

21 Days

By

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ACT I

Scene 1

*Saturday afternoon, late September, 2014. A 5-flight walk-up New York City studio apartment.*

*Alice, late 20's, deeply naps on the couch. She is covered by a small blanket. The WINDOW (DSR) is open. Sun floods the apartment. The breeze occasionally and beautifully blows the sheer curtain around. Outside, a block away, we hear a saxophone player playing a rough version of "Yesterday" by The Beatles.*

*Tom, also late 20's, enters through main door (SL). He is in workout clothes, wearing headphones and is sweating profusely and breathing heavily. Alice remains seemingly asleep as he pulls out a yoga mat from behind couch. He rolls out the mat in front of the couch and continues his workout, doing rounds of push-ups, planks, and crunches.*

*Alice tries to stay asleep, sighs, and flips around on the couch so now her back is facing Tom. Tom finishes up his workout with a couple brief stretches, puts the mat away, then heads to the bathroom to shower.*

*Out of frustration, Alice throws off the blanket and lies face up on the couch. She takes a deep breath and musters herself to a sitting position. She starts straightening up the apartment, with the meticulousness of soon-arriving-guests. Everything is in it's right spot.*

*Tom comes out of the bathroom with a towel around his waist.*

TOM  
Hey.

ALICE  
Hey.

TOM  
Feeling better?

ALICE  
Yeah... sorry about all that. I just freaked out.

(CONTINUED)

TOM

It's okay. It scares me when you think like that. We got a good thing here. I love you. *(He kisses her forehead)*

ALICE

I know, I know. Let's forget it ever happened.

TOM

Right.

*He heads to bedroom to get dressed. We see him through the bookshelves as he changes. The cleverly placed books block any naughty bits.*

TOM

I was thinking we could take them to that new cupcake place on 3rd? You think she would like that?

ALICE

Oh maybe. That's a good idea. *(From kitchen)* Do you think we need more wine? We only have two bottles.

TOM

Look, I don't want her getting so... sloppy. If she and Kev... Kal... What's his name again?

ALICE

Corey.

TOM

Right. If she and Corey want to take their party downtown, that's fine. I just don't want them here until 2am again.

ALICE

Ok, ok, got it.

*Tom comes out of bedroom and starts flexing his arm muscles.*

TOM

Hey Al, look at this! Ohh yeah.

ALICE

*(Laughing sarcastically)* Lovely. *(She goes over to him)*. You better be careful. If you get too sexy I'll have to keep you locked up in here.

TOM

Oh yes, please do.

*They kiss. Then suddenly a knock at the front door. Specifically, a knock made by a cane.*

(CONTINUED)

ANITA

*(From hallway)* Thomas?! Thomas? Can you fix my printer?  
Thomas?

TOM

*(Sighs)*. Yes, coming Anita. *(To Alice)* Duty calls my  
love. Wish me luck. *(He heads to door)*

ALICE

You're too nice to that woman. She's crazy you know,  
like legitimately. I saw her mail. Catalogs for pool  
supplies... pool supplies in the middle of Manhattan!

TOM

*(Opening door)* Hi Anita. What's the error message this  
time?

*Anita, mid-60s, chain smoker with a bad hip stands  
at the door. She pushes Tom out of the way with  
her cane and enters the apartment.*

ANITA

*(To Alice)* This is a good man you got here. Very  
helpful. Oh, I like how you've decorated. I always knew  
this place needed a woman's touch. How wonderful. Like  
an HGTV show. I like that one "Property Brothers." Very  
cute boys. Like Tom here. So many more good men around  
these days. Too bad I got nothing exciting down there  
to offer.

ALICE

So your computer's acting up again?

ANITA

*(Sits on couch)* Oh yes, yes. All this technology, you  
know? Would you be a dear and get me a drink? You know  
I was just telling Lola the other day-

TOM

*(To Alice)* Lola's her cat.

ANITA

Yes, Lola my cat. I was just telling her, "Lola, what  
happened to good stationary? People don't write  
anymore." I used to love stationary, you know.

