“DOORSTEPS”

A FULL LENGTH PLAY

BY SAM GRABER

REHEARSAL – DECEMBER 2019

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SYNOPSIS – DOORSTEPS

Inspired by the large possibilities of small space, Doorsteps features a cast of 6 playing over 40 roles across 13 scenes all taking place on the American doorstep before the Middle West home.

CHARACTERS (60)

Many roles are considered open with regard to gender, race and ethnicity. It is hoped that over the course of a production run that such roles are performed by varying actors, allowing certain scenes to flourish and grow in unique ways.

TIME

Now.

PLACE

The American doorstep.

RUN TIME

The estimated run time is 75 minutes.

THE STAGE

A single doorstep leads to the door of a Midwest American home. Steps may lead up from the stage level to an elevated porch to the doorstep before the doorway. The doorstep and doorway are lit in a way to give a sense of significance and distinction.
FIRST STEP.

At curtain we see the doorstep and door.

The entire CAST assembles.

Lines can be spoken in turn, by a single individual, or shared by the entire CAST.

CAST

The doorstep.

The American doorstep.

But not just any doorstep.

This is our doorstep.

The wood. The frame. Porch, steps.

The creek boards and clapboards, the knocker and bell.

It could be anywhere, but it’s here.

Right down the street, just around the corner, the next town over.

Where we live.

These are our homes, our doors.

From this one thing, how many parts of us are here.

From this one place, how many places we go.

Tonight we’ll be looking at our doorstep, the doorstep of Middle America, and taking you across the threshold to what’s beyond, and within.

Fun, funny.

Serious, maybe even scary.

This…somewhere. It could be anywhere, but it’s our somewhere.

It’s our doorstep.
One of the CAST might knock on the door, the others perhaps giggle and run off.

The door opens and a CAST member peeks their head out, seeing an empty stage.

The CAST member then reenters the house and emerges carrying a large ‘Welcome’ mat, shakes it out and places it on the doorstep before the door.

The CAST member goes back inside and closes behind the door.

Lights shift.
We hear a party. Loud music is muffled, as if coming from inside the house, beyond the closed doorway. We also hear voices of the party, girls gone wild.

A city POLICE OFFICER enters, a young man, maybe 20, limping a little.

OFFICER depresses the radio speaker on his uniform top.

OFFICER [OFF]
Six-two-thirty on scene, responding to noise complaint.

RADIO SQUAWK
Six-two-thirty, copy.

OFFICER approaches the door and knocks loudly.

No response, the music and noise continuing.

OFFICER knocks louder.

FRIEND opens the door, sees the cop, nonplussed.

Is this your party?

FRIEND
…uhhhhh, what party?

FRIEND waves ‘tata’ and slams the door. More cheering and fracas from behind the door.

OFFICER sighs, then bangs very loudly with his fist.
Now a GIRL, 18, opens the door, sees the cop, freaks out.

OFFICER
Is this your party?

GIRL
Ohmigodohmigodohmigodohmigodohmigodohmigod.

GIRL exits the house through the doorway, quickly shutting the door behind her, facing OFFICER on the outside of the door.

GIRL
Whoa.

OFFICER
Is this your house?

GIRL
Yes? No? I mean sort of? I mean it’s my parents’ house. They bought it, they own it? I just live here. I have lived here. For eighteen years?

OFFICER
Uh huh.

GIRL
But in two months I won’t live here anymore. Cuz I’m going to college. You know college?

OFFICER
I’ve heard of it.

GIRL
You want something to drink? I mean, water? If you’re thirsty?

OFFICER
Can I speak to them, please?

GIRL
Who.
OFFICER
Your parents.

GIRL
Oh. They’re like in Italy? Like the country? Which is not here.

OFFICER
City dispatch received a complaint about excessive noise at this address.

GIRL
Oh…that? In there? That’s like an accident, like a one-song event, but it’s over, like it’s totally done now.

FRIEND pops out onto the porch and places a full martini glass into GIRL’s hand.

FRIEND
Here you go, girl!!!!!!! [To OFFICER] Cops are so hot.

FRIEND disappears back inside.

GIRL
Okay, see, I know what you’re thinking and-and-and I’d be thinking it, too, except—

GIRL physically throws herself in front of the door, blocking the OFFICER’s path.

GIRL
It’s just a little party and…wait, you received a complaint? Cuz we only have one neighbor and they’re with my parents. You been to Italy? I love to travel.

OFFICER
I need you to open the door.

GIRL
Look, I just got l accepted into Vanderbilt. I’m going to Vanderbilt this fall. You know? Like Vanderbilt? And some friends came over to celebrate.

OFFICER
Open the door.
GIRL
I can’t have any problems before I go to Vanderbilt. They can like rescind the offer of acceptance if I get anything on my record.

OFFICER
Open the door, please.

GIRL
Not that I know what a record is, is there even such a thing as a record? Is that like a real thing?

OFFICER
Are you 18?

GIRL
Are you gonna call my parents?

OFFICER
If you’re 18 you’re an adult and anyone under drinking age on premises is culpable of violating the state minor-in-possession law.

GIRL
What, this? This isn’t alcohol, this is…[she downs it in one swallow]…water!, whoa!, spiced water! I’m going to Vanderbilt. And my friend you just met is going to Duke. And my other friend’s going to Harvard. Where’d you go?

OFFICER
The United States Marine Corps.

GIRL
…oh.

OFFICER
Please keep your hands where I can see them.

GIRL
These? [Waves her hands around, flashes, jazz] These are happy hands! They’re so excited about Vanderbilt!

FRIEND emerged from the house.
FRIEND
Hey, I was just thinking out loud here, but aren’t you Harold Michener’s older brother? You’re Harold Michener’s older brother, aren’t you?

OFFICER
...

FRIEND
[To inside the house, towards the party] I was right!! Alright, who wants another shot!!

FRIEND goes back into the house, slamming the door.

GIRL
…you’re Harold Michener’s older brother?

OFFICER
Look—

GIRL
—he told us you were in the war.

OFFICER
…I’m gonna need you to //just—

GIRL
That instead of going to college you…you were shot. In the war. Like actually shot.

OFFICER
…yeah, after the helicopter crash.

GIRL
You crashed a helicopter?

OFFICER
Not intentionally.

GIRL
Into the ground?

OFFICER
You’re going to Vanderbilt?
GIRL
Yeah, that was dumb.

OFFICER
It was a night mission. Those don’t always go well. We were pinned down in the Hindu Kush with all the smoke and it was…we’re not supposed to talk about it. I did the PT, though. Tried everything to get back to my unit. They discharged me anyway. Look, these body cameras now kinda capture everything, so…

GIRL
Well, there. I turned it off. So. You know. Since it’s off. If you want to come in. I mean, not to arrest.

OFFICER
I have a job. You can’t lose Vanderbilt, I can’t lose this.

GIRL
Oh.

OFFICER
Even though I decided not to go, I always wondered about the college life.

GIRL
Me, too.

OFFICER
But I guess I wanted to serve our country more.

GIRL
Well. You did.

OFFICER
Still am.

GIRL
…yeah.

OFFICER
What do you think college will be like?
GIRL
I don’t know. Intense. Fun. Special. Better be, the amount of time I spent working for it. You spend your whole life working for something but never really know how it’s going to be until you get there.

OFFICER
Tell me about it.

GIRL
My whole life chasing that dream.

OFFICER
Let me guess, engineering.

GIRL
Yeah.

OFFICER
Full ride?

GIRL
How’d you know?

OFFICER
You seem smart.

GIRL
Maybe we should’ve celebrated at an Applebees or something.

