

# ELSEWHERE

by Adam Szymkowitz

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## CAST OF CHARACTERS

CELIA-----The younger sister, early thirties to early forties  
TEDDY-----The visitor, late twenties to early thirties  
AMANDA-----The older sister, early thirties to early forties

## SETTING

A mid-sized house in a small town in New England. The living room, dining room, Celia's bedroom, Teddy's bedroom, the back yard.

## TIME

The Present

1

*(CELIA is on the phone in the living room. She may wander, play with knick knacks as she talks. Possibly she has a super long phone cord she gets wrapped in.)*

CELIA  
*(on the phone)*

Physics has a name for the things you can't see. Elsewhere. Like if I'm transmitting something light years away, the time it's in transmission, we lose it. During that time it's elsewhere. It's unknowable. Irrelevant. My sister used to bury my favorite toys when we were kids. It took me a while to figure out what was happening. I would get a new doll and I would tell everyone how much I loved its yarn hair and its jagged smile and before I knew it, it was gone. When I finally figured it out, I was able to unearth some of my toys. Never the ones I wanted most, but I found some, by digging all day long, day after day in randomly chosen places. Eventually the adults got involved and my excavations were shut down.

Maybe I should have become an archeologist. Are archeologists lonely? Do they stay up at night thinking about civilizations they wish they could have been a part of? You know, loneliness is the only thing I can't get over. I accept that they're dead. I accept that I'm terrified of leaving the house, but I can't stand how much it hurts to be alone. It burns with lack. The emptiness. I could take all the rest if there wasn't such an emptiness. Sometimes I order things I don't want just so the delivery man will show up and talk to me for a minute. But he just hands me the package and leaves again. What about you? Is your job lonely? It must be nice talking to people all day. No, I know, but still. Oh, right. I'm sorry I wasn't letting you talk. Oh, well I don't have a car so no, I don't need car insurance. Hello? Hello?

2

*(A doorbell. CELIA opens the door. TEDDY stands in the doorway, dressed in a UPS uniform and holding a package.)*

TEDDY

Celia Monroe.

CELIA

Yes, thank you. Would you like something to drink?

TEDDY

No, thank you. Sign here please.

CELIA

You sure? Maybe lemonade? Root beer? Coffee? Tea? Fruit punch? Ginger ale? Sarsaparilla? I have juice boxes. Orange juice? Beer? Wine? I have red and white. From bottles, not boxes. Ha! No? Iced tea? Apple cranberry? Cranberry apple? Carrot? Apricot? I have a juicer. I could make celery juice if you wanted. Or pumpkin. Or I have artificial juices if you prefer. People like that. Sugary. Or the kind without sugar but still tastes like sugar. Some people prefer that.

TEDDY

No, thanks.

CELIA

Water? A nice cold glass of water? I can't send you out of here without at least a glass of water.

TEDDY

I'm fine, thanks. Really. Please sign here.

CELIA

Can I get you a cookie? Oh, milk! I have milk.

TEDDY

No, thanks. Please just sign here.

CELIA

Or crackers. I have the cheese ones and the ones that go well with peanut butter. Or brownies. Pie. I have lemon meringue, blueberry, apple, pumpkin.

TEDDY

I have more deliveries. If you could just sign--

CELIA

There?

TEDDY

Yes.

*(CELIA signs. She accepts the package.)*

CELIA

Do you like turkey?

TEDDY

Have a nice day.

*(TEDDY turns to go.)*

CELIA

Wait!

*(TEDDY waits.)*

CELIA

Do you have plans for dinner tonight because I was going to make a feast but there is only me to eat it and if there was someone else it would make more sense to make a feast. Everyone else is busy tonight otherwise I wouldn't impose on your social life but it seems a shame to eat a feast all by yourself, don't you agree?

TEDDY

Uh—

CELIA

You could tell me what your favorite thing is and I could make it. I have lots of groceries. I get them all delivered. I can make anything. My freezer is gigantic. And the basement is just cans and cans and crates of food as far as you can see. So I never run out. I could make crème brûlée. Do you like crème brûlée? And I just got a shipment of Sicilian sausage. You brought it earlier in the week. I've been dying to try it.

TEDDY

Okay.

CELIA

Okay?

TEDDY

I'll come to dinner.

CELIA

Really?

TEDDY

I'll see you then. But I got to go now.

CELIA

Okay! Great! Yay! Okay! What do you want?

TEDDY

I'll eat whatever you make.

CELIA

What will I make? What will I make?

*(TEDDY exits. CELIA closes the door and puts on her apron. She prepares to make a feast.)*

3

*(TEDDY sits at the head of the dining room table. CELIA enters with one heaping platter after another. She sets each one down in front of TEDDY and then goes back to the kitchen to get more. It is indeed a feast. When she sits down finally, he is already eating.)*

CELIA

You're such a good eater!

TEDDY

*(his mouth full)*

Thanks.

CELIA

Is it good?

TEDDY

Mmm.

CELIA

Good. Try some of the potatoes.

TEDDY

Mmm.

CELIA

My fiancé was a good eater like you. I had to keep letting out his pants. He lived here with me for a while, longer than some, shorter than others. I don't want to say there have been a lot of men, but-- We ate all our meals together, morning, noon and night. Sometimes two midday meals or a late night meal. Sometimes ice cream with every meal. He ate so well. I think he liked eating more than anything else. It was a defining character trait. Like some people are stingy or bossy. He was eaty. We were happy, I think. Sometimes he would leave for weeks at a time. He would come back emaciated and thin. I don't know where he was going or why and he wouldn't answer questions. But I set about feeding him right away and I would get his weight up and then he would disappear again. It made me so angry. So angry. He wouldn't tell me where he was going and often wouldn't say goodbye. I didn't know if he was dead or not and then he'd come home like nothing had happened and if I asked questions, he'd just go mute, pretend he couldn't hear. When he was here, he always kept the bed warm. I needed him here, you see. He couldn't keep leaving like that. I wanted something more permanent. And he wanted to take off. He always came back, but I just couldn't take the uncertainty. In the end, I put a stop to it.

TEDDY

What happened to him?

CELIA

He died.

TEDDY

Oh.

CELIA

It happens. Maybe not to everyone so young, but it happens. Better get used to it. The people around you die off one by one. The older you get, the more of them die. Then you die too. That's how it goes. People always think it won't happen to them. Not me, they say. That couldn't happen to me. Or deep down they know everyone is the same but the irrational part of the brain says, "I'm special. By the time it's time for me to die, they will have come up with a solution to the whole thing." Like robots.

TEDDY

Robots?

CELIA

Like robots are going to be so advanced that we can be kept alive inside them, when really all they can do are build cars and vacuum the floor. Robots are not going to save you from death. How are the beets?

TEDDY

Mmm.

CELIA

I like your disposition. Are you always like that?

TEDDY

I think so.

