

A large red circle is positioned in the lower right quadrant of the page. It contains the title and author information in white text.

THE UGLY ONE

by Marius von Mayenburg
directed by Daniel Aukin

ON STAGE
PRESS

*You are ugly. It's a fact.
I can't believe you didn't know.*

Lette is a talented engineer.
But his boss won't let him go
to the conference to present
his electrical plug.

This whip smart social satire
from one of Germany's
most exciting contemporary
playwrights uses daring
theatricality to explore a world
where nothing can be taken
at face value. Former Artistic
Director Daniel Aukin returns
to Soho Rep and the Play
Company to direct.

*"A delectable black comedy...
I have not seen a more
imaginative, inventive or
disturbing theatrical vision."
— Evening Standard*

Soho Rep and The Play Company
in association with John Adrian Selzer present
the New York premiere of

THE UGLY ONE

by

Marius von Mayenburg
Translated by Maja Zade

First performance at Soho Rep, New York:
February 1, 2012

Opening Night performance at Soho Rep, New York:
February 7, 2012

The Ugly One (Der Hässliche) is produced by special
arrangement with henschel Theaterverlag/Berlin and AO
International.

Series Editor for Soho Rep:
Raphael Martin

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THE UGLY ONE

by Marius von Mayenburg

directed by Daniel Aukin

Cast:

**KARLMANN
SCHEFFLER
FANNY
LETTE**

**Steven Boyer
Andrew Garman
Lisa Joyce
Alfredo Narciso**

Set Designer

Eugene Lee

Costume Designer

Theresa Squire

Lighting Designer

Matt Frey

Sound Designer

Matt Tierney

Props Designer

Starlet Jacobs

Production Stage Manager

Davin De Santis

Assistant Stage Manager

Brittany Kramer

Casting

Jack Doulin, C.S.A

Public Relations

Blake Zidell & Associates

The Company

MARIUS VON MAYENBURG (Writer)

Marius von Mayenburg was born in Munich in 1972. He is a playwright, translator, dramaturg, director and one of the most widely produced German playwrights. He attended the Royal Court Theatre International Residency for Young Playwrights in 1998, the same year in which he became a member of the artistic directorate at the Baracke, the studio theatre of the Deutsches Theatre in Berlin. In 1999 he went with Tomas Ostermeier to work as Playwright-in- Residence and Artistic Director respectively at the Berliner Schaubühne am Lehniner Platz. His plays receive regular productions at the Schaubühne/Berlin, the Royal Court Theater/ London, and other major theaters around the world. In 1992, Mayenburg began his studies in dramatic writing at the Academy of the Arts in Berlin. His first play *Fireface* (*Feuergesicht*), written in 1997, was an enormous success. It premiered at the Kammerspiele in Munich and was subsequently produced at the Kleist Theater in Frankfurt (Oder) and at the Deutsches Schauspielhaus Hamburg. Since then the play has been successfully produced worldwide and translated into many languages. For *Fireface*, Mayenburg received the Award for Emerging Playwrights (Kleistförderpreis für junge Dramatiker) and the prize of the Frankfurt Writer's Foundation (Preis der Frankfurter Autorenstiftung). Mayenburg's oeuvre includes more than ten plays; all of them have been produced in Germany as well as worldwide. He is currently dramaturg and playwright in residence at the Schaubühne/Berlin. *The Ugly One* had its English language premiere in 2008 at The Royal Court in London.

MAJA ZADE (Translator)

Maja Zade was born in Germany and grew up in Sweden. She studied English Literature at London

University and at Queen's University, Canada, then theatre production at the Royal Academy of Dramatic Art, London. From 1997-99 she was Senior Reader at the Royal Court Theatre, London. Since 1999 Zade serves as dramaturg at the Schaubuehne am Lehniner Platz, Berlin. Translations of plays from Swedish and German into English include works by playwrights Lars Norén, Roland Schimmelpfennig, Falk Richter and Marius von Mayenburg; and from English into German works by Caryl Churchill, Lars von Trier and Arnold Wesker.

