

GETTING REAL

A PLAY

by Irina Vysotskaya

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A Three-Act Play

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ACT I

SCENE ONE

Buttes-Chaumont park, Paris. Day.

MARY, a young theatre director, is taking a walk through park. STEFAN, an actor in his thirties, is sitting on a bench with some flowers by his side. He is wearing a red jacket. MARY stops, staring at STEFAN.

STEFAN

Am I mistaken, or are you mistaking me for someone else?

MARY

Maybe.

Pause.

How do you even know when you're yourself or someone else?

STEFAN

Look, I'm not buying into any version of a religion...

MARY

I guessed that... What made you think I was interested in you? It's all about your jacket of course.

STEFAN

Look, I'm not a costume without a soul either, if that's what you're insinuating. But funny. Very funny. Seriously, what about my jacket?

MARY

I saw it in a dream.

STEFAN

Walking around all by itself I suppose.

MARY

I saw you. But it wasn't really you. Even if none of us truly knows who we are.

STEFAN

I see... You were dreaming about me. Nice. Maybe I was dreaming about you.

MARY

And these flowers are for me.

STEFAN

Sure.

MARY

Seriously?

STEFAN

Seriously. I've been expecting a nice girl to pick them up - and here you are!

MARY

You were waiting for your date? What if she shows up?

STEFAN

Well, let's run off then.

MARY

I like you.

STEFAN

Then it's my lucky day. How did you see me in your dreams? How was I?

MARY

More interesting.

STEFAN

More? Well, that's challenging.

MARY

Don't you like challenge?

STEFAN

I love it! Do you feel up to playing along?

MARY

Depends on the rules of the game.

STEFAN

OK, close your eyes.

MARY makes a face, believing STEFAN is about to kiss her.

STEFAN

Oh, no. Nothing of the sort. Trust me. Close your eyes.

MARY closes her eyes. STEFAN takes out his phone and opens a world map on it. He puts it in MARY'S hands.

STEFAN

Just put your finger on any part on this device.

MARY puts her finger on a random spot on the phone.

STEFAN

Now open your eyes.

MARY opens her eyes.

MARY

OK, what's the point of me picking a spot on the world map in the middle of the Pacific Ocean?

STEFAN

That's where I'm taking you. Tonight. Ready?

MARY

You're kidding me.

STEFAN

No. I told you we should run off. Two different hotel rooms, unless you wish otherwise. So, no worries. Let's go.

Blackout.

SCENE TWO

Beachfront, an island in the Pacific. Day.

MARY and STEFAN sitting in the beach chairs and sipping cocktails.

STEFAN

You've had this meditative look since this morning. Do you regret moving in with me last night?

MARY

Moving in... How about planning our marriage? Did you call your parents?

STEFAN

OK, do you take back what happened in my room last night?

MARY

You make me laugh.

STEFAN

Or at least smile. I'm glad I hit my target. So, do you regret?

MARY

No. No...

STEFAN

I can feel something is wrong but I can't name it. Help me. Please.

MARY

Nothing is wrong. It's just that I have a vision when looking at you.

STEFAN

What kind of vision?

MARY

About you playing a part in the play I'm staging.

STEFAN

What's the part?

MARY

Judge Brack in Ibsen's "Hedda Gabler".

STEFAN

I see. How interesting. I never thought you'd pick me to do that one.
I'm grateful.

MARY

Will you do it?

STEFAN

Of course I will. It's an amazing part. What made you think of me
playing Brack?

MARY

You're perfect for the role. Just trust me. You have matching
frequencies.

STEFAN

You know I'd do anything to make you happy.

MARY

That's impossible. Just start with yourself.

STEFAN

I see. Funny. I didn't mean it that way. Ok, I'd love to do anything I can to see a smile on your face. Does that sound better?

MARY

Somehow.

STEFAN and MARY kiss.

SCENE THREE

Inside a Parisian theatre, Paris. Evening.

STEFAN and MARY sit in the theatre chairs discussing the work.

MARY

Look, it's difficult. We've stopped rehearsal three times. I don't get it.

STEFAN

You don't get what?

MARY

It's not about animalistic passion and desiring her. Don't just grab her like a hungry panther in front of her husband, even if you both think he's a naive rabbit. We're in 19th century Norway, planet Earth here. In all its living glory of limiting beliefs. Your relationship with Hedda is subtle.

Pause.

Why can't you do on stage what you're so good at in life? And vice versa.