OFFICER
Well. Have a good time. At college. For now, maybe kill the noise. Cuz I have to turn this back on.

GIRL
Okay. Officer.

OFFICER

GIRL
Matt.

OFFICER
Well. It was nice talking with you.
OFFICER starts to go.

GIRL
Do you wanna?...maybe...hang out? Before I go to college? Just, you know, hang out?

OFFICER
…call the precinct. Tell the duty sergeant you want to see me. About your case.

GIRL
There’s gonna be a case.

OFFICER
Yep.

GIRL
Oh.

OFFICER
When you see me, maybe we’ll adjust it. Take it off your record. Here’s my card.

GIRL
Okay.

OFFICER goes, limping a little, as GIRL watches.

FRIEND comes back out, two drinks sloshing in each hand, double-fisting.

FRIEND
Yeah baby!! Got rid of him, huh!

GIRL
What?

FRIEND
Got rid of him!

GIRL
Oh. Yeah.

FRIEND
[Heading back inside] Vanderbilt!!
Yeah. Vanderbilt.

GIRL

GIRL ultimately goes back inside, closing the door behind her.

Lights shift.
The stage is empty.

REALTOR

[OFF] Oh, now THIS! THIS is the one I wanted you to see! First on today’s list!

WIFE comes rushing on ahead of HUSBAND.

HUSBAND

[OFF] Honey, we talked about this, don’t get too ahead of yourself.

WIFE

I’m not getting ahead of anything!

HUSBAND

[Entering] Honey, can you wait up please?

WIFE

I’m looking!

REALTOR

[Entering] Okay, I can tell how you’re both So Very Excited about the fact this baby’s off-market and as your new realtor how I’m getting you a special sneak preview before any other potential home buyer steals it away from you.

HUSBAND

Is there any listing paperwork?

REALTOR

Not exactly.

WIFE

Does the master bedroom have a walk-in closet?

HUSBAND

Honey, please, let’s not fall in love with something we haven’t even gone on a first date with yet.

WIFE

I did with you, didn’t I? We met online.
HUSBAND

We met online.

WIFE

Matched up our stats and now we’re pregnant. Twins!

HUSBAND

Yes, but this is like Buying A House.

REALTOR

And I can appreciate Mr. Stop The Excitement’s thinking here. We should take everything into account first.

WIFE

What account?

REALTOR

The neighborhood.

WIFE

We won’t be living in the neighborhood, we’ll be living in this house!

HUSBAND

Which seems dark and creepy.

REALTOR

No, no-no-no-no, this, THIS!, This!…is undeveloped sunshine. This is the unseen beauty of the hidden universe waiting to be revealed. You feel?

HUSBAND

It feels dark and creepy.

REALTOR

Because it’s not on the market yet, that’s what I’m saying, it’s not publicly listed for sale yet, so the reason we’re here is because I have a friend, on the inside—

HUSBAND

Living here?

REALTOR

On the inside of The System, and this friend told me about This Address and now we are getting close and personal before anybody else gets a shot at this place. Because a house isn’t something that looks, a house is something that feels.
WIFE

Feels expensive.

REALTOR

Oh no-no-no-no-no. This parcel of Unfathomable Affordability *feels* below your budget. And it’s got other *feels*, too, short drive to downtown, the schools, everything a young go-getting couple of the future like you could want.

WIFE

A walk-in closet?

REALTOR

Practically big enough to be a fifth bedroom. Technically, I’d call it five bed and four bath, but that’s just me your new realtor talking.

HUSBAND

Honey, please, do not get too ahead of yourself.

WIFE

I want to see it!

REALTOR

Listen, I’m gonna let you in on a little secret. I’ve been selling homes for almost a whole month now!, and I wouldn’t be here if it wasn’t to get people the homes they want, because I may be new to selling homes but I’ve been selling peace of mind for a long time.

HUSBAND

So what’s the secret?

REALTOR

Sometimes you don’t need to see the house. Sometimes the house picks you.

WIFE

It’s picking me.

HUSBAND

Honey.

REALTOR

That house is picking you.
WIFE
It’s totally picking me.

REALTOR
Sometimes opportunity presents itself when you least expect it! Especially when times are hard, like they are now, when people like me are getting axed from old crusty industries, and have to reapply themselves, and scramble to new income sources just to get by in this everchanging futuristic world, and help young futuristic online couples like you working in...

HUSBAND
Drone Airspace Traffic Management.

WIFE
E-sports Team Management.

REALTOR
…and say to those types of futuristic people: don’t make an offer on a house. Make an offer on a home.

WIFE
It’s like beyond picking me.

HUSBAND
Alright, fine, let’s see it then.

REALTOR
Go ahead. I’ll wait here.

HUSBAND
…don’t you have to let us in?

REALTOR
Well, it’s not on market yet so we can’t really go in.

WIFE
We can’t.

REALTOR
But what’s important is we feel this is the right place.

HUSBAND
I’d feel a lot more if we actually went inside.
WIFE
Do we just like walk around the back?

REALTOR
Well, we’re sort of not allowed to do that.

WIFE
I’m just gonna peek through the front window.

REALTOR
Because one of you might say dark and creepy at this juncture while the other one, the one with a Sense Of Adventure, *feels* how this isn’t just a pile of bricks with weeds, but how it’s going to be with new carpets, and rebuilt walls, and a patched up roof.

HUSBAND
What?

REALTOR
It takes Imagination to *feel* this house will be the Envy of all. Envy drives value.

HUSBAND
What’s all that yellow tape?

WIFE
Where?

HUSBAND
In there.

WIFE
Yeah…what is that?

HUSBAND
It says: Do Not Cross. Why is there yellow tape in the house that says Do Not Cross?

WIFE
Over here, too.
Alright. You want another secret? Since we’re really getting to know each other? I was let go from the funeral business. Yeah, you think with all those years smiling at sad people and painting a word picture of positivity to allay their grief that I would be a shoe-in for promotion until one day the HR Manager, I didn’t even know funeral homes had an HR Manager, but there was some futuristic virtual HR manager on a screen in the reposing room telling me it was e-mortuary cost-cutting time. More automation, less human, so sorry! So here I am now putting living people in wood boxes above ground instead of dead people in wood boxes below ground. You think this is what I wanted?

HUSBAND
Okay, that’s…also dark and creepy, but you’re supposed to be helping us buy a house not sell someone else’s house.

WIFE
Did someone die here?

REALTOR
And this is something I asked all those years slaving away at the funeral home, but what is death?

WIFE
Is that a bullet hole in the wall?

HUSBAND
So wait, your friend is the…

REALTOR
County Medical Examiner.

HUSBAND/WIFE
…
REALTOR
Hey, people die all the time, right? County busting at the seams doing twelve autopsies a day. Now you want another fact? Almost as many houses coming on the market these days as people going off. The difference? Houses aren’t dead. You can’t swipe right a house! Houses are the forever living dream! And dreams need a receptor. And this house is very lonely now. Very for-lorn. And for-lorn means for-sale. And twenty years from now when you’ve got twins in some futuristic digital college that even [WIFE] you power couples of the future can’t pay for because [HUSBAND] Mr. Excitement here’s at the county morgue after he died from a…fallout from a drug deal—

WIFE
—this was a drug house?

REALTOR
You think the next young couple working in Cyber Compu Whatever that I’m gonna Robo-Stroll up here later today is gonna go: gee I wonder who it was that died here? No. They’re gonna say we got ourselves a sneaky and desperate realtor as their new partner who has access from the county medical examiner to addresses of fresh dead people who got kicked to the curb because they kicked the bucket—

HUSBAND
—what—

REALTOR
—and who found clients by learning to hack public Wi-Fi and watch for people house hunting online—

WIFE
—my God—

REALTOR
—and who got clients to feel how they could take advantage of the situation and tear out the dogfighting ring in the basement and replace the upstairs meth station with a nursery and live the dream!

