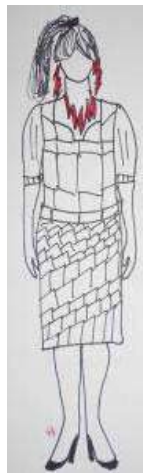


Kate Aksonova. Fresh blood.



Characters:

Kay Anderson-Lioness - fashion designer



Charlie Anderson - Kay's husband



Vincent Wolf - future fashion designer





Nola Simon - Vincen't girlfriend



Birdie Jenkins - future fashion designer, looks like model



Gladys Gray - future fashion designer





Oswald Berger - future fashion designer



Tacy Jaune - future fashion designer



Rilla Morel - future fashion designer

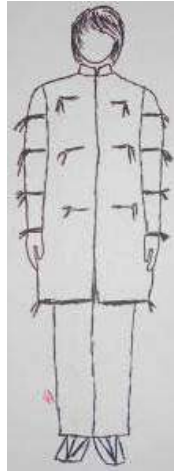




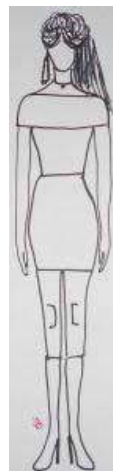
Stanley Leblanc - works with Kay



Ahern Durand - works in fashion industry



Delma Burton - works in fashion industry





Zane Gilbert - works in fashion industry



Scene 1.

Studio of fashion designer.

Kay Anderson-Lioness: Are you sure, Charlie? It won't be a problem with fabric.

Charlie Anderson: Kay, we checked it together with Stanley.

Stanley Leblanc: Kay, it's not new firm on market, but they will do everything what is important for us.

Kay Anderson-Lioness: I am afraid. We never made such big order.

Charlie Anderson: Kay, without quantity, you can't dream about mass market.

Kay Anderson-Lioness: I remember, Charlie, but now I am afraid that too soon made such decision.

Charlie Anderson: It was your idea, you explained everything.

Stanley Leblanc: You were strongly convincing about that.

Kay Anderson-Lioness: Yes, they agree to work with unknown line.

Charlie Anderson: You have contract with shops, Kay.

Stanley Leblanc: For few months we worked with buyers.

Kay Anderson-Lioness: And now I am scared.

Charlie Anderson: Go home, you will drink some wine. Relax.

Stanley Leblanc: Nothing could be cancelled now.

Charlie Anderson: You could calm down, Stanley.

Stanley Leblanc: She is my boss, I told what is important for business. You are husband, your worries are about that she will be happy and harmonious.

Kay Anderson-Lioness: We will do it. We will.

Charlie Anderson: That's much better.

Stanley Leblanc: Till tomorrow. Charlie, help Kay to forget about work.

Charlie Anderson: What I will do without your advice?

Stanley Leblanc: I even can't imagine, so keep me near.

Kay Anderson-Lioness: Good night, Stanley.

Charlie Anderson: Come home, when you look at him, you could think only about work.

Stanley Leblanc: It has another name.

Kay Anderson-Lioness: Which one?

Charlie Anderson: Pragmatism.

Stanley Leblanc: Inspiration. I am inspiring person.

Charlie Anderson: Go to sleep, inspiration.

Blackout.

Scene 2.

Kay Anderson-Lioness: Charlie, tell me that I was wrong when heard it.

Charlie Anderson: It was loud speaker.

Stanley Leblanc: We heard that.

Kay Anderson-Lioness: I haven't such amount money for advertisement.

Stanley Leblanc: We invested in production.

Kay Anderson-Lioness: Too late for fashion week.

Charlie Anderson: It's not enough press.

Stanley Leblanc: I told before – fashion weeks it is not our way.

Kay Anderson-Lioness: Advertisements...

Charlie Anderson: People buy.

Stanley Leblanc: One item in week in every shop.

Kay Anderson-Lioness: We could change something.

Charlie Anderson: We can't, shops for designers, we can't change their policy.

Stanley Leblanc: Or take away our production.

Kay Anderson-Lioness: Name, brand.

Stanley Leblanc: There are consultants.

Charlie Anderson: It's expensive.

Stanley Leblanc: Mass market needs branding, such stupid.

Kay Anderson-Lioness: Or we could agree to their proposal.

Charlie Anderson: 50% of profit for advertisement support.

Stanley Leblanc: They could ask 80% and didn't be such shy.

Kay Anderson-Lioness: I will give you two days for decision, to find other exit of this situation. If we find nothing, we will agree.

Charlie Anderson: Kay!

Kay Anderson-Lioness: I will listen all ideas.

Stanley Leblanc: And make your own mind.

Kay Anderson-Lioness: It's my business, after all.

Charlie Anderson: You will find a solution.

Stanley Leblanc: Or we became slaves of this shops owner.

Kay Anderson-Lioness: I always appreciate that you ready for victory in all circumstances.

Charlie Anderson: Stanley, if you want to quit...

Stanley Leblanc: You heard that, Kay, he wants to fire me.

Kay Anderson-Lioness: No.

Charlie Anderson: No. But idea was good, I am glad that you openly speak about it.

Stanley Leblanc: It's our battle and I won't be the one who spend all time in trenches.

Kay Anderson-Lioness: It all be fine, somehow.

Charlie Anderson: I am sure you will find an answer.

Stanley Leblanc: You just need to think out of the box.

Kay Anderson-Lioness: Show me an example. Two days. Now I will go home.

Charlie Anderson: But you wanted to work.

Kay Anderson-Lioness: I completely can't think and it is real despair for me.

Charlie Anderson: Fine, go home.

Stanley Leblanc: Have a nice afternoon. I will stay at work.

Charlie and Kay exit.

Scene 3.

Stanley Leblanc: I never see Kay in such mood. Charlie said she didn't sleep. Before that were a lot of work with collection. Checking if everything is all right. All profit should help to have own sewing department.

Charlie didn't tell her and I couldn't about work for other brands. She will come for it herself. It's hard to survive business.

I choose to work with Kay because believed in her, that one person could make a difference. Now I should think how to keep this job if I want to.

If could be possible to have free advertisement...

Blackout.

Scene 4.

Room in Anderson's house.

Big table with some fabric on it. Walls with colourful fashion sketches, big mirror.

In chair near table sits Charlie and works on computer.

Enters Kay.

Kay Anderson-Lioness: Do you want more coffee?

Charlie Anderson: I think I do.

Kay Anderson-Lioness: Which cup it will be for today?

Charlie Anderson: Second or six.

Kay Anderson-Lioness: Definitely.

Charlie Anderson: I try to quit nicotine.

Kay Anderson-Lioness: And choose caffeine.

Charlie Anderson: Could you manage to sleep?

Kay Anderson-Lioness: Yes, I even didn't heard how you woke up.

Charlie Anderson: I didn't sleep.

Kay Anderson-Lioness: What? Who told me to go to bed?

Charlie Anderson: I. But when I checked if you switch off everything, you were asleep and I didn't want to disturb you.

Kay Anderson-Lioness: How sweet.

Charlie Anderson: I think your work is important and everything you do.

Kay Anderson-Lioness: I know. Without your support...

Charlie Anderson: It was just investment.

Kay Anderson-Lioness: Now you call our marriage such way.

Charlie Anderson: You need financial consultant.

Kay Anderson-Lioness: I did.

Charlie Anderson: Manager.

Kay Anderson-Lioness: I did.

Charlie Anderson: Person who could speak with investors.

Kay Anderson-Lioness: I did.

Charlie Anderson: And for me it was much easy to stay.

Kay Anderson-Lioness: I am glad that for you everything is clear now.

Charlie Anderson: For you it's not such way?

Kay Anderson-Lioness: Not.

Charlie Anderson: How it is for you?

Kay Anderson-Lioness: Do you really want to know?

Charlie Anderson: I think I could survive it.

Kay Anderson-Lioness: Fine. (*sits on Charlie's knees*) I need investments, I need consultant and manager. Correct.

Charlie Anderson: I wasn't such wrong.

Kay Anderson-Lioness: But I fell in love that with you I don't have to be strong.

Charlie Anderson: Be weak with me.

Kay Anderson-Lioness: No. It's not weakness. I just spend time on mine work, on creating and not spend time to prove that I could win.

Charlie Anderson: Because I will fight for you.

Kay Anderson-Lioness: Better, I don't have to fight with you to prove my values. With you by my side I could do what I always afraid to do before.

Charlie Anderson: I am your inspiration.

Kay Anderson-Lioness: You are my wind which helps to fly.

Charlie Anderson: I am wordless.

Kay Anderson-Lioness: To say, I love you too, is enough.

Charlie Anderson: I love you. What is your decision?

Kay Anderson-Lioness: I will agree to their contract.

Charlie Anderson: It will be end of your career.

Kay Anderson-Lioness: I will save more or less brand, Charlie.

Charlie Anderson: You can't work on their rules.

Kay Anderson-Lioness: I will try.

Charlie Anderson: If it didn't work?

Kay Anderson-Lioness: I'll open art school. There are a lot of people who want to become an artist. I will make coffee, wait you in kitchen.

Charlie Anderson: I will be right back.

Kay exits.

Charlie types and searches something on computer, he smiles. Stands up and exits.

Blackout.

Scene 5.

Studio.

Enter Charlie and Stanley.

Stanley Leblanc: Why such mysteriously?

Charlie Anderson: Kay shouldn't know.

Stanley Leblanc: I read it in message. I don't like it.

Charlie Anderson: Did you invent free advertisement?

Stanley Leblanc: It's impossible.

Charlie Anderson: I have an idea, but you should check everything and with project of prices we will talk with Kay.

Stanley Leblanc: Price for what?

Charlie Anderson: School.

Stanley Leblanc: Which school, Charley?

Charlie Anderson: Fashion designer's school of Kay Anderson-Lioness.

Stanley Leblanc: I prayed for that, Kay found a solution.

Charlie Anderson: Stanley, you'll find out which are usual prices, hours per courses, all that stuff.

Stanley Leblanc: I will do anything. It's best advertisement campaign.

Charlie Anderson: Are you sure?

Stanley Leblanc: Potential students will go to shops to see what made designer, it will increase search on-line and it will be good advertisement.

Charlie Anderson: I also thought about that.

Stanley Leblanc: And Kay as tutor for people who make only first steps to became part of their dream. It's just best explanation.

Charlie Anderson: Yes, when I tell her.

Stanley Leblanc: About potential prices?

Charlie Anderson: About that also.

Stanley Leblanc: Kay always have plan. She always fight. She is just warrior.

Charlie Anderson: I remember.

Stanley Leblanc: I will do everything till evening. Kay said that want to discuss with me something. And I will show what I already done. She will be surprised.

Charlie Anderson: I am sure about that.

Blackout.

Scene 6.

Enters Kay.

Kay Anderson-Lioness: Charlie, you are here. You didn't answer to phone.

Stanley Leblanc: There wasn't calls.

Charlie Anderson: It's my empty head, I accidentally switched on mute mode.

Kay Anderson-Lioness: We found each other, it's most important.

Charlie Anderson: We did.

Kay Anderson-Lioness: Stanley, I need to talk to you.

Stanley Leblanc: Nothing to worry, Charlie already told me.

Kay Anderson-Lioness: Charlie?

Stanley Leblanc: Oh, yes.

Kay Anderson-Lioness: How sweet of you, dear. Thank you.

Charlie Anderson: Not at all.

Kay Anderson-Lioness: What do you think, Stanley?

Stanley Leblanc: Best idea which could come to your mind.

Kay Anderson-Lioness: Really?

Stanley Leblanc: I believed in you and always will believe.

Kay Anderson-Lioness: I am glad that you are such enthusiastic about that.

Stanley Leblanc: You know, I am always in your team.

Charlie Anderson: Kay!

Kay Anderson-Lioness: Yes, my love.

Stanley Leblanc: It will bring changes in our work, but I am happy. I didn't mind our routine, but to have fresh blood, brave decision.

