Seedlings

Note on symbols: an ellipses (...) means the person is trailing off, unlike the dash (-) that means the person is being cut off. When a backslash (/) appears in a line, the next person’s line starts there to create an overlap.

(Lights come half up on a black tie soiree. Lights twinkle and people glitter. Some song, perhaps “Life on Mars” plays in the background. But the song isn’t important. There are couples talking and it doesn’t take long to realize that one of the couples talking is actually fighting. The couple is MINA and JACKSON. MINA tries to walk away from him but he follows her and forces her to talk. This is their conversation, but none of the words are said out loud.)

MINA
I’m going to Fleka’s I can’t-

JACKSON
I asked you to stop and you said you did.

MINA
Yes I did for a while.

JACKSON
And then?

MINA
He asked me to lunch, what was I supposed to do, say no?

JACKSON
That’s exactly what you should have done.

MINA
You’re making a big deal out of nothing.

JACKSON
If it was nothing you wouldn’t have lied to me about it.

MINA
I didn’t lie...

JACKSON
You lied by omission, it still counts.
(at that moment another person comes over and tries to ask them to quiet down. JACKSON gets into a heated discussion with them and turns his back on MINA. She uses that as a moment and runs away. JACKSON finally convinces the other person to leave and then realizes that MINA is gone. The lights begin to fade as he yells, audibly)

JACKSON
MINA!

(The soiree disappears as JACKSON exits in the direction he thinks she went. MINA appears on the other side of the stage and stops running. She looks around and takes a breath. She is still and thinks. She takes off her heels and lumbers home as the lights go out.)

(Lights come back up on the interior of a dark cavernous apartment. Several small lamps at various levels are the only reason the room is illuminated at all. There is a neat circle of wood working mess just to the left of center. It’s nowhere near finished but we can tell that some sort of elaborate chair is being built. There is a gown and heels on the floor, just beside the wood working mess. MINA is in a stark white slip with a work belt. She shapes the wood and sands it. She loves to feel it and check the sturdiness of the joints she has already secured. Every so often she hums a line of “Someone to Watch Over Me.” She works smoothly and happily for a chunk of time before a door closes and keys clink onto a table. JACKSON shuffles in, he’s wearing a very well fitted modern suit. He stops when he sees her.)

JACKSON
I can’t fucking believe you.

MINA
What?

JACKSON
You know I spent two hours looking for you?

MINA
Didn’t realize it’d been two hours.

JACKSON
(checking his watch) two hours thirty five minutes.

MINA
Hmm.
JACKSON
Are you gonna...No, of course you are. You're just gonna work on that now and pretend like nothing happened.

MINA
I'm not... Jackson I just needed some time. And honestly I'm surprised you didn't check here first.

JACKSON
You said you were going to Fleka's. Why would I check here if you said you'd be at Fleka's? Besides I didn't think you'd want to be here.

MINA
This is my home.

JACKSON
Your home. Ok. You know this was my house first.

MINA
My name's on the lease now.

JACKSON
But this is my home.

(JACKSON leaves briefly and MINA continues to work. He comes back in the midst of undressing.)

JACKSON
(Continuing to undress) Are we going to talk about it?

MINA
You need some time.

JACKSON
I had time. You gave me two hours. Two hours thirty five minutes, thank you.

(He leaves again. She continues working.)

MINA
You didn't get to think. You were too busy worrying.

JACKSON
Of course I was worrying Mina, you fucking disappeared. No one knew where you were!

MINA
Yes, Jackson, because I wanted to disappear.

    JACKSON
You can’t just disappear. You can’t run away. You just-

    MINA
You can’t tell me what I can’t do.

    JACKSON
(re-entering) If you had some common fucking courtesy maybe I wouldn’t-

    MINA
I do not want to get into this with you right now.

    JACKSON
Well I’ve done a lot of things that I don’t want to do so I think you can suck it up this once, can’t you?

    MINA
I don’t really appreciate the way you’re talking to me right now.

    JACKSON
(pacing) I don’t appreciate you right now. I’m upset, ok? I’m really fucking upset.

    MINA
Calm down.

    JACKSON
You are driving me crazy.

    MINA
I don’t think that’s my problem.

    JACKSON
(still pacing) It is your problem because you know you’re doing this to me, you know that it drives me fucking mad but you keep doing it. You keep fucking doing it like you enjoy it.

    MINA
(exploding) Can you not? Please? Can you just stay fucking still for like two seconds?


