

THE FOUR HORSEMEN

by

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An empty stage.

From the darkness we hear a woman's voice in the distance. Her voice is hauntingly beautiful, like a dream presenting itself. As her voice comes closer it intensifies, and a YELLOW POOL OF LIGHT comes up to reveal this voice, THE MOTHER/MUSE. She is dressed much like an image in a dream -- angelic, flowing fabrics, her face somewhat hidden. She is caught by this circle of yellow light -- giving us the sense that she is caught in time.

As she sings yellow light rises on an upstage cyclorama revealing the silhouettes of four figures, THE FOUR HORSEMEN.

A single light rises on the face of the first Horsemen just long enough for us to see THE DAD caught in tableaux.

As this light fades The Horsemen move deliberately around, on and exit off stage in different directions.

The Mother's song establishes the rhythm and pace of the Horsemen's movements.

The Horsemen return bringing with them a black chair placed upstage left, a black bench placed stage right, and a black carryon-suitcase with a yellow windbreaker visible from the front pocket.

As the Horsemen exit the stage The Mother's song and her light return to the distance.

The lights fall and rise quickly on:

SCENE I

KATIE's bedroom.

The DAD, a big man, blue collar job, early forties, enters space carrying a leather journal.

DAD

Katie?

KATIE

(Off Stage)

I'm on the phone!

He quickly hides the journal in the suitcase. He goes to exit when KATIE, eighteen and way too cute, enters.

KATIE (CONT'D)

Daddy, wait, wait, wait. I've made a decision.

DAD
What's that?

KATIE
Before you say anything I want you
to hear me out, okay?

DAD
Oh, boy --

KATIE
Do you promise to hear me out?

DAD
I'm not promising anything.

KATIE
Just promise to hear me out.

DAD
Look, if this is about somebody
else driving you to the --

KATIE
It's not about a ride to the
airport. Well --I don't need a
ride to the airport.

DAD
What do you mean you don't --

KATIE
Daddy, just promise you'll keep an
open mind and hear me out.

DAD
Fine! Fine, I'll hear you out.
What?

KATIE
I'm not going.

A beat.

DAD
Excuse me?

KATIE
I said, I'm not going.

A beat.

DAD
Is that it?

KATIE

Yep.

DAD

You're not going.

KATIE

Nope.

DAD

That's it. That's all you have to say?

KATIE

Yes.

DAD

"I'm not going". This is what I'm suppose to "hear out"?

KATIE

Yep.

DAD

Finish packing, I'll meet you outside in ten minutes.

KATIE

Dad, I said I'm --

DAD

We don't have time to screw around, you've got a plane to catch.

KATIE

I said, I'm not going.

DAD

I heard what you said. I said you have a plane to catch.

KATIE

God damn it, Daddy! I don't want to go. You said you'd hear me out -
-

DAD

What the hell is all this about?

KATIE

I don't want to go, so I'm not going. This decision was mine and I have the right to change my mind. So -- I'm changing my mind.

DAD
Jesus. What is it?

KATIE
You promised you'd keep an open
mind.

DAD
Katie, we don't have time for this.

KATIE
You promised --

DAD
Okay, fine. Why?

KATIE
Why?

DAD
Yes, why? There is a why, isn't
there?

KATIE
Of course there's a why.

DAD
Yeah?

KATIE
Because -- because it's too far
away.

A beat. He laughs.

DAD
It's too far away.

KATIE
Yes. I mean, what if there's an
emergency --

DAD
Okay. Okay, fine. Let me just
understand this. You're not going
because it's too far away. I
thought that was the point.

KATIE
Daddy --

DAD
Okay, you're right. You shouldn't
go. Is that it?

KATIE
I mean it.

DAD
I believe you.

KATIE
Okay.

DAD
Okay.

KATIE
You're really okay with this?

DAD
I'm perfectly fine. Give me your
plane ticket, I'm going.

KATIE
Daddy --

DAD
Finish packing. I'll meet you
outside.

KATIE
What are you gonna do, Dad?

DAD
I'm gonna make a phone call then
drive you to the airport.

KATIE
What are you gonna do, do? Do here.
At home. By yourself, what are you
gonna do?

DAD
Is that what this is about?

KATIE
What --

DAD
Is that what this about? This is
why you aren't going?

KATIE
Daddy, I'm just worried that you --

DAD
Are you kidding me? You think I
can't handle myself?

KATIE

No.

DAD

No. No, what? Give me a break. Finish packing. Your Dad can handle himself. Hey, you know that doesn't make me feel very good. What do you think I am, a wimp? Is that it? You think your old man's a wimp? Look at me! Look at these arms. My biceps -- look here, see this? I do this -- I scare small children with these things.

KATIE

You know -- I talked to Robin today.

DAD

Robin who.

KATIE

Robin who -- Batman and Robin. Robin Buckman -- Robin.

DAD

Batman and Robin Buckman. How is Batman?

KATIE

You know what she told me? She told me you dumped her.

DAD

Batman said that?

KATIE

Robin told me you dumped her, you big, fat liar. You dumped Robin. You dumped Robin, Dad? Why did you dump her?

DAD

I didn't dump her.

KATIE

You stopped calling her.

DAD

So.

KATIE

That's a dump, Dad. When you don't call, it's a dump.

DAD

People get busy.

KATIE

Daddy, you don't get busy. You are not busy.

DAD

You don't know what I do with myself. I get around.

KATIE

Yeah, you get around --

DAD

I get around!

KATIE

She was -- is -- she is a nice woman. You hurt her feelings.

DAD

How did you end up talking to Robin Buckman?

KATIE

Actually, you really pissed her off.

DAD

What? Why?

KATIE

Why? Geez, Dad -- this woman really liked you and you just blew her off - like totally blew her off. I mean she liked you, Daddy - and you ain't easy to like.

DAD

Are you done with all this? Finish packing.

KATIE

I don't understand why can't you get serious with any of these women. Why couldn't you get serious with Robin. She's a great person.

DAD

Look, you do not need to worry
about --

KATIE

She's a nice person, Daddy. She's
even kinda cute.

DAD

All right. All right, fine. You
really want to know why I don't
call Robin?

KATIE

Are you really gonna tell me?

DAD

If you really want to know, I'll
really tell you.

KATIE

I really want to know.

DAD

She has a big ass.

KATIE

That's not even funny.

DAD

Well, she does, doesn't she? And in
the four months I was seeing her I
didn't see it getting any smaller.

KATIE

That's just rude.

DAD

So what should I have done? What
would have been appropriate? Should
I have called her and told her she
has a big ass? 'Cause, I'm sure she
knows she has a big ass.

KATIE

I'm not talking to you.

DAD

I mean, you just don't hide an ass
of that magnitude.

KATIE

Are you done?

DAD

Are you?

KATIE

Daddy, I'm just worried --

DAD

Would you stop with this already! Robin is great. She's a very nice person. She's just not my type.

KATIE

Not your type? Since when do you have a "type".

DAD

What are you talking about, everybody has a type. Look at you. You don't have a type? How many pimpled faces have I met at the door and you're telling me you don't have a type?

KATIE

That's not Jerry's fault. He has allergies.

DAD

Well, that's my point. You like boys with allergies. That's your type. I have my type. And Robin just isn't my type - and it has nothing to do with her butt. Well, that's not entirely true.

KATIE

What is it?