ALICE

Yes, that's nice *(she shoots a panicked look to Tom and  
heads to the kitchen)*. Do you want tap water or bottled  
water?

(CONTINUED)

ANITA

Oh no, I don't want water. I can only drink 2 glasses a day or else I lose bladder control. I mean alcohol, any type. You can be a doll and make me a Rusty Nail.

ALICE

What's a Rusty...? Oh nevermind. No, Anita, we don't have any alcohol. But Tom is more than happy to help you with your printer.

ANITA

Oh my printer! Right! (*grabbing her cane and standing up*) Thomas, it's only printing in blue. Everything is blue. (*heading towards door*).

TOM

(*Opening the door for her*) Alright, Anita, I'll see what I can do.

*They Exit.*

*Alice brushes off the couch where Anita was sitting. She fixes and folds the blanket from her earlier nap. She continues cleaning, second-guessing the placement of objects. Should the photo of her and Tom hiking upstate go on the end table or bookshelves? She decides it looks best on the bookshelves. She takes a brief moment and looks out the window. Their across-the-street neighbors have a gorgeous floor-though apartment. Her and Tom will probably never have that kind of money.*

*Reluctantly she plops down on the couch and turns on the TV.*

NEWS ANNOUNCER

"... Welcome back to our continuing Ebola coverage. We have Dr. Kuperberg here in our studio today. Dr. Kuperberg, it has been mentioned that mortality rates are as high as 90%. Is this true?"

DR. KUPERBERG

"Yes, that is true. This is the worst outbreak West Africa has ever seen. And the worst Ebola outbreak in history. We're talking around 1,400 deaths and over 2,600 confirmed cases."

NEWS ANNOUNCER

"And the virus moves very fast, in a matter of days, correct? We're talking fever, diarrhea, vomiting, organ failure?"

(CONTINUED)

DR. KUPERBERG

"Yes, but let me be clear... "

*Suddenly the door flings open and Jess, mid-20's, enters talking and then plops down onto the couch next to Alice. She is dressed like she just walked out of the cast of CHICAGO THE MUSICAL. Tight black top and short shorts with fishnet tights and a bowler hat. She is carrying a large bag full of dance clothes, half-eaten food, and other crap. She wears UGG boots; even though they look ridiculous they are comfortable. Alice mutes the TV.*

JESS

Ugh, fucking tourists! I swear they are going to give me Ebola. Like 10 million people sneezed on me.

ALICE

Jess, you're not going to get Ebola. And you're the one working a job in the fucking middle of Times Square. Like I told you, if you hate it so much, just quit.

JESS

But I can't quit, you don't understand. I could get my big break this way. Look, it goes like this. I'm doing my job, passing out flyers to stupid tourists. *(She stands up to demonstrate. She enthusiastically pretends to pass out Chicago Broadway show flyers. She points her toes, poses in Bob Fosse style, and dramatically presents her arm and then her hand holding the imaginary flyer)* "Come see Chicago The Musical! Fame, fortune and all-that jazz. Razzle-dazzle!" And it's really boring, smelly, hot and loud. Some European takes a flyer, then a mid-western family has to take a picture with me, then a group of teenagers grabs a handful of flyers and throws them on the ground, then, as I'm picking them up, a New Yorker elbows me in the kidney, BUT THEN, I stand up, the crowd parts like Moses and that sea, and here comes... Liza Minnelli. She walks toward me, takes a flyer and says "I like your look, kid. You have what it takes to be Roxie Hart. How would you like to star on Broadway tonight?"

ALICE

But Liza was never in Chic--

JESS

And then I'm a huge Broadway star and everyone loves me!

(CONTINUED)

ALICE

But that's never going to happen.

JESS

Oh yes it will. It happened to my friend. Liza came right up to her.

ALICE

And?

JESS

And, well, she's still passing out flyers, but that's only because she doesn't know how to take advantage of a good opportunity.