    JACKSON
I can’t be “still”

    MINA
When you move around like that it just makes me anxious, ok? It just fills me with ughh, you know?

JACKSON
No I don't know, you're not using words.

MINA
I feel like I'm going to throw up, that's what you're doing right now. I'm watching you get worked up and that gets me worked up and I feel like I'm going to vomit. I have literally never felt this nauseous before.

JACKSON
Not even that time you drank a bottle of ketchup?

(MINA glares at him)

JACKSON
I'm sorry.

(He stops pacing)

I stopped.

MINA
I noticed.

Thank you.

JACKSON
Can we talk now?

MINA
Will you just- please.

JACKSON
I don't know what you want.

MINA
Neither do I.

JACKSON
No, don't do that. You know. You at least know something.

MINA
I know what I don't want.

JACKSON
Fine.
Ok, no, I know what I want. I know. I want to love someone who can let me pace when I think because that’s just what I do. That’s one of my things. I want to talk things through with you without having to stop every five minutes for you to “think”. Stop thinking. I just want to know how you feel.
No, no, don’t stop thinking. Think out loud. That’s...that’s what I want. Please just think out loud so I know what’s going on.

MINA
I can’t do that.

JACKSON
Why not?

MINA
Because you’ll hear a lot things that I don’t want you to hear.

JACKSON
Like what? Try me.

MINA
I hate you. I don’t want to look at you anymore. I wake up and don’t know why you’re next to me. I get so upset when you try to let things go. I don’t understand how you think that being funny will solve a problem. It feels like you’re ignoring the problem when you try to make me laugh instead of listening to me. I resent the luxury you live with, like you think you deserve it or that it’s just something that happens because that doesn’t just happen and it’s not something you deserve. I just... I hate you. I feel like I’m constantly PMS-ing when I see you and it’s ridiculous but I’m just so on edge when I look at you.

JACKSON
Is this because-

MINA
No. I’ve been feeling like this since-

JACKSON
I don’t wanna know.

MINA
The night you hung out with TJ and came home high and you said that you weren’t sure if your mother taught you how to love.

JACKSON
I said I didn’t want to know.

MINA
Well I wanted to tell you.

JACKSON
This is us now isn’t it?

MINA
Fuck you. This isn’t “us.” The fuck does that even mean? Like, what?

JACKSON
It means that we've become people who want the complete opposite of each other. We can’t...

MINA
Fuck you.

JACKSON
See? Right there. That.

MINA
I don’t want you to-

JACKSON
Oh good, more things you don’t want. Great. Lay it on me. Just keep talking until you get to the point where you just say it outright. Just say “I don’t want you.” I know you’re thinking it, just fucking say it ok?

MINA
I can’t...

JACKSON
I love you, Mina.

MINA
Stop it.

JACKSON
I love you but you’re pushing me away. I don’t want to leave you Mina.

MINA
See? This is us. If “us” is anything it’s this. It’s two stupid people who can’t stop being stupid.

JACKSON
Oh fuck you. Now it’s my turn: fuck you. I’m not stupid.

MINA
I’m not attacking you, we’re both stupid.
JACKSON
Great thanks that makes it better.

MINA
You know what-

(CThey're both cut off by the sound of the door slamming. CORRINE comes in obviously inebriated.)

CORRINE
Mina? Minna? Minaaa...

(SHe leans on MINA and they slowly collapse together so that CORRINE is seated/lying in MINA’s lap.)

MINA
Corrine what are you-

CORRINE
I'm hoomeee.

JACKSON
She is drunk.

MINA
I know that.

CORRINE
Home home home.

MINA
Sweetie you're not home. You're at my house. You're at Mina's house.

CORRINE
Oh. Yes. Yes. Hiii Jackson. Can I- can I- could I stay here tonight?

MINA
Of course you can. How did you get here?

CORRINE
I was dropped off. Somebody, I don't know, somebody brought me here. I said I want to go to Mina and then they brought me here.

JACKSON
You should get her to bed.

CORRINE
Jackson...Jacks...Hey.

MINA
Corrine, sweetie, can we stand up?

(MINA starts standing, struggling to take CORINNE with her. JACKSON tries to help.)

JACKSON
Here let me/ help you. Just get her arm...

MINA
No I got it, we're fine, it's fine. (they're both standing and stable) There we go.

CORRINE
Upsy dupsy up up up.