Charlie Anderson: Kay!

Kay Anderson-Lioness: Fresh blood. I am listening, Stanley.

Stanley Leblanc: I checked everything. It's good idea. You have a talent to work with people, you are inspiring.

Charlie Anderson: Kay!

Kay Anderson-Lioness: Charlie, do you disagree with Stanley?

Charlie Anderson: No, he is absolutely right.

Stanley Leblanc: It is such a good idea to have apprentices.

Charlie Anderson: You wanted to teach, Kay.

Kay Anderson-Lioness: Yes, in morning conversation I mentioned that.

Stanley Leblanc: Yes, Charlie told me everything about your idea.

Kay Anderson-Lioness: Such relief.

Charlie Anderson: Kay.

Kay Anderson-Lioness: If you didn't mind, Charlie, I will thank you at home, privately.

Stanley Leblanc: You are such passionate couple.

Charlie Anderson: You haven't closest idea how...

Kay Anderson-Lioness: What do you think, Stanley?

Stanley Leblanc: It will bring new people. Support of novice designers.

Kay Anderson-Lioness: They will pay for classes, won't they?

Stanley Leblanc: Without doubt.

Kay Anderson-Lioness: And where is support?

Stanley Leblanc: You will give them your time, your experience. It's priceless.

Charlie Anderson: It will be good for advertisement.

Kay Anderson-Lioness: Charlie, do you think it's worth to try?

Stanley Leblanc: I vote for that.

Kay Anderson-Lioness: Charlie?

Charlie Anderson: I will defend it, as if it was my idea.

Kay Anderson-Lioness: Supposable, Stanley. You will choose students.

Stanley Leblanc: I am glad that you trust my taste.

Kay Anderson-Lioness: You are great follower.

Stanley Leblanc: What about price?

Charlie Anderson: Choose middle of all variations and than propose discount of 15%. People like discounts.

Kay Anderson-Lioness: What I will do without you, Charlie?

Charlie Anderson: Better not to think about such script.

Kay Anderson-Lioness: Stanley, I will take home everything what you found and make course descriptions.

Stanley Leblanc: I already sketched few ideas, in style of concept of our fashion house.

Charlie Anderson: You are real treasure, Stanley.

Kay Anderson-Lioness: Charlie, you also could be inspirational.

Charlie Anderson: Thank you, dear.

Kay Anderson-Lioness: Now I have to prepare for new project.

Stanley Leblanc: It's path to victory.

Kay Anderson-Lioness: Now it's words of winner.

Blackout.

Scene 7.

Anderson's home.

Charlie Anderson: Are you going to show me?

Kay Anderson-Lioness: What for? You already are familiar with all my concepts, ideas.

Charlie Anderson: Kay, you said...

Kay Anderson-Lioness: It wasn't resolution, it was plan if solution didn't work out.

Charlie Anderson: Stanley is right, you always have time to became a slave for that company.

Kay Anderson-Lioness: You think I didn't think about that.

Charlie Anderson: What exactly?

Kay Anderson-Lioness: To close my line and became part of big house.

Charlie Anderson: You are not serious.

Kay Anderson-Lioness: I was thinking about that.

Charlie Anderson: You have ambitions. You have ideas.

Kay Anderson-Lioness: Mountains of sketches. I didn't work only to become author for masquerade costumes.

Charlie Anderson: But your princess dresses are popular.

Kay Anderson-Lioness: I know they took them even on weddings. But I talk about mass market.

Charlie Anderson: Do you think it's answer?

Kay Anderson-Lioness: Do you think: choose style against fashion, was my best decision?

Charlie Anderson: Not worst.

Kay Anderson-Lioness: Fine.

Charlie Anderson: You don't want to start this school.

Kay Anderson-Lioness: What I can give them? I haven't good enough name.

Charlie Anderson: It's not all lost.

Kay Anderson-Lioness: Charlie, you are one of the best financial adviser. You were wrong only once.

Charlie Anderson: When?

Kay Anderson-Lioness: When invested in my business.

Charlie Anderson: I don't want to hear it. You will change a world.

Kay Anderson-Lioness: Firstly world will change me.

Charlie Anderson: You work too much, you need to change activity. Some physical activity won't be wrong.

Kay Anderson-Lioness: I won't go and dress and wear sneakers, not sport. Don't even try.

Charlie Anderson: You word is my rule. You could undress, if you wish.

Kay Anderson-Lioness: It's your desire, Charlie.

Charlie Anderson: It's suggestion.

Kay Anderson-Lioness: Suggestion? Are you sure?

Charlie Anderson: I will prove that.

Kay Anderson-Lioness: Will wait for that.

Blackout.

Scene 8.

Kay Anderson-Lioness: You think it should be that way.

Charlie Anderson: I told you, it's not proper time of year, all courses already began.

Kay Anderson-Lioness: People have own schedule, problem it's not time.

Charlie Anderson: Hindrance because it's my idea and I didn't spent enough time for research or talk with you.

Kay Anderson-Lioness: No, obstacle is in me.

Charlie Anderson: Why, Kay?

Kay Anderson-Lioness: I haven't big name and they didn't want to be mine students.

Charlie Anderson: It's absurd explanation.

Kay Anderson-Lioness: Do you have other?

Charlie Anderson: Give them more time.

Kay Anderson-Lioness: Week already pass. In three weeks time I have a meeting about new collection.

Charlie Anderson: You will have till that time students.

Kay Anderson-Lioness: To be honest, I don't care.

Charlie Anderson: Kay!

Kay Anderson-Lioness: I remember, it will have benefits to my brand recognition.

Charlie Anderson: It's advertisement.

Kay Anderson-Lioness: For what?

Charlie Anderson: Sorry, dear.

Kay Anderson-Lioness: I have no idea what to show like project of collection.

Charlie Anderson: You have dozens piles of sketches, they all will be good for collection.

Kay Anderson-Lioness: It's your opinion, I didn't see collection there.

Charlie Anderson: We return to that conversation few times a year. You will manage.

Kay Anderson-Lioness: What if I couldn't invent new collection and only improve old sketches?

Charlie Anderson: Previous work is not bad.

Kay Anderson-Lioness: Fashion is future, not the past.

Charlie Anderson: What about that everything repeats itself in cycles?

Kay Anderson-Lioness: Thank you for support. I am too nervous that no one wants to have classes with me. I can't think, I can't work.

Charlie Anderson: Now I will go to office. Are you with me?

Kay Anderson-Lioness: No. I can't concentrate. Go alone.

Charlie Anderson: Like you wish. I will bring best wishes to Stanley.

Kay Anderson-Lioness: He also will be disappointed in end of my career.

Charlie Anderson: We will return to this conversation later.

Charlie exits.

Blackout.

Scene 9.

Studio of fashion designer.

Charlie Anderson: What's going on, Stanley?

Stanley Leblanc: I am glad to see you too, Charley. You have free, from your investment's advice, time.

Charlie Anderson: What's wrong with students for courses of fashion designers?

Stanley Leblanc: Give me the time, they will be, but now they are not proper...

Charlie Anderson: Were candidates?

Stanley Leblanc: Yes.

Charlie Anderson: And you communicated with them?

Stanley Leblanc: Yes.

Charlie Anderson: And because of this there are any?

Stanley Leblanc: I can't see any connection.

Charlie Anderson: Why you refuse to everyone?

Stanley Leblanc: I?

Charlie Anderson: Stanley, Kay thinks it's her fault, she is not good as potential teacher to work with.

Stanley Leblanc: She is wrong.

Charlie Anderson: Than tell to Kay!

Scene 10.

Enters Kay.

Kay Anderson-Lioness: What to tell me?

Charlie Anderson: I thought you will be at home.

Kay Anderson-Lioness: I change my mind. What's going on?

Stanley Leblanc: I admit that were few interested in course people.

Charlie Anderson: What happened to them?

Kay Anderson-Lioness: If price is too much, we could add more discount.

Stanley Leblanc: I exchange few words with them.

Charlie Anderson: It explains everything.

Kay Anderson-Lioness: Not to me.

Charlie Anderson: Stanley!

Stanley Leblanc: They are not what we need.

Kay Anderson-Lioness: We need?

Stanley Leblanc: If you saw their portfolios.

Charlie Anderson: And you did?

Kay Anderson-Lioness: What's wrong with them?

Stanley Leblanc: Sketches of actors, costumes from films, dresses from red carpet.

Charlie Anderson: And you told them...

Stanley Leblanc: We didn't choose best artist for comic-con.

Charlie Anderson: Marvellous.

Kay Anderson-Lioness: At least they could draw.

Stanley Leblanc: Not everyone. Majority thought it is courses for fashion drawing to beginners.

Charlie Anderson: You spoiled such idea.

Stanley Leblanc: Sorry, Kay.

Kay Anderson-Lioness: You did what you did. With them is difficult to work, I agree. To copy work of others is not create own, unique.

Charlie Anderson: Are you on his side?

Kay Anderson-Lioness: Perhaps.

Stanley Leblanc: What to do now?

Charlie Anderson: This idea is buried.

Kay Anderson-Lioness: To write new advertisement.

Charlie Anderson: Kay, I am listening attentively.

Kay Anderson-Lioness: Fashion house "KA" opens competition to support designer and give her/him opportunity to show their three models of Haute Couture or Pret-a-Porter during "KA" fashion show.

Stanley Leblanc: You are genius.

Kay Anderson-Lioness: This time I also will talk with them.

Stanley Leblanc: Without question, Kay.

Charlie Anderson: I am glad that you ready to set sail.

Kay Anderson-Lioness: Now we will find that fresh blood.

Stanley Leblanc: You are the best.

Charlie Anderson: She is.

Blackout.

Scene 11.

Kay Anderson-Lioness: I found 57 mentions of our brand on-line yesterday.

Charlie Anderson: They think you are cool, if you give opportunity for young designers.

Stanley Leblanc: Support new talents it's main idea of our brand.

Kay Anderson-Lioness: Since shops proposed such terrible contract, I am looking for another way to promote name.

Charlie Anderson: More to victory, less of financial problems. You will call me when selection will end.

Stanley Leblanc: Don't you stay?

Charlie Anderson: I have other plans instead watch diverse portfolios.

Kay Anderson-Lioness: You will stay.

Charlie Anderson: Why?

Stanley Leblanc: To support Kay.

Kay Anderson-Lioness: No. To make our brand more respectable.

Charlie Anderson: With me? I'm consultant not in fashion.

Stanley Leblanc: With you, Charlie.

Kay Anderson-Lioness: The more people discuss final decision - more

creditable.

Charlie Anderson: Thanks for a lot of attention to me.

Stanley Leblanc: One more, about that future students...

Kay Anderson-Lioness: Did you talk with every of them?

Charlie Anderson: Yes, I did. But all of them didn't have fashion education.

Kay Anderson-Lioness: We need to try.

Scene 12.

Enters Birdie Jenkins. Tall, looks like model.

Birdie Jenkins: Stanley, didn't you mind, that I came without call.

Stanley Leblanc: Not at all. Let me introduce you.

Birdie Jenkins: Birdie Jenkins. I saw you on pictures, Kay Anderson with husband.

Kay Anderson-Lioness: Nice to meet you too.

Charlie Anderson: You are an early bird, to came without hesitation in such time.

Birdie Jenkins: I didn't go to sleep from yesterday. So I bring my sketches.

Kay Anderson-Lioness: It would be pleasure to see.

Birdie opens file and starts to show one picture after other naming them at first at French, than looks at Stanley and repeat it on English. We can't see drawings.

Birdie Jenkins: For her. *Debardeur* - vest top. *Robe bustier* - strapless dress. *Tunique* - tunic. *Ballerines* - ballet pumps. *Sandales compensées* - wedges. *Bottes cavalières* - riding boots. *Pochette* - clutch bag.

Kay Anderson-Lioness: Thought-provoking combination.

Charlie Anderson: Unusual colours.