WIFE
How many people died. Here. How many people died.

REALTOR
I’m gonna drop my commission because I care about your happiness.
WIFE
Like more than one?

REALTOR
Percent?

WIFE
Died here.

REALTOR
I just get the address. We split the commission.

WIFE
I feel sick.

HUSBAND
[Leaving] Come on.

REALTOR
And I'm gonna tell that next couple I bring here later today how this could all be theirs right now at half your budget!

> Stopping their exit. A long pause.

WIFE
Half our budget.

REALTOR
Half.

HUSBAND
Half.

REALTOR
The house, the neighborhood, all of it, full and clear title, buyer assumes as is, half your budget.

WIFE
…I mean…for half.

REALTOR
Four little feet pitter pattering in bliss at half your budget.
HUSBAND
I mean… I guess it’s not that dark and creepy.

REALTOR
So all I’m asking: is we stand here. Let’s just stand here. And look at the front door of possibility, knowing that everything is change, and that change is risk, but with risk can come great walk-in closets, and some granite countertops that can be salvaged…

WIFE
Makes sense.

REALTOR
So as we consider all that.

HUSBAND
At half our budget.

REALTOR
Let’s just stand here…and feel…

Lights shift.
REGRESS.

ABRAHAM LINCOLN takes a rocking chair before the door.

LINCOLN
Many of us live with regret. Many of us regret that the one statement we ushered forth when we were young, within the heated passion of cold argument, how those small words misrepresent who we truly were, how they remain forever preserved in the unforgiving annals of history, giving those today the small brush by which to tarnish all my great work that was done then.

COLONEL SANDERS takes another rocking chair, also blocking the doorway entrance.

Throughout the scene LINCOLN and SANDERS do not see each other.

SANDERS
Many of us live with regret. I regret many people don’t remember I was born in a Kentucky log cabin. I regret how many people today don’t think of me as getting out of that cabin, using grit and perseverance to make great waves for American prosperity! I regret instead how people say about me that one thing I did.

LINCOLN
But you see my time, was a difficult time.

SANDERS
My time was the degrading frontier of economic hardship.

LINCOLN
I believed in saving the union.

SANDERS
I believed in bringing us all to a better place!

LINCOLN
So I regret the one thing I said.

SANDERS
So I regret the one thing I did.
LINCOLN
I said: ‘if I could save the union without freeing any slave I would do it.’

SANDERS
That I partly stole my recipe.

LINCOLN
‘If I could save it by freeing some and leaving others alone, I would also do that.’

SANDERS
That I partly stole my recipe from waiter-carrier Negro women traveling north during the great migration.

LINCOLN
‘What I do about slavery I do because I believe it helps to save the union.’

SANDERS
The world still won’t leave me alone about that.

LINCOLN
People today use that one single statement to sully the honest lawyer from the Kentucky log cabin who toiled to make permanent the equality of race.

SANDERS
If it was only that I must have been racist because I wore a white suit, that would’ve been fine.

LINCOLN
Knowing in the end I gave every measure of devotion to make an America for all.

SANDERS
Knowing I treated every person who worked for me or against me with common decency!

LINCOLN
Without the blemish of cabin prejudice.

SANDERS
So we could all make it out of that log cabin, or plantation, or wherever life first conspired against us!

LINCOLN
To the blue smooth-meadow grass!
The Cumberland plateau!

The Western coal fields!

The Jackson purchase!

But history…history never sees us for the land.

History never remembers us for the dignity we gave to others.

History remembers us for how we treated the single most pressing issue of our time.

Whether we said something.

Did something.

Or did nothing.

Whether we allowed it to continue.

Stood by idly.

Dared not interfere.

Stepped to the side.

Enabled it from the doorway of tacit compliance.
SANDERS
For that reason, even after the empire I created and the riches I spread, today and tomorrow are less concerned about how I found a better way to pressure fry chicken.

LINCOLN
For that reason, even after I risked an entire nation to abolish the notion that America was forged for the benefit of white men, how the future looks back only to look forward, and tugs without mercy the one loose thread to unravel the greater tapestry of human legacy.

SANDERS
Well.

LINCOLN
Well.

SANDERS
From the leviathan of enterprise, an even larger regret.

LINCOLN
The largest regret.

SANDERS
It was a difficult time.

LINCOLN
It is always a difficult time.

Two ICE AGENTS enter, wearing full official uniform, and approach LINCOLN and SANDERS.

ICE AGENT #1
Pursuant to sections 236 of the Immigration and Nationality Act, and by virtue of the authority vested in the Department of Homeland Security, I hereby execute this warrant for immediate custody and detention of the designated alien currently residing in this homestead!

A long beat.

Then LINCOLN and SANDERS get out of their chairs...and move to the side.
LINCOLN and SANDERS move to the side, allowing ICE AGENT #2 to enter the house.

A moment later ICE AGENT #2 exits the house, escorting in handcuffs a person of color, pushing the detainee to full off.

ICE AGENT #1

Thank you.

ICE AGENT #1 goes.

Lights shift.
BIRDS.

PIGEON and DOVE fly onto stage.

PIGEON
AHAAAAAHHHHHHHHHHHHHHHHHHHH.

DOVE
AHAAAAAHHHHHHHHHHHHHHHHHHHH.

PIGEON
AHAAAAAHHHHHHHHHHHHHHHHHHHH.

DOVE
AHAAAAAHHHHHHHHHHHHHHHHHHHH.

PIGEON
HEEEEEEEERE!!

DOVE
HEEEEEEEERE!!

PIGEON
Landing!!

DOVE
Landing!!

PIGEON
Down!

DOVE
Down!

PIGEON and DOVE crash land on the doorstep, laying there, gasping for breath.

PIGEON
HOLY GOD.

DOVE
Out of breath.
We’re alive!

PIGEON

Dove

Didn’t eat us.

DOVE

It didn’t eat us!

PIGEON

Didn’t eat us.

DOVE

Did it follow us?

PIGEON

Did it follow us?

DOVE

Stay here.

DOVE

Where ya going?

PIGEON

To take a look.

DOVE

What are you, crazy? That falcon’s prolly still out there hunting us!

PIGEON

I don’t see it.

DOVE

What if it’s hovering, waiting to pounce, to strike!

PIGEON

I don’t see it.

DOVE

You don’t see it?

PIGEON

I think we’re okay.
DOVE

Yeah?

PIGEON

Although.

DOVE

What.

PIGEON

Hate when this happens. Lost my best tail feather flying through that last tree.

DOVE

What about the rest of your feathers?

PIGEON

Wing check!

DOVE

Wing check!

PIGEON

Wing check!

DOVE

Two!

PIGEON

Tail check!

DOVE

Tail check!

PIGEON

Tail check!

DOVE

One!

PIGEON

Alright. We’re good, Dove.
DOVE
We’re not good, Pigeon! We are far from good. We don’t even know where we are.

PIGEON
Away from that hungry falcon trying to eat us, that’s where we are.

DOVE
I’m talking about protection. Look at this place! We got no cover.

PIGEON
Hey.

DOVE
We’re not safe here.

PIGEON
Hey.

DOVE
Very exposed.

PIGEON
Dove.

DOVE
Open to all kinds of renewed attack.

PIGEON
We got away, didn’t we? Fastest I remember us flying.

DOVE
The falcon is always faster.

PIGEON
I’m just saying you could be an optimist about the situation here.

