

Goodbye and Good Luck, by Grace Paley
Adapted for the stage by Nancy Linden

I want to emphasize that the characters are speaking Grace Paley's words, not my own. Goodbye and Good Luck is a short story; I have attempted to faithfully render her characters' speech and actions on the stage.

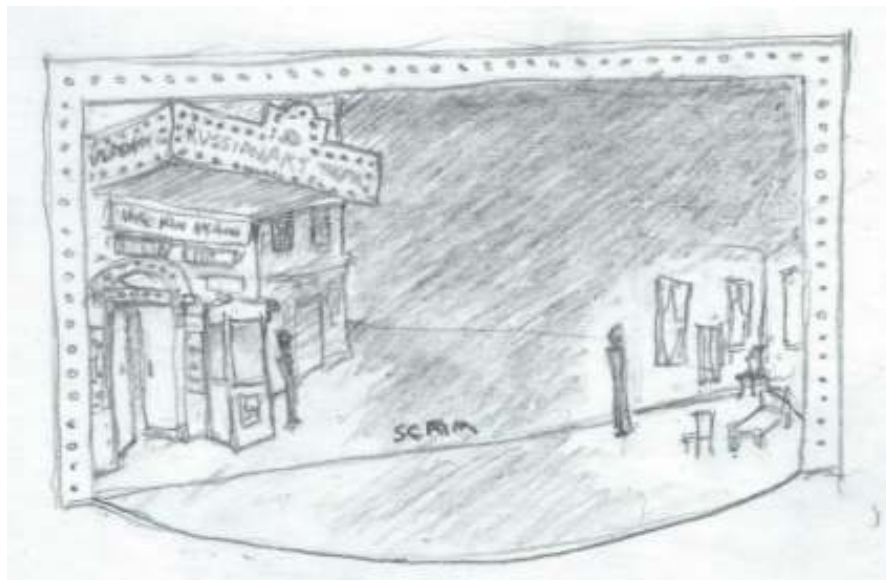
The set: *There will be three playing areas: downstage left is 1959, Aunt Rose's hotel room, with Aunt Rose and Lillie. Stage Right is the exterior of the Russian Art Theater, and Center is its interior and other locations where events from 1926 and later occur. These will be played entirely behind a scrim, a semi-transparent fabric, which will cross the entire stage upstage of the hotel room set. All scenes except those in Aunt Rose's hotel room will be behind the scrim; they will fade in when they are lighted directly, and disappear when they are not. When they are only dimly lighted the figures upstage will be ghost-like. There will be no cross-over between areas except at the very end. The young Rosie will be played by a different actress.*

In the hotel room are an armchair and a straightback chair. A skeletal structural window. A rug. A dresser. A skeletal "closet". A daybed at extreme left, out of the way of the upstage scenes. The scrim becomes the back wall of the room, with windows and wallpaper painted on it in the area of the hotel room. The wallpaper design fades out with no obvious edge.

Exterior: *The actual proscenium arch is lined with light bulbs. A portion of the exterior and marquee of the Yiddish theater is constructed, with graphics—"RUSSIAN ART THEATER", placards with actors' names & plays, etc. A ticket booth. A lot of decorative light bulbs and graphics.*

Interior: *Exposed wall of a theater: brick, plaster, rigging system, dimmer board. Light battens with instruments. Cluttered. Costume racks, set pieces, publicity placards. Furniture will be moved on and off by the Ensemble. A ghost light will be placed in the center.*

This rough sketch illustrates the general idea:



Lighting will shift between areas. Begins full on Hotel Room, but as Aunt Rose speaks, the Russian Art Theater will become slowly visible. Generally throughout, whichever area is unused will be dimly visible, with movement, shadowy figures. Aunt Rose will remain dimly lighted throughout, watching the performance upstage.

Music: There will be music during Russian Art Theater scenes. Yiddish songs, klezmer.

Acting style: Heightened emotions, expressiveness—big dark eyes, etc. The scenes upstage of scrim should be played in that style, especially Vlashkin. They will have to be somewhat heightened, as they will be played behind the scrim.