DAD

It's just a thing.

KATIE

What kinda thing?

DAD

Look, I don't need to get into this with you. It's just a personal - it's a perspective thing.

KATIE

A perspective thing? You said she's not your "type". You lumped Robin in with a whole type of women, like she's in a category or something.

DAD

Let me ask you something. How long have you talked about studying abroad?

KATIE

I don't know --

DAD

A long time, right?

KATIE

I guess.

DAD

You guess. How long would you say? When was the first time you thought about it?

KATIE

A couple of years ago, I guess.

DAD

October 25th. The day after your fifteenth birthday party. How do I remember that? Because it's all you talked about for three years. You got this idea in your head from who knows where and that was it. How hard did you work to make it happen? It became something you dreamed about. Am I right? It became a dream that you would go study somewhere beside - beside Pumpkin State, or Turkey Tech wherever. It became a dream you had to realize. One of your burning dreams that you had to make happen. Regardless of everything. Regardless of your bum father, regardless of this shit-hole town. Regardless of everything. Am I right?

KATIE

It was a dream.

DAD

Well, that's my point.

KATIE

What's your point?

DAD

About Robin. You know what Robin dreams about? You've seen where she lives, right? You know that trailer park she's living in. Well -- Robin's dream -- her big dream -- what make her all giggling like a teenager is a bigger trailer. That's her big dream -- to move into a bigger god damn trailer. I mean, did you ever think you'd meet a person on this planet who wanted to live in a trailer, let alone dreams about a bigger one? It's -- that's small thinking -- I think the woman is -- I mean, she's a nice person, but that's deranged.

KATIE

Why would she want to live --

DAD

I don't know! She's deranged. We'd go out, that's what she'd talk about. We'd get together on the weekends, I'd take her -- you know how we'd go on those weekend getaways? You know what we'd do? We'd visit RV dealerships.

KATIE

That -- that's not right.

DAD

I don't want to get into this with you. Just dream, okay? When ever those little dreams pop in your head and make you work like you do -- just let them come. Just promise me you'll just continue to dream about getting as far away from this place as you can, all right?

She smiles awkwardly. A beat.

DAD (CONT'D)

Hey, and you don't worry about your old man, okay? Maybe your Dad's got his eyes set on a bigger trailer for himself or something.

KATIE

You're not a bum, Daddy.

DAD

Like hell I'm not. What about this one?

He points to the suitcase.

KATIE

I'm getting there. I remember most of my dreams because of you.

DAD

What are you talking about?

KATIE

It just what you said. What you always say. I couldn't have done anything without --

DAD

Yeah, well --

KATIE

Well, you did, Daddy. You're good at that. You're good at making people think that anything is possible. And maybe, if you asked her, maybe Robin has some dreams that just --

DAD

Let's just drop this now.

KATIE

What are you gonna do, Daddy?

DAD

I think I can get along without you for a year. In fact, later this afternoon I'm having a big celebration of my independence.

KATIE

One year? Daddy, this starts the whole --

DAD

You'll be home for the summer, holidays. You'll visit. I'll be fine. You'll be great.

KATIE

Why can't you get serious with anybody, Dad?

DAD
Can I close this suitcase?

KATIE
Yeah. Wait, let me just pull out a jacket.

She reaches into the suitcase and grabs her pullover. Out pops the journal.

KATIE (CONT'D)
What's this?

She opens it. A beat.

KATIE (CONT'D)
Whose is it?

DAD
How the hell should I know?

KATIE
It's a journal. Whose is this?

DAD
It's not yours?

She sits down with the journal.

KATIE
Daddy?

DAD
Damn it! You were suppose to find it -- I was hoping you'd just kind of pull it out when you were - It was your mother's. Now it's yours.

KATIE
My - my mother's?

DAD
Your mother, like Mommy and Daddy, mother. Your mother.

KATIE
Where do you get it?

DAD
What do you mean, where did I get it?

KATIE
It's for me?

DAD

Yes, it's for you.

KATIE

Daddy, I don't understand --

DAD

It's something you were suppose to find when -- ah, shit. Your mother -- everything I've tried -- everything I've tried as your father -- as a man -- that I couldn't explain -- Jesus Christ, I'm making about as much sense as --

A long beat.

DAD (CONT'D)

What's in that journal is your mother. Your mother. That was her journal, or diary, whatever. It's just a bunch of stuff your mother thought about. What she dreamed about. That journal's been like my memory of sorts -- of your mother, of my wife really. It's what I remember of her. How she smiled, what she sounded like. Everything I tried to explain to you over the years but couldn't. It's been sorta like my teacher's edition on motherhood or something. It's your mother. All these years I talked about your mother. She never got the chance to be called mother, or mom, mommy. This is a good thing, okay? It's not a sad thing. It's a good thing. This is something she wanted you to have. She wanted to give this to you when you got old enough, but I've been too damn greedy with it. I've been waiting so long to give it to you --

KATIE

You want me to have this?

DAD

Do I want --- it's yours. She wanted -- well, just take it. It's her journal. She kept it even while she was pregnant with you.

(MORE)

DAD (CONT'D)

But she calls you Emmy in it so don't be confused when she starts calling you that directly.

KATIE

Emmy?

DAD

Yeah. She liked that name. If you turned out to be a girl she decided that's what we'd call you. Emmy. 'Course, after she -- after you were born, well, I ended up making a change --

KATIE

Katie.

DAD

Katherine.

KATIE

I can't believe you never --

DAD

Yeah, well --

KATIE

You can't keep a secret to save your life.

DAD

I should have given it to you a long time ago.

KATIE

Daddy --

DAD

Hey. You promise me you'll keep dreaming, everything will be all right.

KATIE

I promise.

DAD

Let's drive you to the airport.

She hugs him. He hugs her back.

Lights fade to black.

A pool of lights quickly rises. Katie steps into the light clutching the journal.

She addresses The Mother/Muse from the journal as confidant.

This is the first of what will be four monologues as Katie ages between scenes.

KATIE

I had that dream again last night. Dad was in this version. Dad or some man - I think it was Dad but I don't know if I'm just trying to make sense of it now or something. Anyway, I'm in the room, you know, the same white room. Fluorescent lights on the ceiling. I'm lying there on the floor looking up and the ceiling dissolves outward. It just dissolves into, I don't know, it melts or disappears into this crystal blue, like a deep Mediterranean blue sky. I'm looking into this. I'm watching the ceiling change into this blue sky and I hear a conversation happening behind me between what sounds like three or four men talking. I can't really make it out, I can't understand specifically what they're saying but I recognize one of the voices as Dad, so I guess it was my dad. Anyway, I don't know - I know they're talking about me. At least I know what they're talking about relates to why I'm there. So as this is going on - as this conversation is going on this woman appears in the sky. I know it's you - I want it to be you. You're wearing a - you're wearing what looks like a toga, or a - one of those Grecian style frocks, right - like a romantic long, flowing white thing draped around you. Sorta like an angel but no face. You have no face but when I think - when I try to look at you - when I try to focus on you, I can see something is there. It's sorta like your face is in shadow and as you get closer, you come down closer to me and I can see something is there - something familiar.