(They start to walk away. JACKSON watches as they leave, no longer trying to help. He goes off, away from them. MINA and CORRINE make their way to an unmade bed. MINA helps her lie down. She takes off her shoes and any other items of clothing she deems uncomfortable.)

CORRINE
Ohmygod I love your bed. It's so warm. It's so warm.

MINA
Of course it's warm, you were just outside without a coat. It's pretty nippy tonight.

CORRINE
Heh. Nippy.

MINA
(climbing into bed with her) Are you ok sweetie?

CORRINE
I'm fine. I'm fine. I'm just drunk. It's nothing.

MINA
Ok.

CORRINE
I like your house so much more than mine.

MINA
Does Sam know your here?
CORRINE
Yeahhh I think so

MINA
Shouldn't you make sure he knows?

CORRINE
Why? He doesn't own me. He can find me if he wants.

MINA
Do you want him to find you?

CORRINE
Yesss. I wanted him to chase me. He was supposed to come after me. Why didn't he come find me? He doesn't love me that's why. Jackson loves you. He loves you. Sam doesn't love me. He's too busy being loved by evvverybody else. He doesn't have time to love me.

MINA
Oh shush you. Shush.

CORRINE
Let me stay here.

MINA
I already said you can stay here. Now just sleep will you? We'll talk about everything in the morning.

(JCORRINE is already asleep. MINA sees that and lays down to sleep as well. Hours pass in a matter of seconds. The sun rises and after a few seconds of sun MINA leaves the bed very cautiously. She gets dressed as quietly as she can, nothing more than a t-shirt and jeans. She looks at CORRINE while putting her hair up. She steps out of the room and returns with a glass of water and a bottle of ibuprofen that she places on the bedside table. She leaves again and while crossing bumps into JACKSON. She stays curt.)

JACKSON
How is she?

MINA
Fine.

JACKSON
I was gonna make breakfast.
MINA
I’m not hungry.

JACKSON
What about Corrine?

MINA
She likes eggs.

JACKSON
Toast?

MINA
Do we have any pumpernickel left?

JACKSON
I think so.

MINA
Then yeah. If not, then just forget it.

JACKSON
Forget the whole breakfast-?

MINA
Just the toast. She’ll still want eggs. We have ketchup right?

JACKSON
Of course.

MINA
Good.

(MINA continues going where she was off too and JACKSON looks in on CORRINE. She rolls over and half-wakes up.)

CORRINE
Hi.

JACKSON
Morning.

CORRINE
I’m sorry I just-
It’s ok. Really, don’t worry about it.

    CORRINE
    Ok. I just feel bad.

    JACKSON
    Don't. Hey, I'm making breakfast.

    CORRINE
    Mmmmm

    JACKSON
    We have pumpernickel.

    CORRINE
    Yeeess.

    JACKSON
    I'll let you know when it’s ready.

    CORRINE
    Thank you.

    (JACKSON goes to the kitchen. MINA returns. She has headphones on and checks her chair. Once she’s certain no mistakes were made in her work from last night she continues building and shaping. CORRINE slowly begins to wake up. JACKSON returns to the bedroom.)

    JACKSON
    I lied, we don’t have pumpernickel.

    CORRINE
    Oh. That’s ok.

    JACKSON
    We have potato bread.

    CORRINE
    I don’t know.

    JACKSON
    I can go out and-

    CORRINE
    No, I’ll try the potato bread.
JACKSON
You sure? It's no problem...

CORRINE
Yeah, it's fine.

JACKSON
Ok.

(JACKSON leaves again to begin cooking. CORRINE stands very, very, slowly. She realizes that she’s barely dressed and takes a blanket from the bed with her as she walks out. She sees MINA working but MINA does not see her. After watching for a moment CORRINE goes to the kitchen.)

CORRINE
Hey.

JACKSON
Oh. Hi. Didn't expect you up.

CORRINE
Yeah. Couldn't really sleep anymore. But I'll probably fall back asleep in like an hour.

JACKSON
Well you'll eat first, right?

CORRINE
You won't take an hour to cook it, will ya?

JACKSON
No.

CORRINE
Good.

Do you need any help?

JACKSON
Um. Could you grab me some butter?

CORRINE
That I can do. (looks) Uhhhhh wait where’s the butter?

JACKSON
It’s on the shel-

CORRINE
Found it! Found it before you said it. Found it.

JACKSON
Good. Thank you.