Characters: Lillie; Lillie's Aunt Rose; Rosie (Aunt Rose as a young woman); Volodya Vlashkin, a renowned actor; Krimberg (Rosie's employer); Ensemble taking other roles.

Terms: "Stage Left" and "Right" are from the actors' point of view. A "ghost light" is a working lightbulb on a stand in the middle of a stage, turned on when the other lights are out, so that the theater will never be dark.

Goodbye and Good Luck

LILLIE sits in armchair, back to audience. AUNT ROSE pulls a bag from under bed, places on bed, opens it.

AUNT ROSE: I was popular in certain circles. I wasn't no thinner then, only more stationary in the flesh. In time to come, Lillie, don't be surprised—change is a fact of God. From this no one is excused. Only a person like your mama stands on one foot, she don't notice how big her behind is getting and sings in the canary's ear for thirty years. Who's listening? Papa's in the shop. You and Seymour, thinking about yourself. So she waits in a spotless kitchen for a kind word and thinks—poor Rosie. . . .

Poor Rosie! If there was more life in my little sister, she would know my heart is a regular college of feelings and there is such information between my corset and me that her whole married life is a kindergarten.

Nowadays you could find me any time in a hotel, uptown or downtown. Who needs an apartment to live like a maid with a dustrag in the hand, sneezing? I'm in very good with the bus boys, it's more interesting than home, all kinds of people, everybody with a reason. . . .

Bleed-through of scrim begins. Lights dim up on the Russian Art Theater marquee. Rosie becomes visible, SR.

And my reason, Lillie, is a long time ago I said to the forelady, "Missus, if I can't sit by the window, I can't sit." "If you can't sit, girlie," she says politely, "go stand on the street corner." And that's how I got unemployed in novelty wear. For my next job I answered an ad.

The voices overlap. By end of ROSIE speech the action is fully above the scrim: SR area lit, marquee lit. Aunt Rose, standing by bed, spotlight at low level. She will continue to be lit throughout, here or in her chair, US of SL hotel room area.

ROSIE: “Refined young lady, medium salary, cultural organization.” I went by trolley to the address, the Russian Art Theater of Second Avenue where they played only the best Yiddish plays. They needed a ticket seller, someone like me, who likes the public but is very sharp on crooks. The man who interviewed me was the manager, a certain type.

KRIMBERG: Rosie Lieber, you surely got a build on you!

ROSIE: It takes all kinds, Mr. Krimberg.

KRIMBERG: Don’t misunderstand me, little girl. I appreciate, I appreciate. A young lady lacking for and aft, her blood is so busy warming the toes and the finger tips, it don’t have time to circulate where it’s most required.

ROSIE: Only don’t be fresh, Mr. Krimberg, and we’ll make a good bargain.

Rosie is established in the ticket booth, in center of SR area.

AUNT ROSE: We did: Nine dollars a week, a glass of tea every night, a free ticket once a week for Mama, and I could go watch rehearsals any time I want.

My first nine dollars was in the grocer’s hands ready to move on already, when Krimberg called me over.

KRIMBERG: Rosie, here’s a great gentleman, a member of this remarkable theater, wants to meet you, impressed no doubt by your big brown eyes.

He brings Vlashkin forward. Vlashkin faces downstage, big smile, arms spread welcomingly, until Rosie speaks to him.

AUNT ROSE: And who was it, Lillie? Listen to me, before my very eyes was Volodya Vlashkin, called by the people of those days the Valentino of Second Avenue. I took one look, and I said to myself:

ROSIE and AUNT ROSE: Where did a Jewish boy grow up so big?

VLASHKIN, *turning to Rosie*: Just outside Kiev.

ROSIE: How?

VLASHKIN: My mama nursed me till I was six. I was the only boy in the village to have such health.

ROSIE: My goodness, Vlashkin, six years old! She must have had shredded wheat there, not breasts, poor woman.

