

Fireflies

By Tina Esper

15 Glenridge Ave #22

Montclair, NJ 07042

973-464-8764

Thank you Gary Garrison, Janet Neipris and Heather Helinsky. Your support lights the way.

Synopsis:

Lorenzo is a trans boy who's in love with his best friend Anya, the most beautiful girl on campus. But when Anya lands in the intensive care unit with a life-threatening illness, Lorenzo faces not only her angry, disapproving father but the possibility that he might lose her forever.

But loss doesn't end there. Anya's father, Mark has been struggling with loss ever since Jackie, his ex-wife began to find herself and eventually left their marriage. Now they're together again in a hospital room trying to come to terms with their daughter's sudden illness. They also don't see eye to eye on Anya's relationship with Lorenzo adding more tension to their already strained relationship.

But Anya's still thinking and remembering in her heavily sedated state. And it's in this altered state that we find clues to the decision she might make if and when she wakes up.

Scene Requirements:

There are two basic sets that the plays toggles back and forth from. One is an intensive care unit with a hospital bed figured prominently. The other set is a wooded area with a trail and a large rock where the characters sit at times.

There is a magical element where fireflies light up in a mason jar and also appear as an incandescent cloud that floats and moves on stage.

Cast:

Anya: Female, 20 years old. Smith College student. Lovely, ethereal but with a sense of humor and a real edge. She has a strong drive to discover things about herself. Pronouns she/her/hers.

Lorenzo/Emily: Trans male, 21 years old, previously named Emily. Smith College student. Lorenzo/Emily has a slight frame. A kind, gentle demeanor. Loving, forgiving and stepping through some baptismal fires. They/he seem diminished in size when standing next to Mark. Pronouns: They/them/theirs and then after the transition: he/him/his.

Mark: Male, 50s to early 60s. Anya's dad. Lawyer. Newly divorced from Jackie. He is a large man. Large not only in frame but in presence, thought and opinion. He has a way of appearing as the largest character on stage. But there's something small and painful inside that's given voice during this play. Pronouns: He/him/his.

Jackie: Female, 50s to early 60s. Anya's mom. Beautiful, graceful, has walked through life listening more than speaking but that's beginning to change—she's finally getting around to feeling her own power since leaving Mark. Pronouns: She/her/hers.

PROLOGUE

Lorenzo and Anya are in the woods a place that is green and leafy and magically alive. There is a light that is not sunlight but an incandescent green that evokes a sense of otherworldliness. We hear the sound of birds singing.

Anya is wearing a simple wedding dress, it's a little worn, it has some grass stains or dirt on it. It's as if she's been in the woods for a while. The skirt flows freely, the wind catches the hem at times. She's barefoot. She looks radiant.

Lorenzo is dressed in black. He's wearing a black t-shirt, black jeans. His hair is nicely combed. He's also barefoot.

The scene opens to Lorenzo at the bottom of the trail. Anya is at the top. They spot each other and run towards one another.

ANYA

I thought I lost you.

LORENZO

I thought I lost you too.

ANYA

Look at you.

She runs her hand over his face.

A beard.

Lorenzo is proud, he smiles.

LORENZO

Finally.

ANYA

Handsome.

Lorenzo blushes at first but then fills his chest with breath. With pride.

He stands there. He's a man.

Anya playfully runs off and up the trail. She hides behind a tree but it's clear they both see each other.

ANYA

Find me!

Lorenzo pretends to look for her.

LORENZO

Where are you Anya? Anya? Anya?

He looks behind other trees, he bends down to the shrubs.

Are you here? No.

He keeps looking

Are you here?

Anya is giggling. As Lorenzo climbs up the trail, he spots just her hand from behind the tree. He tiptoes quietly. He approaches her and gently grabs her hand.

Who is this?

Anya speaks from behind the tree.

ANYA

The girl who loves you.

LORENZO

I hope it's my true love.

ANYA

Who is your true love?

LORENZO

The most beautiful girl in the world. The girl who knows me and believes in me.

Anya comes out from behind the tree. She faces Lorenzo. They hold each other's hands. It is almost like an exchange of vows.

We are free.

ANYA

Free to love whoever we want.

LORENZO

Free from fathers and mothers.

ANYA

Free from parents.

LORENZO

Free from childhood. My childhood. Not yours. Because, you're a daddy's girl.

This makes them both laugh and they both repeat,
"daddy's girl" playfully.

ANYA

Free from my parent's divorce.

LORENZO

Free from my parent's marriage.

ANYA

Free from midterms and finals.

LORENZO

Free from work-study jobs.

ANYA

Free from disappointment.

LORENZO

Free from pain.

ANYA

Free from sadness.

LORENZO

Free from gossip and jealousy.

ANYA

Free from regret.

LORENZO

Free from illness.

ANYA

Free from fear.

LORENZO

Free from everything that comes between us.

ANYA

Free to be you. Free to be me.

LORENZO

Free to be us.

Lorenzo bends down. He collects a bunch of flowers and hands them to Anya. She takes the flowers and presses them against Lorenzo's heart. She holds it there for a beat.

Then a cloud of fireflies appears. It hovers over them. It shines.

Anya points to them and smiles.

LORENZO

Hello there, friends.

They point. They laugh and laugh and laugh.

They dance under the fireflies, scattering flowers as they do.

Then they stop.

With the flowers surrounding them, they face each other again. They hold hands.

LORENZO

Will you stay with me no matter how hard it rains?

ANYA

In rain. In storms. In hurricanes.

LORENZO

In daylight? In sunlight?

ANYA

In sunlight. In moonlight. In starlight.

In happiness? LORENZO

In happiness. In sorrow. ANYA

In this world? LORENZO

In this world. ANYA

Forever? LORENZO

Forever. ANYA

They kiss.

The mute silence of happiness surrounds them.

The green world slowly darkens. All that's left is a spotlight on the two of them smiling at each other, holding on to each other.

Then total darkness. The sound of birds continues.

SCENE 1

The intensive care unit at Bay State Medical Center. Anya is in the hospital bed connected to a dozen tubes. Her head is bandaged, she's not conscious.

The scene opens to Mark slamming his briefcase down on the floor with a loud thump. He stands on one side of Anya's bed, Lorenzo stands at the other. They are both wearing protective hospital gowns, plastic gloves and face masks. The face masks are pulled down onto their chins or pushed up to their foreheads so that their faces are exposed.

LORENZO

You're going to scare her.

MARK

She's unconscious.

LORENZO

She's sedated. She can hear you. She can hear everything.

MARK

How about you? Can you hear me?

LORENZO

I hear you.

MARK

Then answer my question.

LORENZO

Anya's been dreaming about how to tell you. She wants everything to be perfect.

MARK

There's no way this will ever be perfect.

LORENZO

She really wants your approval.

MARK

Does Jackie know?

LORENZO
Jackie?

MARK
Does she?

LORENZO
I wanted to tell you. I really did.

MARK
God damn it!

LORENZO
Jackie doesn't get as angry. As. As...

MARK
As?

LORENZO
Anya tells her everything.

MARK
Anya tells me everything.

LORENZO
Not about this.

MARK
When did you tell her?

LORENZO
A. Year. Maybe.

MARK
What do you mean, a year? I saw you a year ago. Your hair was long. You were a girl.

LORENZO
I was never a girl. And you met me just once.

MARK
You sure as hell were a girl. You told me your name was Emily.

LORENZO
Lorenzo. My name is Lorenzo.

MARK

Lorenzo? You couldn't think of a better name?

LORENZO

I love my name.

MARK

You know what--I don't give a damn about your name. Where's the goddamn doctor?

LORENZO

I--I don't know.

MARK

How can you not know? You've been here—how long?

LORENZO

I don't even know/

MARK

I need some answers/

LORENZO

There's nothing else they can do for her right now.

MARK

Do your parents know?

LORENZO

About/

MARK

[Mark points head to toe at Lorenzo] About this.

LORENZO

They know everything.

MARK

Oh man, I feel sorry for them. They must be so angry/

LORENZO

Why feel sorry for them?

MARK

If Anya pulled something like this.

LORENZO

It took time with my parents. But...

MARK

Who the hell knows what you're doing with my daughter. What sort of sick bullshit is going on.

Mark turns and looks at Anya.

How does this happen to a completely healthy kid?

LORENZO

I'm not the reason she's sick.

MARK

How do I know that?

LORENZO

They say she's lucky I got her here when I did/

MARK

You should have gotten her here sooner/

LORENZO

I tried.

MARK

Every minute counts. Do you realize that/

LORENZO

I had no idea it was meningitis/

MARK

Well it is. Do you know anything about meningitis? Do you?

Beat. Mark paces. He finally throws off his raincoat.

You didn't answer my question.

LORENZO

I don't know much. I know it's dangerous/

MARK

My question from before!

LORENZO

What question/

DOES SHE LOVE YOU? MARK

... LORENZO

Yes or no! MARK

She does. And I love her back. LORENZO

Fuck. MARK

We've been planning things. LORENZO

What things? MARK

Living together. LORENZO

That's ridiculous. You're kids. MARK

We're adults. LORENZO

Give me a break! MARK

LORENZO

I've been looking at apartments, nice ones near campus. She's already got roommates and it makes sense for us to move in together. Why would she want to live with Sonia and Cookie another semester when she can live with me? But every time I find something and ask her to come look at it, she says she's busy. Like last month, I found a really nice one with a big bay window in the kitchen where she can grow her basil and rosemary...

Beat.

In the last few weeks she's been talking a lot about this guy from Hampshire College, Tony. They study together like four or five times a week. His mom died from leukemia last year. I know, it's terrible. And I feel sorry for him. She says he's been upset and can't focus and isn't eating. Now it's Tony, Tony, Tony. All. The. Time.

MARK

This Tony, he's a real guy?

LORENZO

What?

MARK

He's a real guy?

Lorenzo is wounded. Beat.

LORENZO

...

MARK

My daughter likes real guys, Emily.

LORENZO

Stop deadnaming me. Mark.

Lorenzo goes to Anya's bed, picks up her hand and kisses it. He puts it back down on the hospital bed, stops and stares at Mark. Then walks out of the room.

Mark is left alone standing guard over Anya.

Lights dim.

SCENE 2

Lorenzo/Emily and Anya are walking through the woods on a warm spring night. The light from the moon shines on them. Anya is smoking weed from a pipe that she's fashioned out of an apple. They spot a couple of rocks and sit down facing each other. They share the apple while talking and sometimes have to relight the apple to keep it burning.

ANYA

Olivia.

LORENZO/EMILY

Olivia?

ANYA

Who else?

LORENZO/EMILY

I was never in love with Olivia.

ANYA

Yes, you were.

LORNZO/EMILY

No I wasn't.

ANYA

But you were just saying how in love you are.

LORENZO/EMILY

Not with her.

Lorenzo/Emily looks at Anya.

How did you get into Smith anyway?

ANYA

Stop that.