DOVE
I’m being a realist.

PIGEON
Why is it I’m the one always trying to be upbeat and you’re always so negative.
DOVE
I’m not being negative, I’m being a realist. You spend every waking moment of life terrified about getting eaten, it tends to make you a realist.

PIGEON
Well we knew that feed post we’d been hanging around was exposed, didn’t we? A feed post without tree cover, where predators are sure to lurk, but we lived there a good while, yeah?

DOVE
Yeah.

PIGEON
Got some great seed, right?

DOVE
Yeah.

PIGEON
There we were, the best buddy couple yet, Pigeon and Dove, nudging out all those finches and sparrows for seed.

DOVE
Til you saw that falcon.

PIGEON
I felt it. Like you could feel it coming, To gnaw off your face.

DOVE
And I peered to the sky, it was a little speck against the sun but coming on strong, and I grabbed you and we got the hell outta there! We made it, Dove! We’re still alive!

DOVE
Will you squawk the chirp up? Falcons got great hearing.

PIGEON
I told you, I don’t see it.
DOVE
Lower your voice and get some cover. Under here, this thing.

PIGEON
Look, Dove, we’ve had some close calls but we’ve always made it out alive, you know?

DOVE
Fear keeps us alive.

PIGEON
I’m starting to think we’ll be the lucky ones who actually live to be one year old! I ever tell you my mother used to talk about a Pigeon and Dove buddy couple that lived to be two? Why I thought we’d make a good team.

DOVE
Yeah, well, can’t get too attached in this world.

PIGEON
What’s that supposed to mean?

DOVE
Nothing.

PIGEON
Whaddya mean don’t get too attached?

DOVE
Forget it.

PIGEON
You saying there’ve been other birds before me?

DOVE
Just drop it, alright?

PIGEON
No, I wanna know.

DOVE
There was…a little sparrow.

PIGEON
A sparrow.
A *little* sparrow.

**Pigeon**

One of the sparrows from the feed post?

**Dove**

See? This is why I can’t talk to you about some things, you’re not a realist!

A freaking sparrow?

**Pigeon**

It was a one worm affair!!

**Dove**

SHHHHHHHHHHH.

**Pigeon**

Oh God, what?

Thought I heard something.

**Dove**

Look at me, Pigeon! I’m shaking, I can’t even think straight! Doves have no peace! We spend every moment of our short life terrified!

**Pigeon**

And I’ve been trying to help you by getting you to lighten up.

**Dove**

Well it’s kinda hard to do that when we’re part of the food chain! We leave our perch, mornings, evenings, it doesn’t matter, the second we poke our beak into the world something’s coming to eat us. It’s not about where we’re from, or the color of our feathers, *we’re food*. It’s that simple.

**Pigeon**

So you buddied up with a sparrow.

**Dove**

Well I’m not with a sparrow now, am I?
PIGEON

No.

DOVE

I’m with the best bird buddy I’ll ever have.

PIGEON

…really?

DOVE

Yeah. But there’s still a falcon out there looking to gnaw our face off. You ever see a falcon gnaw the face off another bird?

PIGEON

Not today.

DOVE

Happened to my mother. Right as she kicked me out of the nest, and I’m falling and flapping in the wind for the first time, I look back towards my nest, the safe doorstep high above the carnage of the world, just in time to see a falcon take down dear old ma.

PIGEON

Hey, I didn’t know that happened to you, alright?

DOVE

Why I’m telling you, this spot isn’t safe.

PIGEON

Well we’re not gonna die here, okay?

By now a BLACK CAT has entered, prowling from behind the doorstep area, eyeing PIGEON from the low ground.

PIGEON

Cuz here’s what we’re gonna do. We’re gonna fly ourselves into that little opening up there. I’ve been looking at it the whole time we’ve been resting here and I think it could be a good spot.

BLACK CAT

Meow.
DOVE
You hear something?

PIGEON
Cuz maybe you’re right. Maybe it would be nice to stop flying from seed post to seed post for a while. No more sleeping in the rain, no more wind in our face.

DOVE
I hear something.

PIGEON
Maybe settle down in our own nest.

DOVE
Like something’s coming.

PIGEON
A warm and dry spot where no falcon can find us.

DOVE
Be right back.

PIGEON
Where you won’t have to be so terrified that’s something hunting you, tracking you, prowling for you, sneaking close, waiting to pounce, to grip you in its sharp claws, and in one quick second end your life by gnawing your face—

BLACK CAT pounces, takes down PIGEON in one quick move, carries PIGEON to off.

DOVE
Coast is clear! Maybe we are gonna make it. Maybe all I need’s a little positivity, hah! The further adventures of Pigeon and Dove! So why don’t I find some twigs while you…Pigeon? You crawl up in that spot already? Pigeon?

DOVE looks past the spot, towards the sky.

DOVE
Oh God, no. The falcon found us! Get out before it’s too late! Fly, Pigeon, fly! NOOOOOOOOOOOOOOOOOOOOOOOOO.

DOVE waddles to the edge of the porch, and tries to take off, just as—
The door opens.

Exiting the house through the door is a WOMAN, highly fashionable, wearing shades, a cell phone in her ear, walking across the stage towards off.

WOMAN
So they were like you can’t just Return A Massage, and I was like but that’s not the massage I got last time, and they were like well it’s not like you can give a message back, and I was like but you’re the one that said I—…weird, this huge bird just came flying right over my head, ate this other bird, gross!, anyway I was like you’re not charging my account unless I could get a pedicure instead?

Lights shift.
APOLOGY.

GOD appears before the doorstep.

GOD

Miiike.

Miiiiiiiiiiike.

It’s me, Mike. God.

Big Guy In The Sky, Heavenly Father. El Supreme-o.

You wanna open the door, Mike?

GOD stretches an arm towards the door and there is knocking.

GOD [CONT.]

C’mon, Mike! Come downstairs and open the door for God. Right now.

Get out of bed, put on a little something and get down here because even though I’m God it is a little chilly this morning.

Seriously, I need to talk to you, okay?

Mike, I know you can hear me, so get down here because I need to talk to you!

Actually…more like apologize.

Okay Mike, it’s really God, and yes I’m really on your doorstep this morning to give you an apology.

And not just any apology but the most awesome, deified, stupendous, pious and moving apology ever heard.

But I can’t apologize if you’re not gonna get out of bed, Mike.

Fine. If you’re not gonna make this easy, I get it, I understand.

Why I first thought to do this whole apology thing as a one-time global event, hold a big press conference, live with God!, issue the big apology, get it over with, instead of the hassle of going door to door like this, so if you’re gonna make it difficult for me by—
GOD [CONT.]

Sorry. As God you don’t want to start off sounding angry giving the most awesome, deified, stupendous, pious and moving apology ever heard.

But if you don’t want to hear The Apology then no problem, I can just keep going, you know, I got…free will.

Guess I should start off with the obvious, huh? I haven’t been around of late. Haven’t been very attentive. Haven’t been here at all actually.

I guess I kind of let you down.

I know your job at the factory got cut to half-salary and you got a sick kid and medical bills you can’t pay and a mortgage that won’t go away and you’re sleeping three hours a night and even though you say you’re not blaming yourself you are. And you feel like anything you do won’t make a difference, and…

Well I could go on, right?

And you’re like why did these things happen to you? What did you do wrong? And why haven’t I been here to help you?

And the reason is: it’s the way things have gone with the world. Cuz you know I worked pretty hard for six days, it was a six-day workweek back then and I rested on the seventh day, and it was like when it was time to get back from resting…

I got used to seeing how many people down here had kind of blocked me in their hearts. Abandoned me in their souls. Not everyone of course, but enough. Even with all the good out there the bad got hard to listen to.