(MORE)

KATIE (CONT'D)

Then these men behind me - the men each surround me like from the corners of the room. They each surround me and I watch them all join hands. I can see their hands - I see them clasp hands and then I notice that I'm resting, I'm lying within their arms and their hands are clasped below me, like they're holding me up. I look up - I want to focus - I want to see the woman. She's bleeding. She's bleeding, her gown - her white gown is soaked in blood and she's directly over me - like hovering directly over me and her gown is dripping this blood on me. Then I hear this - I hear this - this tiny voice below me crying - like a baby. That's what it is. It's a baby - and it's mine. It's my baby but I can't see it. I can't turn my head. I'm staring into this familiar face. I'm trying so hard to recognize that it's you and my baby's voice is getting louder and louder in my head. Then it's gone. Everything is gone - just sort of swept away into a morning. But I'm getting closer. I really feel as though I'm getting closer - closer to you.

Light fade to black.

Again in the darkness we hear The Mother's voice. Her song is playful and upbeat. It intensifies to reveal her within a BLUE POOL OF LIGHT.

As she sings blue light rises on an upstage cyclorama revealing the silhouettes of THE FOUR HORSEMEN.

A single light rises on the face of the second Horsemen just long enough for us to see ALEX caught in tableaux.

As this light fades The Horsemen move deliberately around, removing the black chair and suitcase and setting a large boulder center stage left.

As the Horsemen exit the stage The Mother's song and her light return to the distance.

The lights fall and rise quickly on:

SCENE II

Around Midnight. A meteor shower. The two lovers, early twenties, ALEX, a Fine Art major and Katie, now 22, enter the space to lie under the stars in an open field.

ALEX
Right up over here.

KATIE
Jesus.

ALEX
It's amazing, right?

KATIE
Yeah.

ALEX
Did you see that one? Over there.

KATIE
There's so many.

ALEX
The Perseids. They hit their peak tonight.

KATIE
God, it's beautiful. It's amazing.

He watches her for a moment. He leans into her and kisses her on the cheek. She returns the kiss.

KATIE (CONT'D)
I'm just remembering my dream from last night. I was an old woman. I was like, eighty or ninety years old and my hair was like, solid white, like a streak of white and I was in the Olympics. I was doing -- my event was the pole vault. I was running up to plant my pole into the pit, you know, like they do and the crowd noise -- they were screaming, chanting, I could hear it in my ears but the stadium was empty. There was nobody there but me. But there was still the noise of the cheers. I ran as fast as I could and I planted the pole in the pit and my body fell and the pole bent and swung me into the air.

(MORE)

KATIE (CONT'D)

I was rising higher and higher into the air -- flying faster and faster, farther and farther, like a streak of white light until -- until I was this. Until this. Look how beautiful this is. The sky. So many streaks of white. I want to be like this. I want to be like a streak of white light across the night sky.

Silence.

ALEX

The pole vault.

KATIE

I know.

ALEX

The pole vault?

KATIE

Yeah, yeah. Go ahead, say it.

ALEX

I think it kinda speaks for itself, doesn't it? I mean, the pole vault? Kick-ass dream though.

KATIE

Yeah.

ALEX

Do you remember your dreams?

KATIE

I don't know. A lot. I usually write down the ones that pop out like that one.

ALEX

I never remember mine. Except once -- once I had this one -- I was lying in this field with this beautiful woman. It was, I don't know, like 1:00 in the morning. I don't know who she was. She was holding my hand and the touch -- her touch seemed like a familiar touch. We were watching this meteor shower and I was counting the number of lights flashing across the sky. Five, six, seven.

(MORE)

ALEX (CONT'D)

Then, in like slow motion, she stood up next to me and started to disrobe. Just started tearing her clothes off and throwing them in the wind to be swept away. She kept doing this, smiling all the time until she was completely naked. Just standing there smiling at me completely naked. Anyway. It got pretty racy after that.

KATIE

Yeah? What happened?

ALEX

You know, the usual.

KATIE

No, I wouldn't know.

ALEX

The usual dream stuff.

KATIE

What's the usual dream stuff?

ALEX

The usual, you know. She turned into a lobster, picked me up with her giant claw and started dismembering me joint by joint. The usual, you know.

KATIE

Oh, that kind of dream.

ALEX

Yeah.

KATIE

That's some dream.

ALEX

Yeah, I don't remember most.

KATIE

Those lobster dreams can really scare the crap out of you.

ALEX

Oh yeah, but she was a beautiful lobster. Very sexy. And that claw, you know. I actually enjoyed it very much.

KATIE
Being dismembered.

ALEX
Hey look, anytime I can I have a
dream where my member is involved,
it's a good dream. Sorry.

Silence.

KATIE
God, what a kick-ass night.

Silence.

KATIE (CONT'D)
Can you hear that?

ALEX
The wind?

KATIE
Yeah. It sounds like -- it sounds
like --

Silence.

ALEX
What?

KATIE
Nothing.

ALEX
What's it sound like to you?

KATIE
It sounds like a memory.

ALEX
Of what?

KATIE
I don't know -- somebody's voice I
never met.

Silence.

ALEX
You know what is sounds like to me?

KATIE
What.

ALEX

Wind.

KATIE

Yeah, well --

ALEX

No -- it does sound like a voice, doesn't it? Like somebody -- think about that. What do you think the ancients must have thought lying here in the dark, listening to the wind speaking to them? It must have just baffled the shit out of them. No wonder they were mystified. Plus they were probably all strung out on peyote, getting ready for a human sacrifice --

KATIE

I think it baffles us more.

ALEX

Why do you say that?

KATIE

I don't know. This is something they did every night. This was their t.v., their radio, their books, everything. How often do we think about this -- these cosmic happenings. I think I can count mine on one hand but then I lie here and I wonder -- it makes me wonder -- I feel like I lie here and I'm being asked the biggest question of my life, you know? It's the same question I guess everybody's left with. Maybe that's why people don't pay much attention to this. Maybe that's why they watch t.v., so they won't have to wonder what all this is about.

ALEX

That's why I come up here. That's why I wanted to bring you up here. That's why this place is empty of humans.

KATIE

You always come up here by yourself?

ALEX
Yeah, all the time.

KATIE
Hmmm.

ALEX
What?

KATIE
I don't know. Just -- it seems like
a good place to sway and woo women.

ALEX
Yeah, you think so? I should try
that some time.

Silence.

KATIE
So have you?

ALEX
What?

KATIE
You know.

ALEX
What, up here?

KATIE
Yeah.

ALEX
Nah.

KATIE
No?

ALEX
Too cliché. Don't you think?

KATIE
I guess so.

ALEX
I mean look at this place.
Deserted. Quiet. Beautiful, monster
night sky. Billions of tiny lights
dancing simultaneously over your
head. Soft wind whispering through
the distant forests. Hardly seems
the place to "make a move."

KATIE

You're right. Especially your first move.

ALEX

Exactly. I mean, now if we were in a car or something --

KATIE

Like a back seat thing?

ALEX

Yeah. But, like a compact car, you know. Like a Ford Escort.

KATIE

Or a Chevy Chevette. No, I know. A GEO.

ALEX

Right, right. A little Led Zeppelin playing in the background.

KATIE

Led Zeppelin?

ALEX

Yeah. Or Aerosmith. I don't know. Pink Floyd?

KATIE

How about Barry White?

ALEX

That's good. Yeah.

Silence.

KATIE

You want to hear something funny?

ALEX

What?

KATIE

I mean, not funny -- ha, ha. More like funny, strange. Or maybe funny -- ha, ha.