LORENZO/EMILY

You're not as smart as you look.

ANYA

I'm supposed to just "know" who you're in love with?

Maybe.

LORENZO/EMILY

Beat while Anya thinks.

How about you?

ANYA

Once, sort of.

LORENZO/EMILY

With that stable boy from high school?

ANYA

Harry.

LORENZO/EMILY

I can't believe you were in love with him.

ANYA

He takes terrible selfies.

LORENZO/EMILY

He's an equestrian major at Alabama State!

ANYA

So?

Lorenzo/Emily shakes their head.

He was hot.

LORENZO/EMILY

Is it ever cerebral for you?

ANYA

Not love.

LORENZO/EMILY

All you care about is looks.

ANYA

What's wrong with that?

Anya notices that Lorenzo/Emily seems slightly crestfallen.

You're gorgeous. You know that, don't you?

LORENZO/EMILY

You think so?

ANYA

You have the most beautiful eyes. My cat Simon had eyes like yours. Big and blue. And a little sad. Sad is sexy.

Lorenzo/Emily blushes and laughs. Beat.

Lorenzo/Emily sits, they take a big hit from the apple. Hold it. Then motion to Anya to come closer. Anya comes within an inch of Lorenzo/Emily, she opens her mouth and Lorenzo/Emily exhales into her mouth--mouth touching mouth. Now Anya holds it.

Then lets the exhale out in a long stream.

They both laugh.

LORENZO/EMILY

Have you ever crushed on a girl?

ANYA

No.

LORENZO/EMILY

Oh come on. Never?

ANYA

Well.

LORENZO/EMILY

You did?

ANYA

I don't know if it counts.

Who? LORENZO/EMILY

ANYA
My creative writing teacher in senior year of high school. Hannah Lipozsy.

What? Lorenzo/Emily finds this hysterical. And can't stop laughing. Then Anya starts laughing.

Lip Oh Zee!!! LORENZO/EMILY

She was fucking sexy. ANYA

Are you kidding? LORENZO/EMILY

ANYA
She thought I was really talented. Maybe that's it. Finally someone liked my poetry.

You write poetry? LORENZO/EMILY

I did senior year. ANYA

You never told me that/ LORENZO/EMILY

ANYA
Maybe I'll read you a poem some day--under the right conditions.

Anya laughs.

What was she like? LORENZO/EMILY

ANYA
She had the most serious face. Very shiny hair. And she wore all these outfits from the 70s, stripy jumpsuits and big platform shoes. And she was pretty in a boyish kind of way.

And? LORENZO/EMILY

And what? ANYA

You had the feels? LORENZO/EMILY

Kind of. ANYA

And? LORENZO/EMILY

ANYA
I thought about her a lot. Sometimes I imagined the two of us making out in the girls restroom, behind a closed bathroom stall.

Just making out? LORENZO/EMILY

Maybe a little more. ANYA

God damn, girl. LORENZO/EMILY

Stop it. ANYA

Did anything happen? LORENZO/EMILY

ANYA
No way! I think she liked me back though.

Anya! You're bi! LORENZO/EMILY

I'm not bi, you asshole. ANYA

You're the asshole. LORENZO/EMILY

ANYA
Anyway that was it. Just her. And then I stopped thinking about her...

just like that. Snaps her fingers.

Mind. Completely. Blown. LORENZO/EMILY

Can we get back to YOU? They both laugh.

Not so fast. ANYA

I told you everything. LORENZO/EMILY

You like girls. ANYA

I like guys. LORENZO/EMILY

Please! ANYA

My father would kill me. LORENZO/EMILY

You go to Smith College for god's sake. ANYA

I didn't get into Yale. Smith was my fall back. Plus dad's mom went here. LORENZO/EMILY

Your dad knows it's 90% lesbians here, doesn't he? Your grandma withstanding. ANYA

50 %. And he doesn't. He's not as cool as you think. Don't let the tattoo fool you. LORENZO/EMILY

Tattoo?

ANYA

The big one on his upper arm. Which actually, you probably never saw because he's got it covered up all the time now.

LORENZO/EMILY

What kind of tattoo?

ANYA

If I tell you, you have to promise to never, EVER mention it to dad. I'm serious.

LORENZO/EMILY

I promise.

ANYA

It's his and moms's wedding date: June 16, 1993.

Anya gestures to her upper arm.

Big gangster-style lettering. Framed in vines and roses. The roses are still red after all this time.

LORENZO/EMILY

Oh my god...

ANYA

Yup.

LORENZO/EMILY

Why did they break up?

ANYA

...

LORENZO/EMILY

Did something happen?

ANYA

...

LORENZO/EMILY

You don't need to tell me if you don't want.

ANYA

At one time she wanted a second child. He said, it's perfect the way it is, just the three of us. Why mess with a perfect thing. She cried a lot about that.

LORENZO/EMILY

That's why they broke up? Your mom's like in her 50s.

ANYA

I don't think she ever forgave him.

But no, that's not why she left...

LORENZO/EMILY

She's the one that left?

ANYA

She was a painter. She used to paint all the time. She had a storage unit filled with paintings. Then she stopped. I was little and she was busy taking care of me. Dad works like 60 hours a week, so he didn't have the time. I mean, he had time to tell me stories and all but she did all the mom stuff. Everything seemed fine between them for a long time. I don't really remember any fighting.

...

But then she met Albert. At the club. He owns a gallery in New York and one month, he told mom about a group show and convinced her to put up two of her paintings. Well, one of them sold for a lot of money. And that's when things started to change.

LORENZO/EMILY

Did she have an affair? With Albert?

ANYA

I don't know when things started exactly. But she's with him now.

LORENZO/EMILY

Wow.

ANYA

Yeah.

LORENZO/EMILY

I wish my mom had done the same. Gotten her own life. But she's still, you know...married and half a person.

ANYA

I thought your parents were cool.

LORENZO/EMILY

I never said they were cool.

They met when they were both in grad school. But mom got pregnant and never finished and then it became all about my dad and his career. It's like my mom has no past. She's got a half finished dissertation. You know on what? The comparison of sequences generated by the hidden Markov model. Yeah. She's a brainiac. But you know what she's doing now? Sewing quilts and making blackberry jam.

ANYA

What's the Markov model/

LORENZO/EMILY

Maybe she felt like she couldn't be smarter than my dad, I don't know. Maybe that's how your mom felt too, but your mom decides, fuck it. I'm going to live my life now/

ANYA

My mom was living her life all along.

LORENZO/EMILY

But not the way she wanted.

ANYA

That's not my dad's fault.

LORENZO/EMILY

Some guys need all the power.

ANYA

My dad works long hours, but if mom wanted to paint, she should have/

LORENZO/EMILY

My mom walked away from her life. Even though she's the smarter one/

ANYA

Maybe your dad's a bully but mine's not/

LORENZO/EMILY

I'm not saying that/

ANYA

It sounds like you're saying that/

LORENZO/EMILY

All I'm saying is your mom did what my mom should've done/

ANYA
But dad loves mom!

Loved.

LORENZO/EMILY
Your mom's brave.

ANYA
She's a lot more selfish than brave.

LORENZO/EMILY
You can be a little selfish too sometimes. But in a cute way.

ANYA
How?

LORENZO/EMILY
Really?

ANYA
Yeah.

LORENZO/EMILY
We just had lunch at The Green Leaf. What did I order?

ANYA
What did you order?

LORENZO/EMILY
My point exactly.

ANYA
You had the veggie basil cheeseburger!

LORENZO/EMILY
I had the veggie basil cheeseburger because you couldn't decide between that and the tofu pad thai. We basically ordered you two lunches and I ate what you didn't.

ANYA
I thought you wanted pad thai.

LORENZO/EMILY
I actually wanted the lentil donuts with chutney.

ANYA

Why didn't you say something?

LORENZO/EMILY

I did.

ANYA

Uh. I'm sorry. I guess...but lentil donuts?

Lorenzo/Emily burst out laughing.

LORENZO/EMILY

You look like her, too, your mom. From the pictures I've seen.

ANYA

Yeah, that's what people say. I've got her looks but his smarts.

LORENZO/EMILY

And you're a painter. Just like her.

ANYA

My art looks nothing like hers.

LORENZO/EMILY

It's not a bad combination, Anya. You don't have to get so defensive.

ANYA

I'm not defensive. Well, maybe a little.

They both laugh.

LORENZO/EMILY

I hope I meet your dad again.

ANYA

I hope you do too. You would love him.

LORENZO/EMILY

And if he's wearing short sleeves, I'll get to see that oh-so-secret tattoo--the one I promise to never ever mention, no matter what. Even if faced with some evil medieval torture.

Anya and Lorenzo/Emily laugh.

ANYA

Oh my god! You've memorized the entire chapter on torture, haven't you?

LORENZO/EMILY

Every single word!

ANYA

Talk about torture: June 16th! Dad made it feel like a major holiday each year. MAJOR. He'd invite people over to the house and it was catered and we all had to dress up. The wedding was at my grandpa's golf club. I think like three hundred people came. And all those wedding pictures I had to look at all my life. They were all over the house. Then suddenly they were all gone.

LORENZO/EMILY

My parents had the most awkward wedding pictures. They got married in some corner of a park in Omaha. Mom was pregnant out to here. Nobody came, except for Gloria, mom and dad's professor and only friend. All I ever had to look at were faded Polaroids.

ANYA

There was one wedding picture on the mantle right next to the TV that I saw every single day. It was taken at night and mom looks like an angel in her white dress and there are these hanging firefly lights behind her and all you notice is her smile and the glow from those fireflies. And dad looks completely hypnotized by her.

Dad and I planned my wedding on a camping trip when I was six.

LORENZO/EMILY

No way! Six?

ANYA

I would marry Scott Mulready, he lived down the block. We would move into the smallest house on the street three houses down from us. And Scott and I would have three kids, Bobby, Billy and Bridget.

Or was it Billy, Bridget and Buffy? Dad loves preppy names.

Lorenzo/Emily is laughing hysterically.

Anya was mom's idea. She's into the Russians. Chekov mostly.

LORENZO/EMILY

Oh my god, you're Anya from The Cherry Orchard?

ANYA

She almost named me Nina from the Seagull but that was too tragic even for mom.

LORENZO/EMILY

Jesus, that would have been terrible.

ANYA

At least Anya gets away from that fucking cherry orchard in the end.

Anya and Lorenzo/Emily laugh.

I had a crush on a boy named Jacob in kindergarten who dad thought was too wimpy. He had long curly hair that his parents refused to cut. So when I said I wanted to marry him, dad said no way. He wanted a smart jock whose parents went to a good school like his. That's how we got me married to Scott Mulready. His parents met at Swarthmore.

LORENZO/EMILY

Queer Jacob versus Swarthmore Scotty. May the best man win.

They laugh.

ANYA

Then in high school, me and Steffen. The head of the boy's lacrosse team.

LORENZO/EMILY

You never told me about Steffen.