Stanley Leblanc: Remembrance from first glance.

Birdie Jenkins: For him. *Boutons de manchette* – cufflinks. *Cravate* – tie. *Costume* – suit. *Veste* – smart jacket. *Pantalon de costume* – suit trousers.

Kay Anderson-Lioness: I see you lot of time spend at work of collection.

Birdie Jenkins: They are best sketches during previous three month.

Kay Anderson-Lioness: I am glad that you are interested in work with our fashion house.

Birdie Jenkins: Everyone needs start.

Kay Anderson-Lioness: Of course, all course details will explain to you Stanley.

Birdie Jenkins: Already, bye.

Charlie Anderson: Have a good day.

Birdie Jenkins exits.

Scene 13.

Kay Anderson-Lioness: I like that she is not slave of colour combinations.

Charlie Anderson: Don't you think that cufflinks were too much?

Stanley Leblanc: Cufflinks as clocks.

Kay Anderson-Lioness: I think Charlie was impressed it were Cuckoo-clocks.

Stanley Leblanc: Birdie just made borders of fashion wider.

Charlie Anderson: She could present her collection even in alphabet order, it won't change nothing.

Stanley Leblanc: You saw her drawing.

Kay Anderson-Lioness: Yes, lines are perfect.

Charlie Anderson: On your experience, how many promille of coffee is in

her blood.

Kay Anderson-Lioness: Dangerous amount, hope not crucial.

Stanley Leblanc: They are not all like she.

Kay Anderson-Lioness: Don't be afraid, they just want to be creative. Hard work is not such attractive. You could invent one stunning dress, but you can't wear it all life long.

Charlie Anderson: Who will be next?

Stanley Leblanc: I chose best.

Scene 14.

Enters Oswald Berger.

Kay Anderson-Lioness: Good morning...

Stanley Leblanc: Oswald.

Oswald Berger: Oswald Berger, morning. I am in time. I have lunch break.

Charlie Anderson: Lunch break?

Oswald Berger: I work as architect. I check architect's projects for mistakes, we work on individual projects.

Kay Anderson-Lioness: And you want to create fashion.

Oswald Berger: Yes, fashion. Fashion, like architect form. Here are my sketches.

Kay Anderson-Lioness: White?

Charlie Anderson: All models only in silhouette drawing.

Oswald Berger: It's not white, it's light.

Kay Anderson-Lioness: In which colour you plan all this clothes.

Oswald Berger: I didn't think about it.

Charlie Anderson: It's part of you future job.

Stanley Leblanc: Look, how interesting are his lines.

Kay Anderson-Lioness: Astonishing. But fabric, texture are blood of fashion. Without knowing colour for your future clothes you delete substance of your work.

Charlie Anderson: It will come with experience.

Oswald Berger: There are materials...

Kay Anderson-Lioness: You are interested in connection of science and fashion.

Oswald Berger: There are materials, which looks like light.

Kay Anderson-Lioness: Yes, but I don't know how you will show in them complicated construction of your creations.

Oswald Berger: I wait for professional advice.

Charlie Anderson: I know one man, he helps with light on our shows, his advices are what you need.

Oswald Berger: I have own projects, good if he will check them.

Stanley Leblanc: It was pleasure to meet you again, see you.

Kay Anderson-Lioness: Have a good day.

Oswald Berger: I am glad that you listen to my ideas.

Kay Anderson-Lioness: We are here to support.

Charlie Anderson: And to understand.

Oswald Berger: Bye.

Oswald Berger exits.

Scene 15.

Charlie Anderson: Stanley, are you serious?

Stanley Leblanc: Kay!

Kay Anderson-Lioness: He is genius.

Charlie Anderson: Who?

Stanley Leblanc: Oswald?

Kay Anderson-Lioness: Now I have to convince him to make this costumes like architect statues, lighting landscape of future city, it will be unforgettable.

Charlie Anderson: If you wish.

Stanley Leblanc: Kay could see light inside lot of lightings.

Charlie Anderson: Rare quality.

Stanley Leblanc: Scepticism.

Blackout.

Scene 16.

Enter Nola and Vincent.

Vincent Wolf: Morning. I am Vincent Wolf and here is my assistant - Nola Simon. Nola, say hi.

Nola Simon: Good morning.

Stanley Leblanc: Assistant?

Kay Anderson-Lioness: Vincent with colleague.

Vincent Wolf: Is that a problem?

Kay Anderson-Lioness: I don't think. I am glad that you already find such important person - companion. Here is like with husband, you could made this mistake only few times.

Charlie Anderson: Glad that there isn't such problem with wives.

Vincent Wolf: Nola helps me with drawings of fashion.

Stanley Leblanc: Why don't use french method?

Vincent Wolf: I beg your pardon?

Nola Simon: Vincent doesn't like to work with textile before sketch.

Charlie Anderson: Reasonable. Tell me more about your collaboration with Nola.

Vincent Wolf: Daily routine.

Kay Anderson-Lioness: Creating fashion is daily work not time spend on cocktails parties.

Charlie Anderson: How do you create every model?

Vincent Wolf: Refusing.

Stanley Leblanc: What?

Vincent Wolf: Everything what is not suitable.

Kay Anderson-Lioness: And how it works?

Charlie Anderson: Vincent intrigues us.

Vincent Wolf: I choose sketches.

Stanley Leblanc: Which sketches?

Nola Simon: I explain. Vincent tells me colours, tailoring of future model. I make few sketches.

Vincent Wolf: Usually a dozens before catch my idea.

Nola Simon: And one sketch which is correct, Vincent approves.

Stanley Leblanc: Amazing.

Vincent Wolf: It needs more time than usual.

Nola Simon: But on own experience we learned how effective is that.

Vincent Wolf: Would you like to see my sketches?

Nola Simon: I brought them.

Kay Anderson-Lioness: No, thank you. Stanley already saw and if he choose you... We will meet next week.

Charlie Anderson: Have a nice day.

Vincent Wolf: To you also. Nola say goodbye.

Nola Simon: See you.

Stanley Leblanc: Bye.

Nola and Vincent exit.

Scene 17.

Charlie Anderson: Kay, what was that?

Stanley Leblanc: Kay, I could swear...

Kay Anderson-Lioness: Did he come alone at first time?

Stanley Leblanc: Yes. I have no idea about...

Charlie Anderson: Nola. I made notes.

Stanley Leblanc: He explained about collection...

Kay Anderson-Lioness: As if it was his.

Charlie Anderson: And you will accept this, Kay?

Stanley Leblanc: It's not in our rules.

Kay Anderson-Lioness: Nola is in love, she won't listen.

Charlie Anderson: What about?

Kay Anderson-Lioness: That Vincent uses her talent, he shows where to go. No, he just flip through her ideas and she think it's right.

Charlie Anderson: And you want that she will be part of process...

Kay Anderson-Lioness: To listen that is wrong, but it should be her decision, she won't hear any advices.

Charlie Anderson: Sketches are her ideas and how she could believe that he is talented.

Kay Anderson-Lioness: Sketches are sacred and you should treat them with huge respect.

Stanley Leblanc: Yesterday I found your drawing on back of new contract.

Charlie Anderson: She draw at everything which will look like white or clean enough paper.

Kay Anderson-Lioness: It's just not always time to find...

Charlie Anderson: There are eight new sketchbooks, which you didn't open yet and this is only in this room, I didn't count at home.

Kay Anderson-Lioness: Promise, new collection I will draw in new sketchbook. I should show something beautiful to investors.

Charlie Anderson: It will be good.

Stanley Leblanc: We should add more sketchbooks, in case you won't want to search for this.

Kay Anderson-Lioness: Best joke ever. Text next candidate to come here.

Charlie Anderson: Hope it will be one person.

Scene 18.

Enters Gladys Grey.

Stanley Leblanc: Gladys, nice to see you again.

Gladys Gray: Thank you, Stanley.

Kay Anderson-Lioness: Nice to meet you, Gladys.

Gladys Gray: Gladys Gray. Like Stanley advised, I make sketches on different paper and one model per page.

Charlie Anderson: Good advice, Stanley.

Gladys Gray: But I didn't listen to all of them.

Kay Anderson-Lioness: If you don't mind, more information, please.

Gladys Gray: When I saw advertisement that you company, "KA", is looking for new designer to support I was glad.

Kay Anderson-Lioness: You know my works.

Gladys Gray: Heard. I know about your tailoring service.

Charlie Anderson: It's expensive option.

Gladys Gray: My cousin chose dress... dress...

Kay Anderson-Lioness: Dress of princes in which she get married.

Gladys Gray: Yes.

Charlie Anderson: Don't worry, we know about that habit of our customers.

Gladys Gray: I will show you photos...

Stanley Leblanc: Gladys, later.

Gladys Gray: I told Stanley how good it was, that every women could have perfect for her size dress.

Kay Anderson-Lioness: You want to create models...

Gladys Gray: Which are not ten or nine head proportion.

Charlie Anderson: And Stanley told you how dangerous it's for fashion designer.

Gladys Gray: Yes, but I accept the risk.

Stanley Leblanc: Gladys.

Kay Anderson-Lioness: Stanley, Gladys know what to do. May I see your sketches?

Gladys Gray: Here they are.

Kay Anderson-Lioness: Stanley Leblank, you know that you could spoil everything.

Stanley Leblanc: How?

Kay Anderson-Lioness: Did you see her work?

Stanley Leblanc: Yes.

Kay Anderson-Lioness: And they are good.

Charlie Anderson: Very good.

Kay Anderson-Lioness: Years of experience in one drawing. You solve problem of pattern curse.

Gladys Gray: Sorry?

Kay Anderson-Lioness: It's when on different body shapes patterns look differently. And it could have final effect that model was inspired by Picasso works.

Gladys Gray: I just chose...

Kay Anderson-Lioness: Tiny pattern. Is it interesting for you to

participate in contest with everyone, Gladys?

Charlie Anderson: What's wrong?

Gladys Gray: Why not?

Kay Anderson-Lioness: Because I now work on collection for women, like you said not ten heads and I could propose you work in preparing this collection. You have taste. Something new and recognizable at the same time. What do you think?

Gladys Gray: It would be marvellous. But I would like to hear some practical advices which you will give for other participants. I don't look for short way.

Kay Anderson-Lioness: As you wish. Could you start work, maybe, tomorrow?

Gladys Gray: It would be wonderful.

Stanley Leblanc: I will explain you everything, can I have fifteen minutes.

Kay Anderson-Lioness: You will have enough time for lunch, go.

Stanley Leblanc: You are the best.

Kay Anderson-Lioness: I try.

Gladys and Stanley exit.

Scene 19.

Kay Anderson-Lioness: Questions?

Charlie Anderson: What are you doing?

Kay Anderson-Lioness: Are you about Gladys?

Charlie Anderson: Yes. She should pay you, not vice versa.

Kay Anderson-Lioness: You saw her sketches, didn't you?

Charlie Anderson: And.

Kay Anderson-Lioness: I will choose her after courses, because she will be good for our new branch. Why wait, if she could start work immediately?

Charlie Anderson: What about others participants?

Kay Anderson-Lioness: I will see during their future work and conversations with them.

Charlie Anderson: If she tell them.

Kay Anderson-Lioness: It would be good.

Charlie Anderson: Since when.

Kay Anderson-Lioness: I didn't give empty promises, I really could propose a job.

Charlie Anderson: You are...

Kay Anderson-Lioness: Strategy it called, strategy and I really need help in that collection, because of new fashion designers millstone which I choose.

Charlie Anderson: Not such dramatic.

Kay Anderson-Lioness: We didn't see all of them.

Charlie Anderson: You are right.

Scene 20.

Enter Stanley with Tacy Jaune.

Tacy wears turtle neck sweater with long sleeves, lot of silver rings on fingers, piercing on lips.

Tacy Jaune: Hello, I am Tacy Jaune.

Stanley Leblanc: I met her near door, when returned from lunch.

