bought 13 yards of ... terran in Aberdeen to make up into tenses' \* [he says only ~~the~~ people <sup>seriously</sup> like the English, the great anal peoples] 'I ~~do~~ do all these things to but I don't think about them. [They spend all their lives working <sup>one</sup> how to live, and therefore never do] He tristles with precision watches and pattern knives and Masonic emblems. But he can't stop his soul stinking. Wormwood, you see. Worse than mice, if

that's possible

Also: <sup>to what</sup> Why is it America only sets the rules?

# LIFE WITH CUTLASS

## NORMAN - ARTHUR

Or perhaps Norman explains it in his  
enumeration with his wife: ~~that~~ since 1952  
wrens have been going bald in increasing numbers;  
as the same symptoms have appeared in my rats,  
I know it's quite possibly radioactivity. The  
female hormone is very delicate and can change  
with very little provocation into something like  
the male. You can't believe me - and you'll  
laugh - but over twelve percent of my female  
rats are lesbians. (Pause) Now, what did  
I say. Nobody knows how desperate things  
are. It's touch and go.

LIFE WITH OUTLAWS  
A STATE OF SIEGE?

NORMAN - ARTHUR

In their big conversation Norman points out to Lim that Arthur and Peggy were preparing to get out to Canada in the last war if things got too bad, i.e. if Germany invaded. You would have ditched England - you hated its working people enough to want to, at that time. Oh, you've changed since. So have they. What you did was sign up with the Americans, you needed their help to win the war - because you never did win the war - but to protect you from your own people. That's why you're an American by proxy today - you lined your pockets & let your own country go to ruin. And the same was done by the same people all over Europe. You put the Americans on me because they were strong, but because you wanted it. (ditto)

His plan) Chin-chin to Churchill.

Arthur answers that he's heard this  
'damned nationalism' before. And he can't  
stand it's old-fashioned crap. You mean big  
a French or German war, Norman tells him  
with a smile, that's what you can't stand:  
because you've substituted American nationalism,  
it makes you feel safe for your own people.

INTERCOMMUNICATION

LIFE WITH OUTLASS

A BOX OF TRICKS

EX FUMO.

THE INTERCOM

DISCONNECTED.

REGULA

~~Horror~~ ~~Thrillers~~

LIFE WITH CUTLASS

A  
THE BOX OF TRICKS.

EX FUMO

### Character Tree.

Arthur is Peggy's second husband.

Peggy is mother of Parula and step-mother (as she reveals) of Norman. She brings them together, when she fell in love with Cutlass, and had Norman invited to the Centre: thus, he has been living ~~with~~ alone since the death of his mother

Norman (cut) 'I have said (Hagenshaw) in more or less penny, when to the woman, though not my mother she at any time could have removed him and my sister!'  
from it. But as she tells Lyffe, she cannot bear to give unless she know it is desperately needed.

That is, she had Parula by <sup>2nd?</sup> 1<sup>st</sup> husband, who already had Norman by his 1<sup>st</sup> wife (M<sup>rs</sup> Hagenshaw).

They go through the motives of Oedipus but then realise they aren't related by blood at all.

Incidental Music.

Leopold Mozart -

Piece for strings + ?  
small percussion

Karl Goerke + ensemble

Berlin

with whistles + birds,

little drums, pipes - scheroso.

# PLOT A BOX OF TRICKS

(6)

Note every conversation is  
at own purpose.

- Uncovering of  
the Box: Ex  
Fama De Luca.
- I → a) Norman is financial trouble; the subject of the  
abortion; Pamela talks of her own 'affair' and  
Norman's like body-market. There is no fine glimpse  
of their total vulgarity.
- b) Cutlan and his wife alone. Everything said in  
(a) is misinterpreted and misunderstood, as we see in (a)  
of II that everything they have said was misunderstood  
by Norman and Pamela, whose mistake is to have  
taken as serious in the least degree.  
There is always a vicious contrast between (a)  
and (b).
- 

- II a) Norman re-established to some slight extent in  
local eyes: a clear piece of research into the  
transplantation of 'cyclopic' rat-embryo to another  
in 1.0v stages of cancer and successful birth, with-  
out apparent signs of cancer in 'child'. Norman and  
Pamela nearly come to blows a CRUENTY TO  
ANIMALS: it is here we see the yearning for  
intimacy which he can't bear, and the passion turns  
into marital no. Peggy Cutlan comes in,  
contented to see them in this radiance of happiness.
- b) She speaks to Fyffe in glowing terms (which  
make him hate Norman) of his marvellous work -

launching into the eulogy of The Green Country and the  
Lords of Norman, though she loves him, for his French  
features and his being Welsh-English.

c) She reports to Arthur Cutlass, who grows with  
contentment, that she found Norman and Pamela in  
trance of love; and that she has done something which  
she thinks Arthur will like, she has bought Norman 300  
rags.

d) The ceremony of 'presenting' the rags: at which Ffytche  
is present; and speeches given? Ffytche and Arthur left  
judging the rightness of it all.

|||  
a) Reurgence of violence as local university announces  
that it cannot use Norman's piece of research though it  
finds it promising. Peggy and Arthur nurse in the face  
that it is his personality, aggravated by failure. Injection  
of children brings NORMAN racing up, and there is near-  
wounds, being which Arthur puts in his lawyer's gear  
and passes a sort of crazy libel-sentence on Norman,  
telling him that he has 'published his material to a  
third party.' \* Storms at Ffytche to go to  
law.

b) Peggy fascinated and seeing power that may be  
used in cooling Arthur off. The fury is now mute,  
brooding; and Arthur in this scene lies in the box,  
occasionally giving it a vicious kick from inside when  
conversations outside (between Pamela and Peggy) become

\* When this 'joke - misunderstandings' is sort of  
dark clean's deal.