CELIA

I like it. It makes me serene. It's a breath of fresh air. So many things put me on edge all day long. I look out the window and I get nervous. I read a book and it drives me crazy. I turn on the TV and I have to turn it off again right away. I sit down, I stand up I sit down again. I've tried crocheting and knitting and sewing. I've played classical piano, made clay pots, built towers from popsicle sticks. But none of it helped. It all made me crazy. Cooking calms me. Especially cooking for someone like you. So serene. How do you do it?

TEDDY

I don't know.

CELIA

Tell me, what is your secret life? What are the things you think that you never tell anyone? What do you do that you don't want anyone to know about. What makes you different? What excites you? What makes you emotional? What makes you, you?

TEDDY

Um . . . I don't know.

CELIA

There must be something.

TEDDY

Well, I mean, well . . . I want to paint.

CELIA

Really? How wonderful! An artist. I'm having dinner with an artist.

TEDDY

No.

CELIA

Don't be modest.

TEDDY

All right.



CELIA

What do you paint?

TEDDY

That's the thing, you see. I don't know yet. I haven't painted anything. I just want to. Paint something. I'll do it soon. It's hard though. With my job. I always want to but then I come home from work and I'm so tired. I tried to get up early and do it but I was so tired in the morning too. So I don't know when. But I want to do it.

CELIA

Yes, that is a dilemma. I suppose you must like your job though.

TEDDY

No, I don't.

CELIA

But you get to drive that truck all day long. Moving from place to place. Such freedom. Such purpose. You are the master of the road. You go somewhere and then you go somewhere else and somewhere else. You get to do that all day. I envy you. I stay here. Not because I want to. I have a hard time leaving. But you, you are your own master. And you get to meet all those people who are getting packages from all over the world. Someone in England puts something in a box for their friend and then you bring that box to them and put it in their hands. You bring people together. Your job is to connect people. Isn't that exciting?

TEDDY

No.

CELIA

There must be something good about the job. Part of it you like.

TEDDY

No.

CELIA

Oh. Why do you do it then?

TEDDY

Well, I have to.

CELIA

I don't understand.



Say yes. CELIA

Yes. TEDDY

Really? CELIA

Well . . . TEDDY

What's stopping you? CELIA

I don't know. I just don't know. I don't owe anybody, you know. TEDDY

You won't owe me either. Every few paintings, you'll paint one for me and we'll be even. CELIA

Yeah? TEDDY

Oh, please say you'll do it. CELIA

Yeah. Okay. Sure. Okay. I just have to get my stuff. TEDDY

Tomorrow then. You will move in tomorrow. CELIA

Okay. TEDDY

But now, let's have dessert. CELIA

Okay. TEDDY

4

*(TEDDY stands staring at a blank canvas, paintbrush in hand. He stands. He stares. He stands. CELIA enters, watches him for a second.)*

CELIA  
How's it going?

TEDDY  
I don't know.

CELIA  
No inspiration yet?

TEDDY  
No.

CELIA  
You want me to pose for you?

TEDDY  
*(thinking)*  
No, I don't think so.

CELIA  
Just let me know. *(Pause. He tries to think of what to paint.)* Isn't it crazy? All this time you've been living your life and I've been living mine. We were oblivious to each other and now here we are together. I bet last week you never thought you'd be living here.

TEDDY  
No.

CELIA  
You were brushing your teeth maybe. I couldn't know you were brushing your teeth, but now, I can hear you in the bathroom and all I'd have to do is open the door and see you brushing your teeth.

TEDDY

Please don't open the door while I'm in the bathroom.

CELIA

What if you fall down?

TEDDY

I mean on a day-to-day basis.

CELIA

I won't open the bathroom door while you're in there unless you're in peril or if you ask me to.

TEDDY

Why would I ask you to?

CELIA

I just want to leave that possibility open. Anyway, my point is, now we're part of one another's daily lives when before we practically didn't exist. Out of sight out of mind. Do you believe that?

TEDDY

What?

CELIA

That things don't exist when you're not experiencing them?

TEDDY

No.

CELIA

No, they don't exist or no you don't believe that?

TEDDY

I don't believe that.

CELIA

Right. Sure. I'm just saying. Who knows, right? Who knows what goes on that we can't see. All sorts of things. Hey, maybe you could paint that.

TEDDY

What?

CELIA

Everything. All the things we don't see.

TEDDY

Maybe.

CELIA

You want some lemonade?

TEDDY

Yes.

CELIA

I'll be right back.

*(CELIA exits. TEDDY stares for a long time at the blank canvas. He almost touches the paintbrush to the canvas. Then CELIA returns with lemonade.)*

CELIA

Here we are!

*(TEDDY accepts the lemonade. They drink their lemonade.)*

CELIA

Listen, I was thinking. Do you like your bedroom?

TEDDY

Sure.

CELIA

I was thinking, if you wanted, you could sleep with me in my bed.

TEDDY

Oh.

CELIA

If you wanted. It's so cold in my bed. I really miss having someone else in the bed with me.

TEDDY

I don't know.

CELIA

Think about it. It doesn't have to be tonight or tomorrow night, but maybe one day soon. Think about it. Keep it in the back of your head. Along with all those great ideas for paintings.

TEDDY

Heh. Right.

CELIA

You sure you don't want me to pose for you?

TEDDY

No, that's okay.

CELIA

Well, just let me know if you change your mind. I was a model, you know.

TEDDY

You were?

CELIA

For drawings.

TEDDY

Oh.

CELIA

In college.

TEDDY

Oh.

CELIA

Naked. I just liked to be the artist's inspiration. Ohhh! Why don't I try to think up ways to inspire you. I could play music, I could dress in bright colors, we could build a fort out of cushions or create a terrarium—

TEDDY

No, you know what?

CELIA

What's that, Teddy?

TEDDY

I think I just need to be alone for a while.

CELIA

Oh.

TEDDY

Sorry.

CELIA

No, I understand. The artist's temperament. I'll go practice the tambourine in case it becomes necessary. But I'll come back in ten minutes or so to see if you need anything.

*(CELIA exits.)*

TEDDY

I need more than ten minutes. Celia? Celia?

*(But she has gone. He stares at the canvas. Sound of tambourine.)*

5

*(CELIA in bed. A sound of a dog howling outside.)*

CELIA

Oh, Doggie, I hear you. I feel for you. I do. The nighttime is the hardest time. We regret things at night, don't we? *(The dog howls again.)* Even if at the time, everything you do seems like the right thing to do. Even if during the day, you think all your decisions are reasonable at all times, at night you start to wonder. And then the cold seeps in, too, at night.

Oh, Doggie, how do you deal with the cold? Does howling help? *(She howls. The dog howls. She howls. The dog howls. They howl together. She sighs.)* I don't think it's for people, howling. People must be rational. We must not yelp like animals in cages. But what then?