So I went away. I left you.

So let me say in the most awesome, deified, stupendous, pious and moving way…

I. Apologize.

I convinced myself that normal rules didn’t apply to me, that I was somehow above the laws of nature…thought that might get a laugh…

Here’s the thing, Mike. I can’t solve your problems. I can’t do that for you. You gotta do that for yourself.
Because I have to tell you, I have the same issue as you. Watching what’s happening to my world, I feel like a failure too. Like I don’t matter anymore.

You believe that? God a failure! Which made me more than step back. Which became me staying away.

But the world can’t go like that. It doesn’t work with people like you and I just stepping out and staying away.

So I started to do something. And I want you to do it with me, Mike.

First thing I do now when I wake up in the morning is I look at myself in the mirror, and I have a light chortle.

_GOD does a light chortle._

I know, you’re like what the opposite-of-God is God doing, but Mike I’m telling you, I’m here to apologize but also to tell you: you gotta have yourself a light chortle.

C’mon, try it with me, Mike. A light chortle. Just once. Do it for God!

Yeah! See? That’s better, huh? Look at you, you’re already standing up.

And now you’re out of bed and before you know it you’ll be coming down the stairs and not seeing yourself at the cellar of failure, but before the big door of the world, with all the good things and the good people out there ready to…

Well. That’s for you to find out.

So maybe that wasn’t the most awesome, deified, stupendous…but a light chortle can go a long way, huh?

Anyway. I gotta get to the next place. Different situation but the same general thing. It’s not just you.

Well. Take care, Mike. I missed you. And I’m sorry.

_GOD goes, and the lights shift._
SEASONS I.

We hear music.

While the following action happens on stage we see projected pictures of the American doorstep, a visual collage.

Many pictures displaying the many times, places, histories and lives of the American doorstep.

Then one of the CAST drags a large wheeled recycling bin out from behind the doorstep towards opposite offstage.

The recycling bin is wieldy and doesn’t roll well. The CAST member is almost having a tug-of-war with the bin. Dragging it, reconfiguring the weight balance. Maybe even pushing it.

As the CAST member gets close to going off another CAST member enters, carrying a rake. This person begins to rake leaves in the front yard. Forming small piles.

Someone else appears above the doorstep and begins fixing a shingle.

Someone else is walking to the side of the house, almost behind the doorstep, and inspecting a utility meter.

Someone else is sweeping the porch and area before the door.

Someone else is airing out dirty laundry.

Someone else is shaking out a towel.

Someone else is clapping muddy shoes.
Is sanding the door.

Is putting out a pumpkin.

Is shoveling snow from before the doorstep.

Is arranging a clay pot.

Is shaking out the welcome mat.

Is mowing the lawn.

Is hanging a wind chime.

Is trimming a hedge.

Is replacing a light bulb.

Is delivering a flyer.

Is putting out a corner bench.

Is hanging a new house number sign.

Is replacing the mailbox.

Is tying on a hammock.

Is washing the window by the front door.

Is adding a wire screen.

Is hanging a flower basket.

The stage finally clears.

Music fades.

INTERMISSION.
SEASONS II.

Music returns.

The first CAST member comes back onstage, easily rolling behind the wheeled recycling bin now empty.

The CAST member approaches the house and smiles, noticing and admiring the change, the difference in the whole place, checking everything out.

But there’s one thing missing, one thing not quite right.

The CAST member hangs an American Flag, opening it, letting it unfurl.

The CAST member continues with the recycling bin towards offstage, from where SEASONS I first began.

Music fades.

Lights shift.
PORCH PIRATE.

We hear music.

PORCH PIRATE, a clown, enters.

PORCH PIRATE CLOWN points to a large package on the doorstep, clearly making the package known as the object of desire.

PORCH PIRATE CLOWN is eager.

PORCH PIRATE CLOWN begins a dance, to the music, giddy with anticipation of stealing the package from the porch.

PORCH PIRATE CLOWN makes the first move towards the doorstep.

The door opens and HOMEOWNER, another clown, steps outside.

PORCH PIRATE CLOWN freezes, perhaps taking the shape of a garden fountain, to conceal his identity and presence.

HOMEOWNER CLOWN is looking for the large package but for some reason doesn’t see it sitting on the doorstep.

HOMEOWNER returns to inside.

PORCH PIRATE CLOWN is worried.

PORCH PIRATE CLOWN realizes the HOMEOWNER might get the package first, and begins to move closer to the doorstep, again with sway and motion to the music, with sneaky determination.
PORCH PIRATE CLOWN is stymied in approach by a house dog, biting at the ankles.

HOMEOWNER again open the door and enters the doorstep, still searching for the package, still unable to see it.

PORCH PIRATE CLOWN this time perhaps assumes the form of a young tree, or sundial.

HOMEOWNER retreats into the house.

This happens several more times, an amount of choosing by the PORCH PIRATE CLOWN and HOMEOWNER, as the PORCH PIRATE CLOWN is perhaps also stymied by gusts of wind, or sudden rain, or a falling tree.

Finally, when PORCH PIRATE CLOWN reaches the porch, PORCH PIRATE CLOWN grabs the box celebrating the achievement.

PORCH PIRATE CLOWN is rapturous!

Which is when HOMEOWNER opens the door and sees PORCH PIRATE CLOWN for the first time.

This holds.

PORCH PIRATE CLOWN is defeated.

PORCH PIRATE CLOWN extends the package to the HOMEOWNER, who is surprised and glad to see the package finally arrive.
HOMEOWNER opens the box. Inside should be something simple: a happy face sticker, e.g.

HOMEOWNER goes back inside, closing the door on PORCH PIRATE CLOWN.

PORCH PIRATE CLOWN is sad.

HOMEOWNER returns and gives PORCH PIRATE CLOWN a drink, a token of gratitude for the trouble of delivery.

PORCH PIRATE CLOWN is happy.

PORCH PIRATE CLOWN waltzes off stage to full out.

Lights shift.
ELOPE.

ALLORA and NAT creep to before the doorstep, expectant.

NAT

Five a.m.

ALLORA

This time is different.

NAT

Sorry, five oh one. I’m telling you, she’s not going to go through with this.

ALLORA

She will.

NAT

She’s going to back out like last time, Allora.

ALLORA

You could hear the beauty and hope in her voice.

NAT

All I could hear was her Dads’ voices. Screaming at her. Telling her how foolish and reckless the three of us are.

ALLORA

This time it’s going to happen.

NAT

Well it better. Last time was all talk. [NAT takes an engagement ring box out of his pocket] Now we’ve bought each other engagement rings.

ALLORA

Not until we reach the matrimonial promised land that is Las Vegas.

NAT

Where is she? Five oh two.

A soft light comes on from inside the house, as if the inner door landing.
ALLORA

Yes!

NAT

Thank God.

CARLA peeks her head out of the door.

CARLA

[Whispering] Hold on.

ALLORA

[Whisper shouting] We love you!

CARLA

[Whisper shouting] Shhh!

ALLORA

We Love You!

NAT

Hurry!

CARLA

Will you both shut up!

CARLA, dressed for travel, carrying a duffel bag, exits the door slowly.

ALLORA

Hello our love.

CARLA

Are you crazy? I said I would meet you at the bus station!

NAT

We wanted to make sure.

CARLA

We’re not gonna do this at all if we don’t get out of here. Both my Dads know something’s up.

NAT

Are they up?
CARLA

I don’t know.

NAT

Did they try to talk you out of it again?

CARLA

I feel weird about this.