ANYA

Nothing ever happened with Steffen. But dad was always trying to set me up. He's friends with his dad. They're golfing buddies.

Dad has this idea that I am going to meet the perfect guy in the perfect way and he's always trying to help make that happen.

I'll let you know when I meet the perfect guy, Dad. Don't push it.

Just last month he texted me that Steffen and his high school girlfriend broke up. Can you believe it? I was like, DAD. All caps. WTF?

LORENZO/EMILY

What the fuck is right.

ANYA

The wedding with Scott would be at grandpa's country club. Dad said I could have a Disney themed wedding but nothing too tacky. I loved the Little Mermaid back then and pleaded with him to do a Little Mermaid wedding. He said fine, as long as Scott didn't dress up like Poseidon.

They both laugh.

We even decided on the month and day. And when do you think that was?

Beat.

Anyway, can we get back to you and your mystery girl already? Who is it?

LORENZO/EMILY

You need to guess.

ANYA

Roxanne?

LORENZO/EMILY

NO.

ANYA

Wait, wait, wait. That girl from Omaha. The Shaker from your high school.

LORENZO/EMILY

Quaker.

ANYA

Rebecca!

LORENZO/EMILY

She was my first. But no.

ANYA

Are you really in love with someone?

LORENZO/EMILY

Yes.

ANYA

It's not Olivia, it's not Roxanne. It's not Rebecca.

LORENZO/EMILY

No. No. No.

ANYA

Wait, this is the reason you've been feeling so sick?

LORENZO/EMILY

I think so.

ANYA

Why didn't you say something?

LORENZO/EMILY

I've been trying to.

ANYA

So who?

Beat. Lorenzo/Emily looks at Anya.

LORENZO/EMILY

Anya.

ANYA

Yes?

LORENZO/EMILY

Anya.

ANYA

Emily.

LORENZO/EMILY

You.

ANYA

What?

LORENZO/EMILY

I'm in love with you.

Beat, very long beat. Anya doesn't know how to respond.

LORENZO/EMILY
You know, I'm sorry. I shouldn't have said anything.

Anya is still speechless.

LORENZO/EMILY
Really? Just nothing?

ANYA
Emily, I love you.

LORENZO/EMILY
But...

ANYA
You're my best friend.

LORENZO/EMILY
I know.

ANYA
I'm straight.

LORENZO/EMILY
Are you?

ANYA
Mostly. Yes.

LORENZO/EMILY
OK.

Beat.

ANYA
So. Really?

LORENZO/EMILY
Yes. Really.

ANYA
This is...

LORENZO/EMILY
This is...

ANYA

Emily.

LORENZO/EMILY

You don't have to say anything.

Anya looks at Lorenzo/Emily for a long beat.

ANYA

It's getting really dark. We should head back.

LORENZO/EMILY

Do you still have my mother's compass in your bag?

Anya rummages through her backpack and takes out the compass.

ANYA

Did she give it to you? Or loan it to you?

LORENZO/EMILY

She gave it to me on my Bat Mitzvah. It was actually my grandma's.

ANYA

Will it help us find our way back? It's pretty dark all of a sudden.

LORENZO/EMILY

If it helped Bubbee find her way from Russia to New York, it'll help us find our way anywhere.

They both laugh.

Lorenzo/Emily looks at it and gets oriented. Anya gets up off the rock. Lorenzo/Emily does too. Anya takes a bite out of the apple. She passes it to Lorenzo/Emily who does the same. They start walking on the trail again.

Lights out.

SCENE 3

A hallway in the hospital. Lorenzo is leaning against the wall. His eyes are closed, his chest is heaving. He's close to having a panic attack.

Jackie appears, she's walking down the hall. She spots Lorenzo and quickly walks over to him. Jackie is in protective hospital gear, face masks pulled down or up to see her face.

She touches his shoulder, Lorenzo opens his eyes and the two of them hold each other's hands and look at each other quietly.

JACKIE

Mark is on his way. He should be here in half an hour.

LORENZO

He's already here.

JACKIE

What?

LORENZO

With Anya. He just got here/

JACKIE

You saw him/

LORENZO

We...

JACKIE

Oh god, Lorenzo/

LORENZO

He hates me/

JACKIE

He doesn't hate you/

LORENZO

We shouldn't have waited so long/

JACKIE

I know how he gets in a crisis. Right now, he's just thinking about Anya/

LORENZO

This is the worst way for him to find out/

JACKIE

It's not your fault/

LORENZO

I've been trying to get Anya to tell him but you know how she's been about this/

JACKIE

She's been nervous about telling him, I know. She's a nervous kid/

LORENZO

And now this. He probably thinks I'm the one who's telling her to be quiet about it. But you know how she gets when she needs to do something/

JACKIE

I know it's going to be fine/

LORENZO

I love her/

JACKIE

You love her/ I know you do.

Come with me.

Jackie grabs Lorenzo's hand and starts to pull him towards the ICU.

LORENZO

Where?

JACKIE

I need you there with me/

LORENZO

No, Jackie/

JACKIE

I need you, Lorenzo/

LORENZO

Jackie, please. I can't.

Lorenzo's body collapses against the wall again. Beat.

JACKIE

Did Anya tell you we finally divorced?

LORENZO

Anya's been upset about it.

JACKIE

I know.

LORENZO

How are you doing/

JACKIE

I'm fine. I mean, right now, not so fine/

LORENZO

I'm glad it's over/

JACKIE

Did she tell you we ended up/

LORENZO

you ended up in court/

JACKIE

It came to that. Which is surprising, you'd think Mark would know better. But maybe that was his strategy/

LORENZO

His strategy, right—he's a lawyer. You OK/

JACKIE

It didn't end well. He cried. I felt like shit about it.

LORENZO

Oh, Jackie.

Lorenzo touches her shoulder.

JACKIE

We signed the papers. The judge made it official. I walked out, and said, of all things, because I couldn't think of what else to say, I said "thank you" to him. That was the last thing I said.

LORENZO

Have you seen him since?

JACKIE

No.

LORENZO

Did you tell Anya?

JACKIE

That he was crying?

LORENZO

He was crying?

JACKIE

As I was walking out of the courthouse.

Beat.

JACKIE CONT'D

I didn't tell her.

Lorenzo takes Jackie's hand and holds it. Then after a beat Jackie pulls Lorenzo in and hugs him. Lights fade.

SCENE 4

Lorenzo peeks into the ICU. No one but Anya is there. He walks in quietly and sits down next to her. He opens his backpack and takes out the compass. He stands in the room, walks around with the compass in hand. Points it North. Orients himself. Then he walks over to Anya's bedside, he stands and watches her for a beat. Then he listens to see if anyone is walking towards the room and carefully places the compass under her pillow.

LORENZO

Come back, Anya.

He kisses her hand, stands and looks at her for a beat.

Then walks out of the room.

Anya moans.

Lights fade.

SCENE 5

Lorenzo, Jackie and Mark are all sitting around Anya's bed. They are all uncomfortable. No one is saying anything to anyone for several beats. Lorenzo takes out his phone and looks at the time.

LORENZO

It's midnight/

JACKIE

(to Mark) Have you talked to the doctor/

MARK

Jesus Christ, Jackie. How many times have you asked that/

LORENZO

If anyone wants to stay in my apartment, I can stay here/

MARK

I'm staying here.

JACKIE

The nurse said I could sleep here, I need to stay here. I'm her mother. That chair opens up into a bed/

MARK

OK. OK, I'll stay in the lounge/

LORENZO

You can stay in my bed. I'll sleep on the couch/

JACKIE

That's so sweet of you to offer/

MARK

I said I'm sleeping in the lounge.

Beat. Everyone sits awkwardly. Sounds beeping from the machines attached to Anya.

Then suddenly Mark gets up, grabs his raincoat and leaves.

LORENZO

You'll be our first overnight guest.

JACKIE

I have a beautiful dresser from Anya's great aunt Alene/

LORENZO

The Queen Anne highboy?

JACKIE

She told you about it/

LORENZO

Mahogany with brass pulls/

JACKIE

With brass pulls, yes. It's yours and Anya's.

LORENZO

Jackie! I also want to get her a cat. For Christmas, which I know is still ten months away but still. An orange tabby, if I can find one/

JACKIE

We had an orange tabby when she was little/

LORENZO

Simon.

JACKIE

Yes.

Lorenzo suddenly looks sad.

It'll be a wonderful Christmas. With Anya.

Jackie reaches over to Lorenzo, lifts his chin. Lorenzo takes Jackie's hand and holds it.

Then Mark bursts back in the room. He sees them holding hands. It stops him in his tracks.

MARK

The lounge is closed. And the vending machine isn't working/

JACKIE

How can the lounge be closed/

MARK

It should be open 24/7/

JACKIE

You stay here. I'll go home with Lorenzo/

MARK

No, you stay here. The nurse told you to stay here/

LORENZO

(to Mark) You're welcome to stay with me. I'll sleep on the couch/

MARK

I'll find a hotel/

LORENZO

In Springfield, Massachusetts? At midnight?

MARK

Does everything close at midnight in this damn town?

JACKIE

[shhhh] Please, Mark.

MARK

[still loud] I'll sleep on the couch.

LORENZO

That's fine too.

And then a sound, from Anya. A whimper. A whimper that gets everyone to stop. The first sound out of her.

MARK

Anya.

Mark is the first one to jump to her side. Then Jackie. Then Lorenzo. They are all around her. Touching her gently.

The following all happening simultaneously.

JACKIE

Anya, shhhhh. Anya. Rest, sweet angel.

Anya. Anya.

LORENZO

Are you in pain, baby?

MARK

Shhhhhh.

JACKIE

You're gonna be better soon.

LORENZO

I love you.

MARK

I love you.

JACKIE

I love you.

LORENZO

Lights fade.

SCENE 6

Same evening, two hours later in Lorenzo's living room. Mark paces. Lorenzo is trying to tidy up a bit. They are both beyond exhausted. The lights are dim.

LORENZO

Can I get you a beer? Tequila?

MARK

Tequila? You're not even 21.

LORENZO

I turned 21 three weeks ago.

Lorenzo goes to the cabinet and returns with a glass and a bottle of tequila. He hands the glass to Mark then offers him the bottle.

Mark hesitates at first then takes the bottle, fills his glass.

He takes a very long sip.

Then collapses back in a chair.

LORENZO

You can sleep in my bed, I'll change the sheets.

MARK

I'll sleep on the sofa. If I stay.

Mark looks around.

You share this place?

LORENZO

I live here alone. It's cheaper than a dorm.

Mark is looking around the room. It's spartan. Except for one painting.

MARK

Is this Anya's painting? From senior year?

Mark goes up to it, studies it.

LORENZO

She gave it to me. For my birthday.

MARK

She worked on this for months, it's Jackie. Anya wanted to hang this in the living room...

LORENZO

Yeah, she told me, but you...

That must have been hard. The separation.