What do other people do? I don't see other people much any more. There's Teddy sure, but everyone else I only see from a distance. They seem content enough, capable enough, out in the streets, buying groceries, saying hello, getting their newspapers.

But then if you turn on the news, everything they do is terrible. Maybe when they go in their houses and close their doors and shutter their windows, then they all do terrible things, things that can be discovered and reported the next day. It makes me feel better to think that. How about you, Doggie? *(The dog does not howl.)*

Now, you're quiet. Maybe you're asleep already. I wish I was asleep.



6

*(A week later. TEDDY stands in front of a blank canvas. He is going to paint something. Wait. Wait for it. He touches the brush to the canvas and makes a small stroke.)*

TEDDY

Oh, darn. Darn! Oh, that's no good. Oh, I ruined it. I can paint over. I can paint over it. I'll whitewash it and start over.

*(CELIA enters.)*

CELIA

You painted.

TEDDY

Don't look. That's a mistake.

CELIA

I need to talk to you.

TEDDY

Please don't look at the canvas.

*(CELIA averts her gaze.)*

CELIA

Listen, this isn't working out.

TEDDY

What?

CELIA

You here. It's not-- Look—

*(CELIA looks up.)*

TEDDY

Don't look.

CELIA

*(Averting her gaze)*

Look, here it is. You have to sleep in my bed with me. It's just too cold at night for me to continue to sleep alone. It's a matter of comfort. So there. You have to come sleep in my bed. Okay?

TEDDY

You said I could think about it.

CELIA

I know what I said.

TEDDY

I'm not done thinking about it.

CELIA

I know but it got much colder out.

TEDDY

You could turn the heat up.

CELIA

I just can't afford it now that I'm supporting the both of us.

TEDDY

I don't know.

CELIA

No. There is no discussion. This is what happens now.

TEDDY

I toss and turn a lot in bed.

CELIA

That's fine.

TEDDY

Sometimes I wake up scared and I have to turn on the light. Then I turn on all the lights in the house until I settle down again.

CELIA

I'll hold you if you get scared.

TEDDY

When I wake up like that, I can't stand to have anyone touch me.

CELIA

Okay. Not anyone?

TEDDY

No.

CELIA

Okay. So it's decided. You'll sleep with me.

TEDDY

Well, let me think about it.

CELIA

I see.

*(CELIA exits to the kitchen. Silence and then the sound of a dish breaking. Then another and another. She's throwing them against the floor. Or maybe the wall. TEDDY is visibly upset by this. He puts his paintbrush down. He looks at the front door. He thinks of walking out it forever. CELIA stops breaking dishes offstage. Another silence. CELIA re-enters.)*

CELIA

All the dishes are broken. Are you happy now? I'm going to have to have new dishes delivered. I liked those dishes, Teddy. Those dishes were my favorite dishes ever. I got them when I moved in here. They have sentimental value. I don't know why you made me do that. Maybe you were unaware of the sentimental value of the dishes. You're oblivious to my dishes, of course you are. But have you no heart? Each broken dish was a part of me. A part of me I can never get back. Whenever I eat on the new dishes, I will always remember this day and how you caused me to be cold at night even though there were things you could do to prevent it. When I'm dying of pneumonia, I will eat my last meal off these new dishes and I will remember you and curse you for your unfeeling nature. You are the devil. You are the worst creature to ever walk the planet. I will die. I will die of neglect unless you intercede. It's your choice. I'm drowning. All you have to do is reach out your hand to pull me from the icy water. Do you understand? Either you sleep in my bed or you have to move out.

*(A long silence. TEDDY thinks. It becomes unbearable to her. She is about to throw him out. Then--)*

TEDDY

Okay.

Okay? CELIA

Okay. TEDDY

*(CELIA kisses him. He kisses back, sort of. It gets more intense. CELIA starts to undress him and herself.)*

*(The doorbell rings.)*

Shhh! CELIA

I'll get it. TEDDY

No, no. We don't need to get it. CELIA

*(CELIA goes back to undressing him. The doorbell rings again.)*

I should— TEDDY

Ignore it! It'll go away. CELIA

Well-- TEDDY

*(The door opens. AMANDA stands in the doorway holding a suitcase.)*

Hello! AMANDA

*(The dinner table. AMANDA and TEDDY sit eating. CELIA brings in plates.)*

AMANDA

And when I got there, it had burned to the ground. So, you know, no more job. I went to a café and I looked through the want ads, but it just seemed so overwhelming. I hate the interview process. Don't you?

TEDDY

Yes.

AMANDA

So I thought, I'll just show up on my sister's doorstep.

TEDDY

And so you did.

AMANDA

And so I did. I went to the apartment and packed everything I liked, told my roommate I was moving out and I bought a train ticket. Time to visit Sis. I knew she'd be here. She never leaves the house. I don't know if you know.

TEDDY

I know.

AMANDA

I didn't expect to see you though.

TEDDY

I just moved in.

AMANDA

So you're Celia's new beau.

TEDDY

No. No. No.

AMANDA

Oh, so you're . . .

TEDDY

I delivered something to her door one day and she asked me to dinner and then at dinner she asked me to live here so now I live here.

AMANDA

What a wacky sister!

TEDDY

She is.

*(CELIA enters with the last of the food and sits.)*

AMANDA

What a wacky sister. You're wacky, sister.

CELIA

Am I? How's the dinner I prepared for you?

AMANDA

Sprantabulous! Greetific! Knockintastic! I like to make up new words.

TEDDY

Delicious-ishivish.

AMANDA

Nice.

TEDDY

Thank you.

CELIA

*(To AMANDA.)*

As long as you like it. I guess that's all that matters. *(Aside to TEDDY.)* My sister's always been a little off.

AMANDA

Don't go telling him stories. I was never off. I was always completely and utterly on. Tell him.

CELIA

She's always on.

AMANDA

What does that mean?

CELIA

How long are you staying?

AMANDA

I thought I'd leave it open. For years I've been getting letters from her, weekly, daily even sometimes. "Visit me," They would say. "I'm so lonely. When are you coming to visit?" So I thought, why not now?

CELIA

Why not now?

AMANDA

And so here I am.

CELIA

Yes. Yes you are. Here. But now Teddy's here.

AMANDA

Is there nowhere for me to sleep?

TEDDY

You can sleep in Celia's bed. It's so cold in there alone, she says.

CELIA

No.

TEDDY

Unless you want her to sleep with me.

CELIA

No.

AMANDA

Excellent. I'll sleep with you. It'll be just like when we were girls and you would climb in with me in the middle of the night. She was afraid of the dark.

TEDDY

I get afraid.

AMANDA

We all do, Teddy. We all do.

CELIA

I don't.

AMANDA

Maybe not anymore, but when you were a girl-- Now, you get lonely, instead.

CELIA

Everyone gets lonely.

AMANDA

Okay.

CELIA

I also get cold.