ALEX

Go ahead.

Silence.

ALEX (CONT'D)

What's the matter?

KATIE

I was just thinking. What if you think it is funny -- ha, ha?

ALEX

So.

KATIE

Never mind.

ALEX

What if it is funny -- ha, ha? What is it?

KATIE

Just forget I said anything.

ALEX

Yeah, right. What were you going to say?

Silence.

ALEX (CONT'D)

Katie --

KATIE

You know how I work in the lab a lot.

ALEX

Yeah --

KATIE

Well, since I've been here. Since I've been at school I've spent pretty much all my time in the lab. At night, I mean. My nights are spent in the lab, which is cool. I really enjoy the work. Professor Greene is really a brilliant --

ALEX

Go ahead --

KATIE

Well -- it's just that you're the first guy that I've been out -- that I've seen really since I've been at school.

(MORE)

KATIE (CONT'D)

I mean, other than coffee dates here and there with guys from the class, or whatever.

ALEX

Coffee dates? Who are the bastards! I'll kill them! Sorry. Go ahead.

KATIE

It's stupid. Just forget I said anything.

A long silence.

ALEX

Are you a virgin?

KATIE

What?

ALEX

I'm sorry. That's just -- I don't know what I'm saying. Sorry.

KATIE

Would it be -- is that funny -- ha, ha, if I was?

ALEX

No. No, I mean, I don't even think it would be funny strange. Certainly not funny, ha, ha. If anything it would be funny, strange but I don't even think it's that -- I mean, if that's what you're talking about.

KATIE

That is what I'm talking about.

ALEX

Really?

Silence.

ALEX (CONT'D)

That's cool.

Silence.

KATIE

I think it's a good thing. I mean, I always thought of it as a good thing.

ALEX

Then it is.

KATIE

Yeah. I think it's made me stronger. I think it's given me a strength that people don't normally have. I mean, the ones who have sex don't normally have.

ALEX

What do you mean?

KATIE

Well, like -- when I walk into a museum. Okay, here's one. I was in Paris -- I took a weekend trip with my art history class when I was studying over there that semester. Anyway, we were in the Rodin Museum. Have you ever been there?

ALEX

No.

KATIE

But you know who I mean, right?

ALEX

I've heard of the man. I think.

KATIE

Okay, okay. Anyway. We were walking around the galleries and we come -- the group of us come to a room that has his piece, "Iris, messenger of the Gods," in it, right? Do you know what I'm talking about?

ALEX

Go ahead.

KATIE

It's just a figure, a woman with her legs spread. Like this. And she's suspended -- she's off the ground, not on a pedestal or anything and her legs are spread wide, right -- like this. And of course she's nude, so it's like this whole femininity thing going on, like the power of the female being revealed. Well, obviously revealed -- more like -- exalted.

(MORE)

KATIE (CONT'D)

It was this amazingly powerful reveal of the female form, or her -- her thing, you know?

ALEX

Her what?

KATIE

Her thing, her vagina.

ALEX

That is revealing.

KATIE

It was just amazing.

ALEX

Was this in color?

KATIE

No. It's a sculpture.

ALEX

Do you have any pictures of it?

KATIE

No.

ALEX

Do you want some? I'm sorry.

KATIE

My point is -- nobody would look at it. I mean, the whole group just kind of glanced at it. They walked around it, they ignored it completely. It was the strangest thing. I watched people for like thirty minutes walking in and out of this gallery and they all did the same thing. And this piece was there, I mean it was like, you walk into this room and this is what you see. It's like they were averting their eyes or something. It was very strange.

ALEX

And you felt strength because you could go right up and stare at her crotch.

KATIE

No, I didn't stare at -- well, actually, yeah, I guess I did. It was beautiful. It was compelling. I couldn't turn away even if I wanted to and I didn't want to. I just couldn't understand why everyone else who walked into that gallery wanted to.

ALEX

Can I ask you something?

KATIE

Yeah --

ALEX

What does this have to do with being a virgin?

KATIE

I don't know. Nothing, I guess.

ALEX

You know, it's okay.

KATIE

Oh, I know. It's not like I have any hangups about it. It's just -- I look at something like that and I can see, I don't have to be afraid to see the beauty of the form. It was a beautiful, raw, powerful thing. I just wanted to experience what Rodin was trying to say and I think he wanted people to look and to see, so I looked.

ALEX

And you saw.

KATIE

Yes.

ALEX

Okay.

KATIE

What?

ALEX

It's cool. It sounds like a cool experience.

KATIE

It was.

ALEX

That's what it's all about anyway, you know? Just trying to amass as much experience as you can in seventy, eighty years.

KATIE

Exactly.

ALEX

Even when the experience itself changes you. It doesn't mean it's bad, it's just a change. It's just providing you with a different way of looking at something.

KATIE

What do you mean?

ALEX

Like those people who looked away, or avoided this sculpture, this "Messenger of the Gods". Maybe that piece revealed something to them -- about themselves. Maybe it revealed a realm of experience that was too personal for them to show strangers walking around a gallery. You know what I mean?

Silence.

KATIE

Yeah. I do.

Silence.

ALEX

The cool thing about experience is that it happens to you regardless. Regardless of anything. You can be lying here under the stars doing nothing and here you are experiencing --

She grabs him and kisses him passionately. She is by far the aggressor and just as things starts to cook --

ALEX (CONT'D)

Katie. Katie, wait.

Embarrassed, she quickly rolls off him and sits up.

ALEX (CONT'D)

No, no. No that's not what I mean at all. Fuck, I didn't think I'd ever do that in my life --

KATIE

Me either --

ALEX

No, I mean stop something like -- Katie, I just have to tell you --

KATIE

What?

ALEX

No, no -- I mean, I've wanted to get together with you for a long time. I mean -- to be with you, you know?

KATIE

I understand.

ALEX

What? What are you -- what do you understand?

KATIE

I don't know. I just thought that's what I was supposed to say.

ALEX

No, it's just -- I'm going back to New York.

KATIE

What?

ALEX

My brother's got this apartment in Brooklyn. He says it big enough for a couple of people, maybe big enough to rehearse and everything.

Silence.

ALEX (CONT'D)

So I just didn't want -- I don't want you to feel. Fuck it. I don't know what I'm saying.

KATIE
You're gonna move back?

ALEX
Yeah.

A long silence.

KATIE
How many stars do you think we can see tonight?

ALEX
I don't know.

KATIE
How many do you think we can see?

ALEX
I wanted to talk to you about --

KATIE
Isn't it funny how you take this all for granted. This is happening every single night of our lives. You totally take it for granted -- then in an instant, it takes you in. It embraces you and brings you deeper and deeper into something -- something -- I don't know. It's sublime. That's what it is. That's the perfect word for it, sublime.

ALEX
Uh huh. Katie --

KATIE
When are you leaving?

ALEX
Next week. Thursday.

KATIE
Thursday? You're leaving Thursday? Of course. Why not.

ALEX
Yeah, I know. My brother sent me a ticket.

KATIE
You're leaving Thursday.

ALEX

Yeah.

KATIE

Fine. It doesn't matter.

Silence.

ALEX

I knew you'd say that.

She laughs.

KATIE

This is stupid. Of course you should go. I mean, you should go. You have a ticket. You'll live in New York. You'll have the space to rehearse, you should go. Be some big fucking rock and roll star.