DANIEL AUKIN (Director)

Daniel Aukin most recently directed *4,000 Miles* by Amy Herzog, which played a sold-out run at LCT3 and will be moving to the Mitzi Newhouse Theater in the spring of 2012. Aukin also recently directed the critically acclaimed world premiere of *This* by Melissa James Gibson at Playwrights Horizons, and subsequently at Center Theatre Group in LA. Other credits include: *Back Back Back* by Itamar Moses at Manhattan Theatre Club, Arthur Miller's *A View from the Bridge* at Arena Stage, Melissa James Gibson's *Current Nobody* at Woolly Mammoth, and Elmer Rice's *The Adding Machine* at La Jolla Playhouse. Aukin was Artistic Director of Soho Rep from 1998 to 2006, where he commissioned over fifty new plays through the Writer/Director Lab and produced many premieres garnering eight OBIE awards, four Drama Desk Nominations, two Kesselring Prizes, and one Oppenheimer Award. As Artistic Director of Soho Rep, he directed Mark Schultz's critically acclaimed *Everything Will Be Different* (World Premiere), Melissa James Gibson's *[SIC]* (OBIE award for direction), Quincy Long's *The Year of the Baby* (World Premiere), Mac Wellman's *Cat's-Paw* (World Premiere), Marie Irene Fornes' *Molly's Dream* (World Premiere, OBIE Award), and Melissa James Gibson's *Suitcase* (also at La Jolla Playhouse). For other theatres: Melissa James Gibson's *Brooklyn Bridge* at the Children's Theatre of Minneapolis and Mat Smart's *The Hopper Collection* at the Huntington Theatre. Upcoming projects include the

musical adaptation of the Jonathan Lethem novel *The Fortress of Solitude* with Michael Friedman and Itamar Moses for Center Theater Group.

STEVEN BOYER (KARLMANN)

Broadway: *I'm Not Rappaport*. Off-Broadway: *Hand to God* (Ensemble Studio Theatre, returning Feb 29th), *School for Lies* (Classic Stage Co), *The Coward* (LCT3), *Bloody Bloody Andrew Jackson* (The Public), *Enjoy* (Play Company), *Lenin's Embalmers* (EST), *Misalliance* (The Pearl), *Jollyship the Whiz-Bang* (Ars Nova), *Oliver Twist* (TFANA), *Richard III* (Classic Stage Co), *I <3 Kant* (Committee Theater), *The Mooncalf* (Abingdon), *Which Wolf is Which* (Partial Comfort); Regional: Productions at A.R.T., Berkeley Rep, Berkshire Theater Festival, Capitol Rep, Coconut Grove, Ford's Theatre, Hartford Stage, Humana Festival at Actors Theater of Louisville, Merrimack Rep, McCarter, Papermill, Shakespeare Santa Cruz. TV/Film: "The Share", "Person of Interest", "Law & Order", "Ed", *Did You Hear About the Morgans?*, *Brooklyn Brothers Beat the Best*. Training: Juilliard. Steven is a member of Ensemble Studio Theatre and a resident artist with Studio 42. He is also a stand-up comedian and comedy writer who has performed all across the country.

ANDREW GARMAN (SCHEFFLER)

Broadway: *Salomé* (Actor's Studio/Barrymore Theater). Off-Broadway: *Burning* (The New Group), *A Bright New Boise*, *After*, *The Bereaved* (Partial Comfort), *Uncle Vanya* (CSC), *Cymbeline* (Delacorte/NYSF), *Hamlet* (The Public), *The Water Project* (Epic Theater), *The Wii Plays* (Ars Nova), *Whore* (SPF), *Trueblinka* (Maverick Theater), *Macbeth* (HERE), *Puss* (Performing Garage), *The Caucasian Chalk Circle*, *The Bald Soprano* (LaMaMa), *Trojan Women: A Love Story* (EnGarde Arts). Film/TV: *Julie & Julia*, *Simple Revenge*, *South Dakota*, *Groomed*, *Celemy*, *Wilderness*, *Ode to Elaina*, "Mercy," "Law & Order," "L&O: CI," "Conviction," "Six Degrees," "All My Children."

LISA JOYCE (FANNY)

Broadway/West End: *La Bete*. Off-Broadway: *Thinner than Water*, *The Forest, Love, Loss and What I Wore*, *Bloody, Bloody Andrew Jackson*, *That Pretty Pretty*; or, *The Rape Play*, *Beast*, *U.S. Drag*, *Vengeance*, *Red Light Winter*. Regional: *Touched* (Williamstown), *Blackbird* (Studio Theatre D.C., Helen Hayes Award), *Red Light Winter* (Steppenwolf), *We are Not These Hands* (German Theater Abroad), *The Grapes of Wrath* (Syracuse Stage). National Tour: *Doubt*. Film: *The Brave One*, *The Messenger*. TV: "The Good Wife", "Boardwalk Empire", "Fringe", "Law and Order", "Law and Order: SVU", "Kidnapped". Education: The Theatre School, DePaul University. Upcoming: *A Supposedly Fun Thing I'll Never do Again*, based on work by David Foster Wallace, directed by Daniel Fish and Wallace Shawn's adaptation of *The Master Builder*, directed by Andre Gregory.