## A BOX OF TRICKS

dangerously uses any truthful idea whatsoever. In come again act 11.

c) The climax is a violent quarrel between Peggy and ARTHUR on Ffytche. He nearly throws Box of Tricks at her. They end by playing again. Everything revised by those calls from the legendary American contact: 'the was' talked about and it is clear ARTHUR doesn't know which one he justifies it just the same.

d) Norman again on attack: <sup>ear</sup> James, chemical food, atomic political murders, espionage, weather disturbances & satellite radiation, <sup>tortures of</sup> Americans, etc. Afterwards Arthur plays the doctor, with Ffytche, who plays perhaps the ~~perfect~~ business man. Use their hideous war-song emerges, in which they glorify the torture of the intimate peoples: they know that the damned English haven't the guts to do it, so it has to be by the Americans for them, and 'I vote we affiliate on that was committee thing'. (attack 'common people' who would have turned into also of study do-gooders - communists).

e) Ffytche, throughout play means of hunting Peggy - part of all characters, returns to excellent relations with her: a sort of erotic display goes on between them, and Arthur leaves them to it.

IV a) To free himself from the tyranny of the Cutlasses Norman suddenly goes along to Research and offers his services. Terrified in view of the fact that they seem not to need him: and he is beginning to feel that they have been tricked by Peggy

Cotton: that one has been at work with the 'litter month'. He wanted it perhaps more (in lust of grotesque tenderness and responsibility) 'to have your wonderful child'; he thinks being the son of Ffytche (this is a revelation) it will be much 'bravest' than his own children, and it will lead variety, and anyway one has to keep in with Ffytche. Pamela is astonished to hear this, as Ffytche has been her hate wise, it is the sign that Norman is changing tactics. He has finally been broken by the love display, or perhaps he has simply developed into real self. But now his path seems blocked.

b) He steels himself, in this supposed failure, to be polite and to avoid anything 'controversial' with Peggy Cotton, who reports to the infirmist Arthur that he seems 'better' now, since the 300 rats which are apparently still alive and kicking, not yet submitted to experimental research. When he leaves Pamela conveys to Peggy how much he admires Ffytche; and this is at once conveyed to Ffytche; who is instrumental in insisting Lin to the next cocktail party: this does the trick in securing Norman the job. His 300 rats are put to the service of the Research Dept. He is haunted by the feeling that because the rats are present from Peggy everybody regards him as 'kept.' He

has never, he tells Pamela, been able to prove his worth; always destined by his class, his school, ~~then~~ to be supported in some way; if he could make he could prove his worth. Only he feels with his rats does he prove himself truly. He feels they understand him. He can see it in their eyes. And here Pamela brings up the cruelty <sup>to animals</sup> and very in business - and it gradually warms to a tenderness in which she leans towards him and says 'Norman, Norman, you need more than you 'or for'... something that suggests she wants to give him real intimacy and she nearly breaks the box of tacks over the head. She is badly wounded and Peggy Cutlass comes in screaming. As a result of this Arthur shows his respect. Pamela loses the child as a result.

V. 9) ~~(or V)~~ Pamela then achieves Cutlass's idea, of aborting the child. He tells her 'it would have been no good, every time you looked at that child you would have thought 'a little bastard'; he would have felt different from his brother and sister, you might have begun to like him, Norman would have hated him, I think a lot of trouble has been saved.' She says, no, life can be given to any child, no child should be

refused. III NORMAN'S new SOCIAL importance changes everything: he needs a sort child, he can do what he likes: 'personality'; ~~THEY~~ Fyffe and Norman become

friends: ~~Arthur has not yet traveled, but Fyffe and Peggy~~  
~~among them~~ Arthur has utterly traveled a dizzying suppressed  
new social importance of Norman - an 'equal' now. Fyffe  
details a plan to send Norman to America: "Once new  
break for him, he will come back with lots of tricks up his  
sleeve. He has to transport his rats to the next under-  
ground atomic test: they have to be put so near to  
radiation that infection is rapid, and many will not survive.  
Nothing must be done for the survivors: <sup>they</sup> want you to observe  
their movements, how they organise themselves. Their 'city'  
is going to be destroyed: it will take you about a year or six  
months to get this 'happy home' going, under glass observation:  
this you will have to observe after radiation. The danger for  
you will be great. That's the point. Will you take it on? Norman  
sees that he can prove himself for the first time in his life.  
'Yes, it should be either murder or suicide,' he says - which  
Fyffe doesn't understand (i.e. to 'prove' himself.)

c) Peggy is transported, and Pamela is quietly  
proud that his career is at last on safe ground: she had  
always advocated his pushing himself more. New dress,  
new baby's clothes, lavish presents: at last Arthur returns  
makes a tour on their behalf (though careful - with Peggy -  
to make it dependent on his staying in the family); this  
such an addition is virtually 'tax-burden'; Norman says,

with his new responsible and mature smile.