STEFAN

Well, I don't know... Maybe because it's all only your point of view. It's all in your head and you're giving me the qualities I don't really possess? And then you hold me responsible for that.

MARY

Look, I just need you to listen to what I say and follow that on stage. You're too intense. Just be more natural. It's not about the desire for a physical relationship between you and Hedda.

STEFAN

Well, she's beautiful. I want her, I'm in love with her. It's only natural I get a bit physical.

MARY

OK, I feel I need to take a break.

STEFAN

Me too. I'm lost. I must admit it's been confusing since I agreed to be part of the project.

MARY

In what way?

STEFAN

I feel like neither of our two relationships work.

(Cutting in)

MARY

I see. If you had to quit one of them, which one would it be?

Blackout.

SCENE FOUR

Inside a Parisian restaurant, Paris. Evening.

STEFAN and MARY are having dinner.

STEFAN

I prefer to quit the project, my love. You'll find a better option. I'm confident it will work out.

MARY

You said both relationships didn't work.

STEFAN

Please understand. It's difficult for me to lead in a personal relationship with such a strong woman.

MARY

Oh, that million dollar argument. What's that supposed to mean anyway? Just a crisis of your masculine ego that can't stand taking directions from a woman? Nice. You know, I'm just a woman. I'm only waiting for you to be stronger than me, to hold me, to love me...

STEFAN

To be honest, I can't see how I can be stronger than you. And I also need you to love me, as I am. I feel more like a girl around you. Maybe we should try to see it this way.

MARY

Just like that... OK. And what do you want me to do?

STEFAN

Accept me as I am. Make love to me. That way. If you love me.
Try to see it as healing...

MARY

(Abruptly)

No.

Blackout.

ACT II

SCENE ONE

Inside a Parisian restaurant, Paris. Evening.

ELISA and MATILDA are having dinner. It's the same restaurant as in ACT I, SCENE FOUR, but with a slightly different decor. The actress who's been playing STEFAN is playing ELISA. The actress who's been playing MARY is playing MATILDA.

MATILDA

You see... Hedda can't stand even being touched by Brack. So always keep a distance between you two.

ELISA

I will.

MATILDA

And pay more attention to the tension between the two characters. They are of the same species, in a sense, so they can see the danger they represent for each other as well as for the others.

ELISA

Sure. I can feel that.

MATILDA

I'm really glad you agreed to be part of the project.

ELISA

And I'm happy to work with you.

MATILDA

Hedda is one of the most difficult roles. I've actually never seen it well-played or directed. So we're up against quite a challenge here.

ELISA

Oh, the challenge...

MATILDA

Don't you like challenge?

ELISA

I love it!

MATILDA

OK, let's see. Why do you think she commits suicide?

ELISA

Which suicide? Marrying Tesman, pushing her beloved to his death or the final jackpot?

MATILDA

All of them.

Pause.

Insightful... I like your skill to sum things up.

Playfully.

Maybe you'll be up to the challenge of hitting the spot.

ELISA

The spot. The connection between you and Hedda. I see... I think she has a deep wound. Probably related to her father. She feels like an abused child to me.

Pause.

You know, this upper class family. Everything is so perfect on the surface, but when you start digging a bit...

MATILDA

I know.

Pause.

How do YOU know?

ELISA

I'm sorry. I had this flash. I didn't realize I would be that right on the money.

ELISA takes MATILDA'S hand.

MATILDA

It's OK. I'm OK.

ELISA kisses MATILDA'S hand. MATILDA likes it, but takes her hand away.

An awkward silence.

MATILDA

Don't you find it interesting? Hedda is so openly destructive, it seems amazing how all the men are so in love with her.

ELISA

They desire her. It's not the same as being in love.

MATILDA

I see your point.

ELISA

Although there's one who loves her. But it's not a man.

MATILDA

You don't suggest Thea...

ELISA

I do. I see the whole play as a duel between Thea and Hedda. Two worlds at war. Based on opposite beliefs. To start with, Hedda has everything Thea has ever dreamt of. But Hedda is led by her fears, her beliefs are narrowing. Thea, on the other hand, is expanding, despite the circumstances. She gets Hedda's beloved's commitment and care, they write a book they call their baby. Hedda kills both her beloved and the baby. All that action just to finally watch Thea

get her husband's attention, excitement and plans for the future. She is left behind with her species, as you say, Brack. He's her mirror. And she can't stand looking into it.