Kay Anderson-Lioness: Nice to meet you, Tacy. Clips?

Tacy Jaune: What?

Kay Anderson-Lioness: On your lips it's not piercing, they are clips.

Tacy Jaune: Oh yes, forget about it, it's part of work image.

Stanley Leblanc: But in your work...

Kay Anderson-Lioness: You are...

Tacy Jaune: Tattoo master.

Charlie Anderson: Do you make tattoos?

Kay Anderson-Lioness: No, you are painter, who creates images.

Tacy Jaune: How do you know?

Stanley Leblanc: Impress us, Kay, prove how you like mysteries.

Kay Anderson-Lioness: It's my relaxation. Never mind. Sleeves of clothes.

Charlie Anderson: Too long.

Tacy Jaune: For what?

Kay Anderson-Lioness: To show tattoos on arms. As result, there aren't any. You are not master, you are painter, because during long tattoos sessions you could be asked about own choice.

Tacy Jaune: It's good work.

Stanley Leblanc: But you want create fashion.

Tacy Jaune: Yes. Feminine, romantic.

Kay Anderson-Lioness: *Un arome douillet de cafe et un croissant.*

Tacy Jaune: *Oui.*

Stanley Leblanc: I think it's good idea, to find out what you like, not what you could do professionally.

Kay Anderson-Lioness: Wise words of experience.

Stanley Leblanc: Yes, I wanted to be a fashion designer. Later I recognized that could be anyone in fashion industry, not only artist who creates clothes.

Charlie Anderson: If someone interested, I never wanted to be a fashion designer. From fashion I accept only clean shirt. And since I met Kay, I support fashion industry like super fan.

Kay Anderson-Lioness: Charlie try to say that every experience, it's your experience. This practice bring you to acquaintance what you really want.

Tacy Jaune: Some sketches, they are inspired by your dresses.

Stanley Leblanc: Masquerade costumes.

Kay Anderson-Lioness: You add to them interesting accessories.

Tacy Jaune: Silver, it's my passion.

Stanley Leblanc: Rings, on fingers, they are made...

Tacy Jaune: Based on my sketches.

Stanley Leblanc: Good work.

Kay Anderson-Lioness: Capturing. Without stones, for simplicity.

Tacy Jaune: Yes.

Kay Anderson-Lioness: I see. In sketches a lot of stones and pearls.
Which fabric do you want to use.

Tacy Jaune: Tulle.

Kay Anderson-Lioness: Wrong. Good that you came here.

Tacy Jaune: What is wrong?

Kay Anderson-Lioness: Fabric which could be strong for weight of all pearls. It will come with knowledge. Stanley, list of books which she needs to know.

Stanley Leblanc: One moment.

Kay Anderson-Lioness: Till next week you should at least flip all of them.

Tacy Jaune: I understand.

Stanley Leblanc: If you serious about your dream.

Tacy Jaune: I am.

Stanley Leblanc: See you.

Tacy exits.

Scene 21.

Stanley Leblanc: What do you think?

Kay Anderson-Lioness: They are different.

Charlie Anderson: We could call it creative.

Stanley Leblanc: I bet they have no idea how to sew.

Kay Anderson-Lioness: You didn't ask them.

Stanley Leblanc: I will ask and win the bet.

Kay Anderson-Lioness: Last participant.

Charlie Anderson: All or nothing.

Stanley Leblanc: All.

Scene 22.

Enters Rilla Morel.

Rilla Morel: Sorry, I could be late. My name is Rilla Morel.

Kay Anderson-Lioness: Traffic?

Rilla Morel: Discount for textile in Italian fabric's shop. It's for dresses which I sew.

Kay Anderson-Lioness: You could sew?

Stanley Leblanc: No! How I could forget?

Rilla Morel: Yes. I am doll-maker. Textile dolls. I was born with needle in hand.

Stanley Leblanc: Your pure mother.

Charlie Anderson: Stanley!

Stanley Leblanc: I lost bet.

Rilla Morel: Bet?

Kay Anderson-Lioness: Stanley believed that fashion designers can't sew.

Rilla Morel: How they could understand fabric?

Kay Anderson-Lioness: My motto. Fabric is religion to which we all serve like slaves.

Stanley Leblanc: Your sketches, please.

Rilla Morel: Here you are.

Kay Anderson-Lioness: Interesting. You know perfectly history of fashion.

Rilla Morel: It's part of my work.

Kay Anderson-Lioness: History of fashion like future of it. Unusual combinations.

Rilla Morel: I can't put it on dolls. I can, but it's not what need my clients.

Stanley Leblanc: And you believe in fashion of real clothes.

Rilla Morel: Why not? People could be more extravagant in their clothes than in clothes for their doll.

Kay Anderson-Lioness: Surprising conclusion. I don't suggest to you any books about fashion, you are prepared.

Rilla Morel: Yes, I am.

Stanley Leblanc: Till next week.

Kay Anderson-Lioness: Stanley!

Stanley Leblanc: We will wait for your return.

Kay Anderson-Lioness: Could you show me images of your dolls?

Rilla Morel: Sure.

Charlie Anderson: It's for long. Stanley, could we discuss...

Stanley Leblanc: Anything.

Blackout.

Scene 23.

Anderson's house.

Kay walks all the time.

Charlie Anderson: Please, stop. Stand still.

Kay Anderson-Lioness: It helps me to think.

Charlie Anderson: No, it helps you to be more nervous.

Kay Anderson-Lioness: It's huge order of fabric.

Charlie Anderson: It will be on time.

Kay Anderson-Lioness: Perhaps. Who will make it?

Charlie Anderson: You wanted to add more people as workers for your line.

Kay Anderson-Lioness: I remember. I, just, all that fashion designers.

Charlie Anderson: Fresh blood, like calls them Stanley.

Kay Anderson-Lioness: What about I will talk with them?

Charlie Anderson: Kay, don't be ridiculous, with your experience.

Kay Anderson-Lioness: I can't use my experience.

Charlie Anderson: What's wrong?

Kay Anderson-Lioness: Should I tell them truth?

Charlie Anderson: If you explain that to me.

Kay Anderson-Lioness: I know, I experienced that all stuff for designers, it's - and they lived happily ever after.

Charlie Anderson: Kay!

Kay Anderson-Lioness: Charlie. Fashion will end when last model returned backstage from catwalk.

Charlie Anderson: And begins?

Kay Anderson-Lioness: Not they lived happily.

Charlie Anderson: Business.

Kay Anderson-Lioness: Yes. To draw beautiful dress is easy for every girl since childhood. And they came with such dreams. I never draw princess in childhood.

Charlie Anderson: My poor girl.

Kay Anderson-Lioness: I preferred paper dolls with amount of dresses. I combined them.

Charlie Anderson: Because of this you worked at first like fashion buyer.

Kay Anderson-Lioness: Yes. But to have own line it's convince consumers to wear what you created.

Charlie Anderson: All fashion fairy tales end on applauds after collection.

Kay Anderson-Lioness: Should I tell them?

Charlie Anderson: That after compliments you will woke up in cruel business world.

Kay Anderson-Lioness: Where not important are compliments, but what consumers will pay their money for.

Charlie Anderson: And fashion magazines are different from real life.

Kay Anderson-Lioness: Like art gallery from super market.

Charlie Anderson: They want fairy tale. They will pay for that.

Kay Anderson-Lioness: Exact. I will explain them all in fairy tale world. I will inspire them. They won't learn, not from me, that no matter what amazing item they create, most selling clothes is white T-shirt.

Charlie Anderson: It will be too rude.

Kay Anderson-Lioness: Fine. I will be good to them. Not explain reality.

Charlie Anderson: We both know, for most of them it's just not real. They never will work in industry. Because of this are courses, books, advices. Few will fight to choose real work and I agree that all your students want to play with fata morgana.

Kay Anderson-Lioness: Drawing landscape in three hours.

Charlie Anderson: Something like that. Because you were different, I invest money in you. Not because I liked you.

Kay Anderson-Lioness: And you calculated all with cold mind.

Charlie Anderson: Absolutely.

Kay Anderson-Lioness: Depressing.

Charlie Anderson: Cold mind and burning with desire heart.

Kay Anderson-Lioness: Now is little better.

Charlie Anderson: Don't try to put sky on your shoulders, it's heavy.

Kay Anderson-Lioness: I feel it.

Charlie Anderson: From my experience. When I was teacher of English, my job on holidays, I learn it.

Kay Anderson-Lioness: How to invest?

Charlie Anderson: Not that.

Kay Anderson-Lioness: I wait for words of wisdom.

Charlie Anderson: You can't teach them language. You could show them road, how far they will go, you don't predict. They will meet different people on their way, they will support or became border for them. You, like teacher, have only one target. Never be that person, because of whom they refused to walk on this road.

Kay Anderson-Lioness: Impressive.

Charlie Anderson: Try that and everything will be fine.

Kay Anderson-Lioness: Fresh blood. Will see, what are their real goals.

Charlie Anderson: I am afraid you already heard it.

Kay Anderson-Lioness: I will try to dig deeper.

Charlie Anderson: Don't be disappointed, like always, when find out real motives of people.

Kay Anderson-Lioness: Thank you, for mentioning it. It inspires me to search further.

Blackout.

Scene 24.

Studio of fashion designer.

Enters Ahern Durand.

Kay Anderson-Lioness: Something important happens if Ahern Durand in person visits studio of mortal worker of fashion.

Ahern Durand: Morning, Kay. I am glad that you didn't lost your poison in happy marriage.

Kay Anderson-Lioness: And I am in my turn, happy that you still remember my character.

Ahern Durand: How could I forget? And about your warm feelings.

Kay Anderson-Lioness: I could listen your lectures for hours.

Ahern Durand: I see who you became, you observed attentively.

Kay Anderson-Lioness: What brought such legend in room with not high enough ceiling for your ego?

Ahern Durand: Work.

Kay Anderson-Lioness: Still work.

Ahern Durand: You hope for more.

Kay Anderson-Lioness: I was mistaken only once, that you wanted more, but it was just wrong riffling of water, which was caused by wind.

Ahern Durand: When you will show your sketches?

Kay Anderson-Lioness: On time to take part in competition for investment.

Ahern Durand: It would be better, if you show how you work.

Kay Anderson-Lioness: I could organize visit here for all. They will come like you, Ahern.

Ahern Durand: Show them first sketches.

Kay Anderson-Lioness: But it is...

Ahern Durand: Your works on napkins, envelopes is not what they want. I also. Be proper designer.

Kay Anderson-Lioness: Everyone works like me.

Ahern Durand: I know. But they took time and effort to create sketchbook for audience. Sketchbook of dream and step by step work of genius mind.

Kay Anderson-Lioness: Why?

Ahern Durand: Few of your students showed perfect sketchbooks.

Kay Anderson-Lioness: How do you know?

Ahern Durand: Your students? Dangerous power and ability to read. It's all in social media.

Kay Anderson-Lioness: What else?

Ahern Durand: Don't bring all collection on models.

Kay Anderson-Lioness: Like usual.

Ahern Durand: Don't. Be like everyone.

Kay Anderson-Lioness: It was to humiliate.

Ahern Durand: Show people what is familiar for them.

Kay Anderson-Lioness: But...

Ahern Durand: You can't live on your rules.

Kay Anderson-Lioness: Perfect sketchbook will be ready.

Ahern Durand: It's a miracle, you hear me.

Kay Anderson-Lioness: What else I could do?

Ahern Durand: And concept in fabric you could show next day, if will be investment in your collection.

Kay Anderson-Lioness: Why you suggest that?

Ahern Durand: If you didn't do this, no one will believe that you did this project.

Kay Anderson-Lioness: Thank you.

Ahern Durand: Maybe dinner?

Kay Anderson-Lioness: Next time.

Ahern Durand: Next time. Work using rules of others and don't forget to be unique.

Kay Anderson-Lioness: I will try.

Ahern Durand: You should.

Kay Anderson-Lioness: Would you mind?