(They make no eye contact. A moment passes.)

CORRINE
Is everything ok?

JACKSON
It’s fine.

CORRINE
I know you’re lying.

JACKSON
Ok, it’s not fine.

CORRINE
Yeah.

JACKSON
But you can’t do anything about it and I don’t want to talk about it so me admitting to you that things aren’t ok accomplishes nothing.

CORRINE
It let’s me know you trust me.

JACKSON
Eggs’ll be done soon.

CORRINE
Should I put the bread in?

JACKSON
Go for it.

(She puts two slices of potato bread in the toaster.)

JACKSON
Is everything ok with you?

CORRINE
It’s fine.

JACKSON
You’re joking right?

CORRINE
Yes. Yes I am.

JACKSON
Do you want to talk about it?

CORRINE
Nope.

JACKSON
(sarcastically) Great. So now the house is filled with three people who don’t want to talk about their problems.

CORRINE
Well, ok, I mean I do. I just don’t think...you know.

JACKSON
What?

CORRINE
I don’t think I should talk about it with you.

JACKSON
Oh. I mean if you wanted to I wouldn’t mind.

CORRINE
Yeah but that’d be weird.

JACKSON
Maybe a little.

(JACKSON plates the eggs. CORRINE takes the toast out and butters it. She takes a bite of it but doesn’t like it. She gives the toast to JACKSON and for the first time they make eye contact.)

JACKSON
Don’t like it, huh?

CORRINE
Nope. Ketchup?

JACKSON
Yeah just-

CORRINE
Found it.

Is Mina-

JACKSON
She isn’t hungry.

CORRINE
Right. She isn’t a big breakfast person.

JACKSON
She should be. She doesn’t eat breakfast and then she gets cranky because she forgets to eat lunch too...

CORRINE
You worry about her too much.

JACKSON
It affects me too. It’s not just because of her.

CORRINE
(sarcastically) Oh, ok so it’s really for your benefit. Good.

Do you guys have juice?

JACKSON
We have cranberry and orange.

CORRINE
Cooool.

(she gets up and pours herself a glass that’s half orange half cranberry.)

CORRINE
Ibuprofen?

JACKSON
Should be some in the cabinet.

(She looks around.)

CORRINE
Nope. Aw well.

(She sits. They eat. MINA comes in for water. When she sees CORRINE she takes off her headphones)

MINA
Hey. You're up.

CORRINE
For now. Do you have ibuprofen?

MINA
Yeah, I put it by the bed for you.

CORRINE
Makes sense.

(CORRINE leaves. MINA ignores JACKSON and gets a glass of water.)

JACKSON
How are you?

MINA
I'm not talking to you.

JACKSON
Of course.

(CORRINE comes back and takes two ibuprofen.)

CORRINE
Mina, you want some of my eggs?

MINA
No I'm good, thanks.

(MINA almost leaves but turns back to CORRINE)

MINA
I'm probably going to go out later. Pick up some things from the farmer’s market and grab lunch. If you're feeling better would you want to join?

CORRINE
Yeah, sure.
MINA
Cool.

(MINA puts her headphones back in and goes back to work on her chair.)

JACKSON
Ok then.

CORRINE
I don’t know what’s going on with you two, but you really need to get over it.

JACKSON
Wha-

CORRINE
I’m just saying. You guys love each other. Like really actually love each other and living like this is just stupid cuz I’m sure if you guys just talked-

JACKSON
It’s not really any of your-

CORRINE
Wait, do you think you guys might...

JACKSON
I don’t know Corrine. I have honestly no clue what to do right now.

(they eat. CORRINE wants desperately to see him smile again.)

CORRINE
I found some of our old band posters a few weeks ago.

JACKSON
Really?

CORRINE
Yup. Actually have our first one laminated.

JACKSON
Was the first one the one with the bunny on it? Like with the weird eyes and shit?

CORRINE
Yes. It was probably my favorite one. Other than the one I made of course.

JACKSON
Ha! No. / You... stop it.
CORRINE
Ok who doesn't like art nouveau? / It was a brilliant poster you guys just didn't want to give me credit with coming up with something so mind blowingly brilliant.

JACKSON
That was not art nouveau, that was you cutting our face out of pictures and pasting them on the bodies from your "Goddess Guide Me" book. It was not brilliant, it was ridiculous.

(they laugh at memory and the weight of the room has shifted. They continue to eat. MINA comes into the doorway but watches them before entering)

JACKSON
What about the poster that Sam made with the guitar turning into a sandwich?