AMANDA

It is drafty in here. I have a sweater somewhere. Remember that blanket you used to drag around? Whatever happened to that?

CELIA

You buried it.

AMANDA

Did I? Why did I do that? Teddy, did she ever tell you how I used to bury her things? I don't know what I was doing. What was I doing?

CELIA

I don't know.

AMANDA

Well, anyway, I grew out of it, I guess. Or maybe they told me I had to stop. You probably played with all my toys then, cause yours were all gone so maybe that made me stop. I didn't like to share.

CELIA

You didn't share. Not ever.

AMANDA

Huh! I guess I was too busy digging in the back yard. What was going on with me? Could you imagine if I was doing that now?

CELIA

You buried all my things. I had nothing.

AMANDA

Crazy. I bet they're still out there. We should dig them up.



CELIA

No. This is my house.

AMANDA

Our parents' house, she means.

CELIA

I bought you out.

AMANDA

Yeah, well . . .

CELIA

It's my house now, filled with my things. I like them where they are. In case you were wondering.

AMANDA

Dodo! I'm not going to bury your things. I'm civilized now. Teddy, tell her I'm civilized.

TEDDY

She's civilized.

AMANDA

I even sleep in bed with other people without taking all the covers.

8

*(AMANDA and CELIA in bed asleep. AMANDA has all the covers. TEDDY creeps in and goes to AMANDA's side of the bed.)*

TEDDY

You're here. I thought you were never coming. Please don't wake up. I'll talk quietly. I couldn't bear if you woke up and heard me. Let me just look at you. I could look at you forever.

I thought I would be alone all my life. I thought, that's my lot, so I should accept it. I could have been married by now, maybe, if I wanted, with kids but I've been waiting for

someone special, someone distinct, sparkling, crazy, bursting full of something--like you. And here you are. Even if I can't have you. Even if you wake and spit in my face, I am glad to be here, right now, in the same room with you. Even for a minute. My life has reached its apex. I could die now if I have to or live as a monk now forever, because today you looked at me and talked to me at dinner and that was enough. Any more and—well I couldn't imagine any more. But, maybe. Maybe more is in store for us. Can I hope? Can I wish? Can I look at you one more minute before leaving?

I hope you stay here forever with me.

*(TEDDY leaves quietly. AMANDA does not stir. CELIA sits up. She looks where TEDDY went. She lies back down. She pulls the covers over herself.)*

9

*(TEDDY and AMANDA sit at the breakfast table. CELIA comes in, slams something on the table and walks out. AMANDA and TEDDY look at each other. He shrugs. She rolls her eyes. CELIA reenters, slams something else down and storms out.)*

AMANDA

I find it's best to ignore her when she gets like this. Sometimes she's just pouty and we should just pretend she isn't.

TEDDY

I don't know if I can just ignore it.

AMANDA

Try.

TEDDY

Okay, I'll try. Because you want me to.

*(CELIA enters with a huge plate of something. She puts it in front of herself and begins eating.)*

AMANDA

I slept well last night. Celia, did you sleep well?

CELIA  
(*Grunts.*)

mmnn.

AMANDA  
How about you, Teddy. Did you sleep well?

TEDDY  
I didn't sleep much. Maybe two hours. No, maybe an hour and a half. I was up all night painting.

(*CELIA looks at him.*)

AMANDA  
You were?

CELIA  
I thought you were blocked.

TEDDY  
I was. And then I got unblocked. It was wonderful. I just painted and painted. I'm not even tired. I feel terrific! I feel like I could go back and do it for another twelve hours. Well, maybe eleven. I haven't looked at them in the light yet. I don't know if they're any good. They might be trash. But it felt great!

CELIA  
What happened?

TEDDY  
(*evasive*)  
I don't know. I just got inspired. (*CELIA grunts.*) After breakfast, I'll go back and paint some more. Although I'm running out of cadmium yellow.

AMANDA  
I was thinking while I was here, Teddy and I could help you get your house in order.

TEDDY  
Okay!

CELIA  
What do you mean, "in order?"

AMANDA  
Maybe paint the walls. Put up some shelves. Fix that table leg in the other room. You know, little things. You might need a new roof.

TEDDY

That sounds great! I have a tool belt I could wear.

AMANDA

You do? I bet you look really good in a tool belt.

*(TEDDY gets self conscious.)*

CELIA

I don't think I need any work done, thank you.

AMANDA

I don't mind.

CELIA

Yes, but I do.

AMANDA

I'm just trying to help. She was like this all the time when we were girls. When are you going to grow up?

CELIA

You know what? Why don't you pack your bags and go.

AMANDA

Don't be like that.

CELIA

I'm serious. I've already had my fill of you, so why don't you go live your life somewhere else.

AMANDA

Fine!

CELIA

Fine!

AMANDA

Write me every day and tell me how lonely you are and then when I show up, throw me out!

CELIA

I will.

AMANDA

I'm just trying to help.

I don't want your help. CELIA

Then I don't want to give it. AMANDA

Fine! CELIA

Fine. AMANDA

*(AMANDA starts to storm off. TEDDY stops her.)*

Wait. Please. You're sisters. TEDDY

So? CELIA

You're all you have. You're family. I never had any brothers and sisters and I always wished I could have some. And you have each other and you don't care. TEDDY

It's not that. CELIA

Then what is it? She came to see you. TEDDY

I know. CELIA

She wants to help. TEDDY

Well-- CELIA

And you. Don't be so quick to run. TEDDY

To run? AMANDA

TEDDY

Unless you never want to see me again.

AMANDA

No. It's not about you.

TEDDY

Some people don't want other people rearranging their houses.

AMANDA

They don't?

TEDDY

No.

AMANDA

Not even a little paint?

CELIA

I guess it could use a little paint.

AMANDA

I don't want to stay if I'm not wanted.

CELIA

You're wanted.

AMANDA

Do you want me to stay?

CELIA

Stay. Paint if you want. Stay. He wants you.

AMANDA

What about you?

CELIA

You can stay.

AMANDA

I'll stay until I finish painting the walls. Okay? Then I'll start my life over new somewhere else. I just need to figure a few things out.

CELIA

Okay.

AMANDA

Thanks for putting me up while I figure a few things out.

CELIA

Sure. A guess a little change around here's not a bad thing. It'll be nice. A newly painted wall or two.

*(They hug.)*

10

*(The Living Room. TEDDY is painting on a canvas. He wears a tool belt. Many canvases of his finished paintings are spread over the room. It's up to you if he's a good artist or not. He need not be. But the paintings should be very bright, cheerful even. AMANDA is on a ladder, painting the wall with a roller. TEDDY looks at her. Sighs, smiles, goes back to his painting.)*

*(They paint in silence for a bit. Then she looks down at him, sighs, smiles and goes back to painting.)*

*(CELIA enters with sandwiches and lemonade.)*

CELIA

I brought a snack for the painters.