Ahern Durand: Yes, Kay.

Kay Anderson-Lioness: To have meeting as professional with my students.

Ahern Durand: To tell them truth or for inspiration.

Kay Anderson-Lioness: For inspiration, they are not ready.

Ahern Durand: I will risk.

Kay Anderson-Lioness: You could sparkle some golden dust on them.

Ahern Durand: I just wonder why it never worked on you?

Kay Anderson-Lioness: My problem that I know, that you are human.

Ahern Durand: Keep it in secret.

Kay Anderson-Lioness: I will.

Ahern Durand: Have productive work.

Kay Anderson-Lioness: Bye.

Ahern Durand exits.

Scene 25.

Enters Stanley.

Stanley Leblanc: Say me that it was my hallucination.

Kay Anderson-Lioness: What about, Stanley?

Stanley Leblanc: Ahern Durand, in flesh came to our designer's studio.
No one will believe me.

Kay Anderson-Lioness: That's for sure. So you could be quiet.

Stanley Leblanc: Kay, is something going on?

Kay Anderson-Lioness: No.

Stanley Leblanc: But he came here.

Kay Anderson-Lioness: Not everything should have an explanation.

Stanley Leblanc: Before Charlie I thought that you had weak point about Ahern.

Kay Anderson-Lioness: And after Charlie?

Stanley Leblanc: I forget to think about it. But it wasn't your fantasy, he is really was involved.

Kay Anderson-Lioness: You could write fiction story about it, but it's all in your imagination.

Stanley Leblanc: You are the last person who believe in work relationship.

Kay Anderson-Lioness: I work with my husband. Do you have something against it?

Stanley Leblanc: Me, never.

Kay Anderson-Lioness: I am listening to you.

Stanley Leblanc: I have alarming news.

Kay Anderson-Lioness: What about?

Stanley Leblanc: Our order of textile.

Kay Anderson-Lioness: What's going on?

Stanley Leblanc: Strike of workers on fabric. It's difficult to send all order.

Kay Anderson-Lioness: Are you trying to kill me?

Stanley Leblanc: No. They will send minimal order with examples of all ordered textile, you could start to create collection.

Kay Anderson-Lioness: It's unacceptable.

Stanley Leblanc: Late realisation. Because of that they have such attractive prices.

Kay Anderson-Lioness: Fine, receive their fabric and bring it to me as soon as possible.

Stanley Leblanc: It's their way for not to end a contract.

Kay Anderson-Lioness: I think I will have time to improve that problem.

Stanley Leblanc: Everything will be fine.

Kay Anderson-Lioness: Wait, where you are going?

Stanley Leblanc: Now will come students.

Kay Anderson-Lioness: I remember.

Stanley Leblanc: I didn't want to disturb.

Kay Anderson-Lioness: You will stay.

Stanley Leblanc: If you insist...

Kay Anderson-Lioness: It's still part of my business.

Stanley Leblanc: To raise own competitors.

Kay Anderson-Lioness: Like always, thank you for support.

Stanley Leblanc: I didn't...

Kay Anderson-Lioness: I heard you. Now it's time to see that fresh blood.

Blackout.

Scene 26.

Kay Anderson-Lioness: Good day to everyone. I see that are you not happy to be together, but it's your opportunity to change your life and make few steps toward the dream.

Vincent Wolf: Using your name, like support.

Nola Simon: Vincent.

Birdie Jenkins: It's part of the deal.

Oswald Berger: What's your profit, Kay?

Kay Anderson-Lioness: I have too much free time, wanted to make something stupid.

Tacy Jaune: Why?

Stanley Leblanc: If you came here...

Kay Anderson-Lioness: Relax, Stanley. They are ambitious, they are

angry, they should be like that.

Nola Simon: Because of what you make such conclusion?

Kay Anderson-Lioness: You are jealous, that I have own line. I am not talented, you saw my clothes. And I will give you my name, because you failed to made own.

Vincent Wolf: Good if you realistic about that.

Nola Simon: Vincent.

Birdie Jenkins: It's hard relationship.

Kay Anderson-Lioness: Relationship? We are here not to find best friends. You are here to receive job, support, opportunity to be on real catwalk with your models.

Rilla Morel: We hope that you could inspire us, tell what to do.

Kay Anderson-Lioness: Work. Work hard. And spend your free time at work. In brief, you won't have free time.

Stanley Leblanc: Kay.

Kay Anderson-Lioness: I am not fairy. I am not a witch. You all made some previous work, now you should to do fashion. Not to play with princess dress.

Vincent Wolf: Told person who is successful in masquerade costumes business.

Kay Anderson-Lioness: You all already noticed Vincent. Don't be like Vincent.

Vincent Wolf: Why?

Kay Anderson-Lioness: For you are most important words which you tell. You will create fashion. In fashion you won't have words. Clothes will speak with colour, texture, cut. Learn to speak without words. Even arguing.

Vincent Wolf: I explain all my clothes with words.

Stanley Leblanc: And you will stay with this story near every consumer in every shop around the worlds?

Everyone laughs.

Kay Anderson-Lioness: Now, when you learn about borders which waits for you, I want to discuss your fashion sketches.

Gladys Gray: In front of everyone.

Kay Anderson-Lioness: Yes. If you ready that people will wear your clothes, show it to first victims.

Birdie Jenkins: But, if someone will want to repeat.

Kay Anderson-Lioness: It doesn't make sense. All ambitious people think that they are genius and what did everyone else it's tasteless trash and complete mess.

Tacy Jaune: But this is competition.

Stanley Leblanc: You won't have one shop with exclusive clothes in town. You have to use to live with neighbours.

Kay Anderson-Lioness: Neighbours, good explanation. Now show me your work. Show to all of us.

Nola Simon: And how do we should response, if words don't allowed.

Kay Anderson-Lioness: You will buy it or not.

Rilla Morel: Buy?

Stanley Leblanc: How, Kay?

Kay Anderson-Lioness: There are box of buttons.

Nola Simon: Buttons?

Kay Anderson-Lioness: We won't use cash, dear Nola.

Birdie Jenkins: Every sketch...

Kay Anderson-Lioness: Yes, you put one button. Even to yours.

Oswald Berger: And who will receive less...

Kay Anderson-Lioness: Wait till end of experiment and find out. Let's start.

Blackout.

Stanley Leblanc: Now you should count your buttons.

Tacy Jaune: What does it prove?

Rilla Morel: It proves nothing.

Kay Anderson-Lioness: Rilla is right. It explains nothing.

Nola Simon: What for?

Kay Anderson-Lioness: It's real life. How it will be. You put effort, you made your part of work, but they didn't buy it.

Gladys Gray: Why?

Kay Anderson-Lioness: The same colour was shirt of boyfriend who cheated. You saw car in colour you would like. Lighting was wrong. You hate or love music which played in this shop. Uncountable underwater rocks.

Birdie Jenkins: Why we did this?

Kay Anderson-Lioness: If you want to be fashion designer, you don't care what other people think. Or you will make changes and try best to sell your work.

Vincent Wolf: What is better?

Stanley Leblanc: One road is for tailors, other is for designers.

Kay Anderson-Lioness: Your homework. Keep buttons with sketches and try to think what is more for you. There are not good or bad. There are yours path or not yours. Industry needs both categories. See you next time. Bye.

Blackout.

Scene 27.

Stanley Leblanc: You were mesmerizing tonight.

Kay Anderson-Lioness: Stanley.

Stanley Leblanc: Really. That idea with buttons.

Kay Anderson-Lioness: Too obvious.

Stanley Leblanc: No. Even for me was interesting how it all end.

Kay Anderson-Lioness: They should stop to live in dreams.

Stanley Leblanc: How about creative relaxation?

Kay Anderson-Lioness: Draw paintings, accumulate them in backyard.

Stanley Leblanc: Like you do.

Kay Anderson-Lioness: Yes, but I am not the best example.

Stanley Leblanc: But on daily basic produce what people could wear.

Kay Anderson-Lioness: It didn't sound like inspiring experiment, but yes.

Stanley Leblanc: If they didn't come back.

Kay Anderson-Lioness: We don't refund payments for course.

Stanley Leblanc: And?

Kay Anderson-Lioness: They will come back.

Stanley Leblanc: Buttons rule the world.

Kay Anderson-Lioness: Ask Tacy to make you such tattoo.

Stanley Leblanc: I will think about it.

Kay Anderson-Lioness: Sorry, but I am not sure that I want to know your decision.

Stanley Leblanc: It will be not connected with work.

Kay Anderson-Lioness: Glad to hear.

Stanley Leblanc: Now you will go home and tell everything to Charlie.

Kay Anderson-Lioness: I wish I could. But I need to make first sketches of collection.

Stanley Leblanc: I already saw them.

Kay Anderson-Lioness: In sketchbook.

Stanley Leblanc: Kay, you surprised me all day long. Sketchbook? You?

Kay Anderson-Lioness: There are rules. And to look like professional, who I am...

Stanley Leblanc: My girl became adult, should I start to cry.

Kay Anderson-Lioness: Enough.

Stanley Leblanc: Work, but remember that creative mess is yours signature.

Kay Anderson-Lioness: I will try to do my best.

Stanley Leblanc exits.

Scene 28.

Kay Anderson-Lioness: Creative mess. Ahern told about sketchbook. He knows what is every sketch for me. Every sketch on different surface will end as other model.

Fine, I will try to make new collections on this blank, frightening sketchbook. I know that's unhealthy, but I'll try.

Kay opens sketchbook.

Kay Anderson-Lioness: From last page. Best way to avoid mountains of blank pages.

Here I will put such sleeves, with that cut. When I receive fabric, I could add shadows of colour to everything. Some deep neckline to that long dress...

Blackout.

Scene 29.

Enter Vincent and Stanley.

Vincent Wolf: I am so sorry.

Stanley Leblanc: You have no idea how usual is your problem, especially for people like Kay.

Vincent Wolf: Did she forget her sketchbook everywhere?

Stanley Leblanc: Yes and no.

Vincent Wolf: How it's possible?

Stanley Leblanc: She hasn't sketchbook, she can't lost it. Because she hasn't sketchbook she draw everywhere and after it search for paper at which she worked. Here is pile of notebooks. Kay tried to organize it.

Vincent Wolf: They all black, like mine.

Stanley Leblanc: Was it blank?

Vincent Wolf: No, sketches at beginning of it, because of them I returned. I want to work later tonight.

Stanley Leblanc: Oh, she didn't switch off all lights.

Stanley turns back to Vincent. Vincent flips throught sketchbook. Stare with astonishing at one of them.

Vincent Wolf: Did Key ever use sketchbook?

Stanley Leblanc: She always promised. But here I see another paper with sketch. It's not on her style and there no person on Earth who will believe that she made sketch properly.

Vincent Wolf: Yes.

Stanley Leblanc: Did you find?

Vincent Wolf: Oh God, yes.

Stanley Leblanc: Fine. Wait a minute, I also check a window and we will exit together.

Vincent Wolf: Fine.

Stanley goes to check window.

Vincent quickly puts one sketchbook inside other and puts both of them in his bag.

Stanley Leblanc: We could go, window was closed.

Vincent Wolf: Nice to hear.

Stanley Leblanc: Hope inspiration will come to you.

Vincent Wolf: I am sure.

Stanley Leblanc: With such girlfriend, it's difficult to be rational.

Vincent Wolf: Balance is most important.

Stanley and Vincent exit.

Blackout.

Scene 30.

On table are a lot of different samples of fabrics, Kay and Stanley examine them.

Kay Anderson-Lioness: Are you sure that same fabric will be in my order?

Stanley Leblanc: Any doubts.

Kay Anderson-Lioness: Fine. But it's very bad.

Stanley Leblanc: What's wrong?

Kay Anderson-Lioness: I made fault.

Stanley Leblanc: Would you like to share?

Kay Anderson-Lioness: I have to.

Stanley Leblanc: I will listen to your confession and no one else...