Awkward beat. Mark looks at him, no expression.

MARK

You should go to bed.

LORENZO

I'm not tired.

Lorenzo is jittery. He's nervous but in some ways thrilled that Mark has agreed to come home with him.

I have a tabouli salad from yesterday. And half a falafel sandwich. Oh and some potato chips.

MARK

Just the tequila.

Lorenzo doesn't know what to do. Then decides to sit on the couch facing Mark. Hoping to make conversation.

LORENZO

Can I turn on the TV?

MARK

No thanks.

LORENZO

I'll get you some towels. The bathroom's in there, to the left. You can take a shower, if you want. You have to push the faucet in and then turn it. It can get a little stuck. I can show you how. I don't have a bath mat, but you can use one of my towels. Just throw it on the floor, that's ok. And the tub, I should clean it first. If you don't mind waiting. I'm sorry. I wasn't expecting anyone.

MARK

Relax.

LORENZO

Sorry.

Beat.

Was Anya always pretty?

Lorenzo squirms awkwardly.

She's the prettiest girl at Smith by a long shot. Everyone is in love with her. When we walk down Main Street, people always stop and look at her. I never had that experience. I was an awkward lesbian. But Anya, everyone just stares. She's so used to it, it's like nothing to her. She just smiles and looks straight ahead.

MARK

Her mother was the same way.

LORENZO

Jackie, yeah. She's/

MARK

Anya looks a lot like her/

LORENZO

Exactly like her.

She looks like you too especially around the mouth. You have the same smile.

MARK

What smile?

Lorenzo freezes. Then laughs. Mark cracks a small smile.

Mark is downing the tequila. He is beginning to relax, finally.

LORENZO

Anya talks about you all the time. About her childhood. You used to tell her all these bedtime stories. You were an athlete!

MARK

Rower.

LORENZO

You won a big race. And got a big trophy. Anya loves that trophy. She's got pictures of it.

MARK

Division one champions/

LORENZO

Champions!

And oh! The bedtime stories about Anya the princess!

Mark lets out a small laugh remembering them.

MARK

Princess Anya in her pretty glass castle.

LORENZO

Yes, yes, yes. And you, you're King Daddy-O! You rescue her from all kinds of disasters! Like the time the kingdom flooded from all the tears she cried when her mother the queen died.

MARK

Tears filled the forest all the way to the top of the trees. I made a little boat out of fallen branches.

LORENZO

That was held together by magic!

MARK

She stepped into that boat and floated for days until the waters receded.

LORENZO

That story always makes me cry.

MARK

Yeah, that's a sad one.

Long beat while Mark pours the rest of the tequila and slugs it back. He drops his head on the back of the chair. And closes his eyes. Lorenzo fidgets. Looks a bit nervous. Straightens his posture.

Then...

LORENZO

So there's this guy...

Mark opens his eyes with a jolt.

Tony.

MARK

People are still calling their kids, Tony?

LORENZO

Anya met him in a “Science of Rain” class. At Hampshire.

MARK

I told her, no classes at Hampshire. Stick to Smith. Or Amherst College.

What about Tony?

LORENZO

They study together. ALL.THE. TIME. His mother died last summer. You know Anya. She always needs to be taking care of something or someone.

MARK

That kid has a heart the size of Manhattan.

LORENZO

So now it’s Tony this and Tony that.

MARK

Tony?

LORENZO

Yeah.

MARK

She had a friend named Tony in second grade, she ever tell you about that? Tony Griffen. The most hyper-active, non-verbal kid in the entire school. She loved him. No one had the patience for him except for Anya. He really should have been in a special school but his parents were out to lunch. Mrs. Meyer tried her best, but Tony turned that classroom upside down every day. She could barely teach a lesson without him throwing books off a shelf or running around the room shaking things up. But Anya was the Tony Whisperer. She would sit next to him and talk to him and he would calm down. She would stick by his side at lunch and recess too. And that kid, he loved Anya. On valentine’s day, she brought home a gift he made her, a portrait he drew of her made with the craziest colors: it looked like one of those cubist paintings with a big eye here and a rectangle cheekbone there. And he gave her green skin, purple lips. Anya loved that picture so much we got it framed and put it over her bed. She’d look at it each night and say, sweet dreams Tony. Sleep with the angels. And dream with the angels.

Beat.

He was older than the other kids, probably nine or ten. He stood about four inches taller than Anya and was double her weight. Sometimes he'd get so excited around her that he'd push her and she'd land on the corner of a desk or chair and come home with a black and blue. Those bruises started adding up. So finally I had a talk with Mrs. Meyer. We didn't know what to do. We thought about seating them at opposite ends of the classroom. How do you keep them apart? There was no easy answer.

So we ended up moving her to the other second grade class.

Beat.

I told her, kiddo, I'm sorry. But Tony might really hurt you one day. She got real angry with me. She stopped talking to me for three months. It wasn't until the middle of summer vacation when I helped her catch a sand hermit, that she finally forgave me.

LORENZO

She's still angry about that.

MARK

About Tony Griffen?

Lorenzo nods.

What was I supposed to do?

LORENZO

...that story. About Tony Griffen...it scares me in some weird way.

MARK

Why?

LORENZO

I don't know.

I just want to make Anya happy. But I wonder...

MARK

Yeah?

LORENZO

Her heart. It's the size of Manhattan.

MARK

Yeah. It is.

LORENZO

I love her more than anything. But I wonder if I can ever make her happy.

MARK

Sometimes loving someone isn't enough.

Beat.

Mark sits silently drinking. Lorenzo waits.

Then Lorenzo finally goes and gets himself a beer. He cracks it open.

They both drink.

MARK

So what's he do?

LORENZO

Who?

MARK

The new Tony.

LORENZO

He knits sweaters for trees.

MARK

What?

LORENZO

His hands are always fluttering. He needs to keep them busy. I'm pretty sure he's on the spectrum.

MARK

Just like the old Tony.

LORENZO

I ask her what she talks about with him and she says, oh you know, school work. School work, really? What does that even mean? What do you talk about, yarn? Rain clouds? Wind? She's too smart for him.

MARK

She got a perfect score on the writing portion of the SATs.

LORENZO

When I'm with her, we talk about things like poetry, art, philosophy.

MARK

You a philosophy major?

LORENZO

English. With a focus on the history of late middle ages. I'm reading the Canterbury Tales this semester and writing my own Canterbury Tale--in Middle English. I didn't have to but I asked if I could. And my professor said, no one ever asked her that before. And I was like, really?

MARK

I never could get into Chaucer.

LORENZO

I love Chaucer!

MARK

I bet the new Tony does too.

Lorenzo let's out a big laugh. Mark laughs too then catches himself. He stands up.

You need to go to sleep.

LORENZO

Yeah, of course, of course. I'll leave you alone.

Lorenzo goes to the closet and returns with a pillow and blanket, places it on the sofa.

You sure you don't want to sleep in my room?

MARK

I'm OK.

LORENZO

You're sure/

MARK

Go to bed.

Lorenzo walks backwards towards his room. Bumps into his door, opens it and closes it. Then opens it, peeks out at Mark.

LORENZO

Good night, Mark.

Mark just looks at him then turns towards the sofa and sits. He sits for a beat. He stares straight ahead.

The lights on Lorenzo's living room begin to fade as Mark picks up the bottle of tequila and his glass and walks downstage.

He sits at a table that is the dining room of the house he once shared with Jackie. Jackie is sitting there. She smiles at Mark as if in a dream. She drinks coffee throughout. She is a memory. She doesn't interact with him.

MARK

To be back here for just a day. To see you smiling at your chair. Your eyes tell me you love me. They do. Those eyes.

You ask me how I slept. "I slept fine, Jackie." Did I have any dreams? I always have dreams. "But last night's was a doozy. You were this madonna in a byzantine painting. You were sitting in a garden with a little baby lying in your arms. You were glowing, your eyes shining. You smiled at me and the whole world felt right." You love to analyze my dreams, Jackie. What do you think that one means?

In this moment right here at this table, the world makes sense. Everything is in its place. The people you love, love you back. Everything in this room is where it belongs. You're sitting there looking so calm, kind. Beautiful. Anya isn't up yet but when she comes downstairs, she'll throw her arms around your neck. You'll tell her you love her. You'll look at me. I'll look back at you. I'll look at Anya. This is ours. It's all here. Everyone and everything we love. In this room, in this moment. In this day.

Mark reaches his hand across the table to where Jackie is sitting, she reaches to touch his hand. They hold hands for a beat.

He gets up from the table and walks back to Lorenzo's living room.

While this is happening a light comes up on the hospital room, it's dark and all the lights in the room are out except for the light over Anya's hospital bed and a few lights from the machine.

[Jackie walks from the dining table over to the hospital room and sits next to Anya's bed. She closes her eyes.] Jackie's been sleeping next to Anya's bed for an hour or more. Suddenly Anya moans and Jackie is startled. The machines start to beep and the lights start to blink irregularly. Anya moans again.

On the other side of the stage, Mark has put his coat on and is leaving Lorenzo's apartment.

In the hospital room, Jackie is beginning to panic.

JACKIE

Doctor! Doctor!

Mark is hurrying back towards the hospital.

JACKIE

Nurse! Doctor!

Jackie is trying to soothe Anya who moans intermittently. The lights still blinking, the machines still beeping.

As Mark nears the hospital room, he hears Jackie calling and runs in.

MARK

What's happening?

JACKIE

I don't know.

Anya?

MARK

He runs up to her.

Just as suddenly the machine stops beeping and blinking.

Oh my god.

JACKIE

Anya?

MARK

Anya settles down. She is calm again.

Jackie collapses over Anya's bed, her arm extended over the top of Anya's body. She's upset. She's tired.

Mark without hesitation, places his hand on top of Jackie's hand. She looks up at him. She takes his hand and holds it for a beat.

Then Jackie pulls her hand away. She sits up. She looks at Anya.

Mark looks at Jackie.

Lights fade.

SCENE 7

In the woods. Night. It's supernaturally cold.

Lorenzo breathes in, he breathes out. You see his breath. He leans into Anya. He breathes her breath.

Your breath.

LORENZO

He holds her breath in him as long as he can.

He hates exhaling. He looks at her.

Anya leans into him, she breathes on him. He fills his lungs with her breath. He holds it.

She smiles.

She grabs his hand they walk on the trail. It's night. The light from the moon is on them.

She takes his hand and holds it up. She looks at it.

ANYA

Long life.

LORENZO

With you.

She smiles.

Anya.

ANYA

No. Shhhh. Quiet.

They walk.

LORENZO

Why are you so cold?

ANYA

It's night.

She breaths on him again, he breathes her in. He holds it.

LORENZO

Your breath is warm.

He places his hand to her nose. Feels the warmth

ANYA

He cries.

Mark?
LORENZO

He cries and cries.
ANYA

Why?
LORENZO

Anya looks at him kindly.