ALICE

Uh-huh. Have you ever considered, like, waitressing instead? Isn't that what most actresses do?

JESS

Yeah, exactly. *Every* actor in New York is a waitress. I want to be different.

ALICE

You know who's different? That homeless guy who just sits there in the middle of Times Square and moo's all day. Like some sort of demented cow. Oh! And his old, naked cowgirl lady! Are they still around?

JESS

Ugh, yes. I try to avoid them.

ALICE

Oh my gosh, Jess, what if you turn into that naked cow-woman? After years of rejection, you finally give up, put on ten pounds of blue eyeshadow, take off all your clothes and wander through Times Square looking for Liza Minnelli?

JESS

That's the dream, Al. That's the dream.

*Tom walks back in from helping Anita and starts rummaging through the fridge and food cabinet.*

TOM

Dear lord that woman is on another planet. Hi Jess.

JESS

Hey Tom.

(CONTINUED)

TOM

I'm gonna run to the store and get more snacks for tonight. Any preference? What does Kei--

ALICE

Corey.

TOM

Corey. What does Corey like?

JESS

Oh, he'll eat anything, but I'd love some gummi bears.

TOM

Gummi bears?

JESS

Yeah, apparently you let them sit in your vodka and they soak up all the alcohol. All the kids are doing it.

*Tom gives a look to Alice.*

TOM

Ok... gummi bears... anything else?

ALICE

*(Preoccupied by the muted TV)* No, I don't think so. Thanks Tom.

TOM

Alright, I'll be back.

*Tom leaves.*

JESS

So, what are you wearing tonight? I got this new dress from H&M, but I dunno, it's a little small. Their sizes are so wrong.

ALICE

*(Still preoccupied by the muted TV)* Uh-huh.

JESS

*(Looking at the TV)* Oh! This guy looks so familiar right?

ALICE

Yeah, it's Brian.

JESS

Brian? Brian who? Oh! Brian, Brian! Really, that's him?

(CONTINUED)



ALICE

Yeah.

JESS

I thought he was a writer or something.

ALICE

No, he's a doctor.

JESS

And now it looks like he has Ebola?

ALICE

I dunno.

JESS

Oh my gosh Al, is he going to die?

ALICE

I dunno. He's been in quarantine.

JESS

Does Tom know?

ALICE

He mentioned it the other day, but we haven't really talked about it.

JESS

'Cause they like hated each other right? Oh my gosh, what if he dies and you never see him again? And he never forgives you? Sorry. This whole Ebola thing is sort of exciting. It's like a movie or something.

ALICE

Lots of people are dead Jess. It's not a movie.

JESS

You're right. I should go get out of this stupid outfit. *(She heads towards the door)* Listen, I'm sure Brian will be fine. Don't let it get to you. He's in quarantine and I'm sure he's getting great care. There's nothing you can do at this point.

ALICE

Yeah, yeah. Thanks Jess.

*Jess leaves.*

*Alice unmutes the TV.*

## NEWS ANNOUNCER

"... Two of the doctors are being monitored in a New York hospital - Drs. Samuel Lubitz and Brian Gordon - while the remaining three have been sent to a hospital in Texas for treatment. Again, the quarantine period is 21 days. That is the time, doctors believe, that it is possible to contract Ebola once exposed. If the patient experiences no symptoms of Ebola during those 21 days, then they are believed to be free and clear of the disease." (*The sounds starts to fade*) "Don't forget to post all your Ebola questions on our Twitter and Facebook pages and we'll answer as many of your concerns as possible within the upcoming hour. I'm now being told we have the president of the CDC on the line..."

*The stage fades to black.*

ACT IIScene 1

*7pm that night. Alice, Tom, Jess and Corey all sit around the living room. Jess is wearing that dress from H&M that is indeed too tight. Remnants of appetizers, snacks and drinks are strewn about. They've all recently moved from wine to mixed drinks. Corey is pulling gummi bears out of a glass of vodka.*

COREY

See? Then a few hours later the gummi bears are full of vodka! *(He plops one in his mouth)* Ta da!