Kay Anderson-Lioness: It's clear. I change my mind.

Stanley Leblanc: About what?

Kay Anderson-Lioness: My collection.

Stanley Leblanc: To say the truth, it's not unusual decision from you.

Kay Anderson-Lioness: Yes, I thought fabric will look differently and based on that I created collection.

Stanley Leblanc: I see. What's the stumbling block?

Kay Anderson-Lioness: This fabric needs other cut.

Stanley Leblanc: Kay?

Kay Anderson-Lioness: First collection in sketches I already send in images to comission for investing projects.

Stanley Leblanc: Kay!

Kay Anderson-Lioness: I know, I wanted to make it on time.

Stanley Leblanc: And made too soon.

Kay Anderson-Lioness: Stanley, I noticed.

Stanley Leblanc: Is there possibility that you could use previous sketches to this textile?

Kay Anderson-Lioness: I don't think so.

Stanley Leblanc: There is one decision.

Kay Anderson-Lioness: Which is?

Stanley Leblanc: Send another collection based on this fabric.

Kay Anderson-Lioness: Are you sure?

Stanley Leblanc: I used to your changes of sketches and in rules there is no limit, how many sketches of collection could send designer.

Kay Anderson-Lioness: But...

Stanley Leblanc: They chose only one collection for investment, no matter how many applications was from one person.

Kay Anderson-Lioness: Superb. I will start to draw new collection.

Stanley Leblanc: Not now, today your students will visit you.

Kay Anderson-Lioness: I almost forgot. Help me to clean tables.

Stanley Leblanc: Sure.

Blackout.

Scene 31.

Kay Anderson-Lioness: Hello everyone. Did you make most important choice?

Birdie Jenkins: Which one?

Kay Anderson-Lioness: Are you a tailor or fashion designer?

Vincent Wolf: If we returned.

Stanley Leblanc: It's not an answer.

Nola Simon: Why?

Kay Anderson-Lioness: Do you all want that people will wear your clothes?

Oswald Berger: Definitely.

Stanley Leblanc: Why not to be a tailor, with good sewing abilities?

Tacy Jaune: It's more.

Stanley Leblanc: And to be exactly.

Tacy Jaune: Fame.

Kay Anderson-Lioness: I am glad that you said it aloud. Everyone agrees with Tacy.

Everyone quietly nods.

Kay Anderson-Lioness: I see. Your motivation is fame.

Vincent Wolf: What else?

Kay Anderson-Lioness: If it's true for all of you.

Birdie Jenkins: What else could it be?

Gladys Gray: At least to try.

Rilla Morel: That aim is worth everything.

Kay Anderson-Lioness: On that moment I could say - thank you for coming. Bye, there is nothing to talk with you.

Vincent Wolf: We pay not for talk, you should teach us.

Nola Simon: Yes.

Kay Anderson-Lioness: Teach you? What? You don't want to listen. You have wrong target which is difficult to attain. With wrong premise you can't receive right answer.

Vincent Wolf: It's all just smokescreen.

Stanley Leblanc: Explain yourself.

Kay Anderson-Lioness: If it will be not troublesome for you.

Vincent Wolf: All your exercises, experiment. You can't see why Kay Anderson-Lioness opened her school.

Birdie Jenkins: You know the answer.

Vincent Wolf: I do.

Nola Simon: Vincent!

Tacy Jaune: Let he speaks.

Kay Anderson-Lioness: We are waiting eagerly.

Vincent Wolf: Your line is planning to be open to mass market.

Stanley Leblanc: There are such plans.

Kay Anderson-Lioness: It's not a big secret.

Vincent Wolf: But with which collection.

Oswald Berger: I didn't get it.

Stanley Leblanc: Think before you can't return back your words.

Kay Anderson-Lioness: He didn't propose that. Talk.

Vincent Wolf: You choose fresh blood, because you know that you need raw ideas for your new collection. You haven't any and from us you have unlimited access to new blood.

Stanley Leblanc: Fresh blood. It's ridiculous, Kay.

Kay Anderson-Lioness: Vincent, I heard you. I won't argue with you. You won't listen to my explanation. I don't need original ideas from you. Because I have piles of not used my old ideas. Vincent, if my methods not acceptable for

you, why you choose to be part of my students.

Vincent Wolf: Nola's idea. I didn't like it.

Nola Simon: But it was you, who...

Gladys Gray: Let's stop with this situation. It's inappropriate for learning.

Stanley Leblanc: I agree. Vincent?

Vincent Wolf: My word? You already know it. I am leaving. Not a minute I will stay here. Nola?

Nola Simon: I can't... like that...

Vincent Wolf: You made your choice.

Vincent Wolf exits.

Scene 32.

Kay Anderson-Lioness: It was not pleasant. Who else wants to leave after Vincent? Who else thinks he was right and want to save their precious, unique ideas for which I have enormous appetite?

Nola Simon: Vincent, he sometimes has moods.

Gladys Gray: He could keep it near him in public.

Oswald Berger: Could we continue?

Kay Anderson-Lioness: With pleasure.

Nola Simon: What's wrong in wanting to be famous?

Rilla Morel: From that started previous conflict.

Stanley Leblanc: It's important theme.

Kay Anderson-Lioness: This wish as result is wrong.

Tacy Jaune: Why?

Kay Anderson-Lioness: I will explain you with example of something else. You want a car, expensive, maybe even fast. Yellow, red, prestigious, with open top. You earn money, you buy it and it stays in darkness in your garage.

Oswald Berger: Stupid.

Kay Anderson-Lioness: You also noticed it, good. You want to test it, to drive on it. People will see how you sit in that car. In men's scenario - girls will be impressed. Was a car main target?

Birdie Jenkins: Yes and no.

Kay Anderson-Lioness: Exactly, car as opportunity, sometimes instrument. Just have it is not enough, when you can't use it. Before you obtain that dream car, you relocate yourself. You don't stand still at one place till receive car. You live. You breath before car and after car. The same with fame. You have to do something before grab it and after it you should work harder to keep it.

Birdie Jenkins: What exactly do you suggest?

Kay Anderson-Lioness: Don't make fame your exceptional fuel.

Gladys Gray: Why?

Kay Anderson-Lioness: You didn't have it for now. Your engine will be empty, you can't move when there is no fuel.

Oswald Berger: But what else could be right fuel, if not fame?

Stanley Leblanc: Right question.

Kay Anderson-Lioness: Your work, it can't be other way. What you do should be more important to you. Nothing else.

Nola Simon: Self-motivation is most difficult.

Kay Anderson-Lioness: To be unique and be worth of attention it's hard work.

Rilla Morel: How do you solve that puzzle?

Kay Anderson-Lioness: I didn't check my bank account. Not always it's equal to success, not every month. I review what I did before.

Nola Simon: Could it helps?

Kay Anderson-Lioness: For me - enormously. I see how many hours I spend with each item. I recollect inspiration which moved me to finish that piece. Or how hard was to find out if it was final result. At that moment I didn't dream about fame. I had one aim - to finish work that started. To complete work it's line, which is final line for most of the ideas and creations. People are not ready to work when first inspiration is gone. And what helps you achieve it's not fame, it's wish to see what was born in every item and you just have to help it became alive.

Nola Simon: But if you are tired?

Kay Anderson-Lioness: Relax, even forget and refuse. Just return when you could. When you return, you won. And this is power, not the fame.

Rilla Morel: You could write motivation books.

Stanley Leblanc: I always suggest that to Kay.

Kay Anderson-Lioness: I still didn't listen to you, Stanley. I have an exercise for students. When you return to your home, office, no matter... Just choose one chunk which you really wanted to finish. Not what you have no idea what to do. But what you know exactly how to solve. It could be collage, dress, sketch, no matter. Try to do it, try to discover that power. Power which help you to survive and feel. And remember, this capability is not the fame. Sorry for a lot of emotions today.

Nola Simon: I will try to talk to Vincent.

Stanley Leblanc: I don't think this is important.

Kay Anderson-Lioness: Of course, Nola. And for you I have one more exercise.

Nola Simon: Which one?

Kay Anderson-Lioness: Flick through all your sketches, especially sketches which rejected Vincent and find one which you really want to finish.

Nola Simon: I don't think...

Stanley Leblanc: Just try to make it.

Kay Anderson-Lioness: Till next week. Stanley, you will stay and help me with fabrics.

Birdie Jenkins: Bye, everyone.

Blackout.

Scene 33.

Stanley Leblanc: You were convincing today. Passionate, like always.

Kay Anderson-Lioness: I tried, but they no matter what, will look for fame, because think that I just can't have it and due to it I am jealous.

Stanley Leblanc: It's not true.

Kay Anderson-Lioness: It will come to them only with experience.

Stanley Leblanc: What surprises me that they didn't ask for your advice like working professional.

Kay Anderson-Lioness: They didn't want it.

Stanley Leblanc: Why?

Kay Anderson-Lioness: They know everything, find answers to all questions and just tolerate my company to receive opportunity to be noticed.

Stanley Leblanc: They are only at the beginning.

Kay Anderson-Lioness: Because of this they are such confident.

Stanley Leblanc: You will send new collection of sketches.

Kay Anderson-Lioness: Yes, I finished sketches and now I need to mail photos.

Kay shows sketchbook.

Stanley Leblanc: Surprising. You start to use sketchbook, it's phenomenal.

Kay Anderson-Lioness: I try to learn to play on rules.

Stanley Leblanc: It's good, because industry has tradition.

Kay Anderson-Lioness: I know. I already tried collection in sketchbook. First which I send, but now I think it's not good.

Stanley Leblanc: Display me previous work, Kay.

Kay Anderson-Lioness: I can't.

Stanley Leblanc: Don't be childish, you already represented that images to agency and you also show them to Charlie.

Kay Anderson-Lioness: I am not childish. I didn't show them Charlie. Like to you, I only could share images which I send. I lost that sketchbook.

Stanley Leblanc: Did you check all of them?

Kay Anderson-Lioness: Yes, they all are the same.

Stanley Leblanc: Maybe some of students took it accidentally.

Kay Anderson-Lioness: It could be.

Stanley Leblanc: Nothing to worry he or she will return it, when notice that's not their.

Kay Anderson-Lioness: Perhaps. But for now it doesn't matter. I change collection.

Stanley Leblanc: This time, yes...

Kay Anderson-Lioness: Next time I will be attentive, promise.

Stanley Leblanc: Do you need my help to prepare this images to lenders?

Kay Anderson-Lioness: Go. You have other plans.

Stanley Leblanc: Me?

Kay Anderson-Lioness: Gladys.

Stanley Leblanc: You never were against relationships at work.

Kay Anderson-Lioness: It would be not consequentially for person who works with own husband as financial adviser.

Stanley Leblanc: Thanks for understanding.

Kay Anderson-Lioness: See you tomorrow.

Stanley Leblanc: Night.

Blackout.

Scene 34.

Anderson's home.

Kay Anderson-Lioness: It's not good.

Charlie Anderson: What?

Kay Anderson-Lioness: I receive answer from commission.

Charlie Anderson: They rejected... I am so sorry, Kay. But usually decision were made later.

Kay Anderson-Lioness: They didn't refuse.

Charlie Anderson: You won.

Kay Anderson-Lioness: I don't think so.

Charlie Anderson: Kay.

Kay Anderson-Lioness: They want to meet me in their office and I should define to them my collection.

Charlie Anderson: Unusual.

Kay Anderson-Lioness: Yes. Because it's about collection which I asked not to count during making judgment.

Charlie Anderson: Collection, which you made before fabric arrived?

Kay Anderson-Lioness: Yes. When do you think strike will end?

Charlie Anderson: I call them daily. For now there are any news which will be pleasant for you.

Kay Anderson-Lioness: We should figure out that with this prices something was wrong.

Charlie Anderson: We checked everything with Stanley. It should be advertising discount for first order, not problems with worker's wages.