VLASHKIN: My mother was beautiful. She had eyes like stars.

AUNT ROSE: He had such a way of expressing himself, it brought tears.

VLASHKIN: *(to Krimberg)* Who is responsible for hiding this wonderful young person in a cage?

KRIMBERG: That is where the ticket seller sells.

VLASHKIN: So, David, go in there and sell tickets for a half hour. I have something in mind in regards to the future of this girl and this company. Go, David, be a good boy. And you, Miss Lieber, please, I suggest Feinberg's for a glass of tea. The rehearsals are long. I enjoy a quiet interlude with a friendly person.

They stroll center, enter "Feinberg's". Members of the Ensemble greet them, bustle about, return into the shadows, gesturing silently to one another

AUNT ROSE: So he took me there, Feinberg's, then around the corner, a place so full of Hungarians, it was deafening. In the back room was a table of honor for him. On the tablecloth embroidered by the lady of the house was "Here Vlashkin Eats." *(Rosie and Vlashkin sit at table)* We finished one glass of tea in quietness, out of thirst, when I finally made up my mind what to say.

ROSIE: Mr. Vlashkin, I saw you a couple weeks ago, even before I started working here, in *The Sea Gull*. Believe me, if I was that girl, I wouldn't look even for a minute on the young bourgeois fellow. He could fall out of the play altogether. How Chekhov could put him in the same play as you, I can't understand.

VLASHKIN: You liked me? *(he takes her hand, pats it gently)* Well, well, young people still like me . . . so, and you like the theater too? Good. And you, Rose, you know you have such a nice hand, so warm to the touch, such fine skin, tell me, why do you wear a scarf around your neck? You only hide your young, young throat. These are not olden times, my child, to live in shame.

ROSIE: Who's ashamed? *(removes kerchief; then covers throat with hand)*

AUNT ROSE: But the truth is, it really was olden times, and I was still of a nature to melt with shame.

VLASHKIN: Have some more tea, my dear.

ROSIE: No thank you, I am a samovar already.

VLASHKIN: Dorfman! *(hollering)* Bring this child a seltzer with fresh ice!

Upstage lights dim somewhat. Vlashkin and Rosie walk back to Russian Art Theater. Aunt Rose begins to remove clothing from a dresser, folds, packs into a bag. Later she will remove dresses from clothing rack and pack them.

AUNT ROSE: In weeks to follow I had the privilege to know him better and better as a person—also the opportunity to see him in his profession.

A mime show: Vlashkin “performs”: strides across the stage, declaims with large gestures through following speech. The Ensemble interacts with him. Reference Shloyme Mikhoels in King Lear, Moscow Jewish State Theater, 1935 .

The time was autumn; the theater full of coming and going. Rehearsing without end. After *The Sea Gull* flopped *The Salesman from Istanbul* played, a great success.

Here the ladies went crazy. On the opening night, in the middle of the first scene, one missus—a widow or her husband worked too long hours—began to clap and sing out (*she sings out*): “Oi, oi, Vlashkin.”

Vlashkin stands still, looks toward Aunt Rose

Soon there was such a tumult, the actors had to stop acting. Vlashkin stepped forward. Only not Vlashkin to the eyes . . . a younger man with pitch-black hair, lively on restless feet, his mouth clever. A half a century later at the end of the play he came out again, a gray philosopher, a student of life from only reading books, his hands as smooth as silk. . . . I cried to think who I was—nothing—and such a man could look at me with interest.

Then I got a small raise, due to he kindly put in a good word for me, and also for fifty cents a night I was given the pleasure together with cousins, in-laws, and plain stage struck kids to be part of a crowd scene and to see like he saw every single night the hundreds of pale faces waiting for his feelings to make them laugh or bend down their heads in sorrow.

The Ensemble has amassed; Rosie joins them, looks out into audience. Members of the audience applaud. Then the Ensemble depart, leaving one member, Mama, with Rosie.