d) He tells Pamela of his new responsibilities and points at with his rational smile that, though nothing has been said about this to Gyffe, he knows he will be contaminated and that means contaminating her and the children: does she mind? She is horrified. And he rationalises further by saying that it happens all the time, some people are at the large in the world who would make George commit jumps like Ruggles. Sometimes they snore themselves. At other times, who knows that they will quietly go rid of? Anyway, the decision is here. She says no, not the children. He says, leave them behind. But she says she could see it. Then we'll separate like before. But she says no, she can't stand what Peggy & Cutler would say, and she'd be thrown back on them, and also she wants a bit of life. Give her time: she must see her advisor Gyffe.. And then Peggy & Arthur. She spills it all, as she always does, to Norman's visitation.

e) They decide for her a behalf of career, his name. Gyffe declares fears exaggerated. Arthur laying doctor part part whole idea. Norman is another wild proposal - which they diplomatically refuse to take up (in view of his new position) - in fact, they are like people

listening to an equal (like Elyse) - In saying a statement  
might be contaminated - says her half America's children  
who die die of cancer - they are, in her eyes, taking  
his chance of proving himself.

d) Arthur & Peggy invite him in more  
familiar way behind his back: Arthur like any (or many)  
or higher doctor makes the league of all modern threats  
to life. Elyse comes in & says that Dan is seeing  
to everything: Norman's arrival in America, the journey,  
introductions, house etc. Pamela comes in and says she  
will be going.

They glow with her: Peggy takes her hand  
quietly: it is all elevated and proud and loved and  
thoughtfully false. This is a scene of great tenderness  
between them, when they drink Aperitivalex, which Norman  
he has always abominated in spite of appreciating it. This  
last scene with Norman talking to Dan on the trans-  
atlantic line and ungodly appreciating it and admitting  
that it is like a real domestic scene of departure, in  
which we see their very expression of feeling has become  
absolutely and completely meaningless.



must despise men and women, seeing how little freedom and anything like a spark ~~for~~ she sees in children (they as all problems, difficulties, they have to be watched like blind fools, only she has sight; so that clearly she can't see them as serious creatures at all).

She advances Norman's 'career'.

Wonders e. g. what she would say when children ask who God is. 'A big fairy?' 'Something that's been disproved?' 'After all, I know it sounds silly, but they can't be meeting him, can they?'

---

Norman: he is probing the 'secrets' of life: at the same time he has quite contradictory awareness of all it is doing. Divided by this. Public school etc. Great new world of science for which he is responsible: all sort of the world - music, intimate relations, history, nations, even nature - dead in comparison with this.

---

F. J. J. J.: a real 'character'. local church? clubs?  
He summarises all the power (that is, reputation) that Arthur respects. Journalism is the key to him: not a press lord but a man on board of network of newspapers. It is he who has invited Cutler to take over one of his subsidiaries: and Cutler has been sitting in watching one of the editors - 'admirable chap' - a real cog, too, has a diff.

## CHARACTERS

women every night - and it is him who Cutler initiates to his wife, in the role of pulchra.

Round Tjyppe there is an atmosphere of responsibility, dirty intrigue and a heaviness so profound that nothing can surprise him except a suggestion that something be followed for its truth and not the advantage it brings.

In comparison with him Arthur Cutler is a believer: he believes in the epics; he subscribes to the theory of a succession of civilisations, by which he means comfort and cleanliness.

# A BOX OF TRICKS

## ~~EX FUMO~~

Scene: in the centre of the stage - and it will play a central part in the action - is a long wooden chest with ~~feet at each corner carved in the shape of lions' feet.~~ It can be opened, and ~~substituted~~ <sup>on:</sup> in fact, it can be lain in, even by a tall man. It has an unhappy resemblance to a coffin, a rather to an ancient sarcophagus: the characters are unaware of this, and so are we most of the time; but the resemblance is there, and in fact an Etruscan sarcophagus was when inspired its presence to the house of ARTHUR CUTLASS.

A rich Persian carpet may be spread under - according to the props available: it will add effect to the play.

**Box**  
The ~~sarcophagus~~ has the <sup>following</sup> words painted in gilt on each of its four sides, so that the message is visible to all members in the audience even in the round: EX FUMO DARE LUCEM.

The lid opens <sup>1. the vertical position</sup> ~~half-way~~ and nests there: so that frequent opening (for the use of the telephone) may be convenient and not noisy.

**Box**  
Requised for the inside of the ~~sarcophagus~~ -   
a small loudspeaker with switch ~~(also a permanent fixture like telephone)~~  
a telephone of a make-up box, a larger wig and gown,  
(both permanent fixtures)

a stethoscope of the old type used at present only by the  
 highly advanced doctor - that is, a simple funnel that is placed  
 straight on the patient's chest; some files and tattered  
 manuscripts; a pair of pince-nez in a case; ~~small~~  
~~loudspeakers with a switch on its side, fixed into the~~  
~~permanent fixture in the Sarcophagus like the telephone,~~  
 and finally Arthur Cutlass's 'joke blunderbuss,' which is ~~is~~  
~~the shape of a heavy tankard~~ made of cloth, once the  
 property perhaps of a circus clown.

[On these - with the exception of course of the  
 telephone and loudspeaker, which are fixed - are largely  
 in the course of the action by ARTHUR and PEGGY  
 CUTLASS.]