Kay Anderson-Lioness: I realize. But without material I couldn't move forward. And that invitation to conversation. It's wrong.

Charlie Anderson: What exactly?

Kay Anderson-Lioness: I don't know.

Charlie Anderson: Maybe it's just your imagination.

Kay Anderson-Lioness: Good, if you will be right.

Charlie Anderson: Come here, I will hug you.

Door bell.

Kay Anderson-Lioness: I didn't expect anyone.

Charlie Anderson: Me also, such early morning.

Kay Anderson-Lioness: I will check who is there.

Charlie Anderson: Don't be nervous.

Kay Anderson-Lioness: It's connected with this letter.

Charlie Anderson: Kay...

Kay Anderson-Lioness: I will prove to you.

Charlie exits.

Scene 35.

Enter Charlie and Ahern Durand.

Kay Anderson-Lioness: Everything is bad?

Ahern Durand: I am afraid, yes.

Charlie Anderson: What's going on? Please, take a seat.

Ahern Durand: Thank you. Kay I came here to receive explanation.

Charlie Anderson: About what?

Kay Anderson-Lioness: Collection.

Ahern Durand: You are right.

Kay Anderson-Lioness: I have no idea. Who could predict that it will end such way?

Charlie Anderson: Kay, if you please...

Kay Anderson-Lioness: Commission won't give investment, because of complications with fabric where we made order, because no one needs problems with story of non proper wages.

Charlie Anderson: It could happen with everyone.

Ahern Durand: I came here not for that. Please, Kay. If commission will check every fashion designers, if they clear in creating their collection... Fashion

world will be dead for years now.

Charlie Anderson: What's the problem, Mr.Durand?

Ahern Durand: Good question, Mr.Anderson.

Kay Anderson-Lioness: Why you came here, Ahern?

Ahern Durand: I was your teacher, you are my student. I want to hear answer from you, truth.

Kay Anderson-Lioness: What about?

Ahern Durand: Your first collection of sketches, which you send few days ago.

Kay Anderson-Lioness: I change my mind.

Ahern Durand: Why?

Kay Anderson-Lioness: Just.

Charlie Anderson: What's going on?

Ahern Durand: Kay, tell me a reason why you transform idea of collection.

Charlie Anderson: Kay, perhaps it's important.

Ahern Durand: It is, I came to your home.

Kay Anderson-Lioness: I was wrong.

Ahern Durand: In what?

Kay Anderson-Lioness: I choose samples of fabric, have a lot of photos, but...

Ahern Durand: Go on.

Kay Anderson-Lioness: When I received fabric enough for project of collection...

Charlie Anderson: Without long explanations, Kay.

Kay Anderson-Lioness: I put textile on mannequins and it lays differently. I draw other collection which is suitable for fabric. It's diverse.

Ahern Durand: I see. Can you explain every sketch of first try of collection?

Kay Anderson-Lioness: Of course. But now reasons changed. What's wrong with my collection, Ahern?

Ahern Durand: There two similar collections, which received our office.

Charlie Anderson: Someone stole Kay's work.

Ahern Durand: It's one way to tell a story.

Kay Anderson-Lioness: There is other.

Charlie Anderson: What?

Ahern Durand: Kay, did you get it?

Kay Anderson-Lioness: I think. But you can't tell me confidential information.

Ahern Durand: I already told you about core of investigation.

Kay Anderson-Lioness: I will tell you mine idea and you will agree or not with my version.

Charlie Anderson: Kay, what could happen?

Ahern Durand: I agree.

Kay Anderson-Lioness: Story is unbelievable, because all will conclude that it was other way.

Ahern Durand: It's more common.

Kay Anderson-Lioness: Exactly.

Charlie Anderson: Could I also get what's going on?

Kay Anderson-Lioness: It's all simple. Perhaps, my fault.

Charlie Anderson: Kay, explain clear.

Kay Anderson-Lioness: This time I wanted to make everything on professional level and prepare designer's sketchbook.

Charlie Anderson: You never use them. No matter how many you bought. You are afraid of lot of blank pages.

Ahern Durand: It's rules of professional word.

Charlie Anderson: It was your idea, Mr.Durand.

Ahern Durand: I won't deny it.

Kay Anderson-Lioness: And I made sketches in notebook. Send photos and I can't find this notebook now.

Charlie Anderson: If I will help for search.

Ahern Durand: I don't think it could help.

Kay Anderson-Lioness: Exactly. Commission have original of it. Sketchbook is with application.

Charlie Anderson: Why are you so sure?

Kay Anderson-Lioness: Because of this is investigation.

Ahern Durand: I am afraid Kay is right.

Charlie Anderson: If they found everything, what to worry. Why examine?

Ahern Durand: It's confidential information.

Kay Anderson-Lioness: Yes, but I could explain to Charlie my assumption.

Ahern Durand: If you don't mind, I'll listen. I like your hypothesis.

Kay Anderson-Lioness: Other person participate in contest with my collection.

Charlie Anderson: It's unbelievable.

Ahern Durand: Everything could happen.

Kay Anderson-Lioness: Ahern didn't say that my thoughts are wrong.

Ahern Durand: No.

Kay Anderson-Lioness: It should be one of my students.

Charlie Anderson: Kay, why?

Kay Anderson-Lioness: They didn't take part in such competition. They haven't recognizable style of sketches.

Charlie Anderson: But you have.

Ahern Durand: She had style, own style.

Kay Anderson-Lioness: Crazy artist, who never made sketches in proper way. Notebook is empty, so there aren't any other sketches to compare.

Ahern Durand: Yes. Are you ready for survey, Kay?

Kay Anderson-Lioness: If I will be quiet it will cost my career. I don't want that in my CV will be line that I habitually made photos of works of my students and try to prove they are my own.

Charlie Anderson: Who is that student?

Ahern Durand: I can't tell. Sorry, Kay.

Kay Anderson-Lioness: I deduced it. But I need one thing to won this investigation.

Ahern Durand: Which one?

Kay Anderson-Lioness: I should see my opponent and ask question.

Ahern Durand: Possible.

Kay Anderson-Lioness: Better if sponsors will ask participant to show other sketches for previous collections.

Ahern Durand: I don't think that you could ask for that.

Charlie Anderson: Sure, it will be over preparing.

Ahern Durand: But I could propose this idea.

Kay Anderson-Lioness: Thank you, Ahern.

Ahern Durand: Show them that our school is best.

Kay Anderson-Lioness: I will Mr. Durand.

Ahern Durand: I hope you could have a nice day after my visit.

Kay Anderson-Lioness: I will be busy preparing battlefield, but I'll try.

Charlie Anderson: Thank you for your visit.

Ahern Durand: It's my duty.

Kay and Ahern exit.

Scene 36.

Kay returns.

Charlie Anderson: Kay, don't you want to know?

Kay Anderson-Lioness: What?

Charlie Anderson: Who made it?

Kay Anderson-Lioness: I will find out during investigation meeting.

Charlie Anderson: That person could be in same room with you, pretend that listen to you.

Kay Anderson-Lioness: And in mind is ready to destroy years of my previous work.

Charlie Anderson: If you asked Ahern, he could tell you.

Kay Anderson-Lioness: He could.

Charlie Anderson: Why you didn't do that?

Kay Anderson-Lioness: I have no idea who it was.

Charlie Anderson: Questions were invented to receive answers.

Kay Anderson-Lioness: No. I had to name all of them, to find a traitor.

Charlie Anderson: Now you are suspect everyone.

Kay Anderson-Lioness: It's better.

Charlie Anderson: For what?

Kay Anderson-Lioness: My preparation to prove that were my ideas.

Charlie Anderson: You could show own, new sketches. They are different.

Kay Anderson-Lioness: They are and because of this investigation is about first collection. Everything goes wrong because of this fabric.

Charlie Anderson: It could happen with everyone.

Kay Anderson-Lioness: My problem is not unique, I get it. But if all worked on time. Everything could be different. I just could send made in fabric ideas of next collection.

Charlie Anderson: Sketchbook was already stolen. It couldn't help you. Even on time you could loose.

Kay Anderson-Lioness: Could be, you are right. Now it's time for new collection or I'll loose my mind trying to find out who it was.

Charlie Anderson: Maybe it's good idea.

Kay Anderson-Lioness: What?

Charlie Anderson: To find thief.

Kay Anderson-Lioness: Give him or her time.

Charlie Anderson: What for?

Kay Anderson-Lioness: That person shows.

Charlie Anderson: How?

Kay Anderson-Lioness: I don't know. But I will notice victory in eyes.

Charlie Anderson: Kay.

Kay Anderson-Lioness: I won't destroy others to find one bad one, it's not fair.

Charlie Anderson: But what you will do?

Kay Anderson-Lioness: Propose them a prize.

Charlie Anderson: What?

Kay Anderson-Lioness: I'll ask for ideas of collection which could possibly made for some sort of fabric.

Charlie Anderson: But our thief already know what to do.

Kay Anderson-Lioness: Definitely.

Charlie Anderson: And you just want to make a trap.

Kay Anderson-Lioness: You read too many mysteries, my dear. I just want to solve the problem with fabric, if someday that order will come.

Charlie Anderson: But it was your work.

Kay Anderson-Lioness: For now it's doubtful for everyone.

Charlie Anderson: Hope you know what you do.

Kay Anderson-Lioness: Haven't even an air-built idea.

Blackout.

Scene 37.

Designer's studio.

Kay Anderson-Lioness: Morning, Stanley.

Stanley Leblanc: I am so sorry, Kay.

Kay Anderson-Lioness: About?

Stanley Leblanc: There are talks...

Kay Anderson-Lioness: Is it official?

Stanley Leblanc: No. But in industry are talks that you choose fresh blood just for...

Kay Anderson-Lioness: End your sentence.

Stanley Leblanc: Stole their raw ideas.

Kay Anderson-Lioness: Do you believe in that?

Stanley Leblanc: No, I worked with you for many years.

Kay Anderson-Lioness: Have doubts?

Stanley Leblanc: No, Kay.

Kay Anderson-Lioness: I am glad, we will return to work.

Stanley Leblanc: Kay, you need to talk with someone.

Kay Anderson-Lioness: Did you forget?

Stanley Leblanc: What?

Kay Anderson-Lioness: For now I am evil character in this fairy tale.

Stanley Leblanc: And what you will do?

Kay Anderson-Lioness: Time to make gifts.

Stanley Leblanc: I can't apprehend your riddles.

Kay Anderson-Lioness: Good. How about our order?

Stanley Leblanc: They could send to us fabric enough for catwalk samples. There is big possibility that workers could burn storage.

Kay Anderson-Lioness: If we don't receive money for work we could destroy products of our work.

Stanley Leblanc: Kay, but...

Kay Anderson-Lioness: With translator on-line I read what they want. You could also be interested in this, Stanley.

Stanley Leblanc: But they promised.

Kay Anderson-Lioness: Always check commitments of others, especially if they still capable to do it in new circumstances.

Stanley Leblanc: Kay.

Kay Anderson-Lioness: It's to be realistic.

Stanley Leblanc: Should I do everything to receive fabric for which we pay?

Kay Anderson-Lioness: Yes. It will be for student's collection.

Stanley Leblanc: And you?

Kay Anderson-Lioness: We will search for other textile.

Stanley Leblanc: Kay...

Kay Anderson-Lioness: It's painful. But we should live inside new status, even if it costs...

Stanley Leblanc: To refuse a dream.

Kay Anderson-Lioness: To add new dream.

Blackout.

Scene 38.

Kay Anderson-Lioness: Was it difficult?

Birdie Jenkins: To finish what should be finished.

Stanley Leblanc: Tell about your experience.

Kay Anderson-Lioness: How you manage to finish it?

Nola Simon: It is just work, you made it day after day.

Oswald Berger: For me it's opportunity to dream and after I finished that sketch it was easy to work with others projects.

Tacy Jaune: I all time thought of what I could improve and I added, added, till moment that I understand that did exactly what I wanted.