ALEX

You know, you could --

KATIE

Don't say it.

ALEX

You could come with me.

KATIE

For what?

ALEX

For -- for, I don't know.

KATIE

I like it here.

ALEX

Yeah -- it's great.

KATIE

I like it here. Right now, under the stars. I like it. This is where I am -- right here, right now. I like it, I want to enjoy it and I don't want to think about anything other than this moment right now. I just want to experience this moment. You want to hear something shitty?

(MORE)

KATIE (CONT'D)

I mean, I know you brought me up here to see this meteor shower which is the coolest thing you could have done and I don't want to ruin the moment. I really just want to lie here in silence and enjoy it but I guess I should just tell you.

Silence.

ALEX

What is it?

KATIE

I think I love you.

Silence.

KATIE (CONT'D)

I told you it was shitty.

Silence.

KATIE (CONT'D)

Excuse me for a second. I think I'll just go over here and puke.

ALEX

Katie - I'm leaving Thursday.

KATIE

Yeah, I know. I heard you.

ALEX

Why are you telling me this now? Just so you can -- I mean, what am I supposed --

KATIE

Because you're leaving Thursday. That's why I'm telling you.

ALEX

Well, what am I suppose to say to that? Should I say, I love you too? Is that what's suppose to come next?

KATIE

No.

ALEX

Then what's suppose to come next?

KATIE
I don't know. It was a spontaneous thing.

ALEX
Spontaneous --

KATIE
Yeah. It wasn't something I thought about -- I mean, I've thought about it but I didn't know -- you can't -- you don't pick a moment to just insert something like that. You've just got to -- you've got to --

She sits down turns her back to him and starts to cry. He goes over to her and runs his hand over her hair.

ALEX
I'm an asshole.

KATIE
I know.

ALEX
Do you have any idea how stupid I feel right now?

KATIE
No. Tell me.

Silence.

ALEX
I can't come up with anything that's appropriate.

KATIE
I can.

They sit in silence and he continues to stroke her hair. The wind picks up its voice.

KATIE (CONT'D)
I want to be spontaneous.

ALEX
What?

KATIE
Why did you bring me up here tonight?

ALEX

Why?

KATIE

Yeah, why?

ALEX

Because I wanted you to see it. I wanted to experience a moment like this with you. I knew you'd understand why it's so beautiful, so simple -- why it's, what did you say? Sublime -- why it's sublime. Plus, you know -- it's a great place to sway and woo women.

A beat.

She turns to face him. She wraps her arms around him and kisses him. They embrace passionately.

Lights fade to black.

Again from the darkness we hear The Mother's voice. Her song is moody and deep. It intensifies to reveal her within a RED POOL OF LIGHT.

As she sings red light rises on an upstage cyclorama revealing the silhouettes of THE FOUR HORSEMEN.

A single light rises on the face of the third Horsemen just long enough for us to see BEN caught in tableaux.

As this light fades The Horsemen move deliberately around, removing the boulder leaving the stage bare.

As the Horsemen exit the stage The Mother's song and her light return to the distance.

The lights fall and rise quickly on Katie.

KATIE

Hi again. This one -- oh, boy. You have to help me with this one. I'm on a train. It's dark -- too dark and I'm moving -- I'm moving through tunnels. Deep down, I'm racing through the darkness like I'm being swallowed. I'm moving deeper and deeper, farther and farther down through the darkness.

(MORE)

KATIE (CONT'D)

I can't see anything, I mean I can't make out any details but I feel surrounded, like the train is crowded with people. The train shakes to the left and I fall off balance, screaming, frightened - exhilarated. All this touching. I'm forced to touch. Piled on top of one another, a living, wringing, pile of arms and legs, of moans and colors and smells. I feel so dizzy - like I can't think, I can't concentrate on anything. I don't want to. But there is this smell - I can smell something familiar. It's a thick smell, like an animal. It's a man. Then there is this magnificent light -- at the end of the train I can make out this figure silhouetted against the light. And in that instant he surrounds me completely, like a cloud of light. I close my eyes and I try to breath him into me and just as he begins to get closer I'm thrown out -- I explode out - out through the tunnel. Then BOOM -- I'm alone on the side of a mountain. I look all around me and there's nothing. There nothing but I sense something is close by. I'm following the smell. I'm struggling to get there - to where I think he is -- to the top of this mountain. I'm struggling to get to the top of this mountain and I reach up to get a hold of the edge and I turn to see how far I had come but I slip. I slip and I scream out but I'm not falling. I'm hanging in space and I realized I'm being held and I open my eyes and I turn and look. The smell. He's here. He's holding me. He's holding me tight and I know I'm safe. I know that now I'm safe. I don't recognize him but I know who he is. I know the smell. Maybe that's it. Maybe that is it. Maybe through all the struggles, through everything that is to happen, maybe this is the reward.

Light fades on Katie and rise quickly to:

SCENE III

BEN, the husband, early thirties and physically intimidating, is pacing the space. Katie, now 30, stands arms crossed in the corner. They are heavy-duty in the shit.

BEN

I'm telling you everything I know.
I don't know what to say. If I knew
what to say, I would say it. I
don't know what to do.

A beat.

KATIE

Are you happy?

BEN

Are you?

KATIE

No.

BEN

Katie -

KATIE

I can't stay here.

BEN

What?

KATIE

I can't stay here anymore. Like
this. I can't - I just can't stay
here.

BEN

What are you talking about? Do you
want me to leave? Just say it. Just
say you want me to leave and I'll
leave.

KATIE

I don't want you - I can't decide
what is right for you.

BEN

Help me then! Can't you help me?

KATIE

No.

A beat.

BEN

God damn it! I'm - I don't know what to do. Can't you just understand - I don't know what to feel. I - If you want me to leave just tell me and I'll - SHIT!

A beat.

BEN (CONT'D)

God damn it, Katie. Look at you - you're so beautiful. I look at you and I - I can't stand - I can't stand it. I look at you and that fucking star shining down on you. Everywhere you go you stand in this light - this - this - it's like it follows you. You're so god damn beautiful. The world smiles on you and - and you deserve something better than - you're so unbelievably perfect it makes me want - god, what am I doing?

KATIE

I'm not perfect.

BEN

Yes, you are.

KATIE

I'm not fucking perfect, Ben!

BEN

Yes you are! You are and I - I want to hold you so tight - I want to hold on to you and understand what to do - and in the same moment I want to throw you through the wall.

KATIE

I'm not going to - I can't stand in your way. You do the things you need to do - but I can't - I can't be here - I can't stay here. I just can't be here anymore.

BEN

Where would you go?

KATIE

I don't know.

BEN

You don't have to leave. I told you, just tell me to go and I'll go.

KATIE

I'm not going to do that!

BEN

Then what do you want me to do?

KATIE

Be honest! Be honest with yourself. I can't tell you what's right. You decide what's right, not me! Nobody decides what's right for you - you decide!

BEN

I'm being honest.

KATIE

No, you're not.

BEN

I'm being as honest as I fucking know how to be!

KATIE

Then I can't stay here with you.

BEN

Tell me what to do!

She throws up her hands -- and takes a moment.

KATIE

What do you want?

BEN

What-

KATIE

What do you want? Just - just tell me what you want? Ask yourself what you want.

BEN

I don't know.