Anya?
ANYA

The King is dying inside.
LORENZO

Why?
ANYA

He's holds my heart in his.
LORENZO

I hold your heart in mine too.
ANYA points to a tree. She points to its top. Then...

Listen. She speaks to me. Do you hear her?
Lorenzo listens. He can't hear her.

The tree?
LORENZO

Anya nods.

What is she saying?
Anya whispers into his ear. He giggles. He kisses her on the cheek.(The tree says: "I believe in love." But the audience doesn't hear this.)

Me too. LORENZO

Me too. ANYA

What else does she say? LORENZO

Sleep. ANYA

Sleep? LORENZO

Because. ANYA

It's night. And it's cold. And you need your rest. LORENZO

They giggle. They walk. Then a boom. Lorenzo is startled. Anya isn't phased.

What fell? LORENZO

Things fall. ANYA

A tree? LORENZO

A child. ANYA

Come Lorenzo looks at her. He seems puzzled.

They keep walking.

Lorenzo spots a rock.

Let's sit.

LORENZO

Lorenzo sits. But it's at this point that Anya begins to lift off the ground. Lorenzo jumps to his feet.

LORENZO

Anya!

Anya is floating farther up off the ground.

LORENZO

Anya! Stop! Stop it!

ANYA

It's my dream, Lorenzo. I can do what I want.

Anya closes her eyes. She floats and floats. And floats and floats. And floats. Until she is finally out of the picture.

Lorenzo looking up:

LORENZO

No, Anya! Wait! Please come back! Anya!

Lights out.

SCENE 8

Mark and Jackie are mid conversation in the hospital hallway just outside of Anya's room.

MARK

Were you even listening?

JACKIE

What did it look like I was doing?

Mark hesitates.

MARK

He's telling us about the seven types of meningitis and you're oohing and aahing and doing that thing you do where you get all flushed and can't stop smiling and pretend you never heard anything more interesting in your life.

JACKIE

He's interesting.

MARK

It was embarrassing.

JACKIE

He's smart. He's funny.

MARK

Meningitis is funny?

JACKIE

He's the most entertaining person that's walked into that room in the last 24 hours.

MARK

I didn't find him funny or entertaining.

JACKIE

He loves his facts.

MARK

He's the head of infectious disease. Of course he loves his facts.

JACKIE

He's gay by the way.

MARK

You're always working that charm. Even here. Even now.

JACKIE

...

The sound from the machines attached to Anya begin to beat irregularly. This stops Mark. He rushes to her side and looks at the machine. Jackie follows. Then the sound goes back to normal. And they stand at Anya's bedside.

MARK

Why did that happen? Call the nurse.

JACKIE

It's nothing to worry about.

MARK

How do you know?

JACKIE

The nurse explained it makes that sound every half hour. The machine has to recalibrate or something.

MARK

You act like this is nothing more than a flu.

JACKIE

I'm not googling the worst case scenario every ten minutes, that's all.

MARK

The way you fawn over people.

JACKIE

What people?

MARK

Everybody. The doctor. The nurses. Lorenzo. I know you, Jackie. I know you're not as OK with Lorenzo as you pretend to be.

JACKIE

I love Lorenzo.

MARK

You're so proud they told you.

JACKIE

Not proud.

MARK

Did you tell them not to tell me?

JACKIE

Why would I do that?

MARK

So you could be the only one in their corner?

JACKIE

Why would you say that?

MARK

So why didn't she tell me? Why didn't you tell me?

JACKIE

What do you think?

MARK

You're really OK with this relationship?

JACKIE

How long do Anya's relationships last? Have you thought about that?

This stops Mark.

MARK

Oh, I see. You're all "Lorenzo, honey" this, and "Lorenzo, honey" that but you're counting down the days.

JACKIE

I'll be heartbroken when it ends. I really will. But you know Anya, she has a really short attention span.

MARK

But what if it does last this time? Doesn't that freak you out? Just a little?

JACKIE

It caught me off guard at first, I admit. I used to think, why can't they just be lesbians?

MARK

Anya is not a lesbian.

JACKIE

But I got to know Lorenzo. He's a sweet, thoughtful kid. He's all heart. It's like he raised himself really, his parents were so detached. They never paid any attention to him. He started having gender issues in grade school, he tried talking to them about it but they didn't care. He ended up befriending a fifth grade teacher who helped him get counseling.

When he told his parents about the counseling they were like, Good job, Emily. And that was that. Can you imagine?

MARK

Gender issues in grade school? Give me a break.

JACKIE

Why are you pretending you don't get it?

MARK

I don't.

JACKIE

You do. You just have this idea about what Anya's life should look like. And Lorenzo's not it.

MARK

He sure the hell isn't.

JACKIE

You said, "he."

MARK

Did I?

JACKIE

You did.

MARK

He, she. I can't keep it straight. All I know is I'm protecting my little girl.

JACKIE

What exactly are you protecting her from?

MARK

What do you think is going to happen if a redneck thug sees Anya holding hands with a kid that looks like Lorenzo? These two are living in a bubble. Northampton is not like the rest of the country.

JACKIE

My god, Mark. You're still living in the 70s/

MARK

I did live in the 70s. So did you/

JACKIE

It's a different world now/

MARK

It's not as different as you think. The reality is Anya is a NORMAL girl. Let's keep it that way/

JACKIE

Anya's going to do what she wants to do/

MARK

With a normal guy.

JACKIE

A normal guy like you/

MARK

Who knows what weird stuff they're doing. I mean, how does sex even happen?

JACKIE

You're thinking about how they have sex?

MARK

Don't put words in my mouth/

JACKIE

That worries me/

MARK

What the fuck are you talking about/

JACKIE

You've always been way too intrusive/

MARK

I have not/

JACKIE

Telling her what kind of wedding to have. What courses to take. Grooming her to marry the son one of your rich golfing buddies/

MARK

Bullshit. Bullshit. Bullshit/

JACKIE

Let her live her own life/

MARK

That's your fucking narrative, Jackie. Not hers. She can probably hear everything you're saying right now. So you need to shut up/

JACKIE

And you need to butt out of her life/

MARK

You're jealous/

JACKIE

I am not/

MARK

Yes, you are/

JACKIE

Stop yelling/

MARK

Don't tell me what to do/

JACKIE

This is what happens when you get wound up/

MARK

I'm worried. Worried about the guys she dates. Worried about the choices she makes. Worried about whether she's ever going to wake up.

This last phrase chokes him up. He wipes a tear, catches himself and pushes a chair away in anger.

JACKIE

They wouldn't be talking about rehab if she wasn't going to wake up.

Mark pauses. He finds solace in this.

MARK

Maybe you're right.

JACKIE
Did you get any sleep?

MARK
How could I?

JACKIE
The nurse on duty last night said she saw two cases of meningitis in the last year. Both kids survived and they were a lot worse off than Anya.

MARK
The nurse said that?

Jackie nods.

Shouldn't the doctors be telling us that?

JACKIE
They're being so vague. I'm glad the nurse told me that. I need any bit of good news.

MARK
The doctors aren't telling us anything because they need 72 hours before they can do any evaluating. Her brain is swollen, Jackie. Do you have any idea what that means?

JACKIE
You need to stop looking stuff up online. It's making you crazy/

MARK
You need to stop pretending like there's nothing to worry about.

Beat.
How do you know he's gay?

JACKIE
Who?

MARK
Your favorite doctor.

JACKIE
He mentioned his husband.

MARK
When?

JACKIE

They have a child. He was talking about how fussy he was at breakfast this morning. You missed that whole thing?

Tense beat.

MARK

I wish you didn't tell me what the nurse said. I don't want to get sidetracked.

JACKIE

How are you getting sidetracked?

MARK

I need to know the facts. Just the facts.

JACKIE

She was just trying to help.

MARK

Nurses are like secretaries, they think they know everything.

JACKIE

Are you talking about Janet? That poor woman does everything for you. Where would you be without her?

MARK

Exactly where I am now. The head of my own law firm/

JACKIE

Would you/

MARK

I'm the boss, Jackie. Not Janet She's lucky she has a job at her age/

JACKIE

It's hard for you to give other people credit, isn't it?

Awkward beat.

Can you stay with Anya while I get lunch?

MARK

I'm not stopping you from lunch/

JACKIE

When did I say you were stopping me?

Mark looks at Jackie.

MARK

I never stopped you from anything.

JACKIE

Please, Mark.

MARK

You can believe what you want but don't go telling Lorenzo I kept you from doing things.

JACKIE

Lorenzo said that?

MARK

So you did tell him that?

JACKIE

Of course not.

MARK

Then you told Anya.

JACKIE

What did Lorenzo tell you?

MARK

It's not what he told me, it's what I inferred.

JACKIE

You do a lot of inferring. Maybe you should listen instead.

MARK

Maybe you should.

Jackie has had it.

JACKIE

I'm going to lunch.

MARK
Go.

JACKIE
Have you eaten?

MARK
I'm not hungry.

JACKIE
I'll get you something.

MARK
No thanks.

JACKIE
I'll get you the usual.

MARK
I said, no thanks.

Jackie takes a deep breath and holds it. She turns away from Mark and walks down the hall and off stage.

Once she's gone, Mark lets out a sigh. Lights come down halfway. Mark walks into Anya's room. He stands at her bedside. Touches her hand and sits down.

Lights come up completely again.

Lorenzo races into the room, right past Mark to Anya. He checks her breathing, he checks her pulse. He's panicked.

MARK
You OK?

Lorenzo is reeling. He's panicked.
What happened?

LORENZO
She's still breathing.

Then Lorenzo hugs Anya. He holds on to her. Mark stands there.

MARK

Careful with the tubes.

LORENZO

I'm sorry.

Mark pulls a chair out for Lorenzo and motions him to sit.

MARK

Did you get any sleep?

LORENZO

I had a terrible dream.

MARK

Me too.

LORENZO

She had this eerie light shining from her. It was like the light of a ghost.

MARK

She had a light in mine too, but a beautiful one. She was around three years old. I left the back door of the house open.

LORENZO

She smiled at me. Then held my hand. But like a cloud she evaporates. And all that's left is that light.

MARK

She walks out to the yard and towards the pool. The gate to the pool is open. Someone forgets to shut it. She walks out there. Her steps are uncertain. She finds her way to the edge of the pool and sits down. Her feet dangle in the water. I'm yelling, Anya! Anya! Anya! But she can't hear me.

LORENZO

I reach for the light. I hold it in my hand. I hold tight and I don't let go. But then when I open my hand, it's gone.

Beat.

I've never been so scared.

MARK

Me either.

Lorenzo walks up to Mark and hugs him. Mark is tense.
Doesn't hug him back. Lorenzo steps back awkwardly.
Gives Mark space.

The sound of the machines beeping.

Lights fade.

SCENE 9

IN THE WOODS/FIREFLIES

Lorenzo/Emily and Anya are back in the woods, the place they go now to talk, smoke weed and be away from campus. It feels like their secret spot.