MATILDA

That gives us a new perspective for tomorrow's rehearsal. But what specifically would make you suggest Thea is in love with Hedda?

ELISA

Opposites attract. A duel is a duel. And any duel is for love.

MATILDA

You're so in touch with the topic. Did you go through anything similar yourself?

ELISA

Of course. We all do. It just depends how we look at it.

MATILDA

At what?

ELISA

Polarities. But I was too young to realize we're all perfect just as we are. There's no point in trying to change anyone.

MATILDA

Do you really think we know who we are?

ELISA

Laughing.

No. Not really. I see your point.

Blackout.

SCENE TWO

Inside a Parisian theatre, Paris. Evening.

It's the same theatre as in ACT I, SCENE THREE. ELISA and MATILDA sit in the theatre chairs discussing the work.

MATILDA

Let's go through this scene again. Hedda just can't stand Brack knowing her secret and we must find a physical action for that feeling.

ELISA

Do you think Brack knows her secret?

MATILDA

Well, of course he knows. About the gun and how Ejlert died. He brings the news.

ELISA

Oh, sorry. I thought you meant the other secret. The childhood secret. Don't you think he would know? He's older than Hedda, he knew her father well. They were probably going out together, drinking, chatting... And Brack seems to have mastered the art of deduction...

MATILDA

I see... Yes, most likely, he would know.

Pause.

That changes the whole story quite a bit. The whole staging.

Pause.

I'll have to think it over.

ELISA

I didn't mean to shatter the whole set here...

MATILDA

Of course not. On the other hand, I'm glad you did.

Pause.

It's been a hectic week.

ELISA

Look, you need to rest. Let's take some vacation.

MATILDA

Maybe you're right. I should.

ELISA

You and I.

Blackout.

SCENE THREE

Beachfront, an island in the Pacific. Day.

It's the same beach and setting as in ACT I, SCENE TWO.

MATILDA and ELISA sitting in the same beach chairs and sipping cocktails.

MATILDA

Thank you for taking me out here. I really needed it.

ELISA

Me too.

MATILDA

I knew we'd become friends the moment I first saw you.

ELISA

Friends? You couldn't sleep a second last night. I could feel your every thought, that's how loud they were.

MATILDA

Elisa, look...

ELISA

Look what? Can't you just say it?

MATILDA

Say what?

ELISA

Say you love me. Are you freaking out?

MATILDA

No.

Pause.

Yes.

ELISA and MATILDA kiss.

ACT III

SCENE ONE

Inside a hotel room on an island in the Pacific. Night.

ELISA and MATILDA are lying in bed, sleeping. MATILDA wakes up, stands up. She puts on her silk dressing gown and walks out of the room trying not to make any noise. ELISA is still sleeping.

Blackout.

ELISA wakes up slowly, turns the bedside light on. Then she stands up looking for MATILDA in the adjacent living room and bathroom.

MATILDA comes into the room. ELISA throws herself at MATILDA, hugging her.

MATILDA

Caressing ELISA's hair.

What's the matter?

ELISA

You were gone. I was afraid you left. I just realized you're the most important person in my life. I was so afraid to lose you.

MATILDA

I just went out for a walk. Calm down.

ELISA

What were you thinking about?

MATILDA

I wanted to tell you...

Pause.

We can't continue being like this.

ELISA

Like what? What are you talking about?

MATILDA

Look... I can't breathe when I'm thinking of you. I can't work. I can't sleep. My blood pressure is skyrocketing and nothing has ever ever ever been wrong with my body. I feel like I'm dying.

ELISA

The ego is dying. The costume. Not you. Not your soul. It's the explosion of the ego's comfort zones that makes the soul come forward. It's quite hurtful, but I feel it's the only way...

MATILDA

The only way to what?

ELISA

To true happiness. And trust me I'm about to venture out onto the same path.

MATILDA

Look... I'm afraid to lose it. To lose us.

ELISA

OK...

Pause.

You're destroying us so you'll have the credit for it. So empowering as compared to being a victim and just "lose it" to external circumstances. Smart move.

MATILDA

Don't make me angry. I must do what I must.

ELISA

Sounds like warfare. You know, in any war there's one major risk - to win it.

MATILDA

What are you saying?

ELISA

Wishing you good luck in your comfort zones. Stay safe.

MATILDA

Please understand I can't handle any more explosions. That's the way I have to do it. Please accept that. Please accept me as I am.