ALFREDO NARCISO (LETTE)

Broadway: *The Motherf**ker With the Hat* (LAByrinth/Public/Gerald Schoenfeld Theater), *A Streetcar Named Desire* (Roundabout/Studio 54). New York: *After* (Partial Comfort), *Thinner Than Water* (LAByrinth), *Measure for Measure*; CHAIR (Theater for a New Audience), *SAFE* (Studio Dante), *Drunken City* (Playwrights Horizons), Ivo Van Hove's *Misanthrope* (New York Theater Workshop), *Microcrisis* (Ma-Yi), *Edgewise* (Play Company/Page 73), among others. Regional: A.R.T. (Elliot Norton/IRNE nominations), Huntington (IRNE nomination), Two River, Long Wharf, HBO Comedy Arts Festival, Sundance Theater Lab, among others. Film/TV: *Elliot Loves*, *Living & Dining*, *The Guys*, "Blue Bloods", "Unforgettable", "Person of Interest", "Law & Order", "L&O: CI", "Ugly Betty", among others. Recipient of the Charles Bowden award and member of Ensemble Studio Theater and Partial Comfort Productions. www.alfredonarciso.com

EUGENE LEE (Set Designer)

Eugene holds BFA degrees from the Art Institute of Chicago and Carnegie Mellon, an MFA from Yale Drama School, and three honorary doctorates. He has been the production designer for NBC's *Saturday Night Live* since 1974. He has received three Tony Awards, for Leonard Bernstein's *Candide*, Stephen Sondheim's *Sweeney Todd*, and Stephen Schwartz's *Wicked*. Other honors include the American Theatre Wing's Design Award, the Outer Critics' Circle Award, the Drama Desk Award, the Lucille Lortel Award, the Pell Award, and the Elliot Norton Award for Sustained Excellence. He was recently inducted into the Theatre Hall of Fame in New York. He is currently represented, not only on Broadway, but also internationally, by the musical *Wicked*, with six companies currently performing worldwide. Other New York work includes *The Normal Heart*; *Agnes of God*; *Showboat*; *Ragtime*; *Ruby Sunrise*; *Grandchild of Kings*; *A Moon for the Misbegotten*; *The Designated Mourner*; *The Hairy Ape*; *A Number*; *Drunk Enough to Say I Love You*; *Beast*; *A Midsummer Night's Dream*; *The Homecoming*; *You're Welcome, America*; *Book of Grace*; and *Compulsion*. Films include Coppola's *Hammett*, Huston's *Mr. North* and Malle's *Vanya* on 42nd Street. He lives with his wife Brooke in Providence, where they raised their two sons.

THERESA SQUIRE (Costume Designer)

Theresa is the resident costume designer for the Drama Desk Award-winning Keen Company (Carl Forsman). She has designed for Soho Rep (*Blasted* directed by Sarah Benson), The Atlantic Theatre Company (*The Lietutant of Inishmore* directed by Wilson Milam, *The Cherry Orchard*, directed by Scott Zigler, and Ionesco's *The Bald Soprano & The Lesson* in new versions by Tina Howe, directed by Carl Forsman), Barrow Street Theatre (*Orson's Shadow* directed by David Cromer and *Two Men Talking* directed by Dan Milne), The New Group (*Rafta*

Rafta directed by Scott Elliot, *Sin: (A Cardinal Deposed)*, *Everything's Turning into Beautiful*, both directed by Carl Forsman and *Accomplices* directed by Ian Morgan), The Flying Machine/Soho Rep (*Frankenstein, Signals of Distress, Utopians* all directed by Joshua Carlebach), The Hourglass Group (*Trouble in Paradise* directed by Elyse Singer, *Beebo Brinker Chronicles* directed by Leigh Silverman), Chautauqua Theatre Company (*Ah Wilderness!* directed by Lisa Rothe), New World Stages (*Elvis People* directed by Henry Wishcamper), Writer's Theatre of Chicago (*Crime and Punishment* directed by Michael Halberstam), and 2nd Stage (*Peter and Jerry* directed by Pam MacKinnon). She just finished working on a full-length dance piece, *Remember Me*, with Parson's Dance and East Village Opera Company. Squire's costumes were seen on Broadway in *High Fidelity* and *The Lieutenant of Inishmore*.