ALICE

Oh please, that can't possibly work. *(She pulls a gummi bear out of the glass and eats it)* Ok, ok, that's pretty good.

JESS

See?! I told you!

TOM

So Corey, if I wanted to win the lottery for say "The Book of Mormon," what would I have to do?

COREY

Well... first you'd have to buy me roses. Then you'd definitely have to take me out to dinner. And then we'd probably have to take a romantic weekend trip somewhere, like to Niagara Falls. And then maybe, just maybe, I would illegally enter your name multiple times in the lottery. And for all that work, you could possibly win semi-cheap, partial view seats! It's that easy honey.

TOM

Oh I see.

JESS

Careful, Corey, don't let all that power go to your head.

TOM

And that Naked Cowboy. Why?

COREY

'Cause he can't sing sweetie.

(CONTINUED)

JESS

You guys don't understand. Corey used to pass out flyers for Disney.

ALICE

So?

JESS

Disney! They are like the MOST hated people on Broadway. The Lion King, Mary Poppins, Aladdin, Newsies. They make a shit ton of money. And while I'm running around Times Square in fishnet tights freezing or sweating my ass off, Corey would get a fleece jacket or a warm hat or one of those water-fan spritzer things in the summer. Just ridiculous.

TOM

But you don't work for Disney anymore?

COREY

No. Some genius realized my job could be performed by a flyer stand. Why pay a person minimum wage when an inanimate object will work for free?

COREY

You don't get to Midtown often I assume?

TOM

Oh no! I avoid it like the plague.

JESS

Like Ebola!

COREY

Too soon honey, too soon.

COREY

Well, you should go more often. Alice appreciates the arts, even though she's sort of out of the scene now.

ALICE

Just don't take me to the ballet.

JESS

Oh Al, you should go. You can't avoid the ballet for forever.

ALICE

Oh yes I can. It was my life, my whole life. My whole world was defined by ballet, I did nothing else. I've had enough ballet for a lifetime.

(CONTINUED)

TOM

And please, who wants to sit through those 3-hour performances? Right Al? Talk about boring.

COREY

Uh, huh. And how is the temp work going?

ALICE

Fine.

COREY

Uh, huh. Well, let's say we head to dinner. I am starving.

JESS

Me too. I just need to freshen up real quick and I'll be ready to go. *(She goes into the bathroom)*

*General cleaning up commences.*

TOM

*(To Jess, as she heads toward the bathroom)* Oh! Did Al tell you about that new cupcake place? We wanted to try it out.

COREY

Flavorcake? Oh my gosh. Cupcake places are so yesterday. Let's go downtown and get a cronut.

*Suddenly there is a cane-knock at the door.*

ANITA

*(From hallway)* Thomas?! Thomas?

COREY

Who's that?

ALICE

This crazy lady who lives next door. Just go with it.

*Tom opens the door.*

TOM

Oh Anita. So lovely to see you. How can I help you this evening?

*Anita pushes Tom out of the way with her cane and enters the apartment.*

ANITA

My door! My door!

(CONTINUED)

TOM

Oh, Anita, we've been over this, remember? If you shut your window, the draft won't rattle your front door.

ANITA

*(Sits on couch)* Yes, dear, but I would like the window open. I'm sitting there, trying to watch Wheel of Fortune, and the door keeps banging and banging. Bang! Bang!

*Corey goes over to the window, opens it, pulls out a cigarette and starts smoking out the window.*

*Jess comes out of the bathroom.*

JESS

Ok ready! *(Seeing Anita)* Oh, hi.

ANITA

You know, if I wore that much makeup, I might actually have some real banging going on in my apartment. Know what I mean Tom?

TOM

*(Trying to coax her off the couch)* Yeah, yeah, listen, Anita, you just need to shut the window and the banging will stop. Our apartment does the same thing because of the draft in the building. See? Listen.