CORRINE
Oh I liked that one. I have half of it. Water damage.

JACKSON
Aw man. You know I probably have one-

(He stops talking as soon as he sees MINA walking in to put her glass in the sink. She takes out her headphones and talks to CORRINE)

MINA
I'm probably just going to change and then go out now actually. You joining?

CORRINE
Oh. Yeah. Sure.

(MINA walks out toward her room. CORRINE starts to follow leaving her blanket covering on the chair. MINA doesn't stop to wait for her. She begins to change clothes in her room.)

CORRINE
Thanks for breakfast.

JACKSON
No problem. Don't forget your blanket.

CORRINE
Right, thanks. I'm gonna see if I can-

JACKSON
No. Corrine I don't want you messing around in this.
CORRINE
Alright. But I’m still gonna talk to her.

JACKSON
Just don’t try fixing anything.

CORRINE
Ok.

JACKSON
Thank you.

(She leaves and JACKSON clears their plates. He cleans the kitchen as the girls are in the bedroom getting dressed for the day.)

CORRINE
What are you getting at the farmers market?

MINA
Just need some things. If the pickle guy is there I might grab some half sours. Do you want to stay for dinner?

CORRINE
Um, I don’t think I should.

MINA
Please? I’ll make anything you want.

CORRINE
Ok, sure.

MINA
Great. What do you want?

CORRINE
Uhm, I don't care. Whatever you want.

MINA
I was thinking something like a beef stronganoff, does that sound good?

CORRINE
Yeah.

MINA
Awesome. Then I'll also have to swing by Big Y, is that cool?
CORRINE
Sure.

MINA
Good. You ready?

CORRINE
Yup.

MINA
Let's go.

(she starts to leave but realizes she’s missing something. She stands near JACKSON but makes no eye contact.)

MINA
Can I have the keys?

JACKSON
You need something?

MINA
I need the keys.

JACKSON
Where are you going?

MINA
You know where I’m going can I please just have the keys?

(JACSKON fishes through his pockets and gives her the keys. MINA leaves still never looking at him. CORRINE waves awkwardly and exits. JACKSON takes a moment at the sink. He shakes it off and turns on some music to continue doing dishes to. He occasionally tries to sing along. After some time there’s a knock at the door. He’s confused but he goes to answer.)

JACKSON
Hey.

SAM
Hi. Hey, I’m sorry. I know she’s probably- do you know where Corrine is?

JACKSON
Yeah, she’s with Mina. Come in bro, come inside.
SAM
So did she stay here?

JACKSON
Yeah. She came in, probably around like 4 I think and she stayed here. She was really drunk.

SAM
Yeah, I know.

JACKSON
She and Mina are out at the store. They’ll probably be back in a half hour or so. You want to stay here?

SAM
Is that cool?

JACKSON
Of course.

SAM
Is she...is she like ok?

JACKSON
I mean other than probably hungover, yeah she’s good.

SAM
I don’t even know what happened. I mean after you and Mina left she just started getting weird.

JACKSON
How so?

SAM
She kept saying that I didn’t love her and when I assured her that I did, because you know I do, she would just be like “no you don’t, you’re lying to me, stop lying to me.” It was insane. And nothing had even happened, you know? Like nothing actually happened she just started going off like that.

JACKSON
You know Corrine though. This is probably just something she’s worried about and once you guys talk, just honestly talk, everything will get cleared up.

SAM
Yeah, yeah I know. I’m just, worried I guess. She can get so, like, stuck on things.
It might just be time, you know?

SAM
What do you mean “time”?

JACKSON
Like, just, your guyses end.

SAM
No. No it’s not-

JACKSON
You don’t think it could be? I mean if she gets stuck on this, which honestly there’s a good chance she does, then do you still want to be with her? If you know she’s convinced that you don’t actually love her. You can’t keep giving, Sam, you need something healthier than that.

SAM

JACKSON
I mean especially after some of the shit she’s done to you.

SAM
What are you talking about?

JACKSON
Are you honestly not aware of how emotionally manipulative she can be?

SAM
I’ve started calling her out on that though. We’ve talked about it.

JACKSON
Yeah and then she just goes on doing it anyway doesn’t she?

SAM
Since when did you hate Corrine?

JACKSON
I don’t hate her, I just want you to be in a healthy relationship because that’s what you deserve and you know seeing the two of you lately I’m not sure that it’s the most ideal situation.