MATT FREY (Lighting Designer)

Matt has also designed *Orange, Hat & Grace*, [SIC], *Suitcase*, and *Peninsula* for Soho Rep. Other recent credits include *This Wide Night* (Naked Angels), Melissa James Gibson's *This* (Playwrights Horizons), Heidi Schreck's *Creature* (P73 and New Georges), Sam Hunter's *Jack's Precious Moment* (P73), and Lucinda Coxon's *Happy Now?* (Primary Stages) all in New York City. Other recent work includes *Freefall* (Corn Exchange in Dublin). Other credits include: BAM, Ridge Theater Company, The New Group, Manhattan Class Company, New York Theatre Workshop, Theatre for a New Audience, and Paper Mill Playhouse, as well as many other theaters, both regionally and abroad.

MATT TIERNEY (Sound Designer)

Matt is a current member of Elevator Repair Service (ERS). His ERS credits include *The Select (The Sun Also Rises)* (New York Theatre Workshop) in which he also

acted; *The Sound and the Fury (April Seventh, 1928)* (NYTW). Recent off-Broadway credits include *Kin, This* (Playwrights Horizons); *That Face* (MTC); *Blasted* and *Elective Affinities* (Soho Rep). Tierney has also worked with A.R.T., Alley Theater, Woolly Mammoth, BAM, Center Theatre Group, Ridge Theater (*Decasia; Jennie Richee*, OBIE, 2001). An Associate Artist of The Wooster Group, he has worked on *Hamlet* (The Public Theater); *There Is Still Time, Brother; Who's Your Dada?* (MOMA); and *The Emperor Jones*. With Young Jean Lee's Theater Company, Tierney worked on *Lear, The Shipment* and *Church*.

STARLET JACOBS (Props Designer)

Recent credits: *Soul Doctor* at The Colony Theater (prop master), *Galileo* at Classic Stage (scenic charge artist), *The Cherry Orchard* at Classic Stage (prop master), *Ubu The King* at Barnard College (prop master), *Aliens With Extraordinary Skills* at Theater 54 (set designer), *Invasion!* at The Play Company/Flea Theater (prop master), and *Lidless* at Page 73/Walkerspace (assistant set designer/prop master). Starlet has an MFA in Set Design from UCLA and a BA in Music and Art from the University of Washington.

JACK DOULIN, C.S.A. (Casting Director)

Jack Doulin has been the Casting Director at New York Theatre Workshop for eleven years. Productions he has been responsible for there include *Peter and the Starcatcher*, *Aftermath*, Tony Kushner's *Homebody / Kabul*, Caryl Churchill's *Far Away* and *A Number* (which marked Sam Shepard's return to the stage after thirty some years), Amy Freed's *The Beard of Avon* (directed by Doug Hughes), Ivo von Hove's productions of *Hedda Gabler*, *The Misanthrope* and *The Little Foxes*, Alan Ball's *All that I will Ever Be*. Other credits in New York include *Blasted*, *Edgewise*, *Jack's Precious Moment*, *Creature*,

Beebo Brinker, Dark Yellow, Living Room in Africa, Orange Flower Water, The Persians and Andre Gregory's production of *Uncle Vanya* (with Julianne Moore and Wallace Shawn.) Regional credits include productions at Long Wharf, The Goodman Theatre, Hartford Stage, The American Repertory Theatre, Seattle Rep, The Chautauqua Theatre Company and Pig Iron Theatre. Film work includes *New Orleans, Mon Amour*, directed by Michael Almereyda. He was also responsible for the speaking roles in the Metropolitan Opera's production of *Le Fille du Regiment*. Jack teaches at HB Studios and in the drama division of the Juilliard School.