*We hear Tom and Alice's door faintly rattling due to the draft in the building.*

TOM

Open the window on a breezy night and the door starts rattling.

ALICE

Have you thought about getting a fan instead?

ANITA

A fan? That will just circulate the hot air around. No, Lola likes to feel the cool air on her paws.

TOM

Well, how about I come over next week and put a few more locks on the door? That should hold it shut.

ANITA

Oh that would be lovely Tom. As long as I don't get locked inside my own apartment! *(Standing up and heading towards the door)*. Say, you kids heading out on the town? Want me to join? Some men find my cane very kinky.

(CONTINUED)

ALICE

Goodnight Anita.

ANITA

Goodnight dolls.

*She leaves.*

JESS

Is that going to be me in 40 years?

COREY

*Maybe. (He flicks his cigarette out the window, but leaves it open)*

TOM

Ok, let's go.

*Tom holds the door open. Jess and Corey file out. Alice stays behind.*

ALICE

I'll be right there. Just going to change my outfit I think.

TOM

You look great. Really. *(He kisses her forehead)*

ALICE

I'm just a little chilly. It's always hard to dress this time of year.

TOM

Alright. I'll put our names in for a table downstairs. See you there?

ALICE

Five minutes max.

*Tom leaves and shuts the door behind him. Alice goes over to the open window and shuts it. The rattling from the door stops.**She heads to the bedroom to change her top. We see her through the bookshelves. She takes off her blouse and eventually decides on a thicker sweater.**There is a knock at the door.*

ALICE

Anita, no one is here. Tom can help you tomorrow.

(CONTINUED)

*There is another knock at the door.*

ALICE

*(Heading towards the door)* Anita, you can't come over every time you feel--

*She opens the door and there stands Brian.*

ALICE

Brian. I thought you were in quarantine. I thought--

*Brian drops his bags in the doorway, walks to Alice and kisses her passionately.*

*Lights out.*



ACT IIIScene 1

*Alice and Brian sit on the couch. His bags have been moved to a corner of the room.*

BRIAN

Why didn't you answer my emails?

ALICE

I don't know. It didn't feel right.

BRIAN

What do you mean?

ALICE

I mean, I am living with Tom now, Brian. You can't be so...

BRIAN

So what?

ALICE

So... friendly.

BRIAN

I was exposed to a deadly virus, Alice. I thought you would be concerned.

ALICE

I was. We both were. But that doesn't mean I love you.

BRIAN

I know. I had a lot of time to think in quarantine.

ALICE

Brian, please...

BRIAN

Are you happy with him? With Tom?

ALICE

I'm not going to have this conversation.

BRIAN

Alright. But know that I care about you Alice. I'm over there helping all these people, following my dreams, and all I could think about was you. And I realized, what's the point in following your heart if you don't have anyone to share it with?

(CONTINUED)

ALICE

We've been over this Brian. Someone is out there for you. Someone who will follow you to the ends of the earth. I won't.

BRIAN

I don't want to go to the ends of the earth anymore. I've been there and it's horrible. I want to be with you. I can change the world with you.

ALICE

No you can't. I would hold you back and you know it. You need to be free. You need to do good in this world. It's who you are. I'm not a good person, Brian.

BRIAN

Stop talking like that. It's not just me, it's us. Together we could do amazing things.

*Suddenly Tom walks in.*

TOM

Alice, are you ok? They're about to seat us. (Sees Brian) What the fuck is he doing here?

BRIAN

Nice to see you too Tom.

TOM

Sorry, I mean, what the fuck is he doing here? Aren't you supposed to be in quarantine?

BRIAN

My 21 days are up. I passed with gold stars.

TOM

Great, I'm happy for you. Now you can get out of our apartment.

ALICE

Tom...

TOM

No, Al, I'm not dealing with this tonight.

ALICE

Tom, come on. He's been in quarantine! Give him a break.

TOM

Sorry Brian. Would you like a beer?

(CONTINUED)

BRIAN

Yes, that would be great, thanks.