The sad day came. I kissed my mama goodbye. Vlashkin helped me to get a reasonable room near the theater to be more free. Also my outstanding friend would have a place to recline away from the noise of the dressing rooms. She cried and she cried.

ROSIE: This is a different way of living, Mama. Besides, I am driven by love.

MAMA: (*screaming*) You! You, a nothing, a rotten hole in a piece of cheese, are you telling me what is life?

Lights fade upstage of the scrim, Aunt Rose’s hotel room up. Aunt rose returns to folding clothes, packing.

AUNT ROSE: Very insulted, I went away from her. But I am good-natured—you know fat people are like that—kind, and I thought to myself, poor Mama . . . it is true she got more of an idea of life than me. She married who she didn’t like, a sick man, his spirit already swallowed up by God. He never washed. He had an unhappy smell. His teeth fell out, his hair disappeared, he got smaller, shriveled up little by little, till goodbye and good luck he was gone and only came to Mama’s mind when she went to the mailbox under the stairs to get the electric bill. In memory of him and out of respect for mankind, I decided to live for love.

Lillie laughs

Don't laugh, you ignorant girl.

Do you think it was easy for me? I had to give Mama a little something. Ruthie was saving up together with your papa for linens, a couple knives and forks. In the morning I had to do piecework if I wanted to keep by myself. So I made flowers. Before lunch time every day a whole garden grew on my table.

This was my independence, Lillie dear, blooming, but it didn't have no roots and its face was paper.

Lights begin fade up on upstage area

Meanwhile Krimberg went after me too. No doubt observing the success of Vlashkin, he thought, "Aha, open sesame . . ." Others in the company similar. After me in those years were the following:

The Ensemble present these characters, each stepping forward into spotlight, elbowing out the predecessor, not departing but accumulating center, gesturing and talking among themselves; first the suitors, then actresses and rich men

Krimberg I mentioned. Carl Zimmer, played innocent young fellows with a wig. Charlie Peel, a Christian who fell in the soup by accident, a creator of beautiful sets.

VLASHKIN: Color is his middle name.

AUNT ROSE: Always to the point.

I put this in to show you your fat old aunt was not crazy out of loneliness. In those noisy years I had friends among interesting people who admired me for reasons of youth and that I was a first-class listener.

The actresses—Raisele, Marya, Esther Leopold—were only interested in tomorrow. After them was the rich men, producers, the whole garment center; their past is a pincushion, future the eye of a needle.

Actresses, then Rich Men, accumulate. On the next line they all disperse, leaving Rosie and Vlashkin.

Finally the day came, I no longer could keep my tact in my mouth.

ROSIE: Vlashkin, I hear by carrier pigeon you have a wife, children, the whole combination.

VLASHKIN: True, I don't tell stories. I make no pretense.

ROSIE: That isn't the question. What is this lady like? It hurts me to ask, but tell me, Vlashkin . . . a man's life is something I don't clearly see.

VLASHKIN: Little girl, I have told you a hundred times, this small room is the convent of my troubled spirit. Here I come to your innocent shelter to refresh myself in the midst of an agonized life.

ROSIE: Ach, Vlashkin, serious, serious, who is this lady?

VLASHKIN: Rosie, she is a fine woman of the middle classes, a good mother to my children, three in number, girls all, a good cook, in her youth handsome, now no longer young. You see, could I be more frank? I entrust you, dear, with my soul.

Lights out on them. During next speech lights up on Mrs. V, seated at table US. Others go to her, bend toward her to talk. During the next speech Vlashkin will go to her, escort her out, then US lights dim.

AUNT ROSE: It was some few months later at the New Year's ball of the Russian Artists Club, I met Mrs. Vlashkin, a woman with black hair in a low bun, straight and too proud. She sat at a small table speaking in a deep voice to whoever stopped a moment to converse. Her Yiddish was perfect, each word cut like a special jewel. I looked at her. She noticed me like she noticed everybody, cold like Christmas morning. Then she got tired. Vlashkin called a taxi and I never saw her again. Poor woman, she did not know I was on the same stage with her. The poison I was to her role, she did not know.