~~Think: the presence~~

The characters

~~Accent means nothing  
 when, pointed it doesn't reveal an  
 actual locality.~~

~~Case should be taken not to turn with Arthur  
 Cutlass & Martin Fyffe into gentlemen because they  
 are rich. They have the rudimentary education. None  
 of the characters has the smallest taste: any sound  
 sense spoken by Norman is due to his experience, and  
 not to a genuine intelligence.~~

The characters.

Case should be taken not to <sup>give</sup> turn Arthur  
 Cutlass and Martin Fyffe into gentlemen: accents  
 are rich. <sup>Being</sup> rich men of no epoch, they are anything but gentlemen.  
~~They can have any accent, provided it is vigorous with  
 being turned, but in~~

~~But they are literate just  
 as well as their typical and~~

PEGULA  
THE MARCH MOON

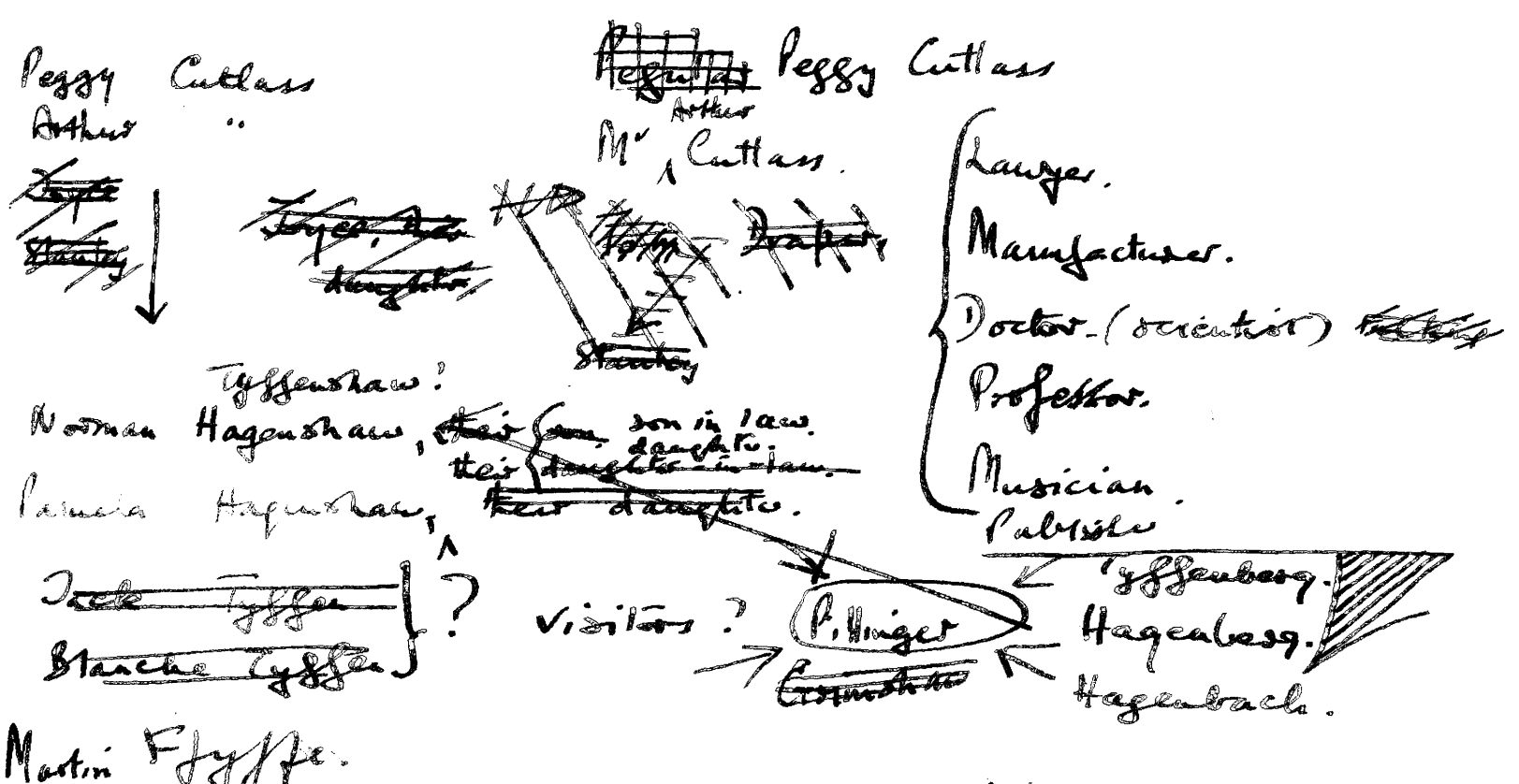
A BOX OF TRICKS.

THE SARCOPHAGUS

EX FUMO

PLAYERS

FUROR TEUTONICUS.



empty stage with  
 Scene: An/cheor containing props for Mr. Cutlass's use -  
 wigs, spectacles, skirts etc. The 'sarcophagus' is an imitation  
 of an 'Etruscan jar' as Arthur Cutlass  
 Time: The present. puts it (Achilles doing his and that...)  
EX FUMO DARE LUCEM.

