

Pause.  
They haven't changed the lock.

Pause.  
RUTH. No one's here.  
TEDDY (*looking up*). They're asleep.

Pause.  
RUTH. Can I sit down?  
TEDDY. Of course.  
RUTH. I'm tired.

Pause.  
TEDDY. Then sit down.

*She does not move.*  
That's my father's chair.

RUTH. That one?  
TEDDY (*smiling*). Yes, that's it. Shall I go up and see if my room's still there?

RUTH. It can't have moved.  
TEDDY. No, I mean if my bed's still there.  
RUTH. Someone might be in it.  
TEDDY. No. They've got their own beds.

Pause.  
RUTH. Shouldn't you wake someone up? Tell them you're here?  
TEDDY. Not at this time of night. It's too late.

Pause.  
Shall I go up?  
*He goes into the hall, looks up the stairs, comes back.*  
Why don't you sit down?

Pause.  
I'll just go up . . . have a look.  
*He goes up the stairs, stealthily.*  
RUTH stands, then slowly walks across the room.

START

It's still there. My room. Empty. The bed's there. What are you doing?

*She looks at him.*  
Blankets, no sheets. I'll find some sheets. I could hear snores. Really. They're all still here, I think. They're all snoring up there. Are you cold?

RUTH. No.  
TEDDY. I'll make something to drink, if you like. Something hot.

RUTH. No, I don't want anything.  
TEDDY walks about.

TEDDY. What do you think of the room? Big, isn't it? It's a big house. I mean, it's a fine room, don't you think? Actually there was a wall, across there . . . with a door. We knocked it down . . . years ago . . . to make an open living area. The structure wasn't affected, you see. My mother was dead.

RUTH sits.  
Tired?  
RUTH. Just a little.  
TEDDY. We can go to bed if you like. No point in waking anyone up now. Just go to bed. See them all in the morning . . . see my father in the morning. . . .

Pause.  
RUTH. Do you want to stay?

TEDDY. Stay?

*Pause.*

We've come to stay. We're bound to stay . . . for a few days.

RUTH. I think . . . the children . . . might be missing us. TEDDY. Don't be silly.

RUTH. They might.

TEDDY. Look, we'll be back in a few days, won't we?

*He walks about the room.*

Nothing's changed. Still the same.

*Pause.*

Still, he'll get a surprise in the morning, won't he? The old man. I think you'll like him very much. Honestly. He's a . . . well, he's old, of course. Getting on.

*Pause.*

I was born here, do you realize that?

RUTH. I know.

*Pause.*

TEDDY. Why don't you go to bed? I'll find some sheets. I feel . . . wide awake, isn't it odd? I think I'll stay up for a bit. Are you tired?

RUTH. No.

TEDDY. Go to bed. I'll show you the room.

RUTH. No, I don't want to.

TEDDY. You'll be perfectly all right up there without me. Really you will. I mean, I won't be long. Look, it's just up there. It's the first door on the landing. The bathroom's right next door. You . . . need some rest, you know.

*Pause.*

I just want to . . . walk about for a few minutes. Do you mind?

RUTH. Of course I don't.

TEDDY. Well . . . Shall I show you the room?

RUTH. No, I'm happy at the moment.

TEDDY. You don't have to go to bed. I'm not saying you have to. I mean, you can stay up with me. Perhaps I'll make a cup of tea or something. The only thing is we don't want to make too much noise, we don't want to wake anyone up.

RUTH. I'm not making any noise.

TEDDY. I know you're not.

*He goes to her.*

(*Gently.*) Look, it's all right, really. I'm here. I mean . . . I'm with you. There's no need to be nervous. Are you nervous?

RUTH. No.

TEDDY. There's no need to be.

*Pause.*

They're very warm people, really. Very warm. They're my family. They're not ogres.

*Pause.*

Well, perhaps we should go to bed. After all, we have to be up early, see Dad. Wouldn't be quite right if he found us in bed, I think. (*He chuckles.*) Have to be up before six, come down, say hullo.

*Pause.*

RUTH. I think I'll have a breath of air.

TEDDY. Air?

*Pause.*

What do you mean?

RUTH (*standing*). Just a stroll.  
 TEDDY. At this time of night? But we've . . . only just got here. We've got to go to bed.  
 RUTH. I just feel like some air.  
 TEDDY. But I'm going to bed.  
 RUTH. That's all right.  
 TEDDY. But what am I going to do?

*Pause.*

The last thing I want is a breath of air. Why do you want a breath of air?

RUTH. I just do.

TEDDY. But it's late.

RUTH. I won't go far. I'll come back.

*Pause.*

TEDDY. I'll wait up for you.

RUTH. Why?

TEDDY. I'm not going to bed without you.

RUTH. Can I have the key?

*He gives it to her.*

Why don't you go to bed?

*He puts his arms on her shoulders and kisses her.*

*They look at each other, briefly. She smiles.*

**END**

I won't be long.

*She goes out from door.*  
 TEDDY goes to the window, peers out after her, half turns from the window, stands, suddenly chews his knuckles.  
 LENNY walks into the room from U.L. He stands. He wears pyjamas and a night-gown. He watches TEDDY.  
 TEDDY turns and sees LENNY.  
 Silence.

TEDDY. Hullo, Lenny.  
 LENNY. Hullo, Teddy.

*Pause.*

TEDDY. I didn't hear you come down the stairs.  
 LENNY. I didn't.

*Pause.*

I sleep down here now. Next door. I've got a kind of study, workroom cum bedroom next door now, you see.