ALLORA

Come here. There is nothing to feel weird about. Our love is not weird.

NAT

It’s not about them anymore.

CARLA

God.

NAT

What.

CARLA

It’s my Dads. You know? They’re my Dads.

NAT

I knew it.

ALLORA

It’s okay. Do you have everything packed for the journey that is the rest of our life?

CARLA

Everything except my Dads’ blessing.

NAT

We’ve been through this a million times. They’re your Dads now but by tonight I’ll be your husband.

ALLORA

And I your wife.

CARLA

But they’ll always be my Dads. The three of us eloping to Vegas like this, without them being a part of it.
NAT
They’re never gonna understand. My parents will never understand.

ALLORA
This is our moment. There will be a land of sunshine in the morning and desert breeze by night where the three of us will finally live under the same roof, sharing our joys and love without worrying anymore, without feeling guilt or shame.

CARLA
My Dads adopted me. Brought me to America. Gave me my life. I owe them so much.

ALLORA
By keeping yourself in debt to love?

NAT
Blocking us from the life we want to live? It’s been three years and our parents never once acknowledged us, accepted us, always denying, forbidding this.

CARLA
They see the world a different way, Nat.

NAT
Why Allora and I are here instead of waiting for you at the bus station. If we don’t leave now it’ll be the same thing, sneaking around this town, only two of us at a time. I can’t do that anymore.

CARLA
You know what my Dads said? That polyamory is a movement of defiance. That today’s youth goes for polyamory only because it flies in the face of convention.

NAT
I’m sure their parents said the same thing to them before they got married.

CARLA
They couldn’t get married.

NAT
Exactly! Why are we even arguing about this?
ALLORA
They knew what love was for them. And we know what love is for us. Love always shatters the rules somebody else once made for it. And it grows in unsure and mysterious ways until it feels this right. Let us reintroduce love to love, as only we know how.

NAT
This isn’t like last time when we just said we’re gonna do it. This time I quit my job. I sold everything I own, I even made the down payment on our new place. But even with having done all that: we’re not leaving without you. It’s the three of us or nothing.

NAT has the engagement rings out of the box.

CARLA
The hell are you doing.

NAT
Come here.

CARLA
Let’s just go. Before anything happens.

NAT
Something is going to happen, before your Dads come down and open the door and say something to change your mind about eloping for the umpteenth time…. [getting on one knee]…will you two marry me?

CARLA
Will you get up?

NAT
Will you marry me?

CARLA
Yeah, in Vegas!

NAT
Right here.

CARLA
Seriously!
ALLORA
I am kneeling before you, Carla, and you Nat, and before this house, before this whole town, where you fought so long in silence for us, where you wouldn’t be denied for us. Where we survived the unwillingness to see love for love and will be forever joined in unbroken union.

CARLA
In Las Vegas!

NAT
But I want to engage you here.

CARLA
You’re crazy.

NAT
And you’re the two bravest people I know. Will you marry me?

ALLORA
Yes.

NAT
Will you?

CARLA
…fine.

NAT
Yes! So how do we do this?

CARLA
You put it on my finger.

NAT
Just slide it up.

CARLA
Pretty much.

NAT
On the count of three.

CARLA
Just go!
NAT
One!

DADS [OFF]
Carla?

NAT
…two.

CARLA
SHHH!

DADS [OFF]
Carla?

Carla?

We hear a clinking sound, a ring dropped and bouncing away.

NAT
Damnit, I dropped your ring.

DADS [OFF]
Carla!

CARLA
You dropped the rings?

NAT
Just your ring. If you hadn’t jerked your hand back!

ALLORA
Engaged I am and betrothed I will be!

DADS [OFF]
Carla, where are you?

NAT
It fell through the porch crack.

ALLORA
But our love will only soar through the heavens.

NAT
Not now, Allora, please, that thing cost fifty dollars!
CARLA
You bought me a fifty-dollar ring.

NAT
You got a metal detector?

CARLA
For a fifty-dollar ring.

NAT
I didn’t see you get anything.

CARLA
I was going to give it to you in Vegas!

NAT
Well I thought getting engaged here would have a little more meaning!

A light comes on from the house.

NAT
Maybe if it was a bigger rock it wouldn’t have fallen through the porch crack.

ALLORA
Both of you, please.

NAT
C’mon, let’s just get out of here before…

CARLA opens up her duffel.

CARLA takes out an engagement ring box, returns to the doorstep and gets on a knee.

The door opens and the DADS stand there.

DADS
Carla, what are you doing?

CARLA opens the engagement ring box and takes out two rings.
Carla, we talked about this.

DADS

Will you both marry me?

CARLA

Yes.

NAT

Forever I Will.

ALLORA

CARLA slides one ring onto NAT’s finger then a second ring onto ALLORA’s finger.

The three embrace and then with hands held go towards off.

[To DADS] I’m sorry.

CARLA

You won’t go through with it.

DADS

You’ll be back.

DADS

CARLA hesitates, then with NAT and ALLORA go off, leaving the DADS standing there.

Lights shift.
A YOUNG BOY, a pre-teen, rides a bike onto stage.

YOUNG BOY hops off and takes out a wallet. Checks inside, reads an inside label to make sure he’s at the correct address.

YOUNG BOY goes to knock on the door.

When the door opens an OLDER MAN, is there.

OLDER MAN
Yes?

YOUNG BOY
Hi.

OLDER MAN
I help you.

YOUNG BOY
Um, are you Ty Williams? Is Ty Williams here?

OLDER MAN
…no.

YOUNG BOY
Oh.

OLDER MAN
He no longer lives here.

YOUNG BOY
Okay cuz I found this wallet, and it has his name and address on it.

OLDER MAN looks at the wallet the boy is holding.
YOUNG BOY
I mean I didn’t take anything out of it or anything I just saw it lying there and then looked at the name.

OLDER MAN takes the wallet.

OLDER MAN
Say you found it.

YOUNG BOY
Yeah I mean the color and shape seemed out of place. I’m really good at finding things. Whenever my Dad loses his phone, or my mom loses her keys they always ask me to find it.

OLDER MAN
Where was it. The wallet.

YOUNG BOY
Just off one of the new dirt bike paths. We didn’t have those at my old house so I’ve been riding them all over the place. And I was hopping off my bike to adjust my helmet and saw it hiding behind some new flowers. Which was odd cuz there wasn’t anything else growing along the whole path but right there, the only spot, growing up tall and straight were these flowers. So does, like, Ty live here?

OLDER MAN
He died.

YOUNG BOY
Oh.

OLDER MAN
Ty was my grandson.

YOUNG BOY
Oh.

OLDER MAN
Was about your age. You 11?

YOUNG BOY
Eleven and a half.
OLDER MAN

Your age.

YOUNG BOY

Okay, well, like I’m really sorry.

OLDER MAN

Say you just moved here.

YOUNG BOY

Like two months ago.

OLDER MAN

So you didn’t hear then. About Ty.

YOUNG BOY

No. I mean we moved here but then I went to this camp called youth sleuth. For finding and figuring things out.

OLDER MAN

I see. Also see you rode your bike here.

YOUNG BOY

Yeah.

OLDER MAN

All I did when I was your age. Normal boy thing to do. Used to ride along the streets. Weren’t many houses back then, not like there are now. Weren’t that many drivers. You moved into that new development then by the mall.

YOUNG BOY

Yes.

OLDER MAN

Hmm. When I was eleven we raced from here all the way over to Old Eddie’s Soda Shack. It’s a Subway now.

YOUNG BOY

My Dad says I’m not allowed to bike there.