3)  $\frac{10'0}{33}$   
 $\frac{10}{43}$   
 $\frac{56}{56}$

$\frac{11}{45}$

## CHARACTERS

PEGGY CUTLASS

ARTHUR, ~~CUTLASS~~ her husband.

PAMELA their daughter.

NORMAN ~~HACCOUSHAU~~ ~~\_\_\_\_\_~~ Pillingier,  
~~Norman~~ Pamela's husband.

Martin Hyde, a friend.

Place: <sup>New Frontier Experience</sup> the ~~Kennedy~~ ~~Memorial~~ Centre, in the  
<sup>north</sup> ~~west~~ of England.

Time: the Present.

Ex Fumo

1.

## In the Box of Tricks are

- telephone; <sup>that broadcasts the</sup>
- loudspeaker <sup>from</sup> children's room;
- Arthur Cutlass's 'joke blunders';
- lawyer's wig and gown;
- a doctor's stethoscope [— actually, a journal, the 'cross thing'];
- stage make-up; [for instance, for the publisher's 'frown'];
- Study-books. [to prepare for visitors, on various subjects]

The Box of Tricks can be used to <sup>sit on, lie on</sup> ~~lie in~~ and even ~~lie in~~ ~~when to~~

Bottles of 'Aperitacidex'<sup>'23</sup>, a chemical compound that tastes a bloody sight finer than all you champagne and sherry and god knows what else put together. 'Beautiful colour' too. 'I like it,' emphatically. '23' refers to number of compounds used before it was achieved.

A BOX OF TRICKS

The core of the play is around the 'integrity' of Norman Tagenshaw who will not let his vote be used for anything but clear medical purposes: the 'settlement' voting itself mostly, for no purpose, in ARTHUR CUTLASS - wants him to direct them to the study of blast and exposure, which they say is no less medical, when one thinks of what a 'bomb' is going to do! Norman wages his private war against the settlement, and his in-laws. He succumbs, arranges trip to America, declares that he is joining the set race and intends to be the biggest of all. The final contentment and happiness of his family, who see him crowned with success: except that in the midst of the least-felt celebrations we see that his marriage is going to crack up, as he himself promises Pamela a divorce as they reach 'Good' own country! The last we see are the anxious eyes in sleep of children.

In 4 trick scenes, each packed with plot and surprising ~~to~~ gestures.

Home  
=

Rats -

Children -

Fryggie -

Marriage -

Arthur Cultrati's position -

Peggy's power.

## Scene-taping

### REGULA

This is a kind of atomic station or city; and the Doctor/Lawyer/Professor etc. performs all these functions in the city or settlement; thus, he is the high-level apologist. *Palmer is everything.*

His son - or it could be an employee of some kind - becomes so involved in a rebellion in the town that he is tied absolutely to the couple, and depends on them for everything: all the more so as there is a hostage in the form of his child - his wife looks to him dumbly for a hope of departure but, mainly through the child, is brought back to this kind of slavery, and made to smile with her husband.

The son or employee has all jobs closed to him: especially as people say surely he is well-off enough, being a dependent of the Regular couple. So he is in a double trap.

## Son-in-law

Experiments with rats. 'I'm going to join the rat race, & I'm going to be the biggest rat of all.'

His argument with wife, over cruelty to the animals: he says, no, Take key word for it. (They take out embryos from womb and put them in another rat). As to the Nazi 'scientific' experiments of the same kind, he says, no. They could not possibly have come to anything because of such haste. Then what about the poor animals, the wife says.

He is always talking about the 'anthropomorphic' attitude - he imitates the trembling and fear-struck eyes of animal, but asks how can we logically pass as assuming (with his Rational Smile) that the animal feels terror in no sense?

JULIA: But you can't have been here long. Not even  
Godfrey talks about you.

BEINUM: I've been here two years. I came with Godfrey,  
you know.

JULIA: When was this wing built?

Arthur Cutlass  
Peggy Cutlass  
Joyce Saunders  
Raymond Saunders

## PLOT OF THE CHEST.

Arthur Cutlass is the general consultant for the whole of the plant: we leave this vague. Peggy has a supermarket fortune.

They supplement <sup>Norman's</sup> ~~Raymond Saunders'~~ income, so that he may stay in his tutor's job and concentrate on his rats. He wins upon a disarming which gives him a new place, and a new respect in the family.

This is a study in reaction, with four exponents of it, two male and two female.

The application of Raymond's disarming to the lethal researches of the plant brings the young man a stable position, which leads him to say that he is joining the rat race and will be the biggest rat of all.

<sup>- Pamela</sup>  
~~Joyce~~ is perhaps the victim of the whole disharmony, while a reactionary herself: but also a woman, not even mad like Peggy.

ACT ONE.

As the curtain

## The incident of the <sup>Miniature</sup> Pocket Atom Bomb.

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With usual ceremony and secrecy the Man breaks to Regula the news that pocket A-bombs are available now, to protect individual households. She goes through customary horror at the idea, and at the expense, but is drawn by his 'mature' and 'reasonable' argument that the ~~P.A.B.~~ Miniature (or MAB, as they call it) is necessary, surely — if others get it? 'And what if others have it?' He opens question of whether they are loved: they love, of course, but people refuse their love (take the Young Couple as a perfect example); don't they need protection, as an ugly necessity, to prevent fights? don't the Young Couple need it too, against their enemies, for surely even they have enemies, though it's true they don't do much. And what would Prement's give to feel completely safe: and Regula answers with quiet complacency, 'Anything, anything.' Well, he says, you will have

to give anything. 'How much?' she asks quickly.