DAVIN DE SANTIS (Production Stage Manager)

Broadway: *House of Blue Leaves*. Off-Broadway: *Gruesome Playground Injuries*. Regional: Williamstown Theatre Festival, Contemporary American Theater Festival, Commonwealth Shakespeare Company, Ogunquit Playhouse, Centastage, TriArts Sharon Playhouse. Tours: *Rock of Ages* (1st National), *Are You My Mother?*, and *Laura Ingalls Wilder*. BFA: Stage/Production Management from Emerson College. Thanks and love to my parents, Danaea, Callia, and amazing wife Ashley.

BRITTANY KRAMER (Assistant Stage Manager)

Brittany is thrilled to be working with Soho Rep and the The Play Company for the second time. Previously she was the Production Assistant on *Edgewise* for The Play Company. Other recent credits include: *Happy Hour* (The Atlantic Theater Company), *Crazy, Just Like Me* (NYMF 2011), *Bluebird* (The Atlantic Theater Company), *The Intelligent Homosexual's Guide to Capitalism and Socialism with a Key to the Scriptures* (The Public Theater), *Gruesome Playground Injuries* (2econd Stage Theatre), *Dinner With Friends* (Westport Country Playhouse), *Whore* (Summer Play Festival 2010) as well as several workshops and corporate events. Brittany graduated with a BFA from Adelphi University.

Acknowledgements

Technical Director	Anthony Cerrato
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The Ugly One rehearsed at Manhattan Theatre Club.



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American premiere of *Invasion!*, by Swedish writer Jonas Hassen Khemiri directed by Erica Schmidt; the American premiere of *Enjoy*, by Japanese playwright Toshiki Okada, directed by Dan Rothenberg; and the New York premiere of *American Hwangap*, by American writer Lloyd Suh, directed by Trip Cullman.

The Idea Lab, a program of public events that complement the production work, has recently featured distinguished guests such as playwright David Henry Hwang, the hip hop group Say Word Entertainment, and Hina Shamsi, director of the ACLU's National Security Project, as well as a collaboration with The Public Theater and NYU's Skirball Center on a series of panels, exhibits and screenings surrounding the New York presentation of *The Great Game: Afghanistan*. Literary events have included such notable authors as Pulitzer Prize winners Robert Caro and John Updike, Prix Goncourt winner Marie Ndiaye, and Nobel Laureate Gao Xingjian.

Artistic programs include the New Work/New World Production Series, the Studio for project development, Universal Voices commissions of new plays and translations, International Residencies for visiting playwrights, and the Idea Lab. A commitment to maintaining affordable ticket prices has helped develop a young and diverse audience eager to explore new writing from around the world. Created in 1999 by Kate Loewald, Mike Ockrent and Jack Temchin, PlayCo received a 2007 OBIE Award for its "unique contribution to the Off Broadway community."

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The Ugly One
Marius von Mayenburg

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NOTE

All three **FANNY**s are played by the same actress.

The two **SCHEFFLER**'s and the two **KARLMANN**'s are also played by the same actors.

So there are four actors in total.

LETTE should look normal and not wear make-up to make him look ugly. You shouldn't be able to see any changes in the actors' faces after the operation.

This book went to print before the end of rehearsals and so may differ slightly from the play as performed.

SCHEFFLER

The Hotel Excelsior is the best, the location is fantastic, make sure you get a room facing south, the view of the Alps will take your breath away, do a few laps in the pool in the morning otherwise you'll get fat, the breakfast buffet is lavish, all the waitresses look like captured doe, you'll see, once you're there you'll never want to leave.

LETTE

Was that about Brig?

KARLMANN

Yes.

LETTE

Are you going as well?

KARLMANN

Me - yes, I'm going. The brochure just arrived.

LETTE

Are you sure it's not for me?

KARLMANN

Yes, look, my name.

LETTE

You got it? I didn't. I'll go ask in the mailroom.

KARLMANN

I don't think they can help you.

LETTE

How are you getting there? Maybe I can give you a ride in the car.

KARLMANN

I'm going by plane.

LETTE

By plane? Can you afford it?

KARLMANN

The organiser is paying for it.

LETTE

Your plane?

KARLMANN

Yes. And they're picking me up at the airport.

LETTE

That's ridiculous, I'm going by car and you're sitting on a plane?

KARLMANN

They sent the tickets a couple of weeks ago.

LETTE

A couple of weeks ago? I didn't get anything.

KARLMANN

Well.

LETTE

Why exactly are you going to the convention?