US lights fade up

Later on that night in front of my door I said to Vlashkin,

ROSIE: No more. This isn't for me. I am sick from it all. I am no home breaker.

VLASHKIN: Girlie, don't be foolish.

ROSIE: No, no, goodbye, good luck. I am sincere.

US lights out. Aunt Rose begins to collect dresses from off the clothing rack and pack them.

AUNT ROSE: So I went and stayed with Mama for a week's vacation and cleaned up all the closets and scrubbed the walls till the paint came off. She was very grateful, all the same her hard life made her say, "Now we see the end. If you live like a bum, you are finally a lunatic."

Rosie and Vlashkin emerge on different side of the stage and cross, nodding as they pass. Rosie ends Stage Right

After this few days I came back to my life. When we met, me and Vlashkin, we said only hello and goodbye, and then for a few sad years, with the head we nodded as if to say, "Yes, yes, I know who you are."

During the next speech the suitors are presented at center stage.

Meanwhile in the field was a whole new strategy. Your mama and your grandmama brought around—boys. Your own father had a brother, you never even seen him. Ruben. A serious fellow, his idealism was his hat and his coat.

RUBEN: Rosie, I offer you a big new free happy unusual life.

ROSIE: How?

RUBEN: With me, we will raise up the sands of Palestine to make a nation. That is the land of tomorrow for us Jews.

ROSIE: Ha-ha, Ruben, I'll go tomorrow then.

RUBEN: Rosie! We need strong women like you, mothers and farmers.

ROSIE: You don't fool me, Ruben, what you need is dray horses. But for that you need more money.

RUBEN: I don't like your attitude, Rose.

ROSIE: In that case, go and multiply. Goodbye.

AUNT ROSE: Another fellow: Yonkel Gurstein, a regular sport, dressed to kill, with such an excitable nature. In those days—it looks to me like yesterday—the youngest girls wore undergarments like Battle Creek, Michigan. To him it was a matter of seconds. Where did he practice, a Jewish boy? Nowadays I suppose it is easier, Lillie?

US lights out

LILLIE: Aunt Rose!

My goodness, I ain't asking you nothing—touchy, touchy. . . .

Well, by now you must know yourself, honey, whatever you do, life don't stop. It only sits a minute and dreams a dream.

While I was saying to all these silly youngsters “no, no, no,” Vlashkin went to Europe and toured a few seasons . . . Moscow, Prague, London, even Berlin—already a pessimistic place. When he came back he wrote a book, you could get it from the library even today, *The Jewish Actor Abroad*. If someday you're interested enough in my lonesome years, you could read it. You could absorb a flavor of the man from the book.

LILLIE: Are you in it?

AUNT ROSE: No, no, I am not mentioned. After all, who am I?

Lights up US. They meet silently Stage Right, under the marquee.

When the book came out I stopped him in the street to say congratulations. But I am not a liar, so I pointed out, too, the egotism of many parts—even the critics said something along such lines.

ROSIE: I am not a liar, so I must point out that I see many examples of egotism. Even the critics said something along such lines.

VLASHKIN: Talk is cheap. But who are the critics? Tell me, do they create? Not to mention, there is a line in Shakespeare in one of the plays from the great history of England. It says, “Self-loving is not so vile a sin, my liege, as self-neglecting.” This idea also appears in modern times in the moralistic followers of Freud. . . . Rosie, are you listening? You asked a question. By the way, you look very well. How come no wedding ring?

AUNT ROSE: I walked away from this conversation in tears. But this talking in the street opened the happy road up for more discussions. In regard to many things. . . . For instance, the management—very narrow-minded—wouldn’t give him any more certain young men’s parts. Fools. What youngest man knew enough about life to be as young as him? Then one day he said to me

VLASHKIN: Rosie, Rosie, I see by the clock on your rosy, rosy face you must be thirty.

ROSIE: The hands are slow, Vlashkin. On a week before Thursday I was thirty-four.