It's night time. Lorenzo/Emily is catching and trapping fireflies in a mason jar as they and Anya are walking. The jar glows like a lantern casting a light on them as it moves.

LORENZO/EMILY

What are they thinking in there?

ANYA

I wish you wouldn't do that.

LORENZO/EMILY

Maybe they're with fireflies they hate.

ANYA

What they hate is being trapped.

LORENZO/EMILY

How do you know?

ANYA

They're bumping up against the side. They look miserable. Let them go, Emily.

LORENZO/EMILY

You have a real savior complex.

ANYA

And you're a sadist.

LORENZO/EMILY

I'll let them go, but not now.

ANYA

Then when?

LORENZO/EMILY
We need some light. See.

They hold the jar up to Anya's face. The glow from the jar lights her face. Lorenzo/Emily is mesmerized. They touch Anya's hair.

LORENZO/EMILY
Don't ever cut your hair.

ANYA
You like it long?

LORENZO/EMILY
Everything about you is beautiful.

Anya laughs this off. Lorenzo/Emily quickly pivots the mood to keep it from getting awkward.

So did you bring it?

ANYA
[hesitantly] Do I have to?

LORENZO/EMILY
Yes.

ANYA
I wrote it in high school. It's not epic or anything. It's really short, actually.

LORENZO/EMILY
You said you would, under the right conditions. And here we are.

Why don't you stand over there?

Lorenzo/Emily points to a rock, that is pretty flat on top. A perfect stage for Anya. Anya goes to the rock and stands. Lorenzo finds another rock and sits down. They are facing Anya.

Anya pulls a folded piece of paper from her back pocket and opens it. She clears her throat.

ANYA
It's called, The Heron Song.

That's a cool title.

LORENZO/EMILY

Anya is nervous. She stands. But once she starts reading, she gets comfortable and reads with great rhythm and feeling. It feels like a poetry reading.

ANYA

The Heron Song

Of all the things that you could be you
chose to be a river

Raging, winding

And in the morning, whispers

Hollow and shiny

Like glass.

A heron wakes, sleepy

The calm wanes

And how you cry

So deeply, deeply

Tears cresting in waves to

Far off lakes, then sinking,

breaking

Against the throbbing banks.

How do I hold you?

How can I hold on?

Of all the things that you could be you

Chose to be a river,

Mama.

You chose to be a River.

Anya finishes. Lorenzo/Emily is frozen, moved by the poem.

ANYA

That's the one Hannah loved.

LORENZO/EMILY

That is...

ANYA

...

LORENZO/EMILY

The most beautiful poem, I've ever...I can't/

ANYA

You don't have to say that/

LORENZO/EMILY

You just keep...

ANYA

What?

LORENZO/EMILY

I understand why Hannah loved you.

ANYA

You really like it?

LORENZO/EMILY

You're so...

ANYA

...

LORENZO

talented.

Anya smiles. She's beaming.

ANYA

You really think so?

LORENZO/EMILY

Yes, I do. Can you read me some of your other poems?

ANYA

Sure. But we have to come back here to do it.

LORENZO/EMILY

Deal!

She folds up the poem and places it back in her pocket.
There's a beat where Anya is beaming. Happy.

Then...

ANYA

Hey!

She spots a stick on the ground and jumps off the rock to pick it up. It's sparkling. She starts wielding it like a sword, fighting off invisible forces around her. Lorenzo/Emily finds this funny and starts laughing, then they jump in Anya's way like an opponent.

LORENZO/EMILY

You think you can take me?

ANYA

I can crush you and the evil forces behind you.

Anya continues wielding her sword. Lorenzo/Emily pretends to be struck and falls to the ground. They pretend to be wounded.

ANYA

I'm sorry, soldier. But you asked for it.

LORENZO/EMILY

I'm dying, your Highness.

Anya kneels down next to them. Her sword still in hand.

Any last wishes. ANYA

I get a last wish? LORENZO/EMILY

You do, soldier. ANYA

A beat while Lorenzo/Emily ponders.

Can you knight me? LORENZO/EMILY

Knight you? ANYA

A final honor. LORENZO/EMILY

Can you get to your knees? ANYA

A wounded Lorenzo/Emily struggles to get to their knees, but they do. Their head is bowed. Anya stands over them.

Soldier, lift your head. ANYA

Anya takes her sword to their chin and lifts it.

Tonight I bestow upon you the honor of knighthood. ANYA

Anya takes her sword and touches both of Lorenzo/Emily's shoulders the way kings and queens used to do.

ANYA

Knight of Courage. Seeker of Truth. Lover of love. Keeper of Fireflies.

Anya pierces the earth with her sword then takes both her hands and places them on Lorenzo/Emily's head.

ANYA

From this night forward, you are the person you were always meant to be. You are the master of your fate. Release the fireflies. Let them guide you to your new life.

Lorenzo/Emily remains kneeling but is overcome. The earth feels like it has come alive. They are almost dizzy. They take a long breath in. There is a beat as they study their hands. They look different. They are different.

Then they clasp them together and bow their head.

ANYA

Stand up, Sir Knight.

Anya takes Lorenzo/Emily's hands and helps them stand up.

ANYA

What is your name?

LORENZO

My name is Lorenzo.

ANYA

Lorenzo?

LORENZO

D.H. Lawrence's nickname.

ANYA

You love D.H. Lawrence.

Lorenzo nods and smiles.

ANYA

Go forth, Sir Lorenzo. Be brave. Be true. Be honest.

Lorenzo bows in front of Anya.

Anya lifts Lorenzo's chin to look at him then takes his hand and helps him stand. They face each other.

Lorenzo.

Anya and Lorenzo are face to face. Anya gets closer. And slowly, very slowly puts her lips on his.

They kiss. It's the first time they kiss. It is a long, sweet kiss.

They are both a little stunned. They look at each other.

Then Lorenzo takes the glowing mason jar and opens it. A swarm of light floats up out of the jar and begins to hover like a cloud. Then just as quickly it begins to float away.

Lorenzo and Anya are delighted by this and begin to chase it down the trail and off stage.

Lights fade but the sounds of the night continue.

SCENE 10

Mark and Jackie are back in the ICU together. Jackie is tired. She hasn't been sleeping. Mark doesn't have the energy he had even the day before.

JACKIE

It's a suite, with a kitchen in the middle.

MARK

No.

JACKIE

Why not?

MARK

You stay there. I can stay with Emily.

JACKIE

Lorenzo.

MARK

We're divorced, Jackie.

JACKIE

You can afford a hotel. I can't.

MARK

You get a shitload of alimony each month.

JACKIE

Not a shitload. Just enough to cover my rent.

MARK

So stay at the Ronald McDonald House. By yourself.

JACKIE

They need two people for the suite.

Beat.

We would be sleeping at opposite ends of the suite. We would never see each other.

MARK

No.

JACKIE
But it's free.

MARK
No.

JACKIE
You are...[impossible]

MARK
Then stay here.

JACKIE
You think I got any sleep here?

MARK
You think I got any?

JACKIE
Why don't you tell me what happened last night?

MARK
You asked me that already.

JACKIE
You didn't answer.

MARK
I don't see why it's any of your business.

JACKIE
He's my daughter's boyfriend, so it is my business.

MARK
Are you micromanaging? You want me to sleep there again? Or are you nervous that he might start liking me more than you?

JACKIE
You're ridiculous.

MARK
Am I?

JACKIE
This isn't a contest.

MARK

So don't make it one.

JACKIE

We may be here another week or two. Let's try to get along.

MARK

I always try to get along with you, Jackie. Contrary to what you and your friends think.

JACKIE

You don't know what I think. You never ask. And you never listen.

MARK

We're here. In the hospital. With Anya.

JACKIE

Correct.

MARK

Let's focus here. You find out about staying at the Ronald McDonald house. I'll try and book a hotel in Springfield. What else?

JACKIE

I have one clean pair of underwear left.

MARK

I need underwear too.

JACKIE

The nurse said there's a mall in Holyoke twenty minutes from here. We can take an Uber there.

MARK

I rented a car.

JACKIE

When did you do that/

MARK

How do you think I got up here/

JACKIE

How am I supposed to know/

MARK

How did you get up here?

Beth drove me. JACKIE

I assumed *he* drove you. MARK

He has a name. JACKIE

... MARK

Beth offered. JACKIE

OK. MARK

She went back already. JACKIE

That's three hours each way/ MARK

She's a good driver/ JACKIE

I don't care. She's your friend/ MARK

She asked about you. JACKIE

Right/ MARK

She did/ JACKIE

I doubt it/ MARK

Beat. Jackie fights the impulse to engage.

I thought our friends would handle this better.

Handle what? JACKIE

The divorce. What else? MARK

Mark. JACKIE

What did you tell them? MARK

Nothing/ JACKIE

Nothing? MARK

I didn't send a divorce email, if that's what you think/ JACKIE

Do you see Greg and Bianca? MARK

Jackie says nothing. She's careful.

I sent them a Christmas card. Nothing. I sent one to Barbara and Richard. Nothing. They must hate me/

It hasn't been easy for me either. JACKIE

Yeah. Well... MARK

Maybe it's time... JACKIE

For what/ MARK

Time for you. JACKIE

I work eighty hour weeks/
MARK

After work/
JACKIE

There is no after work/
MARK

Then weekends/
JACKIE

What weekends?
MARK

Join a book club/
JACKIE

Are you kidding/
MARK

Bike. Hike. Get outside and get some exercise. Meet some people/
JACKIE

I have bills to pay. Alimony, child support, tuition/
MARK

That alimony is my money. You can pay that in one sum and get it out of the way/
JACKIE

It's my money/
MARK

It's always been your money. Your money, your rules/
JACKIE

I work for Anya. For her education. For her happiness.
MARK

It's always been about her happiness, hasn't it?
JACKIE

She's our daughter/
MARK

JACKIE
You've always put her first.

MARK
That's how it should be.

JACKIE
Even before our marriage.

Beat.
You know what, I'm sorry, this is not my problem anymore.

MARK
What's not/

JACKIE
Keeping you happy.

Jackie grabs her coat and her bag and storms out the door.

MARK
Wait, Jackie...

Mark stands for a beat watching where she left from. His shoulders fall.

Then he walks downstage to the memory place from Scene 6. He stands facing the audience, he's talking to Jackie.

MARK
I watched him looking at you at the club last night. He had you cornered, didn't he? No way to escape. You were wearing that strapless pink dress that shows off your square shoulders. Your long neck. Your beautiful hair.

That locket I gave you when you turned 40, it kept bouncing as you laughed. You were blushing. Even your ears were pink.

Did you know when you laugh, you can see that gold cap in the back of your mouth? The one you used to be so embarrassed of. The one I said we should melt down and make a ring for Anya with.

You're not embarrassed by that tooth anymore, are you?

He must have said something really funny.

You caught that locket between your fingers. You twirled it as he talked. You twirled it and twirled it and twirled it.