OLDER MAN

Wasn’t dangerous back then. See as many tractors on the road as cars. But now.
YOUNG BOY
I’m only allowed to ride on the dirt paths.

OLDER MAN
Well. Next month when you start at school you’ll likely hear about my grandson. They talk about it to warn kids about being safe.

YOUNG BOY
What happened?

OLDER MAN
Ty’s parents, his Mom and Dad, became very close and personal with opioids, so Ty came here to live with me. He was the only thing in my life. Whatever I did wrong with my own kids I was doing everything right with Ty. Gave this wallet to him when he turned 11. Along with a new bike. I said you be careful, you ride careful along the side of the roads, with your helmet, when you go to the new Subway and the mall and the places where boys and their friends today like to go. And I gave him this ten dollar bill. And I said you have fun with your friends. But be home before sundown. Even got him a watch so he wouldn’t stay out so late.

YOUNG BOY
And then.

OLDER MAN
Drunk driver. Never stopped. Didn’t even slow down.

YOUNG BOY
…they ever find the driver?

OLDER MAN
Never found the wallet either. Guess he must have been holding it. Must have landed far from…the spot.

YOUNG BOY
I wished I lived here when it happened. I’m really good at finding things.

OLDER MAN
After my Ty died is when they made the new dirt paths. More dirt paths because of more cars.

YOUNG BOY
I would have found that driver.
OLDER MAN

…look. You just be careful. These days, just walking out your front door, turning onto the old street…well. Seems today you don’t have to go looking very far. These days, the bad things seem to find you. Especially since they let these drunk drivers off with nothing more than a warning, let them do it again and again.

YOUNG BOY

Oh.

OLDER MAN

But I haven’t seen any of those friends of his. Maybe their parents told them this house is bad luck. I’ve been a lot by myself since then. Gets kind of lonely. Well. Wear your helmet.

YOUNG BOY

Sure.

OLDER MAN

Be home by sundown. Stay on the dirt path.

YOUNG BOY

Do you think I could come back sometime? I’d really like to hear more about your grandson.

OLDER MAN

You come back when you got a good story to tell me.

YOUNG BOY

Okay.

OLDER MAN

We’ll sit out on the doorstep here. Talk about…

YOUNG BOY

Finding things.

OLDER MAN

Cuz he had a watch. A watch I gave him.

YOUNG BOY

Oh.
OLERAN MAN

Blue. Blue watch.

YOUNG BOY

Okay.

OLERAN MAN

Okay. Well. You tell your Dad where you’ve been. And be careful now. Even though you can’t be careful enough.

YOUNG BOY

Okay. See you.

YOUNG BOY puts on his helmet and walks the bike to the end of the stage.

YOUNG BOY

Blue.

YOUNG BOY goes off.

Lights shift.
I TOLD YOU IT’S MORNING.

GRANDPA is before the door. Doesn’t remember if coming or going.

PAULA enters with JACK, her son, trailing behind. JACK carries an Elvis snow globe.

As PAULA moves closer to GRANDPA, his concern grows.

PAULA
HEY, POP. IT’S ME. I’M BACK. POP, IT’S ME. PAULA.

GRANDPA
Eleanor?

PAULA
PAULA.

GRANDPA
I’ve been sitting here, waiting.

JACK
Hey, Grandpa.

PAULA
[To JACK] You have to speak up. [To GRANDPA] JACK IS HERE, TOO.

GRANDPA
What’s that?

PAULA
I said JACK’S HERE, TOO.

GRANDPA
[To PAULA] You don’t need to shout. [To JACK] GOOD MORNING, JACK.

PAULA
Pop, we just got back from vacation. We came straight here.

GRANDPA
Eleanor, I want my breakfast.
PAULA
It’s Paula, and I’m here to get you dinner. What are you doing outside?

GRANDPA
It’s morning.

JACK
Grandpa, I got you this Elvis snow globe.

PAULA
Jack, not now.

GRANDPA
Get me in the shower.

PAULA
It’s night and you’re out here all confused again.

JACK
He’s not wearing much.

PAULA
He’s confused again.

GRANDPA
Goddamn alarm never went off.

JACK
Told you we should have got the talking Elvis alarm clock instead.

PAULA
Jack, go wait in the car.

GRANDPA
And get me my eggs with jam.

PAULA
Jack.

JACK
It’s fine, Mom.

PAULA
I don’t want you to see this.
JACK hands GRANDPA the snow globe and exits.

GRANDPA
Thank you for the tacky souvenir!

PAULA
Pop, listen—

GRANDPA
Now don’t turn the shower water too hot, like yesterday.

PAULA
This is the third time someone’s been here today. Eleanor was here already today for breakfast and lunch. So I’m back from vacation and here to get you dinner, and then ready for bed.

GRANDPA
Nonsense! I’ve been sitting here since sunrise, alone. Never moved. I watched some dumb movie, bunch of people shooting each other. Don’t watch that one. Couldn’t fall back asleep so I watched another movie, more people shooting each other, can’t remember the name, don’t watch that one either. Now hurry up and get my shower going.

PAULA
Pop, it is seven thirty at night.

GRANDPA
Then you should go home.

PAULA
I’d like to go home. I’d like to go home and unpack.

GRANDPA
Where is home?

PAULA
We all live here, in Kentucky.

GRANDPA
Kentucky? That’s no home. Kentucky’s got liberals. I think Eleanor’s one of ‘em.
PAULA
Eleanor said everything was okay while I was gone. That she did okay her first time without me around.

GRANDPA
You’ve been gone?

PAULA
To Memphis. But I called. Practically every hour. I don’t want you to think I wasn’t...what.

GRANDPA
You hear that?

PAULA
No.

GRANDPA
New people moved in below.

PAULA
You live alone, Pop. This is your house. The house you raised us, me and Eleanor.

GRANDPA
They moved in and started right up with their music!

PAULA
There’s nobody below you.

GRANDPA *picks up the snow globe and starts banging it on the ground.*

GRANDPA
QUIT THAT RACKET YOU GODDAMN LIBERALS.

PAULA
Pop, cut it out! You’ll lose your mind with all that…

GRANDPA
[Maybe vicious] Bet you’d like that. Me going totally bonkers. Then you could go vacationing whenever you felt like it thinking I wouldn’t notice.

Pause.
PAULA
I’ve been here every day, Pop. Every day for the last 5 years. I’ve come three times a day every day for the last five years. Because you can’t take care of yourself anymore. And Eleanor doesn’t want to help. She thinks it’s enabling the problem: this romantic notion of you dying in this house. Well last weekend my family went away for the first time in five years.

GRANDPA
I was born in this house.

PAULA
I know.

GRANDPA
I was born in this house! This is the only place I’ve lived. This was built by my father.

PAULA
I know.

GRANDPA
The community helped him build it. To have a house get built by friends and neighbors. That doesn’t happen anymore. Every good thing I remember is right here. Now don’t touch me. Only my daughter Eleanor touches me now. She’s coming back tonight.

PAULA
It is night.

GRANDPA
Don’t tell me what’s night. I still have eyes, you know. I can look at the only walls I ever knew. The only door I’ve ever had. The old mantle clock your great-grandfather passed down. I can look at it and see seven-three-zero!

PAULA
At night. Seven thirty at night.

Beat.

GRANDPA
Yeah?
PAULA
Yeah.

Beat.

GRANDPA
I got confused again.

PAULA
Yeah.

GRANDPA
Monday?

PAULA
No, it’s...Pop, listen. While on vacation. I called Leisure World. The assisted living place in the city. About you living there instead of living alone here.

GRANDPA
I don’t live alone, I’ve got you.