TOM

Can you text Jess and let her know we're not going out tonight? *(He heads towards the refrigerator)*

ALICE

*(Pulling out her phone)* Sure.

BRIAN

Well, don't change your plans for me.

ALICE

No, Brian, it's ok.

TOM

*(Rummaging through the refrigerator)* Let's see, we got hot dogs. Hot dogs ok for dinner babe?

ALICE

Tom, you don't have to be so over-dramatic.

BRIAN

I'll take a hot dog.

TOM

Fantastic, 3 hot dogs coming up.

*Tom starts making the hot dogs. He unwraps them, throws them in a paper towel and throws them in the microwave.*

BRIAN

We can go out instead if you want.

ALICE

No Brian, I'm sure you're exhausted.

BRIAN

Not really. Quarantine is pretty boring.

*Jess and Corey walk in.*

JESS

Are you kidding me?! *(She starts to sit down on the couch next to Brian)* Wait, can I sit here?

BRIAN

Yeah, sure, go ahead.

(CONTINUED)

JESS

No I mean... do you have Ebola or...?

BRIAN

No I don't have Ebola.

COREY

Wait, what?

JESS

Oh, Brian was locked up for being exposed to Ebola. Didn't I tell you that? He was in Sierra Leone for a year...

BRIAN

Liberia.

JESS

And he was around Ebola. So he came back to the US, they put him in quarantine, and now he's here.

BRIAN

Sure.

COREY

Oh, ok. So what was that like?

BRIAN

Which part?

COREY

Quarantine.

BRIAN

Oh, quarantine was the easy part. Totally unnecessary, but easy. Being at the treatment centers was hard. To see that level of infection and death is heartbreaking.

*Beep. The microwave is done.*

TOM

Hot dogs are ready. Jess, Corey?

JESS

Sure, I'll have one.

COREY

No thanks.

*Tom gives an unopened beer to Corey.*

TOM

Can you pass this to Brian please?

*He does. Brian takes the beer and opens it on the edge of the table.*

BRIAN

Thanks.

COREY

But why was quarantine unnecessary? Don't they need to monitor you?

*He sits in chair.*

BRIAN

Not from a hazmat tent. I could be just as easily monitored from home. But the media here has fed the general public with fear. Now everyone thinks you can get Ebola on the subway. And so, the said general public would like to see me locked up in a hazmat tent. Because God forbid I look at someone and kill off the entire human race.

COREY

But it is a very serious disease?

BRIAN

Yes, and it can move and kill very quickly. But I know the risks. That's what I signed up for. I am fully prepared to accept the consequences, if it means saving as many people as I can. My life is very small compared to the health of an entire country.

JESS

So you are willing to sacrifice yourself?

BRIAN

I was. When you're over there, or anywhere helping anyone, each life you can save matters. Every adult, every child. There is nothing else.

JESS

That's very brave of you.

BRIAN

I've never thought of it as bravery. It's humanity. It's common sense. If people need my help, I will help them to the best of my ability. If I can be more useful in other parts of this world, I will go there, no questions asked.

(CONTINUED)

ALICE

It can also be very stubborn of you.

BRIAN

Yes, I guess you could call it that too.

ALICE

You can't help everyone.

BRIAN

I know. But I can try.

TOM

Here you go.

*Tom brings over hot dogs in buns for Alice, Brian, Jess and himself. He places ketchup and mustard on the end table.*

*Corey stands, goes to the window, and opens it to smoke another cigarette. With the window open, the front door starts to rattle softly and randomly.*

*Tom sits in the chair.*

*They all eat their hot dogs in silence.*

COREY

(Looking out window) I love September nights like this. We really should go out.

JESS

Yeah, get some fresh air. Street meat is better than this (referencing the hot dog). No offense, Tom.

ALICE

You guys go ahead. I think we are in for the night.

TOM

Brian? You should go out, enjoy the city. I mean, after all those days in quarantine...

BRIAN

Right. I'll head home. A long walk could do me good.