AMANDA

Thanks, Sis.

TEDDY

Thanks, Celia.

*(They stop, take a break and have sandwiches.)*

How's it going?  
CELIA

Good.  
TEDDY

Well.  
AMANDA

I'm making progress.  
TEDDY

We're getting there.  
AMANDA

It's looking good.  
CELIA

Thanks.  
AMANDA and TEDDY

You're both so talented. I'm lucky to have you both here. Talent like this could be anywhere.  
CELIA

Nah.  
TEDDY

Thank you.  
AMANDA

But I have it here in my house! A Michelangelo here and a house painter there! I'm boarding artists. That's what.  
CELIA

He he.  
TEDDY

I'm not just a house painter.  
AMANDA

I knew we could get along. We decided on a color for the wall, didn't we?  
CELIA

I still say we should have gone a little lighter.  
AMANDA



CELIA

Well, I'm happy anyway. That's what's important. And you're both here where I can keep an eye on you and you're both working so hard that when night comes you just fall asleep, collapse even.

TEDDY

I suppose so.

CELIA

It's good. It's good to get your rest and then get up and work through the day and into the evening and then do it again. It's like farmers. I think of farmers sometimes when I think about what life should be like. They do something vital. Not like the rest of us. What a perfect thing, to grow food for yourself and for other people. Course then they grow too much corn. It's cheap so they put it in everything. The high fructose corn syrup. People like it, I guess, some of them, but our bodies weren't made to digest that. They were made to eat corn right off the cob, boiled of course, and corn dogs, right off the stick. Also boiled. Maybe fried. Do they fry corn dogs or just batter them and boil them? No matter. Can you imagine, though getting up in the morning and milking the cows or plowing the field? Only you and the sunrise and then all day long, a big blue sky that's all yours. And you work. You work. People don't work like that except on farms. And you too, of course, both of you, right now, here in my house. Workers.

AMANDA

I like painting.

CELIA

Good.

AMANDA

I could paint these walls forever.

CELIA

I don't think that's necessary. We'll run out of paint. When you're done, you can go wherever you go. Disappear into that place you are when I don't see you or hear your voice. But now, I have the pleasure of your company.

TEDDY

I'm using a lot of blue now. I think I'm going through my blue period.

CELIA

That's good, Teddy. Go through all your periods. We'll wait and see what you come up with with bated breath. Is that what we have? Bated breath? Is it baited? Like a hook with a worm on it? Are we luring you? No, I guess not. I think if my breath becomes baited, you two should say something and I'll swallow a mint. (*no response*) Think about what you want for dinner. I can call the grocery store and have it delivered.

Okay.

TEDDY

Both of you, think about it.

CELIA

We will.

AMANDA

*(CELIA takes the tray of sandwiches away. TEDDY might grab one more sandwich as she goes. They look at each other. They smile and then go back to work, sneaking glances when the other isn't looking.)*

11

*(TEDDY in bed. He sleeps. AMANDA enters his room. She carries a cup of coffee. She tries to wake him. She pushes and pulls but he won't wake. Finally he wakes, groggy. She hands him a cup of coffee.)*

Here. Drink this.

AMANDA

Whaa?

TEDDY

It's coffee. Drink it.

AMANDA

Why?

TEDDY

She's grinding sleeping pills into our food. I think it was in the potatoes.

AMANDA

Really? TEDDY

She's always been a little unusual. AMANDA

*(TEDDY drinks the coffee. AMANDA watches.)*

There now. Do you feel better? AMANDA

A little. TEDDY

Want to go for a walk? AMANDA

Very much. TEDDY

Then let's go for a walk out in the moonlight. AMANDA

*(AMANDA takes his hand and they put on their coats and go outside.)*

12

*(Outside. In the moonlight. They walk and look at each other and walk. Beautiful music comes up low and then a little louder. When they open their mouths, they are singing.)*

You're so pretty in the moonlight. TEDDY

I think you're pretty great. AMANDA

You're so pretty in the moonlight.

TEDDY

Do you believe in fate?

AMANDA

*(She comes to his arms and they begin to dance as they sing.)*

It feels so right in the moonlight.

TEDDY

I think the night is bliss.

AMANDA

We should run off in the moonlight.

TEDDY

We should run off in the moonlight.

AMANDA

Kiss me in the moonlight.

TEDDY

Kiss me in the moonlight.

AMANDA

Kiss me in the moonlight.

TEDDY and AMANDA

*(They kiss. It is long and they twirl as they kiss. And then there is a BLACKOUT.)*

12

*(The Living Room. TEDDY is painting on a canvas. There are twice as many paintings as last time. AMANDA is on a ladder, painting the wall with a roller in the same place we last saw her painting.)*

*When she climbs down to get more paint, TEDDY is there to kiss her. They make out like teenagers. Then, the sound of footsteps.)*

AMANDA

Shh. Shh! She's coming.

*(AMANDA climbs back up to paint the wall. TEDDY goes back to his canvas. CELIA enters with a plate of sandwiches.)*

CELIA

You're still painting that wall?

AMANDA

It needs another coat.

CELIA

I would have thought by now —

AMANDA

It needs another coat.

CELIA

You've been at it for over two weeks. I would have thought by now you'd be done painting.

AMANDA

It just soaks the paint right up.

CELIA

I just didn't think painting would take this long.

AMANDA

It'll take a while.

CELIA

Like a couple more days?

AMANDA

I think it might be weeks more. Months even.

CELIA

That's not going to work. You know, I think you've done enough. Let's call it painted. It looks painted to me.

AMANDA

I want to do a good job.

CELIA

I appreciate that.

AMANDA

Like the farmers.

CELIA

I think you did a good job. And it's been great having you here. But it's probably time for you to go now. Teddy needs to get work done and you're distracting him.

TEDDY

She's not distracting me.

AMANDA

I'm not distracting him.

CELIA

You've outlived your welcome. There I said it. You may be my sister, but you need to go now.

AMANDA

Oh.

CELIA

I'm sorry. It's just that my routine is all messed up.

AMANDA

I'm not interfering with your routine.

CELIA

You think you're not but you are.

TEDDY

I don't want her to go.

CELIA

Well, Teddy, I like you of course, but the world does not revolve around you. Sometimes, other people get what they want instead. I've gone out of my way to make you happy, but at the end of the day, she no longer belongs here. She has to go live her life and we will live ours here. It's just the order of things. Things have to be ordered. And then, we're all happy. It'll be sad to see her go, but when she's gone our happiness

will go up. We won't even notice maybe, but we'll wake up and we'll think to ourselves, "I'm happy" and it's lots of little reasons maybe but her absence will be one of them.

TEDDY

I think we should tell her.

CELIA

Tell her what?

AMANDA

No, don't!

TEDDY

I'm going to tell her.

AMANDA

No! It's just not a good idea.

TEDDY

She's your sister. She'll be happy.