VLASHKIN: Is that so? Rosie, I worry about you. It has been on my mind to talk to you. You are losing your time. Do you understand it? A woman should not lose her time.

ROSIE: Oi, Vlashkin, if you are my friend, what is time?

AUNT ROSE: For this he had no answer, only looked at me surprised. We went instead, full of interest but not with our former speed, up to my new place on Ninety-fourth Street. The same pictures on the wall, all of Vlashkin, only now everything painted red and black, which was stylish, and new upholstery.

The couple walk together off upstage center, as the light fades on them.

AUNT ROSE: A few years ago there was a book by another member of that fine company, an actress, the one that learned English very good and went uptown—Marya Kavkaz, in which she says certain things regarding Vlashkin. Such as, he was her lover for eleven years, she’s not ashamed to write this down. Without respect for him, his wife and children, or even others who also may have feelings in the matter.

LILLIE: Oh, Aunt Rose, I’m sorry!

AUNT ROSE: Now, Lillie, don’t be surprised. This is called a fact of life. An actor’s soul must be like a diamond. The more faces it got the more shining is his name. Honey, you will no doubt love and marry one man and have a couple kids and be happy forever till you die tired. More than that, a person like us don’t have to know. But a great artist like Volodya Vlashkin . . . in order to make a job on the stage, he’s got to practice. I understand it now, to him life is like a rehearsal.

During the next speech Vlashkin and an actress enact the following scene. At end of Rose's speech he stands, looks toward Aunt Rose.

Myself, when I saw him in *The Father-in-law*—an older man in love with a darling young girl, his son's wife, played by Raisele Maisel—I cried. What he said to this girl, how he whispered such sweetness, how all his hot feelings were on his face . . . Lillie, all this experience he had with me. The very words were the same. You can imagine how proud I was.

So the story creeps to an end.

I noticed it first on my mother's face, the rotten handwriting of time, scribbled up and down her cheeks, across her forehead back and forth—a child could read—it said, old, old, old. But it troubled my heart most to see these realities scratched on Vlashkin's wonderful expression.

During the next speech, practical lights go dark. Workmen position ladders against the Russian Art Theater marquee, begin to take down the first few letters. As characters are named they move from the Theater and stand upstage, backs to audience. Vlashkin remains, facing forward.

First the company fell apart. The theater ended. Esther Leopold died from being very aged. Krimberg had a heart attack. Marya went to Broadway. Also Raisele changed her name to Roslyn and was a big comical hit in the movies. Vlashkin himself, no place to go, retired. It said in the paper, "an actor without peer, he will write his memoirs and spend his last years in the bosom of his family among his thriving grandchildren, the apple of his wife's dotting eye."

This is journalism.

Rosie and Ensemble rejoin Vlashkin. They bring tables together to create one long table, sit, feast.

We made for him a great dinner of honor. At this dinner I said to him, for the last time, I thought, "Goodbye, dear friend, topic of my life, now we part."

ROSIE: Goodbye, dear friend, topic of my life, now we part.

She walks slowly off SL, Vlashkin SR. US lights fade completely. Full up on Hotel Room.

AUNT ROSE: And to myself I said further: Finished. This is your lonesome bed. A lady what they call fat and fifty. You made it personally. From this lonesome bed you will finally fall to a bed not so lonesome, only crowded with a million bones.

And now comes? Lillie, guess.

Last week, washing my underwear in the basin, I get a buzz on the phone.

Vlashkin is seen US of scrim, Stage Right.

VLASHKIN: Excuse me, is this the Rose Lieber formerly connected with the Russian Art Theater?

AUNT ROSE: It is.

VLASHKIN: Well, well, how do you do, Rose? This is Vlashkin.

AUNT ROSE: Vlashkin? Volodya Vlashkin?

VLASHKIN: In fact. How are you, Rose?

AUNT ROSE: Living, Vlashkin, thank you.

VLASHKIN: You are all right? Really, Rose? Your health is good? You are working?