*He heads over to his bags to start collecting them.*

*Corey finishes his cigarette. He walks over to Jess and extends his arm, gentleman-style.*

COREY

My dear.

JESS

(Taking his arm) Oh thank you. Shall we enjoy a night on the town?

COREY

We shall.

JESS

Goodnight you guys. Do me a favor and ignore my Instagram photos for the next few hours. Thanks for the hot dog, Tom.

*They exit.*

*Tom holds the door open as they leave.*

TOM

Brian, I'll walk you down.

BRIAN

Alright.

*Brian picks up his bags and heads to the door. Something small remains on the floor where his bags were lying.*

BRIAN

It was nice seeing you Alice.

ALICE

Goodnight, Brian.

*He and Tom exit.*

*Alice remains on the couch, reflecting on the choice she has to make, once again.*

*She looks up and sees something small on the floor where Brian's bags were lying. She walks over to it.*

*As she gets closer, she sees it's a beautiful, two-colored stone. White on one side, dark, majestic green on the other. There is a note beneath it.*

ALICE

"To Al, I saw this and thought of you. Brian."

(CONTINUED)

*Alice sits on the floor. She crumples up the note and throws the stone across the room. Like the note, her body crumples too. The rattling door gets louder and louder.*

*Lights out.*

Scene 2

*The lights remain dark on the main set. Tom and Brian stand out front of the building on the sidewalk, DSL. Brian is holding all his bags.*

BRIAN

I'm sorry for just showing up like this. I wasn't thinking.

TOM

Brian, we've been over this. I don't want to see you here.

BRIAN

But Alice is her own person. If she wants to see me, she has a right to see me.

TOM

But when you show up like this she has no choice, does she? God, can't you understand that she has moved on?

BRIAN

I know she's moved on, but she's still a friend.

TOM

No, she isn't. Not to you. She's more than that and you know it. Like I said, I don't want to see you here. No surprise visits, no coffee dates, no lunch dates. Leave her alone.

BRIAN

Right. And when is the last time you took her on a date?

TOM

Excuse me?

BRIAN

When is the last time you took her out? For a nice dinner, or to a show?

TOM

That's none of your business. Our relationship is none of your business.

(CONTINUED)



BRIAN

That's what I thought. You don't appreciate her. Can't you see she's dying inside? She used to be this vibrant, full person and now she's... well now she's just Tom's girlfriend, and she's bored, and lonely. I can't sit back and--

TOM

Watch it Brian. Alice is not some sick, dying patient that you have to save.

BRIAN

I didn't say that.

TOM

Alice does not need your help. She does not need saving. No one here needs your help. So I suggest you go back somewhere where you're needed.

BRIAN

I see.

TOM

Do you need cab fare?

BRIAN

No, I'm fine.

TOM

Ok, then, have a nice life.

*Tom goes back inside the apartment building.*

*Brian takes this in and then continues walking down the street. He crosses the stage and exits DSR.*

### Scene 3

*Tom enters the apartment. Alice is still sitting on the floor. The door continues to lightly rattle.*

ALICE

Do you love me Tom?

TOM

Oh, c'mon. Don't do this right now. Are you being serious?

ALICE

Yes, I'm being serious.

(CONTINUED)

*He kneels on the floor next to her.*

TOM

Alice, I love you.

ALICE

Then why do you keep me here?

TOM

What?

ALICE

Then why do you keep me here? Locked up. Like I'm in quarantine?

TOM

What are you talking about Alice?

ALICE

I'm here living in your space. It's not our space. It's your space, and you just keep me here. We never go anywhere, we never do anything.

TOM

I'm not keeping you anywhere, Al. And this is our space, it belongs to us, together.

*The door is rattling louder now.*

ALICE

No, no. I'm just... I'm a shadow of who I used to be, Tom. Working this stupid temp job. Trapped here in this stupid apartment.

TOM

You're not trapped.

ALICE

I am. I'm at a dead end. There's no life for me here.