CELIA

Happy about what?

AMANDA

You don't understand!

TEDDY

Celia, Amanda and I—

AMANDA

No! No. Stop. It's over. I'll go pack.

*(AMANDA exits the stage in a hurry.)*

CELIA

You what? The two of you what?

TEDDY

Nothing.

CELIA

Has she done something to you?

TEDDY

No, no.

CELIA

Has she been touching you?

TEDDY

What do you mean?

CELIA

I want you to stay pure. Teddy, promise me you won't let her taint you. She's a bad influence, always has been. That's why I make sure she's asleep with me. I used to wake up and check on her but I sleep through the night most nights now. I'm not sure why. Maybe I've been eating right. It's almost like when I was taking those—no. No. Is she drugging me? (*TEDDY looks down.*) She's not coming to your room, is she? (*TEDDY looks down.*) When we were kids, my parents gave me the task of walking in on her with her boyfriends. I was to keep any trouble from happening. And I did for a long time. But then she rebelled. She had something on me. I forget what. But after that, I would walk in on the most disgusting things. Her body. She used her body in such ways. You couldn't imagine. It was horrible. And the men didn't care. Some of them liked it. They would come back for more. It would make me feel so strangely. It was so disgusting. I'd hate to think she's getting up in the middle of the night and doing things like that to you. She's not coming to your room, is she, Teddy?

TEDDY

Uh—

CELIA

She is?

TEDDY

No, uh . . . well . . . listen.

(*AMANDA enters wheeling in a suitcase.*)

TEDDY

The truth is that Amanda and I are in l/ove.

AMANDA

(*Coming in at the l*)

No. Don't.

CELIA

Is this true?

AMANDA

Yes.

CELIA

I don't know what to say. What a surprise. It's not the first time something like this has happened. Remember how I went on a date with Joe Milner in high school. He wore cherry chapstick. His lips were rough but gentle. It was a magical night and then he saw you.



AMANDA

I didn't mean for that to happen.

CELIA

And of course there was Eric and Josh and Brian and Joey. Sam, Michael, David, Mark, Louie, Phil, Doug, Felix.

AMANDA

Sorry about that.

CELIA

Gerald. Stu. Evan. Steven.

AMANDA

I didn't mean for it to happen.

CELIA

John.

AMANDA

It never worked out.

CELIA

No, no. I guess it never did. Petey.

AMANDA

I forgot about Petey. I'm sorry that happened. All those times. I was supposed to marry some of them.

TEDDY

You didn't, though.

AMANDA

No, I didn't. Things happened. Weddings were cancelled. I don't know what happened to them. Where they are now. No matter.

CELIA

Martin.

AMANDA

I'm sorry sister. But there has been love in your life.

CELIA

Sure. I had love. You weren't around. There were men.

AMANDA

I'm sorry it had to come out like this.

CELIA

No, no.

AMANDA

But it's true. He loves me.

TEDDY

I do.

AMANDA

And I love him.

CELIA

Well. How wonderful.

AMANDA

Really?

CELIA

Isn't it?

TEDDY

It is. Hey, I was going to save this, but, well, um, hey. So—

*(TEDDY gets on one knee in front of AMANDA.)*

TEDDY

Amanda Monroe, will you marry me?

AMANDA

Oh, Teddy. Yes! Yes!

*(AMANDA and TEDDY embrace. AMANDA screeches in joy.)*

TEDDY

I'm so happy!

*(Pause)*

CELIA

Well, I guess a celebration is in order. *(Pause.)* I'll get the champagne.

*(CELIA, AMANDA and TEDDY sit at the table,  
drinking champagne.)*

AMANDA

Thanks for being so understanding.

CELIA

I don't know what you mean.

AMANDA

Okay. Well thank you anyway, for having us here and feeding us and everything.

CELIA

Of course.

AMANDA

We're really happy.

TEDDY

We are.

CELIA

And I'm happy for you.

AMANDA

Are you? Are you really?

TEDDY

Of course she is.

CELIA

Of course.

AMANDA

I can't tell you how happy I am to hear you say that. You are, aren't you? Truly happy for me? You're the best.

CELIA

Okay.

AMANDA

Really.

CELIA

Well, thanks. I guess you'll both leave now. Get a house somewhere with a garden.

TEDDY

A house.

AMANDA

Yeah.

CELIA

Have children and a dog.

TEDDY

A dog. I'll go back to work. I'll bring home the bacon.

AMANDA

No, I will. You have to paint.

TEDDY

You'll have to have babies.

AMANDA

We'll both work. You'll paint, I'll have babies. We'll be tired, but we'll be in love.

TEDDY

That sounds nice.

CELIA

It won't be. You two can go live in a shack somewhere if you like. Did she tell you how she was living?

TEDDY

No. How?

AMANDA

I was poor.

TEDDY

Oh.

AMANDA

And I have bad credit.

TEDDY

Oh.

CELIA

Who knows. Maybe you'll be happy someday.

TEDDY

We are happy.

CELIA

Good. Good. That's all I want. Maybe I'll visit your shack sometime. You'll go soon, I imagine. It'll be lonely at first but I've grown used to the loneliness. It seeps in at night, sticks to your bones, eats at your guts. But I'll find a way to try to stay warm after you've left.

AMANDA

What if we have the wedding here?

TEDDY

Yeah!

CELIA

Here?

AMANDA

Would that be okay? I mean we met here and it's kind of a special place for us. We could have a big party here and it would warm up your house.

CELIA

Well—

TEDDY

Can we? Can we have it here?

AMANDA

I don't want to put you out.

CELIA

The thing is—

AMANDA

Oh, I forgot. You don't like weddings. You don't like to see other people happy. It makes you upset.

CELIA

No.

AMANDA

You've changed though. You're happy for me.

CELIA

I am. It's just--

AMANDA

You know what, we'll just elope.

TEDDY

Oh.

AMANDA

To Vegas.

TEDDY

Vegas?

CELIA

*(a decision)*

No. No. You can have it here.

AMANDA

Really?! Really! Thank you! It'll be so easy. It'll be a small gathering. You won't have to do anything. It will be so much fun! And then your house will be warm when we go. Okay?

CELIA

I said you could have it here.

AMANDA

*(raising her glass)*

To my sister!

*(They toast)*

*(CELIA and TEDDY in her backyard at night.  
TEDDY is digging a hole. CELIA leans on a shovel  
but does not dig.)*

TEDDY

I thought you were afraid to go outside.

CELIA

I was. I am. But this isn't really outside. It's my backyard. Anyway, it's easier at night.

TEDDY

Oh.

CELIA

The people aren't around. I don't have to look at them and they can't look at me. It's easier. That's the hardest part about leaving the house. The other people. I am highly suspicious of others. And really, I think, everyone should be. The dark helps, but I'm nervous, Teddy. Can you feel my nervous energy?

TEDDY

I guess.