Blackout.

SCENE TWO

Inside a hotel room on an island in the Pacific. Night.

ELISA wakes up slowly, turns the bedside light on. Then she stands up looking for MATILDA in the adjacent living room and bathroom.

MATILDA comes into the room. ELISA throws herself at MATILDA, hugging her.

MATILDA

Caressing ELISA's hair.

What's the matter?

ELISA

Oh my gosh. I had a horrible dream.

MATILDA

What about?

ELISA

You breaking up with me. It was unbearable. You left and I was just lying there and begging the angels to please please please let me die.

MATILDA

Luckily they didn't listen.

Pause.

I just went out for a walk.

ELISA

I just realized you're the most important person in my life. I was so afraid to lose you.

MATILDA

Don't be. And stop lying to yourself. YOU are the most important person in your life.

ELISA

I know. I guess I'm just so fond of this illusion of separation combined with an utopian desire to avoid the separation itself.

MATILDA

That's a dangerous cocktail.

They laugh.

Calm down. I wouldn't think of leaving you like that. I love you. Let's go back to sleep.

ELISA and MATILDA crawl into bed.

Blackout.

SCENE THREE

Inside a hotel room on an island in the Pacific. Night.

ELISA wakes up alone slowly, turns the bedside light on. Then she stands up. She takes a bottle of wine from the table and pours a glass for herself, then drinks it.

MATILDA comes into the room. Her hair is the same color as ELISA's.

MATILDA

What happened?

ELISA

Where have you been?

MATILDA

Just went out for a walk. Couldn't sleep. And you? What's the matter?

ELISA

I just had two awkward dreams. Both seemed real. Like the "now" real. What happened to your hair? Did you color it?

MATILDA

That's my natural color. That's how it always is. What happened to you, Elisa?

ELISA

I don't get it. I have a feeling that what I see now could also be a dream, since I really can't tell the difference. Are you even for real?

MATILDA

Of course I am. Just as you are. We are real. Come here my love. Let me hold you.

They hug.

ELISA

I'm alright with it. Even if it's a dream. I just want it to last. Forever.

MATILDA

Nothing is forever.

ELISA

What's the ultimate "real"? Do you know?

MATILDA

Ether. All the possibilities are stored within it. Then we just pick from it.

ELISA

So, no reality is actually "true"...

MATILDA

No. We make it true. You should have some rest.

Pause.

ELISA walks to the bed, almost getting under the sheets, then stops halfway. She turns around and goes back to MATILDA.

ELISA

Did you think of breaking up with me when you went out for a walk?

MATILDA

Yes.

ELISA

Do you love me?

MATILDA

Yes.

Pause.

MATILDA takes ELISA by her hand and leads her bed. They kiss in bed.

Blackout.

SCENE FOUR

Inside a hotel room on an island in the Pacific. Night.

ELISA and MATTHEW, an export manager in his thirties are lying in bed. MATTHEW is played by the same actress as MATILDA.

MATTHEW's phone rings.

ELISA wakes up, turns the bedside light on. She tries to wake up MATTHEW. Finally he does wake up and picks up the phone.

VOICE ON THE PHONE

Matt, we know it's late on your side of the planet, but we must make a decision about tomorrow's shipment. We still didn't receive the supplies from Hong Kong. Should we ship at least the first part, or should we wait to receive everything?

MATT

Just ship the first part tomorrow. We'll at least do what we can. I understand we'll lose money. But in the long run it's the best strategy.

MATT puts the phone away.

ELISA looks at him stunned.

MATT

Sorry, my love. I needed to take that. Are you alright?

ELISA

I've had just like endless dreams about us. You were a woman.

MATT

Wow. That's kind of nice. Was I beautiful?

ELISA

Yes.

MATT

Did we make love?

ELISA

Yes.

MATT

That's even more intriguing. Did you like it?

ELISA

Yes.

MATT

Come over here. Let's do some more research on the subject.

ELISA

No.

MATT

What happened my love? Are you angry with me? Is it about that dream?

ELISA

It's not only one dream. I don't know who you are anymore. I don't know who I am.

MATT

Trying to lighten things up.

Well, I kind of have both our CVs in my head. But is it really that important?

ELISA

I don't know anymore.

MATT

Come here my love. Let me hold you. Everything is OK. Everything will be OK. You'll see. Let's go back to sleep.

ELISA

Lying down in bed.