Kay Anderson-Lioness: You have to love what you are doing or change profession. Today I will propose to participate in unusual challenge.

Nola Simon: To destroy project which you can't finish.

Stanley Leblanc: Cruel idea, but sometimes could be helpful.

Kay Anderson-Lioness: I will show you some fabric. Because without textile you can invent only dream castles. Based on this examples you will create five or four sketches.

Gladys Gray: And result will be?

Kay Anderson-Lioness: "KA" fashion line will give you fabric to make three, two or one model from this fabric. All fabric and payment for sewing are in our costs.

Birdie Jenkins: Interesting.

Tacy Jaune: I always was afraid to choose textile by myself.

Rilla Morel: Why not?

Stanley Leblanc: Shall I?

Nola Simon: Why are you happy?

Birdie Jenkins: What's wrong?

Gladys Gray: Nola, Vincent is not here, you don't have to impress him.

Kay Anderson-Lioness: Nola, do you want to say something?

Nola Simon: Kay, do you prefer that I will say this aloud in front of everyone.

Rilla Morel: You wanted to do that, because of it began this conversation.

Stanley Leblanc: Fine, Nola, say it or be quiet.

Nola Simon: I didn't believe that Vincent was right. I argued with him, returned here.

Kay Anderson-Lioness: Vincent? I had no idea.

Nola Simon: He said that you used his sketches. Now you want that we will work with your textile. It's all for fresh blood, you could invent nothing and because of this... It's disgusting.

Nola runs from stage.

Scene 39.

Kay Anderson-Lioness: Don't look such scared. I will explain situation.

Birdie Jenkins: If your story is truth.

Gladys Gray: Birdie!

Oswald Berger: We could make own conclusion, based on facts.

Stanley Leblanc: I work with Kay...

Kay Anderson-Lioness: Thank you, Stanley. On competition were send two identical collection. Because original of sketches was stolen from me, will be investigation. It was surprise for me, that it was Vincent. I eliminated him first.

Birdie Jenkins: Why? You liked him and believed that he couldn't make such dirty forgery.

Kay Anderson-Lioness: He just can't draw.

Oswald Berger: But illustrations?

Stanley Leblanc: Were made by Nola. He explained which elements he wants and after it choose one of the sketches.

Kay Anderson-Lioness: And if you can't draw, you can't...

Tacy Jenkins: What?

Kay Anderson-Lioness: Sometimes investors for collection could suggest one fabric to add to your collection.

Rilla Morel: Textile choice.

Stanley Leblanc: Exactly.

Kay Anderson-Lioness: And you should from nothing make new sketch in style of your collection, but necessary fabric.

Stanley Leblanc: Vincent haven't idea about that.

Tacy Jaune: Each of us could do it.

Kay Anderson-Lioness: And win during investigation. How lucky I am.

Rilla Morel: What is wrong with fabric?

Kay Anderson-Lioness: It was my experiment. New textile shipper. They can't guarantee order. So from this textile I could make only project. Any mass

market. For concepts defile I could add work of my students, aspiring fashion designers.

Birdie Jenkins: Win-win situation.

Stanley Leblanc: Nothing to worry about.

Kay Anderson-Lioness: If you want I will show you fabric. You could make sketches, but decision will be made after end of investigation.

Stanley Leblanc: You will loose time.

Kay Anderson-Lioness: I will keep my reputation.

Blackout.

Scene 40.

Stanley Leblanc: Everyone already phoned me.

Kay Anderson-Lioness: Me too. No, they can't be present, even you, Charlie.

Stanley Leblanc: They didn't give me opportunity to speak.

Kay Anderson-Lioness: Rules. Rules.

Charlie Anderson: You will win. You won all arguments with me.

Kay Anderson-Lioness: I am glad that you haven't doubts, Charlie. Maybe, because you like me.

Charlie Anderson: *"Doubt thou the stars are fire; Doubt that the sun doth move; Doubt truth to be a liar; But never doubt I love."* (Shakespeare, *Hamlet, Act II, scene 2.*)

Kay Anderson-Lioness: I am glad to hear that.

Charlie Anderson: We will wait here.

Stanley Leblanc: To celebrate when you will return.

Kay Anderson-Lioness: Hope that truth will be enough.

Charlie Anderson: There are no others solutions.

Blackout.

Scene 41.

*Office room, which looks like a court room. Three chairs near table.
Commission consists of Ahern Durand, Delma Burton, Zane Gilbert.*

Kay Anderson-Lioness and Vincent Wolf are in front of them.

Delma Burton: We are glad that both participants of conflicts are ready to take part in interrogation.

Zane Gilbert: Before we start, maybe you have some questions?

Vincent Wolf: Any.

Kay Anderson-Lioness: I have.

Ahern Durand: We are listening.

Kay Anderson-Lioness: What's going on here?

Zane Gilbert: I beg your pardon.

Kay Anderson-Lioness: Mr. Gilbert, in invitation was mentioned that you have some questions about my sketches of collection. Collection, which I remind you, I refused to propose to competition.

Vincent Wolf: She confessed. Could we go home?

Ahern Durand: Mr. Wolf it's not time or place for jokes.

Delma Burton: Mrs. Anderson-Lioness, you have no idea why you are here and why present Mr. Wolf?

Kay Anderson-Lioness: Yes. That's reason of my question. Which confession, Vincent?

Ahern Durand: Our representatives received two identical series of sketch. The same collections.

Delma Burton: And it's interesting coincidence, Mrs. Anderson-Lioness, that you and your student had the same inspiration.

Zane Gilbert: We wait for explanation.

Kay Anderson-Lioness: Like I predict, mine interpretation. Fine, if you believe in fairy tales.

Zane Gilbert: Which fairy-tales?

Kay Anderson-Lioness: Evil fashion-designer who doesn't know what to invent and find pure soul, better few pure souls and steal their ideas.

Vincent Wolf: It's pity, but it's usual.

Kay Anderson-Lioness: Or should be like that. Young designer lives in old-fashioned stereotypes and think if he steal ideas of other, everyone will believe in that old story with predictable antagonist. It was my sketches and Mr. Wolf assigned them.

Vincent Wolf: Proves!

Ahern Durand: Mrs. Anderson-Lioness?

Delma Burton: Do you have original of your work?

Kay Anderson-Lioness: Later. I want to ask my opponent few questions.

Vincent Wolf: What was my influence?

Kay Anderson-Lioness: No. Which fabrics you wanted to use?

Vincent Wolf: It's new experimental textile.

Kay Anderson-Lioness: Beep. Wrong!

Delma Burton: Without doubt, Mr. Wolf. It's textile fabric which now have huge problem with strike of workers.

Vincent Wolf: It's different fabric which started to make the same patterns, it's experiment.

Ahern Durand: In which world do you live?

Kay Anderson-Lioness: Do you want that I will continue?

Zane Gilbert: Do we have choice?

Kay Anderson-Lioness: I won't ask about number of colour and markers used. I have hundred question. But will ask only for one.

Delma Burton: Which?

Kay Anderson-Lioness: Mrs. Burton, thank you. What made commission to investigate?

Vincent Wolf: You haven't arguments. I think it's ludicrous. I refuse

ownership of this collection, if authority thinks...

Ahern Durand: I, Zane and Delma also checked other sketches of both opponents.

Delma Burton: We have more questions to you, Mr. Wolf.

Vincent Wolf: I am listening.

Zane Gilbert: Delma didn't mean this exactly.

Delma Burton: Zane is right. It's time to inspect cheating about intellectual property.

Zane Gilbert: Kay, we are sorry that you should experience all this. That's rules.

Kay Anderson-Lioness: I accept. Rules.

Delma Burton: Now you could receive back your collection and participate in contest.

Kay Anderson-Lioness: Thank you, I will think about that. Vincent, one more...

Vincent Wolf: Moral of the story: don't steal.

Ahern Durand: Mr. Wolf!

Kay Anderson-Lioness: Vincent, please, tell to Nola that she is talented. It was her works, not yours. She deserves a chance to live without you.

Ahern Durand: We already invite Nola Simon. It was her huge help in comparison of sketches.

Blackout.

Scene 42.

Designer's studio. All wait for Kay. Kay enters.

Kay Anderson-Lioness: What you will want to celebrate with one bottle of champagne?

Charlie Anderson: Your victory.

Kay Anderson-Lioness: My victory?

Charlie Anderson: Kay?

Kay Anderson-Lioness: Is it enough, one bottle?

Charlie Anderson: You won?!

Kay Anderson-Lioness: Yes! Yes! Yes!

Stanley Leblanc: I am so happy.

Birdie Jenkins: Tell us how it was.

Kay Anderson-Lioness: Vincent. It was Vincent, that's explain everything.

Birdie Jenkins: Pure Nola.

Gladys Gray: She should be more attentive, when choose man of her dreams.

Stanley Leblanc: Not everyone has such good taste, Gladys.

Oswald Berger: Stanley, could you survive for a moment without self-advertisement.

Tacy Jaune: He can't.

Rilla Morel: What about collection?

Kay Anderson-Lioness: They return it to me, officially.

Charlie Anderson: You could make what you want.

Kay Anderson-Lioness: I think it's good chance to give opportunity for every one of you to take part in next show of "KA" house.

Birdie Jenkins: Like designers, with models.

Kay Anderson-Lioness: As designers.

Charlie Anderson: It will be much work to do.

Stanley Leblanc: Everybody needs start.

Tacy Jaune: To work!

Rilla Morel: My sketches, Kay, here I change something, please look.

Everyone talk, show fabrics on mannequins, drink champagne.

Scene 43.

Enter Ahern and Nola.

Kay Anderson-Lioness: Oh my God, Ahern.

Ahern Durand: You lost one of your students.

Kay Anderson-Lioness: We find her, it's more important.

Nola Simon: I was wrong, Kay.

Kay Anderson-Lioness: Yes, you were. You was misguided that you are nothing without Vincent. You are gifted and you were unjust to yourself.

Stanley Leblanc: Good, we can save you. Now you should choose works which you like, not others.

Charlie Anderson: Rouse goblets to fresh blood.

Ahern Durand: And for professional experience.

Kay Anderson-Lioness: Ahern, do you search for job?

Ahern Durand: Answer depends from what you could propose to me.

Charlie Anderson: Respect, I insist.

Kay Anderson-Lioness: He is jealous.

Charlie Anderson: Who? Me?

Kay Anderson-Lioness: I don't deserve attention?

Charlie Anderson: Fine, I'm quiet.

Ahern Durand: Only business. Yes, Gladys.

Gladys Gray: But father!

Stanley Leblanc: Father! I am doomed.

Ahern Durand: Really?

Stanley Leblanc: Mr.Durand you have wonderful daughter.

Ahern Durand: I appreciate your effort.

Oswald Berger: Kay, I already sketched backdrop for collection, if use such fabric...

CURTAIN.

January 2017.

More about play:

Main conclusion after finished this story is — revision is important. Only at last revision I noticed that two characters have the same surname and they are not relatives.

I made a big joke and in play fashion house named “KA”. I hadn't idea how to name it, made sketches and thought it would be good. Character has surname Anderson, so it will be proper. I always start with first letters.

Next, I am proud of costumes. Maybe it's not best combinations, but I had fun making them. I think that I have right to add my sketches, because it's how I see them when I read my text. Directors could see differently, but it's my opinion, not the rule.

Appearance of characters, all have explanation. I am not always good in drawing line. So, where I had problems, in final we have beard. If line of face is perfect why to hide it under beard. The same recognizable principle is with hairdress choice. The shorter the better lines. And more creative when I have wrong attempts. Disappointment, that this rules can't be used in drawing women.

All story is from my imagination. I have no idea who gave money to making clothes. All names and relationships are invented and had nothing common with business of fashion.

I think too frankly I did when left what wrote about fame, but it's my thoughts, I can't resist it.

I like to write about courses. On my experience people show themselves differently around unknown environment and it's good for characters development.



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