KATIE

Well, then - You can't have us both, Ben.

BEN

I know that! You don't think I know that?

KATIE

Then you have to decide what you want.

BEN

I don't fucking know!

KATIE

I can't - you have - I can't help you with this.

BEN

What do you want me to do?

KATIE

Stop asking me that! All right? Just stop asking me.

A long beat.

BEN

You can't understand what's happening to me. You could never possibly understand what is happening to me.

KATIE

Yes, I can.

BEN

You don't understand what's happening, Katie. I feel like - I feel like I'm being torn apart. I can't make anything work. I'm being split fucking open and I can't -

A beat.

KATIE

Did you sleep with her?

BEN

What?

KATIE

Did you sleep with her?

BEN

You don't understand what I'm going through - You couldn't understand.

(MORE)

BEN (CONT'D)

Everything you do is fucking golden! You're the fucking golden, Midas woman - you never have to worry about the bullshit people put themselves through.

A beat.

BEN (CONT'D)

Yes, I slept with her.

A long beat.

BEN (CONT'D)

I don't know what - I want you to understand but I can't make you understand - I don't know what I'm feeling. I don't know if I'm hurting you more than I'm hurting myself.

KATIE

I know.

BEN

That's what I mean! You don't know, Katie. I'm killing myself and you - you don't deserve this - you don't deserve me. You don't deserve what I'm putting you through. You're so pure - you can't -

KATIE

I can't stay here.

BEN

You don't have to leave! You didn't do anything wrong. I'm the one who should leave - just tell me to go and I'll fucking go!

KATIE

Do you want to leave?

BEN

Do you want me -

KATIE

STOP IT!

BEN

I can't stand it. I don't want to hurt you.

(MORE)

BEN (CONT'D)

I've never wanted to hurt you -
you're so fucking perfect you can't
understand what the fuck -

KATIE

I know! Okay, I know what you're
going through.

BEN

No, you don't, Katie. You can't
possibly know. You live in your
little bubble - your dreams - you
go through your life - you know
what you want and because you know,
it becomes easy for you to just -
just get it.

KATIE

Stop saying that.

BEN

It's true. It's true, Katie. It's
easy for you.

KATIE

You think this is easy for me?

BEN

Then tell me to go! Just tell me to
get the fuck out!

KATIE

I know what you're going through,
god damn it!

BEN

But, you don't!

KATIE

I did the same thing!

A long beat.

BEN

What?

KATIE

I said, I'm not perfect, okay? I'm
not this perfect thing - I said, I
know what you're going through.

BEN

What are you talking about?

KATIE
I slept with somebody else.

A long beat.

BEN
What?

KATIE
It doesn't matter.

BEN
Who was it?

KATIE
You don't know him.

BEN
Who the fuck was it!

KATIE
It doesn't matter!

BEN
Was it Kevin?

KATIE
No, it wasn't Kevin.

BEN
Who the fuck was it?

KATIE
Brian.

A beat.

BEN
Oh, my god. Oh, my fucking god.
Fuck. Fuck me. Fuck me! Jesus
Christ I'm gonna puke. I'm gonna
throw up. I'm gonna fucking throw
up. Jesus Christ. I've got to go.
I've got to go.

KATIE
Wait.

BEN
I've got to get out of here. I'm
gonna throw up!

KATIE
Just stop for a second.

BEN
I gonna fucking throw up!!

He scrambles, frantic.

BEN (CONT'D)

Brian? Brian, that mother-fucker.
When? When did you fuck Brian? I
helped that - I helped him move in.
I moved him into his fucking
apartment! When did you fuck Brian?

KATIE
Stop saying that.

BEN
Well, you did, didn't you? You
fucked him.

KATIE
You fucked Debbie!

A long beat.

BEN
Jesus Christ.

A beat.

BEN (CONT'D)

What are we going to do?

KATIE
I don't know.

A beat.

BEN
I don't want to leave.

KATIE
Neither do I.

BEN
Brian?

KATIE
It was a long time ago.

A beat.

BEN
Jesus Christ. I'm so tired. I'm
fucking exhausted.

A beat.

KATIE
Do you love her?

BEN
What? No. No, I don't. I love you.

KATIE
I don't know what to do.

BEN
Can I - I just want to hold you for
a second. Can I do that?

They tentatively hug.

A long beat.

BEN (CONT'D)
I know. I don't want to say I'm
sorry because - I don't really
understand what that means yet - I
want to understand. I'm sorry,
Katie.

A beat.

KATIE
Are you going to keep seeing her?

BEN
No. No fucking way. No, I'm not.

KATIE
I want to believe you.

BEN
So do I.

A beat.

BEN (CONT'D)
Katie -

KATIE
It was a long time ago, Ben. Before
you even moved here.

A beat.

BEN

No, no I - is this worth it?

KATIE

What do you think?

BEN

I want it to be. Maybe it's - I don't know. I know I love you. That's all I know. That's all I really know. Right now - in this moment I don't think I've ever loved you more.

KATIE

We can't hurt each other like this. I can't handle this kind of - I just can't -

BEN

Me either.

He puts his arms around her and holds her close.

BEN (CONT'D)

I don't want to hurt you. I don't ever want to hurt you. I want to be with you, Katie. You're the only -

KATIE

Hey. Maybe if - maybe if we can survive - if we can survive this - maybe this is what love is.

A beat. Lights fade to black.

Lights rise quickly as Katie walks into a pool of light.

KATIE (CONT'D)

No dream. I'm pregnant. I found out today. I have to say it out loud because I don't believe it yet. I mean, I know I am, but - you know it's weird. I had a feeling - I had this idea that, I don't know - I thought I'd be able to feel it - like my body would let me know immediately. I haven't even thrown-up yet. Dr. Haley said I'm six weeks. I'm due in November. Scorpio. That's all I need, between me and Ben, another Scorpio. Ben is thrilled, of course. Why wouldn't he be thrilled?

(MORE)

KATIE (CONT'D)

At least, he seemed thrilled. Actually, there was this strange - elongated - pause when I told him. I don't know. I feel a mood swing coming on so I'm not sure if he's as thrilled as I think he should be. That'll be fun, having him deal with my moods. I guess I should tell him about - I should tell him more about you but I think he'd freak out. Not that I'm not freaking out. Dr. Haley said they'll keep as close a watch as possible but he doesn't anticipate any complications. He doesn't anticipate. That's funny. I didn't anticipate getting pregnant. That's not true, but I'm off the pill for four months and boom, I'm pregnant. I've been on it so long I thought my body would wait, return to normal or something. I just hope this baby doesn't have two heads. So, you know, I've been thinking. What does this mean? I'm getting closer to you. All these years I've been talking to you - everything seemed distant somehow - like I was talking to myself, which is true of course. I am talking to myself. But, it's different. This makes it all different. I feel like we have something in common. I feel as though I can understand now - like there's something I can share with you. I finally feel like you're listening. Or maybe - maybe I'm listening. Through all the years of talking, maybe now I can finally listen.

Light fades on Katie.

Again in the darkness we hear The Mother's voice. Her song is deeper, dreamy -- yet clearer somehow, comfortable and clean. It intensifies to reveal her within a WHITE POOL OF LIGHT.

As she sings white light rises on an upstage cyclorama revealing the silhouettes of THE FOUR HORSEMEN.

A single light rises on the face of the fourth Horsemen just long enough for us to see DAVID caught in tableaux.

