

MARJORIE/KEN/ROGER

[REDACTED]

MARJORIE. (*Crossing to penholder.*) Ken darling, look. (*She moves penholder, and the bookcase opens and closes.*) A secret passage.

KEN. So it is. Very like the one I just used in "The Circular Staircase," with Paulette Goddard, Laird Cregar, Judith Anderson, Lionel Atwill, George Sanders, Peter Lorre, and John Carradine.

MARJORIE. I saw it Ken, and it was some of your best work.

KEN. It hasn't been released yet. Now cast, as I was saying, we will go to work shortly. But let me remind you that although this is only a backer's audition for an audience of one, it is still theater. So, any questions of character or interpretation you have . . . bring them out. Theater is nothing

more or less than life distilled to the pure, clear, ring of truth. A ritual as old as . . . (*Roger enters, carrying a portfolio of sheet music.*)

ROGER. Quick, someone, a martini, I am in danger of frostbite.

MARJORIE. Roger darling! You look divoon! Simply divoon!

ROGER. Marjorie, sweetheart, love your new word.

MARJORIE. Let me introduce. Actors, this is Roger Hope-well. They're to do your music, Roger. Miss Crandall, Mr. McCuen, Mr. O'Reilly.

ROGER. (*To O'Reilly.*) Your eyes are very blue.

MARJORIE. Perhaps I will have a drink now. It makes it so much easier to excuse licentious behavior.

ROGER. I was not being licentious, Marjorie. A trifle libidinous perhaps. A bit lascivious. But not licentious.

MARJORIE. What's the difference?

KEN. The placement of the tongue, I imagine.

ROGER. Ken! I didn't see you. How wonderful to be working with you again. I was saying to Bernice on the way here, now our script will have distilled truth, and clean rings, and new sparkplugs, and all those wonderful things Ken does.

[REDACTED]