TEDDY. Oh. Did I . . . wake you up?

LENNY. No. I just had an early night tonight. You know how it is. Can't sleep. Keepwaking up.

*Pause.*

TEDDY. How are you?

LENNY. Well, just sleeping a bit restlessly, that's all. Tonight, anyway.

TEDDY. Bad dreams?

LENNY. No, I wouldn't say I was whimpering. It's not exactly a dream. It's just that something keeps waking me up. Some kind of tick.

TEDDY. A tick?

LENNY. Yes.

TEDDY. Well, what is it?

LENNY. I don't know.

*Pause.*

TEDDY. Have you got a clock in your room?

LENNY. Yes.

TEDDY. Well, maybe it's the clock.

LENNY. Yes, could be, I suppose.

*Pause.*

Well, if it's the clock I'd better do something about it. Stifle it in some way, or something.

mother too. A mother of three. You've made a happy woman out of her. It's something to be proud of. I mean, we're talking about a woman of quality. We're talking about a woman of feeling.

JOEY and RUTH roll off the sofa on to the floor. JOEY clasps her. LENNY moves to stand above them. He looks down on them. He touches RUTH gently with his foot. RUTH suddenly pushes JOEY away. She stands up.

JOEY goes to his feet, stares at her.

RUTH. I'd like something to eat. (To LENNY.) I'd like a drink. Did you get any drink?

LENNY. We've got drink.

RUTH. I'd like one, please.

LENNY. What drink?

RUTH. Whisky.

LENNY. I've got it.

Pause.

RUTH. Well, get it.

LENNY goes to the sideboard, takes out bottle and glasses.

JOEY moves towards her.

Put the record off.

He looks at her, turns, puts the record off.

I want something to eat.

Pause.

JOEY. I can't cook. (Pointing to MAX.) Here the cook.

LENNY brings her a glass of whisky.

LENNY. Soda on the side?

RUTH. What's this glass? I can't drink out of this. Haven't you got a tumbler?

START →

LENNY. Yes.

RUTH. Well, put it in a tumbler.

He takes the glass back, pours whisky into a tumbler, brings it to her.

LENNY. On the rocks? Or as it comes?

RUTH. Rocks? What do you know about rocks?

LENNY. We've got rocks. But they're frozen stiff in the fridge.

RUTH drinks.

LENNY looks round at the others.

Drinks all round?

He goes to the sideboard and pours drinks.

JOEY moves closer to RUTH.

JOEY. What food do you want?

RUTH walks round the room.

RUTH (to TEDDY). Have your family read your critical works? MAX. That's one thing I've never done. I've never read one of his critical works.

TEDDY. You wouldn't understand them.

LENNY hands drinks all round.

JOEY. What sort of food do you want? I'm not the cook, anyway.

He says, Teddy? Or as it comes?

TEDDY. You wouldn't understand my works. You wouldn't have the faintest idea of what they were about. You wouldn't appreciate the points of reference. You're way behind. All of you. There's no point in my sending you my works. You'd be lost. It's nothing to do with the question of intelligence. It's a way of being able to look at the world. It's a question of how far you can operate on things and not in things. I mean it's a question of your capacity to ally the

two, to relate the two, to balance the two. To see, to be able to see! I'm the one who can see. That's why I can write my critical works. Might do you good . . . have a look at them . . . see how certain people can view . . . things . . . how certain people can maintain . . . intellectual equilibrium. Intellectual equilibrium. You're just objects. You just . . . move about. I can observe it. I can see what you do. It's the same as I do. But you're lost in it. You won't get me being . . . I won't be lost in it.

**END**

**MACGREGOR.**

**LIGHTS UP.**

*Evening.*

*TEDDY sitting, in his coat, the cases by him. SAM.*

*Pause.*

**SAM.** Do you remember MacGregor, Teddy?

**TEDDY.** Mac?

**SAM.** Yes.

**TEDDY.** Of course I do.

**SAM.** What did you think of him? Did you take to him?

**TEDDY.** Yes. I liked him. Why?

*Pause.*

**SAM.** You know, you were always my favourite, of the lads. Always.

*Pause.*

When you wrote to me from America I was very touched, you know. I mean you'd written to your father a few times but you'd never written to me. But then, when I got that letter from you . . . well, I was very touched. I never told him. I never told him I'd heard from you.

*Pause.*

*(Whispering.)* Teddy, shall I tell you something? You were always your mother's favourite. She told me. It's true. You were always the . . . you were always the main object of her love.

*Pause.*

Why don't you stay for a couple more weeks, eh? We could have a few laughs.

*LENNY comes in, the front door and into the room.*

**LENNY.** Still here, Ted? You'll be late for your first seminar.

*He goes to the sideboard, opens it, peers in it, to the right and the left, stands.*

Where's my cheese-roll?

*Pause.*

Someone's taken my cheese-roll. I left it there. *(To SAM.)*

You been thieving?

**TEDDY.** I took your cheese-roll, Lenny.

*Silence.*

*SAM looks at them, picks up his hat and goes out of the front door.*

*Silence.*

**LENNY.** You took my cheese-roll?

**TEDDY.** Yes.

**LENNY.** I made that roll myself. I cut it and put the butter on.

I sliced a piece of cheese and put it in between. I put it on a plate and I put it in the sideboard. I did all that before I went out. Now I come back and you've eaten it.

**TEDDY.** Well, what are you going to do about it?

**LENNY.** I'm waiting for you to apologize.

**TEDDY.** But I took it deliberately, Lenny.