CELIA

Of course it could be expectation.

TEDDY

Oh. Because of the wedding.

CELIA  
*(lying)*

Yes.

TEDDY

You sure I shouldn't wake Amanda? I bet she'd like to be out here with us on a night like this.

CELIA

She's tired. She needs her sleep.

TEDDY

She did fall asleep right away.

A lot happened today.

CELIA

Yeah.

TEDDY

And it's not over yet.

CELIA

Yeah. I guess. I wish she was out here though. The stars are so bright. She'd really like to see them.

TEDDY

I guess she would like to see them. There will be other nights for her. Other stars, but yes, she'll miss these, won't she? She will be completely unaware of this night for the rest of her life, probably. But that's fine. Everyone can't be everywhere. Anyway, I want to spend some time with you by myself, Teddy.

CELIA

Okay. What am I digging for?

TEDDY

It's your wedding present. I buried it here. Right here. I don't want Amanda to know about it of course. It'll be our secret.

CELIA

Okay.

TEDDY

It should be just a few more feet now. It's down there. I know it is. This is the right place. I can feel it.

CELIA

Okay.

TEDDY

Can you feel it?

CELIA

I'm not sure.

TEDDY

It'll be our secret place.

CELIA



TEDDY

Ha! It's kind of hard to visit though.

CELIA

You'd be surprised.

TEDDY

You sure this is the place?

CELIA

Keep digging.

TEDDY

Okay. I don't mind. I kind of like it.

CELIA

That's good, Teddy. I like a good digger like you.

TEDDY

Thanks.

CELIA

It's easy to forget a person's virtues. You know how sometimes you do things when you know you're not supposed to?

TEDDY

Sure.

CELIA

I have that problem. There's this thing I do that I shouldn't do. And I don't do it a lot but I've done it enough. Enough that if I do it again, it couldn't be called an accident or a fluke. It's almost a pattern at this point. And I know I should feel bad, but bad is not what I feel. I feel something else. Do you want to know what?

TEDDY

Okay.

CELIA

It's hard to put in words. I've never spoken of it before. I guess what it is, I feel all this tension and when I do the thing I should not do, well, the tension goes away. I feel better, for a short time. I regret it after. I always regret what I've done after the fact, but never while I'm doing it. While I'm doing it, it seems like the best thing to do. So I ask you, what can I do about that?

TEDDY

I don't know.

CELIA

Nor I. I guess it's best to just not think about it. Enjoy the world around you and try not to think about what you're doing wrong. There are so many right things in the world.

TEDDY

Like the stars.

CELIA

Yes, like the stars. It's best, I think, to just assume that everything you do will work out. If you think too much about details, it'll only make things more complicated. Just do what you do. Everything can be justified if you think hard enough. And once you have your justification, well, you can just hold onto it. It's yours. It's there to help you. Who cares if it's true? As long as it makes you feel better. I feel the same way about love. Don't you?

TEDDY

I don't know.

CELIA

Well, I'll tell you something. Consider it a parting gift. Love is . . . What love is, really, when it comes down to it, it's the thing that makes the day bearable. It doesn't matter if it abides by other people's rules. It doesn't matter if it involves a certain amount of sex or a certain amount of kissing or if someone gets hit. It doesn't matter what the actual mechanics of the relationship are. At the end of the day, if it makes you feel better, then you should do it, everyone else be damned.

TEDDY

Right.

CELIA

I'm glad you agree. Because I want to show you what makes me feel better.

TEDDY

What's that?

*(CELIA raises her shovel and hits TEDDY over the head. He falls, unconscious into the hole.)*

CELIA

Thank you, Teddy. I feel much better.

*(CELIA begins to fill in the hole.)*

*(The morning. AMANDA and CELIA at the breakfast table. CELIA pours AMANDA some cereal and milk.)*

AMANDA

Is this the whole breakfast?

CELIA

Every day can't be bacon and eggs and flapjacks and strawberries and French toast and scones and muffins and waffles and crepes and bananas and grapefruit and sausage.

AMANDA

Is there any juice?

CELIA

There might be.

AMANDA

What kinds?

CELIA

I don't know. You'll have to look.

AMANDA

Okay. I just wanted to say—It means a lot that you're happy for my happiness. I think when we were children I was mean to you sometimes and I'm sorry about that. I was terrible. But you've forgiven me and I'm really happy about that and now I'm going to get married and we'll get a house and jobs and we owe it all to you for putting us up and introducing us. And I'm grateful to you. Really grateful. Thank you.

CELIA

Okay.

AMANDA

No, really. Thank you for being so great.

CELIA

Sure.

AMANDA

Where's Teddy? Hasn't he come down yet?

CELIA

Oh, right. He wanted me to give you this.

*(CELIA hands her a sheet of paper.)*

AMANDA

What is it?

CELIA

I don't know.

*(AMANDA reads it.)*

AMANDA

When did he give this to you?

CELIA

This morning.

AMANDA

He just left? How could he just leave?

CELIA

I don't know.

AMANDA

Did you say something to him?

CELIA

No. No. What does it say?

AMANDA

Nothing. He needs time alone. He'll get in touch when he's found himself or some such rubbish. I don't understand.

CELIA

I don't know.

AMANDA

Why does this keep happening to me? Is it me? Am I doing something wrong? You saw us together. Did you think he was going to do this?

CELIA

Well . . . no. But I find it believable.

AMANDA

What's wrong with me? Is there something wrong with me I don't know about? I'm ugly.

CELIA

No.

AMANDA

Was I too pushy? Was I not assertive enough? Did I touch him too much? Should I have talked more? Could I have been wittier? More charming? I'm stupid.

CELIA

No.

AMANDA

Then what is it?

CELIA

We may never know.

AMANDA

There's a pattern. I'm running into the same problems over and over. I'm doing something. But they don't tell me what. They just leave and I never see them again. Am I the kind of girl men want to leave without saying why? Is there something about me that makes men propose one day and then disappear the next day?

CELIA

There must be.

AMANDA

What is it?

CELIA

I don't know. I guess they just decided against you. It probably wasn't any one thing. They just got scared or looked at you and decided you weren't the one. Some women just aren't the one.

AMANDA

I was always the one in high school. I was the one. Everyone wanted me. I was beautiful.

CELIA

Sure. Back then. I don't know. You also introduced them to sex. It's like a drug for teenage boys and you were the primary dealer in our school. You can't judge that time. They were all hooked on you and your vagina. Even if you had something back then, let's say you did. Let's say you were beautiful. Well, we all get older. Our looks go. I guess you're just washed up.

AMANDA

Am I?

CELIA

Well, don't ask me, ask him, if he ever comes back.

AMANDA

They never come back.

CELIA

I'll let you know if he calls.

AMANDA

Yeah.

CELIA

I'm sorry this happened.

AMANDA

I know you are.

CELIA

Sometimes things happen beyond our control.