KARLMANN

Well, to be honest –

LETTE

Yes, you've been very helpful, I understand you wanting to be there to share the success, make some contacts –

KARLMANN

No, to be honest –

LETTE

I'm just surprised they're willing to spend so much money just so you can sit there and listen to a presentation you already know.

KARLMANN

No, Mr. Lette, you're wrong there.

LETTE

What?

KARLMANN

I won't be sitting. I'll be standing and giving the talk.

LETTE

You?

KARLMANN

Yes.

LETTE

No no, you've got it all wrong. I'll be standing and –

KARLMANN

No.

LETTE

Giving the talk.

KARLMANN

No.

LETTE

Which makes sense seeing as I'm the one who developed the plug, I invented the safety barrier against flashover, Scheffler managed to get the patent thanks to me, of course I'm going to present the 2CK, I'm the brains behind this project, you're the assistant, I'm competent, you're not; I'm giving the talk and you'll sit and listen.

KARLMANN

No.

LETTE

Listen, Mr. Karlmann, I don't want to ruin your pretty illusions, I'm sure you've really been looking forward to this, but there's been a misunderstanding. I don't begrudge you your fantasies, but we need to clear this up right now, otherwise you'll end up going to the convention, and that would be grotesque.

KARLMANN

You heard what the boss said.

LETTE

That is funny.

KARLMANN

Talk to him, he's behind all this.

LETTE

Scheffler?

KARLMANN

Yes.

LETTE

That's not possible, Scheffler knows I was in charge of the project, he knows you're merely a plug tester, nothing more, he'd never trust someone like you with something like this, you haven't even got a diploma. No, my dear young colleague, he wouldn't do that.

KARLMANN

But he has.

LETTE

He has.

KARLMANN

Yes.

LETTE

What did you tell him?

KARLMANN

Nothing.

LETTE

You've been telling lies about me.

KARLMANN

No I haven't, he knows you were in charge of the project, he knows I'm merely a plug tester.

LETTE

But why –

KARLMANN

He came to me.

LETTE

Then he must have told you why all of a sudden you're going and I'm –

KARLMANN

He dropped some hints.

LETTE

What?

KARLMANN

Please go and talk to him.

LETTE

What kind of hints did he drop?

KARLMANN

I don't want to tell you.

LETTE

"He dropped some hints." There must be a misunderstanding.

KARLMANN

Maybe –

LETTE

Why didn't you tell me?

KARLMANN

I have a great deal of respect for you, I admire your skill, I didn't want to –

LETTE

What?

KARLMANN

I didn't want to hurt your feelings.

LETTE

This is getting better every minute. I've walked past you in the corridor, I've stood next to you in the laboratory, we've eaten our sandwiches together, shared a thermos and you don't want to hurt my feelings.

KARLMANN

I didn't know how to –

LETTE

I'm disappointed in you. Mr. Scheffler. I need to talk to you, Mr. Scheffler.

SCHEFFLER

I'm peeling some fruit.

LETTE

Why is Karlmann going to the convention?

SCHEFFLER

Why aren't you, I know, I know. Mr. Karlmann, would you leave us alone for a minute, this is a private conversation.
(To **LETTE**)

Would you like some fruit as well? I know how you must be feeling, but what did you expect?

LETTE

What did I expect?

SCHEFFLER

Yes, tell me.

LETTE

That I'd go to the convention to present the high-voltage connector. And not this amateur.

SCHEFFLER

What were you thinking? How would that work?

LETTE

Very simple, a couple of slides, graphics, animations, I've seen that kind of thing, I know how it's done.

SCHEFFLER

But why do you think we're doing this? The stupid convention and all that nonsense.

LETTE

So people can see that we've done a good job, so that they get to know our product.

SCHEFFLER

So that they buy it.

LETTE

Yes, if you like, buy it.

SCHEFFLER

Buy, buy, buy, not if I like.

LETTE

Yes, so?

SCHEFFLER

Buy.

LETTE

Yes, you're right.

SCHEFFLER

You need to sell the high voltage connector.

LETTE

Fine, I'll sell it.

SCHEFFLER

You're not serious.

LETTE

Why not?

SCHEFFLER

You must be aware that –

LETTE

What?

SCHEFFLER

You must know that –

LETTE

What?

SCHEFFLER

That it's out of the question.

LETTE

Aha. Why?

SCHEFFLER

You don't know -?

LETTE

No, what?

Pages have been omitted from this book preview.

[illegible]