Nothing will ever be OK. Nothing will be as before. Ever.

Blackout.

SCENE FIVE

Inside a hotel room on an island in the Pacific. Night.

ELISA wakes up slowly, turns the bedside light on. Then she stands up, looking for MATTHEW in the adjacent living room and in the bathroom.

MATTHEW comes into the room.

ELISA

Where have you been?

MATT

Just went out for a walk. I couldn't sleep. Wanted to think a bit about how to restructure the whole staging of Hedda. You're so right. It's much more interesting if Brack knows she was abused by her father as a child. Being a spoiled daddy's girl at the same time. There's no trace of Hedda's mother in the play, by the way. That can't be a coincidence.

Pause.

Can't you sleep?

ELISA

No. I had a strange dream. You were an export manager from Singapore. I was about to break up with you when I woke up.

MATT

Yeah... That's strange.

ELISA takes her arms around MATTHEW.

ELISA

Do you think we come from other planets?

MATT

Who is "we"? You and I?

ELISA

For example.

MATT

Sure. I always felt like an extraterrestrial on this planet. Why do you ask?

ELISA

No reason. I was wondering... what it's like over there. Do we eat? Do we age? Do we make love? Are we even men and women?

MATT

It depends. Sometimes. At some places.

ELISA

How do you know?

MATT

What? Do you want to try it with an extraterrestrial? I'm in for playing the part.

Blackout.

SCENE SIX

Inside a hotel room on an island in the Pacific. Night.

MATILDA wakes up slowly, turns the bedside light on.

ELISA comes into the room.

MATILDA

Where have you been?

ELISA

Just went out to reception, to check the time for our private boat tour tomorrow.

MATILDA

At 2 a.m.? You could have called them.

ELISA

I didn't want to wake you up.

MATILDA

I saw how you looked at that guy at the private tour desk.

ELISA

What? Are you jealous?

MATILDA

Did you go to see him?

ELISA

No. He wasn't even there. No.

MATILDA

Why not? You know you could have...

ELISA

I know. I'm in love with you. I don't want my urges to reign over my life and choices. Let's just say I'm done with the "nothing personal" part of my biography.

MATILDA

Don't get angry. I want you to be happy. That's all. I don't want to impose anything on you.

ELISA

You're not. I choose you. I choose, you understand? It's my wish. My desire.

MATILDA

Sorry. Of course I understand. It's just that... I'm not used to being loved like that. With men the desire is something quite different. You see.

ELISA

I see. I've been there. Come over here.

ELISA puts her arms around MATILDA.

Blackout.

SCENE SEVEN

Inside a hotel room on an island in the Pacific. Night.

MATILDA wakes up slowly, turns the bedside light on. Then she stands up. She takes a bottle of wine from the table and pours a glass for herself. She drinks it.

ELISA comes into the room.

MATILDA

Where have you been? I was worried.

ELISA

Just went out for a walk. I couldn't sleep. What were you worried about? What could possibly happen?

MATILDA

I was afraid you left.

ELISA

Why would I do that?

MATILDA

Cause it's too nonsensical.

ELISA

What's nonsensical?

MATILDA

Our relationship.

ELISA

Why would you want to make sense of everything? Some things just don't make any linear sense. And feelings are not supposed to make sense anyway, you know?

MATILDA

I know... I guess I'm just afraid to be hurt, like in my previous relationship with Stefan. He was so self-centered, incomprehensive. I don't even understand how I could keep up with him. It was cruel.

ELISA

What do you call cruel? What is being cruel? Not doing what people want you to do? Not complying with their needs? Not being an eternal servant in an infinite restaurant? It's called getting rid of manipulation.

MATILDA

You did think of leaving me when you went out there, didn't you?

ELISA

Yes.

MATILDA

I don't want to impose anything on you. You're free.

ELISA

Am I?

MATILDA

What makes you think you're not?

ELISA

Karma. I owe you. Or I owe it to myself. It's the same. I have nowhere to leave, I won't be able to walk anyway.

MATILDA

It's just a belief. You're free. Leave. Leave.

Blackout.

SCENE EIGHT

Inside a hotel room on an island in the Pacific. Night.

MATILDA wakes up in bed alone, the bedside light is on.

ELISA comes into the room.

MATILDA

How was your walk?

ELISA

Fine. I was thinking about Hedda. The wound.

MATILDA

What about it?

ELISA

If it was really there, how would that never come up in the play?