TOM

But I'm here.

ALICE

But you're not my life.

*Tom walks over the window and slams it shut. The rattling stops.*

TOM

What do you mean I'm not your life?

(CONTINUED)

ALICE

There's no future for me here.

TOM

Stop saying that.

ALICE

Well, what's the plan then? I work this temp job for forever, you make a ton of money on Wall Street, and we move to Connecticut?

TOM

Well, yes.

ALICE

That's not what I want Tom.

TOM

(Walking over to her) What do you want?

ALICE

I want... I want to be free. I want to be an artist again and I can't do that here. I know I can't dance at the level I used to... but I can create. I want to wake up in the morning and have a reason to get out of bed. I don't want to be dependent on anyone. I want to go out, to see art, to make mistakes. To be a part of life.

TOM

Ok, then we'll go out more. Ok?

ALICE

That's not the point, Tom.

*Alice goes to the bedroom and starts packing a bag.*

TOM

What are you doing?

ALICE

I need to get out of here.

TOM

Please, please don't go. I love you.

ALICE

I love you too. I love your stability. I love your kindness. But passion? Real love? Lust? I don't think we have that Tom. We are very good business partners, aren't we?

(CONTINUED)

TOM

Stop, don't talk like that. Please don't go. Please.  
What can I do to get you to stay?

ALICE

That's exactly my point Tom. You can't.

*She picks the stone up off the floor. She heads to  
the door.*

ALICE

I do love you Tom. And one day, hopefully one day soon,  
you're going to find a woman who loves you back even  
more than I do. And you're going to live, I mean really  
live. You'll probably move to Connecticut and have lots  
of babies. And you'll be really happy.

TOM

Alice, wait.

*She's gone.*

*Tom thinks about running after her, but he knows  
she's right. He sees the crumpled up note on the  
floor. He un-crumples it and reads it. He sits on  
the couch. He covers himself with the blanket and  
curls up into a ball.*

*Lights fade to black.*

#### Scene 4

*Lights come up on the sidewalk in front of the  
building. Brian is sitting DSR on his bags. Alice  
enters DSL. They see each other. She walks towards  
him.*

BRIAN

I knew you'd come. Did you get my note?

ALICE

(Holding out the stone) Yes, but I don't quite get it.

BRIAN

(Holding the stone in her hands) See, this side is  
white and pure, like the image you project to the  
world. But underneath. See, underneath there is this  
deep, dark color swirling inside. That, that is who you  
really are.

*They kiss passionately.*

(CONTINUED)

ALICE

I can't, Brian. For once in my life, I actually feel free.

BRIAN

Don't you see? We are both free now Alice.

*He goes to pull her in for another kiss, but she backs away.*

ALICE

I've been in my own self-quarantine for too long. I let other people, other things, dictate my life. I can't do that anymore.

BRIAN

I will never try to control you, you know that. We can be free, together.

ALICE

You don't understand. You were in quarantine for 21 days, I've been in quarantine for 28 years. I need to discover who I am, without Tom, without you.

BRIAN

Stay with me tonight and we can talk all about it in the morning.

ALICE

No, Brian. I'm leaving the city, I think. Yes, I'm leaving this tired, exhausting city.

BRIAN

To go where? Back to D.C.?

ALICE

No. Everyone is selfish and delusional there. I don't know. The west coast maybe. Somewhere new.

BRIAN

Call me then? Let me know you're safe?

ALICE

Funny, Tom didn't say that.

BRIAN

Tom doesn't care about you the way I do.

ALICE

(Giving him the stone) Here. One day you won't be able to sum me up in just two colors.

*She kisses him on the cheek.*

(CONTINUED)

ALICE

Bye, Brian.

*She exits DSR.*

*Brian looks at the stone. He puts it back into one of his bags.*

*We hear again the saxophone player nearby. He is still playing "Yesterday" by The Beatles.*

*Brian listens for a moment, then holds out his hand to hail a cab and waits.*

*Lights out.*

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