AUNT ROSE: My health, considering the weight it must carry, is first-class. I am back for some years now where I started, in novelty wear.

VLASHKIN: Very interesting.

AUNT ROSE: Listen, Vlashkin, tell me the truth, what's on your mind?

VLASHKIN: My mind? Rosie, I am looking up an old friend, an old warmhearted companion of more joyful days. My circumstances, by the way, are changed. I am retired, as you know. Also, I am a free man.

AUNT ROSE: What? What do you mean?

VLASHKIN: Mrs. Vlashkin is divorcing me.

AUNT ROSE: What come over her? Did you start drinking or something from melancholy?

VLASHKIN: She is divorcing me for adultery.

AUNT ROSE: But, Vlashkin, you should excuse me, don't be insulted, but you got maybe seventeen, eighteen years on me, and even me, all this nonsense—this daydreams and nightmares—is mostly for the pleasure of conversation alone.

VLASHKIN: I pointed all this out to her. My dear, I said, my time is past, my blood is as dry as my bones. The truth is, Rose, she isn't accustomed to have a man around all day, reading out loud from the papers the interesting events of our time, waiting for breakfast, waiting for lunch. So all day she gets madder and madder. By night-time a furious old lady gives me my supper. She has information from the last fifty years to pepper my soup. Surely there was a Judas in that theater, saying every day, "Vlashkin, Vlashkin, Vlashkin . . ." and while my heart was circulating with his smiles he was on the wire passing the dope to my wife.

AUNT ROSE: Such a foolish end, Volodya, to such a lively story. What is your plans?

VLASHKIN: First, could I ask you for dinner and the theater—uptown, of course? After this . . . we are old friends. I have money to burn. What your heart desires. Others are like grass, the north wind of time has cut out their heart. Of you, Rosie, I recreate only kindness. What a

woman should be to a man, you were to me. Do you think, Rosie, a couple of old pals like us could have a few good times among the material things of this world?

AUNT ROSE: My answer, Lillie, in a minute was altogether. “Yes, yes, come up,” I said. “Ask the room by the switchboard, let us talk.”

Lights out on Vlashkin. Aunt Rose is fixing hair, straightening a seam in her stockings.

So he came that night and every night in the week, we talked of his long life. Even at the end of time, a fascinating man. And like men are, too, till time’s end, trying to get away in one piece.

“Listen, Rosie,” he explains the other day. “I was married to my wife, do you realize, nearly half a century. What good was it? Look at the bitterness. The more I think of it, the more I think we would be fools to marry.”

“Volodya Vlashkin,” I told him straight, “when I was young I warmed your cold back many a night, no questions asked. You admit it, I didn’t make no demands. I was softhearted. I didn’t want to be called Rosie Lieber, a breaker up of homes. But now, Vlashkin, you are a free man. How could you ask me to go with you on trains to stay in strange hotels, among Americans, not your wife? Be ashamed.”

So now, darling Lillie, tell this story to your mama from your young mouth. She don’t listen to a word from me. She only screams, “I’ll faint, I’ll faint.” Tell her after all I’ll have a husband, which, as everybody knows, a woman should have at least one before the end of her story.

My goodness, I am already late. Give me a kiss. After all, I watched you grow from a plain seed. So give me a couple wishes on my wedding day. A long and happy life. Many years of love. Hug Mama, tell her from Aunt Rose, goodbye and good luck.

She closes her bags, kisses Lillie. The scrim parts in the center and Vlashkin emerges downstage and stands waiting for her. Aunt Rose turns, sees him. All lights up on the Russian Art Theater, marquee, proscenium, interior lights.

A half a century later at the end of the play he came out again, a gray philosopher.

She puts on her hat, adjusts it, picks up her bags and leaves the hotel room to join Vlashkin. Lights fade out on the hotel room. Aunt Rose and Vlashkin walk together upstage through the scrim’s opening, which closes behind them, as they walk into the Russian Art Theater. Vlashkin pauses to switch on the ghost light as they pass. Lights fade.