MATILDA

Cause it's all over the play. Doesn't have to come up. That's what the most ingenious plays are about. We imbue them with any sense we wish. As directors. As actors.

ELISA

As writers too. I'd love to write a play about us.

MATILDA

Great. What's the pitch?

ELISA

Me healing you from your wound.

MATILDA

And how do you do that?

ELISA

By reminding you of who you are. Then you heal yourself by transforming everything he did to you into a flower bouquet.

MATILDA

And once I'm healed everyone is happy and walking around giving each other hugs and kisses...

ELISA

Healing is the catharsis.

MATILDA

Got ya.

ELISA

OK, maybe you're right. I don't have to write about it. I'm living it.

MATILDA

Yes you are. Come here.

ELISA and MATILDA crawl into bed.

Blackout.

SCENE NINE

Inside a hotel room on an island in the Pacific. Night.

Blackout.

Sounds of ELISA'S stifled screaming.

ELISA and her FATHER are in bed. Her FATHER is played by the same actress as MATILDA.

Sound and light of distant fireworks from behind the hotel window.

The screaming stops.

FATHER

I love you. Sweet dreams.

FATHER puts on the bed light, gets off the bed. He gets the wine from the table, drinks directly from the bottle, downing almost half the bottle.

Sound and light of fireworks gets closer.

FATHER walks into the bathroom. Sound of water running.

ELISA gets up from the bed, she has trouble walking. She grabs her father's trousers, finds a gun in his pocket.

ELISA

Sweet dreams daddy.

ELISA goes into the bathroom.

*Sound of a gunshot. Then an even louder sound of fireworks
from outside.*

Blackout.

SCENE TEN

Inside a hotel room on an island in the Pacific. Night.

MATILDA and ELISA are lying in bed together.

Sound and light of distant fireworks from behind the hotel window getting closer.

MATILDA screams and wakes up. ELISA wakes up also and turns on the night light.

MATILDA

Oh, gosh!

ELISA

It's just the fireworks, for the New Year's Eve.

Pause.

You had a nightmare.

MATILDA

Thank God it was only a dream.

MATILDA takes her arms around ELISA, holding her dearly.

ELISA

What was it? Do you want to tell me?

MATILDA

No.

Pause.

I just know I won't hurt you. Ever, ever, ever again.

ELISA

What's bothering you?

MATILDA

I just want to break free. To stop blaming and be free. Forgive me.

ELISA

I have nothing to forgive.

MATILDA

Did you forget?

ELISA

No.

Blackout.

SCENE ELEVEN

Buttes-Chaumont park, Paris. Day.

MATILDA, a young lady with eyes that seem bigger than average, taking a walk through park. ELISA, an actress in her thirties is sitting on a bench (same bench as in ACT I, SCENE ONE) with a book by her side. MATILDA stops, staring at ELISA. ELISA is wearing a red jacket.

ELISA

Am I mistaken, or are you mistaking me for someone else?

MATILDA

Do I know you?

ELISA

I don't think so.

MATILDA

The Cassiopeia constellation. It's across the road from here. That's where we met.

ELISA

Is there a bar called that?

MATILDA

Not yet. What's your book?

ELISA

Hedda Gabler.

MATILDA

What is it about?

ELISA

It's about a young lady who was breaking conventional...

There's a sound of wind and a lot of autumn leaves rushes out. MATILDA is gone.

Blackout.

ELISA is still sitting on the bench, half asleep.

MATILDA enters, then sits by Elisa's side.

ELISA wakes up. She hugs MATILDA.

MATILDA

What happened?

ELISA

Nothing. It's been so long since I last saw you.

MATILDA

It's been two hours. I had to finish that lighting session at the theatre. Sorry I made you wait.

ELISA

It's alright.

MATILDA

What's the book?

ELISA

Some Pacific Ocean magic, the ho'oponopono healing. It goes like "I'm sorry. Please forgive me. Thank you. I love you."

MATILDA

I see...

Pause.

You took a nap. You didn't sleep well last night, waking up many times. Maybe you should take some Herbal medicine.

ELISA

You're my medicine. I remember now. I know. I'm so grateful to be with you. Grateful for being part of this Universe, this life. I'm in love.

MATILDA

And if I was really really really late, would you still be in love with me?

ELISA

Yes. I'd wait forever. Right here.

MATILDA

And you wouldn't ever ever leave?

ELISA

Eventually. But just to buy you some flowers.

THE END