'50,000.' This is exactly the sum the 'Children's' plan to ask for a house, as security (or for similar project for child).

# REGULA.

She brings him a machine of buttons and tiny levers in which superb noises can be made, and through which she can communicate with her amanuensis, Regulina.

The doctor-figure - doctor, the professor, the army man, the policeman, - is played by the same man.

He is required to inject the children - their screams are heard through the intercom planted in the nursery. Regula smiles and plays a tune on her bracelet during the screams. The disease found in them is GADARENISM. Their after-symptoms from the injection go on being treated in frightening accumulation.

Regula's rapturous description of the 'cleaning' gas and flame used to 'clean' forests of 'guerrillas'. The 'guerrillas' are a generic name for the terror of black, yellow or otherwise intimate flesh.

The Doctor / Professor describes the 'crouch' and 'semi-crouch' that may be expected to follow the first 'sallies' (bombing raids). Otherwise, he says, an initial onslaught ~~will~~ (a man with 'cleaning' gas at once) wd. have amused 'Lystonia among my friends'. [See Also]

article] woven into this are Pegula's terrible memories of the Nazis.

They all voluntarily 'act' routine - with sounds of lawn-mower, barking dogs, etc. in the intercom.

Pegula's astonishing revelation of self-disgust that led her to America as the only country in the world where sin is left behind, and life turned white-hot white-cold again, we shall destroy everything that seems to have any <sup>young</sup> softness - 'which is everything,' she then says. Only the Present Moment counts in America, and 'America is where I sit'. The past is a smell in the lavatory, the future is when the pan has been polished <sup>white and</sup> bright and before I use it again.

Young man or young woman have strange little song in weak and lonely voice, which sends PEGULA into quiet little raptures - do 'artistic': this is the artistic five minutes.

Is Young Man recruited for a space ship? the flattered condescension of Pegula? her own physical realisation of his first significance?

The continual theme, After all, what is nature?

Pegula's staggering panics in difficulty: that is,

2

when confronted by need to open so to speak the coffers of  
his own power.

Her use of power to claim equality with all  
quality, which means all quality recognised as such by  
others so long as they are in sufficient numbers.

Her unflagging hate of aristocracy: her  
vituperations, spat into the air, against dukes and  
ambassadors and marchions, she seems to be  
uttering terrible curses.

Perhaps the little song could begin  
'I am little better than a worm  
but sometimes in my humbleness I think  
I am a bird; ...'

Pegula's applause is for the pathetic and therefore  
safe nature of the admittedly broken soul.

The 'head' of Doctor/Professor is done by a  
sculptor, and this vast kind of Mexican mask faces  
us all the time. He tries to set his face into it,  
grinace, casting little glances at it.

The 'shooting' (really assassination) of someone:  
the brilliant stories of how it was done, to show it was  
done by an old sexual rival, tho' there were 20 bullets  
in him - 'he stood here, he ran there, he stood on his  
head, firing all the time ...' Such movement checked by  
the police. 'Hysteria' manifested by those who see holes

in this. Helen keeps appearing - Her wife denied a sexual  
violation, doctors said bullets came from no machine gun...

The man killed was a pie-up who became 150  
popular and had begun to act on his own. A son of Head  
Cleaner.

A song which Pegula leads joyfully  
'I take my soap whenever I go ...!'

The steaming contour above which Pegula hears about  
a vast tropical area where man and wife are living  
surrounded peacefully by animals, the game warden of  
the district: it is arranged that this area should be  
'brought within the scope of sanity' - the function exercised  
by radio, helicopter, trained zoological personnel 'moving in  
shifts and jerks' (she and the Doctor begin to move in  
jerks). To obliterate the traces of God from human  
sight: this is the declared aim of Pegula, and that is  
what America means, she says. This is why our  
artists try to talk about God for a while - they  
cannot always look for him in the wilderness - then  
~~commit suicide.~~  
~~drive themselves to death. Some do it quicker with~~  
~~a bullet or carbide.~~

The young Man - Young Woman don't speak.  
She checks her expressions with a flick of the hand:  
'smile', 'darker', 'sympathetic', 'artistic', 'inspired'. These

as of course frequent signs of rebellion. They swear  
 terribly during her and make-believe. and very readily  
 speak during the clairvoyants' truthful moments. Or  
 perhaps they do speak, clearly and childishly at first,  
 then move to rebellion, to the panic and fear, and  
 then to their further and deeper impalement in silence.

The shot leader is called SHANNON.

They have a game called Guessing Shannon's  
 Age: ~~65?~~ '65?' she asks them (shocked rejection shows  
 in Young Man and Young Woman) '60?' (no, again);  
 '52?' (more shaken of head) Suddenly '35?' (now  
 comical - possible); '28?' (wasn't still) And then  
 '23?' wasn't assent. She leans forward and with great  
 dramatic earnestness says, 'He's 46 to a day.' They  
 admire his photograph: go (though he describes) all  
 things his features; the famous musician he has painted  
 on the back ~~and the waterway~~ <sup>E</sup>

Also she makes 'Shannon Didn't' speeches.  
 Shannon didn't pay 120,000 to get himself nominated  
 in the ... He didn't drive a man to ... He didn't  
 shoot his way to the top ... (They shake their heads,  
 point, at each). That is, all the things he did ~~do~~.