And it gave me the most sinking feeling.

Lights fade...Mark walks over to the chair next to Anya's hospital bed that leads to the following scene. He sits himself down...lights darken on him.

Then a light up on Jackie. She's downstage in the memory place. She faces the audience but she's addressing Mark.

JACKIE

My beautiful hair?

What about: How are you, Jackie? What are you thinking about? Is something worrying you? Is something missing. From your life? From our life? I want to hear what's happening with you, Jackie. Not the you that's Anya's mother. Not the you that's my wife. But the you that's...you.

Beat.

Twenty-five years and when did you ever sit down across from me and ask me about my paintings? How do you feel about those ninety-six paintings sitting in the dark, in a storage room in Edison, New Jersey. Are they finished? Are they any good? Do you miss them?

Ask me, Mark. Just once. But you don't. I don't think you can. And you blame me for needing to hear that. For wanting to hear that.

For choosing to hear that from somebody else.

Albert's in my life but this isn't about him. He's actually just letting me be me. That's all I ever wanted. To be more of who I was meant to be.

Lights fade. Jackie walks over to the hospital room. Mark is already sitting in a chair next to the bed. Jackie walks to the empty chair at the opposite side of the bed. She sits down.

It's night, the only lights shine from the machine's Anya's hooked up to and a light over her hospital bed.

The only sounds are the beeps from the machines.

Then Mark begins to sing in a hushed voice.

MARK

Hush, little baby, don't say a word.

Papa's gonna buy you a mockingbird

And if that mockingbird don't sing...

Mark then hums and trails off. And complete silence again.

Lights fade.

SCENE 11

Morning in the ICU. This is the day that Anya will be taken off of sedation and doctors will determine how much damage has occurred if any. It's a morning of intense anticipation.

Mark is still sitting next to Anya, he's been with her all night. He's unshaven and tired. He's raw from the experience. Vulnerable.

Lorenzo walks into the room with two sandwiches and coffee. He sits down next to Mark.

LORENZO

Lorenzo offers Mark a cup of coffee and a sandwich.

Good morning.

MARK

Don't you have class or something?

LORENZO

I do.

MARK

So go.

LORENZO

I want to be here.

MARK

You're making me nervous.

LORENZO

I'm sorry.

Lorenzo takes his sandwich out of a bag and unwraps it. The wrapping makes noise.

MARK

Shhhhhh.

Lorenzo tries to be quieter.

LORENZO

I was thinking how difficult these last three days have been...and how they're weaning her off the sedatives and how we'll get to talk to her soon. This all makes me really nervous. And probably you. I mean definitely you. And Jackie too, of course.

But I was also thinking how nice it is we finally got to know each other.

Mark scowls at him.

You know, I've been asking Anya to get us all together. I've been wanting to meet you, officially, I mean. But it never happened. Well, here we are. The three of us, it's not how we wanted/

MARK

OK, that's enough.

LORENZO

Oh no, you don't eat bacon. I forgot. I can get you another sandwich.

MARK

My daughter is about to wake from a fucking coma. If we're lucky/

LORENZO

I'll be quiet.

Jackie walks in with three coffees.

JACKIE

How is she?

MARK

Still asleep.

JACKIE

(to Lorenzo) How are you, honey?

LORENZO

Worried.

Jackie puts down the coffees and gives Lorenzo a hug.
Mark sees the hugging. It irks him.

What if she doesn't wake up?

JACKIE

The nurse said she's hopeful.

MARK

You've got to stop with the nurse reports.

Jackie approaches Anya, touches her arm, her hand.

JACKIE

You're going to be fine.

She bends down to kiss her cheek.

MARK

God damn it, Jackie.

Jackie is taken aback.

Can't you sit down?

JACKIE

Why don't you have some coffee?

MARK

We don't know how she's going to be.

Jackie offers him a coffee, Mark takes it.

JACKIE

She'll be fine.

LORENZO

I was just telling Mark how hard these last few days have been...

But how we finally got to know each other. I mean, me and Mark.

We all got a little closer.

JACKIE

A small silver lining.

Jackie who still has her arms wrapped around Lorenzo...

You saved her life.

LORENZO

I don't know about that.

JACKIE

You did.

MARK

Enough.

Jackie is puzzled.

(to Lorenzo) This isn't about you.

LORENZO

I never said it was.

MARK

The doctors are the ones saving her life.

JACKIE

Mark.

MARK

(to Jackie) This kid's driving me nuts.

LORENZO

How?

MARK

Shhhhhh.

LORENZO

I let you sleep at my place.

MARK

I didn't sleep.

LORENZO

I want to make you as comfortable as I can. I know how hard this is for all of us.

MARK

You're not part of "all of us."

LORENZO

I just brought you breakfast. With bacon, I'm sorry about that. But I've been trying to be helpful.

MARK

That's enough.

LORENZO

I don't know why you hate me so much.

MARK

You don't know Anya. You think you know her but you don't. I know her. I know her even better than Jackie does. (to Jackie) Yeah, that's right. She's told me things she's never told anyone else. But you and you, you've been undermining her trust in me for the last year. Haven't you? (to Jackie) I don't know what got into you. Something changed. You can only think of yourself, now. All your secrets. First Albert. Then this whole "Lorenzo" lie. Wake up, Emily. Wake up!

And now this [pointing to Anya in a hospital bed]. How do I know what really happened to her? How do I know what kind of stress she's been under living with this secret. She's not as good with secrets as you are, Jackie. Is she?

Jackie is fuming. But keeping it under the surface.

LORENZO

It's not Jackie's fault. It's Anya. She's the one that's been afraid to tell you. She's been so afraid of disappointing you/

MARK

She's not afraid of me/

LORENZO

You and those little mermaid wedding dreams. What kind of grown man even does that?

MARK

WHAT?

LORENZO

You want to know who she really trusts? Me! That's who! She's told me everything. EVERYTHING. Even about that sad little tattoo you keep covered up--

Mark's anger reaches the tipping point. He lunges for Lorenzo but Lorenzo sidesteps him, jumping out of his way and to the door. Before Lorenzo exits, he yells:

June sixteenth! Boo-hoo!

Get a life, Mark!

Lorenzo mocks wiping tears from his eyes and then in a flash is gone. Mark is enraged. He lets out a long AAAARRRRRG!

He violently swings his fist through the air, barely missing Jackie--she ducks, and instead he knocks over a blood pressure stand that crashes to the floor.

JACKIE

Oh my god.

MARK

I can't take it anymore! I want him out! Out of this hospital! Out of her life!

JACKIE

You almost hit me/

MARK

I did not/

JACKIE

What if you had--again/

MARK

Don't bring that up/

JACKIE

You think I forgot about that? I never have/

MARK

THAT was an accident/

JACKIE

Like this was an accident/

MARK

I was drunk/

JACKIE

You and your frat brothers/

MARK

Why the fuck you need to bring that up/

JACKIE

Always out of control/

MARK

That was then/

JACKIE

The rage has never stopped, has it/

MARK

That kid hates me/

JACKIE

That kid has nothing to do with your rage, your need to control. EVERYTHING/

MARK

Fuck you, Jackie/

JACKIE

How dare you talk to me that way/

MARK

You and that freaking kid! Taunting me all weekend!

Jackie walks up to him and slaps him across the face.

JACKIE

You're the one that needs to wake up, Mark.

He's stunned. He stands there looking at Jackie.

She turns away from him and walks out the door. The door slams shut behind her. A whimper from Anya. Mark turns to look at her. His shoulders drop. The quiet is deafening.

Lights fade.

SCENE 12 THE RAMBLE SCENE

The stage is dark except for a spotlight on Lorenzo and Anya. Anya is in her hospital gown. Maybe some tubes hang from her arm, or there are bandages on her head. But she looks infused with light. She is awake and herself.

Lorenzo is dressed in the same clothes he's in the previous scene. He holds the mason jar of fireflies.

They are deep in the forest. They walk on a dirt trail, the sounds are of the night. Crickets. Owls. The wind whooshes. It feels like a summer night. Neither one of them is cold. The glow from the mason jar lights their way.

Something flies by, across their path in front of them.

LORENZO

An owl.

ANYA

An owl?

LORENZO

Yes.

ANYA

A falcon.

LORENZO

An owl.

ANYA

An owl?

LORENZO

It's night.

ANYA

It's always night.

They walk. Silence. Then a rustling in the grass along the trail. Anya stops. And listens.

Listen.

Lorenzo listens but doesn't listen.

Is it God?

LORENZO

What?

ANYA

That sound.

Peepers.	LORENZO
Frogs?	ANYA
They sound like chickens.	LORENZO
They sound like bells.	ANYA
Yes, bells.	LORENZO
	They continue to walk in silence. Beat. Beat. Beat. Then:
A branch.	ANYA
A stump.	LORENZO
The grass.	ANYA
The bark.	LORENZO
The air.	ANYA
The stars.	LORENZO
The flashes of God.	ANYA
The what?	LORENZO
The lights.	ANYA
What lights?	LORENZO

They came. They went.	ANYA
I missed it.	LORENZO
Don't blink.	ANYA
I'll try.	LORENZO
The rocks.	ANYA
The stream.	LORENZO
The thought of the past.	ANYA
It catches you off guard.	LORENZO
It passes so fast.	ANYA
It's gone.	LORENZO
It's done.	ANYA
It's here.	LORENZO
It's now.	ANYA
It's the earth.	LORENZO
It's the time.	ANYA

To make up your mind.

LORENZO

The light.

Anya nods.

Lorenzo holds up the mason jar of fireflies. The light from the fireflies is fading, he looks for Anya's hand but she's out of reach.

How can I hold you?

The light from the fireflies goes out completely.

End of scene

SCENE 13

It's late afternoon and Mark and Jackie have been waiting at Anya's bedside for hours. They're waiting for her to wake and noticing every little sound and movement she makes. They watch her every breath. They sit in silent anticipation.

Then Anya begins to open her eyes, slowly, hesitantly. She notices Jackie first and throws her arms around her and hugs her. They hug for a long time. Jackie begins to choke up. Mark watches.

Then Anya notices Mark. She smiles at him. She takes his hand and pulls him in. She hugs him.

MARK
Princess.

ANYA
Where am I?

JACKIE
You're talking! (to Mark) She's talking!

MARK
How you feeling, kiddo? You look good.

ANYA
What are you doing here?

JACKIE
Oh Anya.

Jackie throws her arms around Anya again and holds tight.

Anya closes her eyes and then opens them. She looks around the room.

ANYA
I'm in a hospital?

Jackie nods her head.
What's that?

MARK
It's monitoring your heart.

ANYA
And that?

MARK
Blood pressure. You're normal.

You're back to normal.

JACKIE
Thank god.

ANYA

Anya pats the bed around her.

Where's my phone?

JACKIE

"Where's my phone?" did you hear that?

Mark smiles.

MARK

I'll bring it later.

ANYA

What day is it?