As this light fades The Horsemen move deliberately around, on and offstage and back setting a black desk stage right, a black chair stage left, and a black single cot upstage left.

As the Horsemen exit the stage The Mother's song and her light return to the distance.

The lights fall and rise quickly on:

SCENE IV

A single exposed bulb hangs from the ceiling illuminating DAVID, the son, early twenties, he hasn't slept in days. He sits on the cot with a handful of handwritten papers. He holds up a sheet of paper preparing to set it ablaze when there's a knock. Katie, 54, and much older and much wiser, is at the door.

DAVID

Mom.

KATIE

Can I come in?

DAVID

Yeah - yeah, uh - what are you doing here?

KATIE

Do you mind if I sit?

DAVID

Yeah, no - sure sit.

KATIE

Where?

He cleans off a chair.

A beat.

DAVID

How did you know where I was?

KATIE

I've always known where you were. I was just giving you some time - some space. I did call your work. They said they haven't seen you in over a week.

DAVID

I quit.

KATIE
Do they know this?

DAVID
Not yet.

A beat.

KATIE
What are you doing here, David?

DAVID
I like it here.

KATIE
You like it here.

DAVID
Yeah. I pay by the week. I don't
need much. They don't bother me, so
I -

KATIE
Cut the bullshit, David. What the
hell are you living like -

DAVID
Hey, I didn't ask you to come.

KATIE
You didn't ask -

DAVID
No, I didn't. If I had wanted you
to come I would have called. Can't
you figure that out?

KATIE
What are you saying, David?

DAVID
I said I don't need you help,
Mother, all right?

KATIE
No, it's not all right.

DAVID
Look, I don't need to answer to
you.

KATIE
I think you do.

DAVID
Yeah. Well, I don't give a shit
what you think.

A beat.

KATIE
You want me to leave?

A beat.

KATIE (CONT'D)
Fine. If you want to -

She gets up to leave. Stops. She takes a deep breath.

KATIE (CONT'D)
David. I am your mother. I love
you. I don't understand you - I
don't even need to. You're a grown
man. I came here because - you have
a family that needs you - that
wants you. You have - I came here -
I came here to tell you - sometimes
we forget that we need people to
help us sort things out. We miss
you, David. Goodbye.

He stops her with . . .

DAVID
I'm scared, all right -

KATIE
I'm sure you are, but -

DAVID
I know I don't have a right to be.
I know Julia's scared - I mean, she
must be scared shitless. I'm sure
she - It's just - I'm not doing
anybody any good like this - like I
am. I'm not doing anybody any good.

KATIE
So you run away?

DAVID
I didn't run away!

KATIE

No? What do you call this? You're living in this - this place with no telephone, no, no - what are you David, a spy?

DAVID

I'm pathetic. I'm a bastard, I'm a jerk, a loser but I'll tell you something - I'm not enjoying it, does that account for anything - that I'm miserable?

KATIE

It depends on how many people you drag into the misery with you.

DAVID

I'm not doing this - I have to make things right.

KATIE

Make things right?

DAVID

Yeah.

KATIE

By what? By quitting your job?

DAVID

I didn't quit my -

KATIE

By ignoring all of our attempts to contact you? By not even once returning a call -

DAVID

You don't know - YES! Exactly. That's exactly it! By removing myself from the equation everybody is better off. Look at me, Mom. What good am I gonna do anybody, huh? What good? None! The best thing I can do for anyone is to stay away.

KATIE

That's very selfish, David.

DAVID

Oh, okay -

KATIE

How is this making things right?

DAVID

It just is! All right?

KATIE

What is it, David? Is there another woman?

DAVID

No. That's not what I'm talking about. Is that what Julia said?

KATIE

No. I think she wishes it were. It would explain - there would be some logic to it, maybe.

DAVID

I haven't accomplished anything.

KATIE

What are you talking about?

DAVID

Just what I said. I haven't accomplished one god damn thing. Not one. Not for me. Not for them, for Julia or for - for - for anybody. Do you remember when I was learning how to swim? At the Petersons, remember? They had those barbecues every fourth of July.

KATIE

What?

DAVID

The Peterson's. Do you remember?

KATIE

Yes -

DAVID

How old was I? I was like six or seven, right? I tried to swim to the end, I was trying and I was thinking the end of the pool - the end isn't that far away, you know? It can't be that far away. I thought if I kept kicking I would get to the end - but, I didn't. It didn't matter because -

She remembers.

KATIE

What are you -- oh. Okay.

DAVID

Do you know what I'm talking about?

KATIE

Of course I know what you're talking about. We thought you were dead.

DAVID

Well, maybe I was.

KATIE

David. David, you weren't dead. You were conscious the whole time. You were just - your lungs just filled with water.

DAVID

That's how I feel, Mom. I feel like I'm filled. I'm filled with - I don't know I'm - I'm drowning. That doesn't make sense but it's the same feeling, like I can't catch my breath. I mean, I don't want to be this way. It's just - I feel like I can't catch my breath.

A beat.

She goes to the table and starts leafing through his papers.

KATIE

So what, by sitting here in this -- alone in this hellhole, alone and depressed is - what are you writing your memoirs - what's this?

DAVID

Nothing. It's crap. I don't know what it is.

She reads for a minute.

KATIE

What - what is this?

DAVID

I told you it's nothing.

KATIE

What are you thinking, David?

DAVID

Let me have that, Mom.

KATIE

Tell me what you're thinking about.

DAVID

Mom, let me -

KATIE

I want to know what -

DAVID

MOM, GIVE ME THE GOD DAMN PAPER!

She does. A long beat.

DAVID (CONT'D)

If I knew - If I knew I wouldn't be here.

KATIE

David -

A long beat.

DAVID

Look, this is exactly what - this is what I wanted to avoid. Let me ask you something, Mother. I've been thinking - oh, have I been - I keep having this reoccurring dream. Maybe you can tell me what it means. I'm on a boat. It's a sailboat. It's a sailboat with a broken mast and it's adrift. It's adrift on the open sea with no power. No power because there's no wind. It's just a wide open sea - the water is like glass, like you could get out and walk on it. There's nothing on the boat besides me. No radio, no communication with the outside world what-so-ever. I'm lying in the boat and I'm naked. The sun is beating down on me, burning me crisp but I don't think of going below because there's nothing down there.

(MORE)

DAVID (CONT'D)

The boat is just a skeleton of itself, just an empty hull, a broken mast and me, naked, getting baked in the sun, adrift on the open water. This is the dream I keep having. Over and over - this is my reoccurring dream and you know what? You know what's really frightening? And it is, it is frightening -

I wake up from this - and it's the same. My life is the same as this dream. From the moment I wake up I realize, every morning, I'm having the same dream - only - I'm awake. So, now tell me something. Can you help me out with this because I really want to know - which is the dream?

A beat.

KATIE

The water is like glass.

DAVID

Like glass.

KATIE

Like you could walk on it.

DAVID

That's right.

KATIE

So, why don't you walk on it?

A beat.

KATIE (CONT'D)

Do you remember when you worked at Kiddie City? Do you remember that?

DAVID

It was my first job.

KATIE

That's right, it was. I hadn't thought about that. Your first job. How old were you?

DAVID

Sixteen.

KATIE

Yeah?

DAVID
I was sixteen.

