

Come Away With Me

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AT RISE:

OLIVER is sitting on the bench downstage right wearing a hoodie with hair covering part of his face. There is the sound of wind and he shivers. ISAAC is standing by the kiosks, it seems as if he's buying a ticket. When the wind blows, ISAAC looks at OLIVER who is unaware he's being watched. In the background you can hear the noise of the city or busses as they come and go from the station. We hear the sound of a bell that's used on doors in most stores. MILA enters looking flustered.

MILA

Walking towards OLIVER.

It'll be a while.

OLIVER stares out into space.

Until morning.

Still no response from OLIVER. ISAAC is watching from the kiosks still.

We could go ho-

OLIVER

Sarcastically

Could we?

MILA flinches back. ISAAC walks over, puts a comforting hand on MILA's shoulder and then continues on to sit next to OLIVER who moves away.

ISAAC

I think I want to go to the beach first.

OLIVER stays stoic.

For the view, ya know. All those girls just-

MILA smacks ISAAC on the back of his head. For the first time we see OLIVER crack a smile.

MILA

I want to go to the museum. They're supposed to have these great interactive exhibits.

Pause. To OLIVER.

But, we can go where you want first.

OLIVER

Anywhere I want?

MILA

Looking at ISAAC.

Anywhere.

OLIVER

Answering.

Not here.

ISAAC

Chuckling.

I think we can handle that.

Teasingly.

Well, at least I can manage that.

MILA slaps him again.

MILA

Who do you think'll be on the bus with us?

MILA crosses to sit on the other side of OLIVER.

I've heard that a lot of time convicts are transported by-

MILA is cut off by ISAAC giving her a sharp look.

OLIVER laughs.

OLIVER

It'll be people like us.

ISAAC

Like us?

MILA

Answering. Proud.

Wanderers.

ISAAC

Correcting.
Runners.

MILA

To ISAAC.
Aren't you ever the pessimist.

They share a look. Then, they look to OLIVER.

ISAAC
You're right. I'm a lot of man to handle.

Joking.
Want to try?

MILA looks up and at OLIVER. OLIVER turns to glare at ISAAC.

MILA
(Mockingly)
You better behave.

All three are silent for a couple beats long. Then, laughter. all three suddenly become sober. MILA rests her head on OLIVER'S shoulder. OLIVER winces and MILA quickly removes her head. MILA gently touches his shoulder with her hand and pushes OLIVER'S hair back from his face revealing a cut and a bruise.

ISAAC having watched the exchange gets up suddenly. ISAAC crosses upstage close to where MILA entered, he looks offstage.

ISAAC
I hoped the time would move faster.

MILA

Jokingly.
If only you could will it so...

OLIVER
Don't encourage his god complex.

Giggling.
It's already god awful.

ISAAC and MILA look to each other relieved. ISAAC began to move closer to MILA and OLIVER. ISAAC has calmed down slightly.

MILA

Teasingly.

I heard that an ego that size usually is compensating for some issues elsewhere.

ISAAC

You and I both know that I'm doing just fine-

OLIVER

Dude. That's my sister.

MILA starts giggling. She gets up from the bench in order to look around.

MILA

Changing the subject.

I used to think the sounds of the city were calming. Now it's just noise.

MILA rolls her sleeves up, revealing a hand-shaped bruise on her right arm and several other smaller bruises on both Arms. OLIVER and ISAAC notice this. ISAAC gets agitated again and OLIVER starts to take deep awkward breaths and does other strange calming technique.

I can't wait to be by the ocean. All that quiet and calm. The only sound we hear is the waves.

ISAAC

I'm pretty sure that there will be people on the ocean. It's not private property.

MILA

It's different. O.K.?

ISAAC

Okay.

MILA

It'll be different .

MILA takes a deep breath and rubs her Arms. She goes to look at the kiosks.

I've never gone this far by bus before.

OLIVER

Smiling gently.

See it's already different.

Silence. MILA, OLIVER, and ISAAC sit in silence. Every once in awhile someone shivers.

A siren is heard off-stage. It starts far away, comes close, and then it passes them.

MILA

Do you think it's-

OLIVER

No.

ISAAC

It was just an ambulance.

OLIVER

Yeah, Mi. He's right.

Pause. To MILA.

We'll have to get you a new bathing suit. Yours is awful.

ISAAC

With those faded giant pink flowers and the stripes-

OLIVER

Oh and those weird straps.

OLIVER and ISAAC laugh. MILA crosses back over to them. ISAAC gets up and crosses to MILA pulling on her shirt shoulder. MILA pushes his hand off.

MILA

Well I haven't gotten a new one since we went to Mexico after I graduated from grade school.

Everyone goes silent.

The bus should be here soon.

ISAAC

If two hours is your idea of soon.

OLIVER watches as MILA and ISAAC mess around: joking and laughing. He starts to get upset.

OLIVER

Was there a bathroom in the depot?

MILA

Turning to OLIVER.

Yeah.

OLIVER

I'll be right back.

OLIVER exits from where MILA entered at the beginning of the show. After he leaves both MILA'S and ISAAC'S behavior shifts. They move almost zombie-like as we hear a bus pull up and they cross off-stage. OLIVER enters from where he exited seeing that MILA and ISAAC have gone. He runs to center stage as we hear the sound of a bus pulling away. OLIVER cries out. Blackout.

LIGHTS COME BACK UP TO REVEAL A NEW SETTING: A HOSPITAL ROOM TAKING UP ONLY A CORNER OF THE STAGE. TWO ACTORS HAVE CHANGED INTO OLDER LOOKING CLOTHES AND WIGS THEY FACE UPSTAGE THE ENTIRE TIME SO WE DON'T SEE THEIR FACE. OLIVER LIES IN A HOSPITAL BED COMPLETELY UNCONSCIOUS AND NON-MOVING HE IS HOOKED UP TO A LIFE SUPPORT MACHINE. MOTHER CRIES INTO FATHER'S SHOULDER AND A DOCTOR ENTERS.

DOCTOR

We don't think he'll be up anytime soon.

MOTHER

And-

She gets choked up. Stops talking.

FATHER

With a firm voice.

Where are they?

DOCTOR

They didn't make it. They were in the front seat and sustained most of the damage. She wasn't wearing a seatbelt and he tried to shield her. We believe that because Oliver was asleep, he was able to avoid serious injury.

MOTHER cries out once again and FATHER stares ahead refusing to comfort her.

Visiting hours are almost over, I can walk you out.

The DOCTOR walks out and FATHER and MOTHER follow no longer concealing their faces. Mother turns back while exiting to reveal a similar bruise to OLIVER'S on her face. The lights hold for a couple beats. MOTHER sobs quietly and then FATHER appears in the door and MOTHER quickly leaves. And then slowly fade out leaving a small spot on OLIVER that goes out after one more beat.

[END OF PLAY.]