YOUNG MAN is examined (though wife) -

~~and~~ for his 'unfitness for daily life' (in fitting him up  
for life in space) - and one of the things held as proof of his  
psychological unfitness is the fact that he sleeps 'under' his wife  
sometimes. This is only one of them.

The serious discussions with an 'at the top' view  
between Pegala and Doctor about the Moon; and of this  
is already their property. The effects of radiation, the  
growing incidence of cancer also the young, the weather  
disturbances due to satellites etc - are solemnly smoothed  
over by him: he is specially dressed for this - he cites  
again and again how Bruno was burned, Galileo  
persecuted, etc. - when discussing the latest explosion,  
from which several earthquakes, a <sup>hurricane</sup> ~~hurricane~~ and ~~se-~~  
vicious storms all over the world have accrued. 'These  
~~are~~ disadvantages', he says solemnly, 'disadvantages and mistakes.  
There will continue to be. Shekoun told us at the  
beginning, 'believe, 'There will be mistakes'. There are  
terrible stories to be told: a man's face lifted clean  
off and in a second grafted on to another man's, by force  
of explosion; ~~a child's face catapulted into~~ (etc). But  
no one can believe it was going to be easy, without  
setbacks'. He quotes General So-and-so, 'a very  
cultured man who always has his head in a book' (a  
pleasant smile) 'who certainly wouldn't lie'. No,  
everything is fine, everything is all right, in good hands  
he tells of 'wonderful' experiments involving something like

4.

170,000 experimental animals - of course they don't suffer - who are subjected is something like 20,000 major explosions - major for them - a day until they die of putrefaction - of course they don't suffer - is how the degree of resistance we can expect to show. So much has to be done, you see, so much preparatory in behalf of the rest of the laggy world.

The DOCTOR always changes into his role on the stage - is the appliance and casing of PEGOLA: stiff white collar and cuffs (which he attaches) for doctor, with double suit and stethoscope (fanned, more modern); baggy suit and shuffler and loose tie for Professor etc etc.

The injection advised by DOCTOR is after he has outlined surgical operation ('I would go very deep with the knife') which is only effective for 2 years. PEGOLA needs only to know which is more 'modern' injection, he says, is done with automatic syringes which penetrate in the spray, and is controlled electronically electronically. At this she is overwhelmed, and says yes at once. Afterwards she says to Young Man - 'Did you hear that? Electronic suit is marvellous!'

She invites appliance for Skamun's unhygienic scheme for endorsements and cuffs and gauds for

artists. They repeat after him that giving money to an artist must be good. He has taken whole blocks of flats in 'show-cities' where 'the enemy' looks on out a shop window, [Boston] and pays them to stay there doing nothing, can you imagine that, isn't it marvellous? Ten thousand a month! To sit & compose or paint or write as their least content! And, you know, without his goatee Kartheing Magasaki, the half-Crestman Japanese, wd. have, or would: he paints his stories on canvas and begins at the end, with music attached to the back, half in Japanese characters & half in English, isn't that marvellous, to find at the end of a story at the beginning, it's something new, these are the people bringing a new trail!

The Doctor also dresses as the Musician (shaved head, thick glasses) and plays waltz score, which winds off-stage, while Young Man turns handle on a roller, rolling it up: he presses buttons, and cruel sounds emerge. Young Man's groans get louder and louder, and embarras Regular. He explains to Musician that he is suffering from liver cancer. The Musician attacks Young Man furiously and extracts from him confession that he is old-fashioned, sheltered and retrograde, and that he has objected to music out of fear of new genius.

He also lectures on the Manufacture - he describes the 'super conditions' in which food prepared for him - his speech amounts to a sort of cruel rhetoric where he describes the sufferings of mass-raised, mile-house chickens and injected pigs and calves, and forced feeding, and artificial <sup>light</sup>, etc. Pegula enraptured while both Young People groan.

When cancer of the liver discovered Young Man screams accusation at the Doctor that it is caused by the vaccine he prescribed ~~just~~ ten years before, for weight-reduction. Doctor tells Pegula disease invariably accompanied by hysteria.

Pegula brings in golden sandals, rattles, bracelets that wind up and make tunes, anything but what they need; ~~his children~~ they live in filth, their children are hardly provided for. Then suddenly comes a money-gift from Mr. Young Woman has to manoeuvre this in special way. There must be no direct dependence on 'income'.

Young Man and Young Woman have marvellous meals with wine - perhaps we see them after one such meal - he selects pleasant little tunes on the machine with a flick of his finger; and perhaps they talk quietly and simply together,

always in monosyllables; they know nothing - they talk about perhaps  
a hill they have seen, a childhood outing that seemed to be free,  
a glimpse of a forest, the story of a wild bear they once read;  
she says she felt free when she was giving birth, and when she  
smiled her children for the first time, but otherwise not; [they think  
it affects their sex, why she needs no contraceptives, because they  
are in captivity (although they don't refer directly to this)]. Or perhaps  
in sea too is their only freedom: their tenderness is a vengeance,  
he says.

The comfort holds them.