KATIE
You made a point of us not giving you a ride, remember that? You insisted on driving your bike the, what was it? Ten miles?

DAVID
It was four miles.

KATIE
You insisted on riding the bike. In the rain, snow, twenty below you'd go off on your bicycle to Kiddie City.

DAVID
So?

KATIE
Why? Why did you do that?

DAVID
Why are you asking? What do you want me to say, Mom?

KATIE
I'm just curious.

DAVID
You'd be disappointed.

KATIE
Why?

DAVID
What are you expecting, Mom? What do you want me to say? I was making my own choices? I was stepping out on my own, making those hard decisions and sticking with them?

KATIE
You were taking responsibility for -

DAVID
Lisa Pratt worked at Kiddie City. Do you know who Lisa Pratt was, Mom? A seventeen year old wonder woman check-out girl with a heart shaped ass and day-glow tube tops. This was my inspiration.

(MORE)

DAVID (CONT'D)

I rode my fucking bike like I was delivering the mail because I wanted to impress Lisa Pratt.

A beat.

KATIE

Did it work?

DAVID

What?

KATIE

Did it work? With Lisa Pratt, did it work?

DAVID

What does that have to do with anything?

KATIE

Did it?

DAVID

Yeah. I guess it did.

KATIE

Well then.

DAVID

Well then, what?

KATIE

When did you stop knowing how to get what you wanted?

DAVID

You're reaching, Mom. Getting laid as a pimpled teenager doesn't exactly constitute -

KATIE

What's the difference?

DAVID

There's a big -

KATIE

There is no difference, David. Why are we ever motivated to do anything? What else is there? Food, shelter, love, sex, experience. That's it. That's everything.

DAVID
That was a lifetime ago.

KATIE
Yeah. It was a lifetime ago.

DAVID
Several lifetimes.

KATIE
Definitely. Just like this one.

A beat.

KATIE (CONT'D)
Where do you think all those lives
go, David?

DAVID
They die.

KATIE
You're right. You are absolutely
right. They do. They die and we die
along with them to be born into
something else. Something
different. Sometimes something
better, sometimes something worse
but when they die the experience
remains doesn't it? It enriches the
next life we live.

A beat.

KATIE (CONT'D)
I should have brought your father.
If I had known the neighborhood -
except he would have insisted on
dragging you out on the street and
kicking the shit out of you.

DAVID
I appreciate that, mom.

KATIE
Would it have helped?

DAVID
Maybe.

A beat.

KATIE
David, Julia is in the hospital.

A beat.

KATIE (CONT'D)

She's fine. She did do something amazing, though. You might find this amusing. She gave birth to a little girl today. This morning. 10:13 am. Can you imagine? A beautiful little girl. Two arms, two legs, ten fingers, ten toes. You have a daughter, David. Congratulations.

A beat.

KATIE (CONT'D)

Yeah. Funny, isn't it? You have a daughter. You know what that means? It means - it means it's a new life. For both of us. For all of us. A brand new life we've never experienced. Hell, one I never even thought about until a few months ago but here it is. I don't have a choice. I've been provided a new life - it's been thrust upon me without me lifting a finger to make it happen. Well, beside you. But that was a - what did you say? Another lifetime ago, wasn't it. I certainly didn't know what I was getting myself into, maybe I would have done something differently. Maybe I would have - no. No, you see - you're here. You're here and I can still see that little boy. I can still see your first step, your first home-run, your first job at Kiddie City. Your first child. What makes life happen the way it does, David? You see. You close yourself off in your little pay-by-the-week room and you wonder why there's no wind, why your mast is broken and the sun is beating down on you. But you know something? You can shut yourself out but life is happening without you. Even if you ignore it completely. It's rolling all over you and around you and there's nothing you can do about it except acknowledge it. Play with it.

(MORE)

KATIE (CONT'D)

Be a part of it because it's going to happen with you or without you but - I have to tell you - I'd personally enjoy it much more if you were in it. I think your wife would too. Certainly your daughter would be better off.

DAVID

How is she? How is Julia?

KATIE

How is Julia? Julia is sad. Julia is depressed. Julia is actually somewhat psychotic. I think I should be getting back. I'll tell you what - how about - I'll let her know you asked about her.

She begins to exit.

DAVID

Wait!

A beat.

DAVID (CONT'D)

How's the baby?

KATIE

The baby. The baby is fine. Beautiful. Healthy. New. The baby doesn't know she has a daddy. What should I tell this baby when she's old enough to ask?

A beat.

DAVID

You think Emmy would mind if her father is a bum?

KATIE

Emmy?

DAVID

Yeah. Emmy. The baby. Isn't - isn't that what Julia said?

KATIE

She didn't say.

DAVID
Didn't she give her a name? I mean,
doesn't the baby -

KATIE
She said she wanted to wait for
you.

DAVID
She said that?

KATIE
She did.

DAVID
Why did she say that?

KATIE
I don't know. Do you?

A beat.

DAVID
What the hell is she - oh, Mom. I
didn't want it to be this way.

KATIE
You know what, David? It is this
way and it's okay.

DAVID
Is it?

KATIE
What do you think?

DAVID
I think -

KATIE
What?

DAVID
I think I want to see Emmy before
Emmy can tell her Daddy's a bum.

KATIE
Emmy?

DAVID
That's what you were supposed to be
called, so we thought - Emmy. I
like that name. Emily - Emmy. That
was for you. Surprise.

A long beat.

DAVID (CONT'D)

It's a beautiful name. Are you okay with that?

KATIE

David -

DAVID

What?

KATIE

You're not a bum.

She hugs him.

LIGHTS fade to black and quickly rise in a pool center stage on:

KATIE (CONT'D)

You know, I've been wondering - would we have been friends? Somebody asked me that yesterday, if I'm friends with my children. I had just met this woman at a party. God, I can't imagine we wouldn't be - both you and me and me and the kids. I mean, you - you've been my ear all these years, like it or not. My heart and soul, really. My mentor, my imagination. It's funny. I know you've been here through everything, regardless of what is real or not, regardless of logic, or fantasy, my crazy dreams - I know you're here because - because - because I don't know. I bring you with me I guess. We always bring those experiences with us, those memories. There's a part of you in everything I do. I think it must be the same for the kids. I certainly hope it's as positive. Actually, it's both. It's always both - both positive and negative. Emmy starts kindergarten tomorrow. A whole new world will open up for her. An unknown. Another life - a completely new life to anything and everything. I think I've convinced her to be excited about it. Emmy's so funny. She's like a warrior going into battle without fear.

(MORE)

KATIE (CONT'D)

She asked me if it was okay for her
to leave if she wasn't having fun.
Actually, she told me she would
leave if she wasn't having fun.

As Katie continues, the cyclorama reveals the Four Horsemen
in silhouette. The lights slowly reveal them. We hear The
Mother's voice in the distance -- her first song revisited.

KATIE (CONT'D)

So many lives. So many different
lives lived within this one, short
breath. Katherine Anne Maxwell.
We're the same people, Momma, you
and me. For all the lives, for all
the beginning and ends I continue
to experience, my dreams are your
dreams. My voice is your voice. Hey
- we'll talk, huh? I'll tell you
what - I'll talk and you listen,
and you talk and I'll listen and
together we'll just keeping
walking. Deal? Peace, Momma.

Lights out.

END PLAY

(c) Michael Bassett