PAULA
Yeah, well, I’ve got Jack I’m trying to get through high school. And a husband I’m trying to get to fall back in love with me again. And a job I’m trying to keep. Because for the past five years it’s been mornings, afternoons and nights here, sometimes more than that, here. All I’m able to talk about is what time you woke up, what you’ve had to eat.

GRANDPA
Not my fault you’re so boring. And I’m not going to any Seizure World.

PAULA
Leisure World. I can’t keep doing this.

GRANDPA
You don’t have any right to come in here and tell me where to live. I won’t let you imprison me.

PAULA
I can’t protect you anymore. You need a place where you’re not going to fall.

GRANDPA
I fall just fine by myself.
PAULA
Lying on the tile, your face against the bathtub for hours until I found you. I thought you were dead.

GRANDPA
I’m not dead. [Pause] I said I’m not dead.

PAULA
I know that.

GRANDPA looks at PAULA, as if full lucidity has returned.

GRANDPA
Paula.

PAULA
Yes.

GRANDPA
You husband’s not in the car, is he. [PAULA motions, ‘no’] Don’t remember seeing him lately. [PAULA motions, ‘no’] Ahh, happened with my old man, too.

PAULA
You never told me that.

GRANDPA
Your Mom wasn’t so happy with all the time I spent on your Grandpa here in his upward years. I told your Mom: no man dies alone.

PAULA
I’m just so tired.

GRANDPA
C’mon, help me up. Let’s go inside. We’ll…talk about it. I don’t want anyone to take care of me but you. You’re all I have left.

PAUL
What about Eleanor?

GRANDPA
Socialist liberal.
PAULA
She’ll be happy to hear.

GRANDPA
You’re the only one who understands.

PAULA
I know, but...sometimes it’s not about what we want anymore.

GRANDPA
You understand I’m going to die in this house. And so will you. And so will Jack.

PAULA
...

GRANDPA
I’ll eat in the kitchen. I like my eggs with jam.

They go into the house.

Lights shift.
The CAST enters, a traveling winter chorale. As they enter they might sing the Carol Of The Bells.

The words are slow, perhaps even off a bit, a dark rendition.

The CAST formulates before the doorstep. The CAST no longer sings words but hums softly the melody.

How the following ghost story is told is up to the performers.

As the start of the play, lines can be spoken in turn, by a single individual, or shared among the entire cast, or spoken in tandem.

CAST

We’d like to end tonight’s performance with the telling of a true ghost story.

True and terrible.

A ghost that came from this house on Christmas.

And passed through this very door.

We have never told this story before.

We often wondered what would happen if we did.

If telling it would bring her back.

Or if it only happened on Christmas.

And since more stories are forgotten than remembered you can be sure this one is true.

Like all ghost stories.
CAST [CONT.]

It begins and ends here: my aunt’s house, a small but cozy wooden log house at the end of a long gravel road beside an old winding stream.

She was like all aunts I suppose. A little crazy with a big laugh and a great hug to share and a kitchen full of old wooden cups and colorful liquors and rich with the endless smell of fresh chocolate.

She lived alone and because she lived alone her greatest joy was when the family came to visit.

She hosted all the big meals for all the big holidays.

Throughout the year my family would gather at her country log house, and play games in the back meadow fields, and eat food before her crackling stove and sing by her warm hearth fire.

Inside her house was magic and wonder and joy and the eternity of childhood.

Christmas was the best of all.

My aunt would decorate the front door. She would decorate the front door in candy canes and stockings with scented candles attached to the frame. The frame of this door, from which she welcomed us.

We would go from the meadow and into the think canopied forest and she would pick the best Christmas fir and we would drag the tree back to her house over white snow and station the tree by the front door.

Until one Christmas Eve morning.

When I was told we wouldn’t be going to my Aunt’s house on Christmas anymore.

Until that one Christmas Eve morning.

When I was told the true and terrible news.

Until that one Christmas Eve morning.

That my Aunt had died.

Burned in a fire.
CAST [CONT.]

The candles. Old wood.

The tree and door. Old wood.

A fire that consumed the house.

The entire house destroyed.

That it must have happened during the night.

That my aunt must have been asleep.

I screamed, I yelled, I wailed.

We must still go, she must still be alive!

But there is nothing left to see I was told.

The entire area had been scorched, the house nothing more but flecked ash and smoked soil and blackened char and grey death.

Did no one come to help? Did no one bring water from the old winding stream?

There is nothing left to do but remember her.

And as a family we never went to her house again.

Many years later when most of the family had grown old, and after my own parents passed away, when it turned a December chill, I decided that childhood cannot end with memories of such horror.

Memories of unfinished love and wounds that haven’t closed.

So I made to return to where my Aunt used to live in that old cozy wooden log house.

I would go there on Christmas Eve and cross the desiccated land and hang a stocking and lay a present for her on the site of the old doorstep, to let her know she is still remembered in this world.

So on Christmas Eve.

After sunset.
CAST [CONT.]

A clear moonless night though no stars were out.

I drove past the many open meadow fields.

When I arrived.

When I reached the end of that long gravel driveway.

When I came to the place…

There was no ash, no burnt ground, no new forest covering where she used to live.

But somehow the wooden log house was there.

In the moonless night, right there.

The frame, the edges, the shape and size, right there.

The front door, right there.

As if no harm had ever come to it.

A deep chill seemed to follow drifting snow as it floated towards the porch. As if the snow was being pulled to the doorstep, to pile before the outline of the old front door.

I stood there, wondering, what lies had been told.

If my Aunt was still alive inside…

But as I got closer I saw…

Black candy canes on the door, writhed and wretched…

…dripping black candles by the frame…

And stenched rotted planks and crooked ink-night beams.

That’s when I heard it.

From the other side of the door.

Scratching. Soft at first.

Like something sharp scraping against the door.
CAST [CONT.]

It grew louder. More intense. A sickening sound. And then.

‘Let me out.’

Whispered like that.

‘Let me out.’

I couldn’t move. I couldn’t breathe.

Then banging. Pounding on the door. I thought the door would shatter from the force.

And then something pushing against it, as if things were being hurled against the door.

I grabbed onto the door handle. I could feel it inside. I could sense it right on the other side of that door.

‘Let me out!’

Screaming it now. A horrid, desperate scream.

The door handle became hot, burning.

I went to a window, to look inside, but all I saw was red. Glowing, cascading red.

‘Let me out!’

It happened so fast. I didn’t know. I didn’t understand.

When I turned the knob, and pushed with all my force, and the door opened, and it went past me, I didn’t see features.

I didn’t see eyes or a body.

But I felt it.

Seething. Hideous. A scalding wave of torridity past me, screaming, scrambling madly towards the old winding stream where it leapt into the water and steam hissed and enveloped its writhing form…and it was gone.

Leaving me before the door, with only blackness inside, a deep black from which no sound or sense did come.
CAST [CONT.]

And I stumbled to my car, and drove away.

Well.

That was last Christmas.

We haven’t told anyone.

We’re almost too afraid to tell ourselves.

But we still have that wrapped present, the one we wanted to lay before the doorstep.

The portal to the past.

The doorstep to all our pasts.

And next Christmas, we wonder, just maybe, if we return, if any of us return to our childhood.

To revisit the lights of our youth, the sweet sanctity of memory.

If we go back to the place of who we were, will our past still be there?

Will the door still be there?

Will whatever we want to remember still be there?

Or will there be something dark and hideous trying to get out?

There’s only one way to know.

*The CAST reforms as the traveling winter chorale. They reprise the Carol Of The Bells.*

*And the CAST begins to leave the stage.*

*One CAST member remains behind and goes to the doorstep.*

*And leaves the present on the doorstep.*