AMANDA

Yeah, but I wish they weren't always happening to me.

CELIA

Yeah.

AMANDA

I'm going to go pack up.

CELIA

Why don't you stay here a while. Maybe he'll come back.

AMANDA

He won't.

CELIA

Well then stay and keep me company.

AMANDA

No, I should start over again. I've bothered you enough.

CELIA

It's no bother.

AMANDA

No, I'm going to go. Maybe I'll come visit around Christmas.

CELIA

You sure?

AMANDA

I got to get back on that horse.

CELIA

I admire that about you. Man after man after man leaves you but you never let it get you down.

AMANDA

Yeah, well. Thanks for putting me up.

CELIA

Thanks for painting my walls. You want to take any of Teddy's paintings?

AMANDA

I don't want to be reminded.

CELIA

I might just burn them.

AMANDA

No. Please don't. Well, not yet. Let me know before you do.

CELIA

I will.

AMANDA

Thanks, Celia. You're the best sister a girl could have.

*(CELIA's backyard in the moonlight. CELIA is digging. She drags TEDDY's body out.)*

CELIA

I dug you up because I wanted to play with you Teddy, but you're dead for good, aren't you? Oh, what did I do? I'm so stupid. I knew I would regret it but I did it anyway, didn't I, and here you are and anyone can see, you're no fun anymore. In that back of my mind there's always that voice saying you can dig him up again after, but I always forget that once I get you back, you're not going to be any fun at all. I thought, maybe a little bit of fun. I could move your face around and pretend like we're having a conversation, but I see you now and I just don't want to. It seems pointless.

Teddy, we must live with the mistakes we make. That is the lesson here. Not for you, of course, but for me. You must live with the mistakes you make. So I'm prepared to live with and maybe learn from this mistake. I'm beginning to think some of my loneliness may be my own fault. Ah, but you would have left anyway, and when I saw you it would make me lonelier still. But lonelier than now? Perhaps not. I think nothing is lonelier than now. I guess I should put you back in the ground. I just don't want to let you go. Let me look at you for a bit. That's it. Don't move. Just let me look at you.

*(AMANDA has entered wheeling her suitcase, sometime while CELIA was talking. She stands horrified.)*

AMANDA

You.

CELIA

How long have you been standing there?

AMANDA

What did you do?

CELIA

Shouldn't you be on a train right now, or a plane?



AMANDA

I noticed the way he dotted his i's in the note. It's the way you dotted your i's when you were a kid. Part of me knew, I guess. Too many men have disappeared from my life with no explanation.

CELIA

Sorry.

AMANDA

No, I don't think you are. Did you kill them all?

CELIA

Well, not Harry.

AMANDA

The first one.

CELIA

He gave me the idea. One could just run away and never look back. Why not the next one and the next.

AMANDA

I should kill you right now. I should take the shovel and bash your head in.

CELIA

Do it.

AMANDA

Or I should call the police and have them dig up your back yard.

CELIA

No!

AMANDA

How many bodies are there?

CELIA

I don't know. I think of them as individuals.

AMANDA

Do you hate me this much?

CELIA

Hate you? No. I just want you to stop taking my things.

AMANDA

He didn't belong to you.

CELIA

He does now.

AMANDA

You made me think I was hopeless. That no man could ever love me.

CELIA

No. You'll find someone on the train or the plane. That's the way things are for you. But you had to come here and take my Teddy from me.

AMANDA

He didn't love you.

CELIA

I would have made him love me!!

AMANDA

You can't do that to a man. You can't make a man do anything he doesn't want to do. Not in a sustainable way.

CELIA

It would have worked. If you hadn't shown up. He was going to sleep in my bed that night!

AMANDA

You mean the night we fell in love at first sight?

CELIA

Yes! Oh my god! Why couldn't you have come a week or two later. By then we would have been married and it would have been too late.

AMANDA

You couldn't have controlled it. It would have happened even if you were married.

CELIA

I hate you! I hate you!

AMANDA

I know.

CELIA

You going to have me arrested?

AMANDA

I don't know.

CELIA

I promise I won't bury any more. Teddy was my last.

AMANDA

You won't kill any more.

CELIA

Okay. I won't kill any more.

AMANDA

I don't want to look at your face.

CELIA

Okay.

AMANDA

I'm never going to call you or write you or visit you. You no longer exist to me.

CELIA

But I do exist.

AMANDA

Not to me.

CELIA

Oh.

AMANDA

A sister just doesn't do that to a sister.

CELIA

But when we were little—

AMANDA

This is different. You do understand that, don't you?

CELIA

Yes. Are you going to call the cops?

AMANDA

I don't know. Don't ever try to contact me. And don't ever touch my men.

Okay. CELIA

Okay? AMANDA

Okay. CELIA

Goodbye. Forever. AMANDA

Wait, don't go. I'm sorry. CELIA

Are you? AMANDA

I'm sorry you hate me now. CELIA

I need you to be really sorry. AMANDA

I'm really sorry. CELIA

Good. Goodbye. AMANDA

*(AMANDA exits.)*

CELIA

Wait! Don't go! Please. Come back! You can stay with me! As long as you'd like.

*(But she's gone.)*

*(BLACKOUT)*

*(CELIA's living room. The doorbell rings. A Fed Ex guy, HAL, played by the actor who plays TEDDY stands there with a package.)*

Celia Monroe?

HAL

Oh good.

CELIA

Sign here.

HAL

What's your name?

CELIA

Hal.

HAL

My, you're a muscular one, aren't you?

CELIA

Yeah. Please sign here.

HAL

Hal, I feel like we've bonded over the last couple months.

CELIA

Yeah?

HAL

Do you feel that way?

CELIA

Sure.

HAL

I'm going to tell you a secret. There are fifteen bodies buried in my backyard. I killed them.

CELIA

Oh.

HAL  
*(unfazed.)*

*(CELIA takes the clipboard and signs.)*

CELIA

I'd appreciate if you wouldn't tell anyone about them.

HAL

Okay.

CELIA

They were from a different time in my life.

HAL

Sure. I understand. I did time.

CELIA

I never did. And I'd like to keep it that way.

*(HAL chuckles)*

CELIA

Would you like to come by for coffee sometime?

HAL

Nah. I got a girlfriend.

CELIA

That's good. That's real good. You hold onto her.

HAL

I will.

CELIA

I might try online dating.

HAL

Yeah? Good luck, lady.

CELIA

But first I think I'm going to see if I can go outside for a walk. Just a little walk. Nothing too far. I prefer not to run into too many people.

HAL

Okay.

*(Exit HAL.)*

*(CELIA opens her package. It is a vase of flowers. She puts them on the table and arranges them to her liking. Then she steps back and admires them. Satisfied, she puts on her coat and stands in front of the door. She reaches for the knob.)*

*(LIGHTS FADE TO BLACK)*

*(END of PLAY)*