We see how PEGUNA is imprisoned too: the most  
imprisoned of all; she hears he is in a long soliloquy, a recital of  
her fears and superstitions and doubts of sleep ('Did you notice he looked  
a little down his nose tonight? Oh! So he did, did he? I wonder  
who he thinks he is? I suppose he thinks I'm ...' (and here a  
recital of the lovely creature she thinks she is)).

Tony Man tells the story of a man who achieved  
everything by seeing and loving how lowly he was. He was  
born the Son of God. Strange, witty account of the story.

The other story is of the Beast - perhaps a lion like  
Elsa. Peguna happens to get hold of it. She takes pleasure  
in Cottass's degradation of the animal. He talks like  
William Huxley's introduction to 'Living Free' - how clearly  
the lioness has been adjusted by upbringing to 'human org-  
anizational capacities'; whereas lions has natural reasoning  
capacities. It only doesn't talk no language.

16.

When Young Man and Young Woman are hungry and desperate, suddenly feast with wine announced: Young Man comes in and describes it enraptured, describing every detail in hurried frenzy, each detail of the dishes and the two wines. Pegula has arrived with the surprise. CUTLASS' contention is that they live in luxury: he addresses few remarks to them, which is a jillip for Pegula.

Cutlass as The Manufacturer describes how the pigs sometimes fall in their hindquarters - he gets down and shows the collapse and how they drag their limbs along [Book on Animal Manufactures] - and further injections may raise them, he knows not (rises and falls): and swans of Young Man grow to a climax. But Mr Cutlass says of course eating pig may sound bad but 'eggs & bacon' - 'fried bacon' - with tea, coffee - repeats words until they are familiar, and Pegula takes up refrain - 'of course, of course'.

A Military Man (talking of when the 'crunch' and the 'semi-crunch' will come) he talks in a

lowly southern U.S. accents.

Pegula talks of her sufferings in her various roles - in Germany both as victim and Nazi's wife, in France, in North Africa... Fortune smiled on her, she says, and married her to a Greek Arab-Italian with some German and Jewish blood and 'Thank God, many connections in America!'

Pegula tells them of the lawyer's promising an apartment in the Satellite - floating in the Blue Bays, isn't that marvelous? For only 956,000! They gasp, and moan loudly. [Find out some details of the satellite which would make this possible.]

The lawyer also discusses the necessity of making an Agreement. 'Oh, if I may suggest, the money was passed on to you, so...?' But she tells him, 'Mine is the generation at which things stop. I am the last. Nothing should be able to supersede us. That was our wish!' - and she asks him frankly, if he was in their position, how could he bear the thought of fashions changing every minute, every second, and everything they (she) had tried to hold fast to, being laughed at and derided? So we have decided to close all history. That is the meaning of the word America. (with a smile)

At least, my meaning. The Agreement would be of course on behalf of the young couple and their children.

7.

The Young Couple discuss how to find food for children, cope with overbooking, keep up pretences in order to get credit from the shopkeepers etc, and Pegula enters with Doctor and syringes for injections.

Pegula is perhaps the name one was given in America - Peggy + Regular (= regular person). 'Peggy Regular'.

During the floods of rain and thunderous explosions caused by experiments she says that the ~~Professor~~ Doctor has told her it is the March moon coming to the end of its term. After that the weather will clear. The children grow during this.

Her restative description is the Doctor of the States - his familiar, 'Very modern are these, eh?' with an admiring green she says ye, ya. The streets are paved with a very special asphalt that never dries, the light is so brilliant like a million stars, there are no labor problems, nothing like a cotton bar, the negroes and the whites are like hots and dirts, going hand in hand in the streets, the people love each other and kiss each other on sight, the taximen in New York say sir and madam and please and thank you like ladies - waiting at a home heavenly court than you have imagined, people never stop at each other, especially in front of the television screen... (a climax of the Young Couple's journey so that she has to show these words). In the time on the way with little spitefulness.

We see that all PEGUAR's ecstatic speeches are  
ecstatic lies: we know the truth by the opposite of  
the she says.

Is it transpire that <sup>Arthur</sup> Mr. Cutlass is their father:  
that they are brother and sister, the Young Couple? Has  
this is arranged between the Doctor and Pegula, to win  
in some struggle with them? So that Pegula can tear up  
the agreement the lawyer has forced on her? 'Incest!'

In fact the Young Couple were both wags for the  
war, their parents lost in the mines, and Pegula took  
them and brought them together, after keeping them apart  
for their youths? A kind of arranged marriage, in which  
she would feel the one touch, to prevent 'shagging':  
and you see the result, she says, in those 2 lovely  
children downstairs.

It is impossible to reach the truth of one's own  
place: the sole chance of a settled place in life is gone.

Arthur Cutlass learns her daughter has child in  
womb: her husband has 'separated' from her until 2  
weeks before, therefore how can it be his? In a fit of  
murderous fury Arthur insists that she have the child aborted.  
After he has sent her away crying he hears a low-borne  
child crying on the intercom and starts, haunted. It turns  
out to be a child of friend, brought up in the afternoon.

They are constantly jumping in box, hiding in it etc.

8.  
The phone rings in the Box and Arthur Cattan with  
endless subsiding relief - of complete acceptance and at-homeness -  
answers the phone to the American friend who has just 'flow in'  
from Massachusetts: has been a tour with wife of White House.  
In. in. law later draws us attention to new American war, & we see  
Arthur Cattan searching round for justification before he really knows  
the facts (the 'devolution' began - as in S. Domingo).