JACKIE

Don't worry about the day, sweetheart.

MARK

Tuesday.

ANYA

How can it be Tuesday? Oh my god, did I miss classes?

MARK

You don't need to worry about that.

ANYA

It's midterms.

JACKIE

Lorenzo got you here Friday. Three days ago.

ANYA

Three days? Oh my god. Friday. Oh my god.

MARK

It's been a long three days.

ANYA

Where is he?

I'll call him in a minute.

JACKIE

Jackie touches Anya's hair, sweeps it off her face. Anya touches Jackie's face. She pauses. Looks in her mother's eyes.

You ok?

ANYA

Jackie nods, yes.

Just then Lorenzo bursts into the room and runs towards Anya. As he pushes past Mark, he says...

I'm sorry, Mark. I'm sorry. I just needed to see...Anya! Anya! Anya!

LORENZO

Lorenzo runs up to Anya, they look at each other and smile at each other. Then a long, long hug. Jackie puts her hand on Lorenzo's back.

You're awake.

LORENZO

Hey. Where you been?

ANYA

Anya smiles.

You're talking!

LORENZO

I'm always talking. Why's that such a big deal?

ANYA

Everyone laughs.

This is the best day ever!

LORENZO

Lorenzo turns to Jackie. They hug. Lorenzo then turns to Anya.

LORENZO

You look normal. Better than normal! You look great!

He takes her hand and kisses it.

Mark gets up from his chair. Lorenzo is startled and straightens up to face Mark.

I'm so sorry about before. I was nervous. I shouldn't have said what I said.

MARK

Forget about it/

LORENZO

I was afraid/

MARK

I said forget it/

LORENZO

I didn't mean/

ANYA

What are you talking about?

LORENZO

You. We're talking about YOU!

There is a quiet beat. Lorenzo gathers himself and turns back to Anya. He closes his eyes.

LORENZO

What color are my eyes?

Anya's amused.

ANYA

Hmmmm. Let me think.

Blue?

LORENZO

Oh my god, yes!

Lorenzo turns and smiles at Jackie.

What's your middle name?
LORENZO

I don't have one, silly.
ANYA

Right again!
LORENZO

My girlfriend's back!
Lorenzo is so excited he shakes his fists in the air and yells...

You finally got to spend some time with my dad, I see.
ANYA

Lorenzo blushes.

It hasn't been the easiest three days/
MARK

It's not how we planned it/
ANYA

Not at all.
LORENZO

You OK?
Anya squirms, she holds her head.
MARK

Oh god, Anya.
JACKIE

Are you feeling any pain?
LORENZO

It's like flashes of light. It comes and goes.
ANYA

We need to call the nurse/
JACKIE

[mark shouts] Nurse! Nurse!
MARK

ANYA

No. No, dad, it's ok. It's not like before.

LORENZO

Before was awful.

MARK

How's it now/

JACKIE

Is it gone?

ANYA

It's ok.

LORENZO

We've been so worried.

JACKIE

Close your eyes/

MARK

You need to rest, champ/

JACKIE

Seeing you unconscious with all those tubes and bandages. Hearing those beeps.

ANYA

They sounded like bells.

JACKIE

It was all too much/

Jackie is overwhelmed. Lorenzo puts his hand on her shoulder. She begins to wipe tears. Mark walks up to her and puts his hand on her shoulder.

ANYA

Leave her alone, dad.

Mark pulls his hand away. He considers this a rebuke from Anya. He steps back.

ANYA

Come here, mommy.

Anya reaches out to Jackie and pulls her in for a hug. They hold each other. Mark's quiet for several for the next few beats of dialogue between the others. He feels the heavy weight of remorse.

A beat. Then...

LORENZO

(to Anya) What do you want more than anything? Are you hungry? How about your favorite milkshake from Herrell's?

ANYA

Strawberry blizzard with heath bars?

LORENZO

You got it!

JACKIE

What else, honey?

Anya's thinking...

ANYA

Anything?

MARK

Anything at all, kiddo.

LORENZO

Just name it!

ANYA

Well...

Beat while Anya thinks.

I think..

I need...

LORENZO

Yes?

Lorenzo is so excited that he keeps turning to look at Jackie in anticipation.

ANYA
To start over.

MARK
Start what over/

JACKIE
You're starting over right this minute/

LORENZO
Start over?

ANYA
Everything feels new.

MARK
It sure does/

ANYA
This minute right now/

JACKIE
This wonderful new minute/

MARK
The best minute in a very long time.

LORENZO
...

LORENZO
If you want new, we can get a new place/

ANYA
I never lived alone/

LORENZO
...together/

MARK
We'll get you your own place/

LORENZO
Her own place/

JACKIE

I'm living alone for the first time in my life. Can you believe that? At 55?

ANYA

I don't want to wait that long/

LORENZO

Why would you want to live alone?

MARK

She needs some time for herself, Lorenzo.

Jackie and Lorenzo look at Mark. This is the first time he's called Lorenzo by his name.

ANYA

All I need is a one room studio. A little space for myself. You know?

MARK

I think that's a great idea.

ANYA

Do you?

MARK

I do.

LORENZO

But we were making plans/

ANYA

I've never lived alone/

MARK

[to Lorenzo] She needs her space/

JACKIE

Why don't we talk about this later? You need your rest.

LORENZO

Your mom is right. You should close your eyes and rest.

ANYA

I feel fine/

MARK

You look great/

LORENZO

The doctor said you'd be disoriented/

MARK

There's nothing disoriented about you, is there kiddo?

Anya shakes her head.

Lorenzo's phone beeps, he looks at it.

LORENZO

Oh shit. My study group. We meet in twenty minutes/

JACKIE

Why don't you go? We'll keep an eye on her/

LORENZO

Medieval midterms. I should go/

ANYA

No, we need to talk/

Mom, dad. Do you mind?

MARK

I don't mind/

JACKIE

Mind what?

ANYA

I need to talk to Lorenzo. Alone/

LORENZO

I actually should go/

MARK

[to Jackie] Let me buy you a cup of coffee.

Jackie looks at Mark. Beat.

JACKIE

Yes, OK.

Mark grabs his coat, smiles at Jackie.

LORENZO

[to Jackie] No, stay/

MARK

[to Lorenzo and Anya] We won't be too long.

LORENZO

Jackie.

Jackie walks up to Lorenzo. She looks at him, she gently rubs his cheek. She places her hand on his shoulder to be strong.

Then she turns around grabs her bag and motions to Mark that she's ready. They walk out the door together.

Now it's just Lorenzo and Anya. Lorenzo stands frozen.

ANYA

Come here. Sit down.

Lorenzo hesitantly walks up to her bedside. He sits. Beat.

ANYA

I heard everything.

LORENZO

What did you hear?

ANYA

Everything. You, mom, dad.

LORENZO

Did you hear him deadnaming me?

Did you?

ANYA
You got even, didn't you?

LORENZO
Whatever I said, I didn't mean to. I was upset. We were all upset.

ANYA
Lorenzo.

LORENZO
He tried to hurt me/

ANYA
I told you not to ever mention that tattoo.

LORENZO
You have no idea/

ANYA
I trusted you/

LORENZO
Maybe you heard what happened but you couldn't see what happened--he swung at me!

ANYA
But he didn't hit you/

LORENZO
He almost did.

ANYA
You promised/

LORENZO
We thought we were losing you. So instead, we lost it. We all lost it/

ANYA
I need a new start. Without all the conflict. Without all the anger.

LORENZO
I'm not angry.

ANYA
You are/

I'm not/

LORENZO

With my dad.

ANYA

Your dad shouldn't be in the middle of this/

LORENZO

I love him.

ANYA

I know you do/

LORENZO

But my mom. My mom.

ANYA

Your mom, I love your mom!/

LORENZO

I never realized how much she gave up/

ANYA

She's getting it all back now/

LORENZO

Your whole life you've been upset at everything your mom gave up. That's what women do, don't they? They don't even realize they're doing it.

But if they're lucky, they wake up one day and they decide enough is enough.

Enough of what/

LORENZO

Enough of/

ANYA

You have no idea/

LORENZO

Living for someone else/

ANYA

LORENZO

No idea that I'm the one who got you to the hospital just in time.

ANYA

Oh Lorenzo.

LORENZO

You didn't want me to call your mom or your dad or an ambulance/

ANYA

I know. I'm sorry/

LORENZO

I put on your hat. Your coat/

ANYA

You kept me sitting up/

LORENZO

You couldn't stop throwing up./

ANYA

It was such a mess.

LORENZO

I tried to get an Uber but you kept stopping me.

ANYA

You wiped my face and my hands. You put on my mittens.

LORENZO

Then you passed out.

Beat.

I saved your life.

ANYA

I know that.

She touches his face.

You're my best friend.

He shakes his head.

LORENZO

We're more than friends.

No, Lorenzo. ANYA

We've been planning things/ LORENZO

We're not/ ANYA

There's an apartment with a big bay window, where you can grow your rosemary/ LORENZO

Please/ ANYA

And basil and sage/ LORENZO

Lorenzo/ ANYA

I'm ready to put a deposit on it/ LORENZO

Stop. ANYA

Come see it with me/ LORENZO

You're not listening/ ANYA

... LORENZO

Lorenzo. ANYA

Anya. LORENZO

I need time. For me/ ANYA

LORENZO
For you? Or for Tony/

ANYA
This isn't about Tony/

LORENZO
What's been going on with you two/

ANYA
Nothing/

LORENZO
You love helpless guys/

ANYA
Tony's not helpless/

LORENZO
Dumb guys you can dominate/

ANYA
You think I want to dominate men/

LORENZO
What you really need to do is tell your daddy to leave you the shit alone/

ANYA
This isn't about my dad/

LORENZO
Tony is not the answer.

ANYA
Tell me, Lorenzo. What is the answer/

LORENZO
You're a lot more like your mother than you'll ever admit.

ANYA
I love my mother...

LORENZO
Of all the things that you could be...you chose to be...

A river.

ANYA

Beat. Lorenzo lets this all sink in. Then he comes up close to Anya, as if to hug her but instead he places his hand under her pillow and takes out the compass.

How did that get here?

Lorenzo polishes the compass with his shirt and hands it to Anya. She takes it and admires it.

Keep it. It's yours.

LORENZO

Anya looks at the compass then hands it back to Lorenzo.

I don't need it.

ANYA

Lorenzo takes the compass back and places it in his breast pocket.

They sit there together. They are quiet.

Then Lorenzo gently takes Anya's hand and kisses it. He places it back down on the bed.

He gets up and starts walking away. He walks out the door without looking back. The door shuts behind him.

Anya looks at him as he leaves. She watches the door after its shut behind him. Then the pull of sleep tugs at her. She tries to keep her eyes open. But as hard as she tries, sleep begins to take over. Her eyes close.

The lights shift. A green light fills the hospital room.

Then the sound of birds singing.

Anya is sound asleep.

Lights fade to black.

END OF PLAY