SAM
You don’t know man. I mean you keep talking about all the shit Corrine’s put me through but you don’t know what I’ve put her through. We both give each other grief. It’s not a one way street. Fuck man I love her but I’ve done some...
JACKSON
What?

SAM
Nothing.

JACKSON
No, what?

SAM
I... I hit her.

JACKSON
What?

SAM
I... it was a few weeks ago.

JACKSON
What happened?

SAM
I mean I didn't punch her, I... I got mad because she was yelling at me about something and I just... I smacked her actually.

JACKSON
Shit.

SAM
But she stayed.

JACKSON
Fuck man.

SAM
I... hit her. And everyday I thank fucking God that she didn't leave me because she had every right to. I fucked up. It's different than what she's done to me but it's still so incredibly fucked up and I can't believe it even happened. I don't even-

(SAM is interrupted by the door opening. MINA and CORRINE come in with bags of groceries. As soon as CORRINE sees SAM she drops her bags and rushes him. They kiss. MINA takes her groceries into the kitchen. She puts the groceries away but stays in the kitchen.)

SAM
I'm sorry.

CORRINE
I'm sorry. I was so stupid. I should not have just disappeared like that.

SAM
Are you ok? Is everything / alright?

CORRINE
Yeah, yeah. I'm fine. I wanted you to find me.

SAM
I did.

CORRINE
That was stupid though. I shouldn't be running away like that.

SAM
Babe, I...hey Jackson I'm sorry but could I...

JACKSON
Oh yeah no, you two...talk... I'll

(JACKSON leaves to the kitchen and in a moment remember that that is where MINA is and then realizes that he's now stuck there)

JACKSON
Well.

(MINA says nothing. She doesn't make eye contact)

JACKSON
I'm sorry about what I said last night I really do want to talk about things with you. I've been thinking a lot. But if you don't want to talk with them here I...I understand.

(MINA decides to throw him a bone)

MINA
Did Sam tell you about what's going on with them?

JACKSON
Yeah. You and Corrine talked?

MINA
Yup. And now she's out there with him like nothing had ever happened.
JACKSON
They love each other.

MINA
Shut up Jackson.

JACKSON
I just think, you know, if they can find-

MINA
They're not us.

JACKSON
No, I know but...

MINA
Jackson please just not now. I just said I didn't want to talk about us.

JACKSON
You didn't actually say anything.

MINA
It was implied.

JACKSON
(approaching her tentatively) Is it just because they're here or do you actually not want to talk?

MINA
I don't want them to hear any of our shit. They don't deserve to see me tear you apart.

JACKSON
Oh you'd tear me apart?

(He approaches her more boldly)

MINA
That's what I want to do, yes.

JACKSON
And you don't want them to experience that?

(He's closer to her now than he has been in the last twenty-four hours)

MINA
They shouldn't have to see you become a sniveling pile of shit.
JACKSON
That’s what you think you’ll do to me?

MINA
Exactly what I think.

(He kisses her. She joins and they have a full, complete kiss before retreating.)

MINA
This isn’t going to work

JACKSON
Can I try again?

(She lets him kiss her. she giggles in the kiss but catches herself.)

MINA
(sternly) Jackson.

JACKSON
(mockingly) Mina.

MINA
Could you please?

(she motions for space. he gives her some but not much.)

JACKSON
I love you, Mina.

MINA
I....yeah, ok I love you but that’s not what’s going to save us here.

JACKSON
What do you mean?

MINA
This isn’t about how much we love each other or if we even do love each other. It’s about who we are as individuals.

JACKSON
I am not following you at all.

MINA
That’s because all you want to do is kiss me again.
JACKSON
You caught me.

MINA
Please, Jackson. Listen to me.

JACKSON
I am listening.

MINA
George and I...

JACKSON
Look I know I said I wanted to talk about it but maybe...I dunno what if we don't? Would that be all that bad? I mean as long as you don't love him I think we can just move beyond all of this.

MINA
I don't...well not romantically I mean not sexually but I do love him in some sort of way. Like how I love Corrine. Kind of. But it's something. So what do we do about that?

JACKSON
Ignore it?

MINA
Jackson.

JACKSON
What?

MINA
If you really, honestly want us to work through this you can't just ignore it.

JACKSON
Are you going to leave me for him?

MINA
No.

JACKSON
Then why should it be a problem?

MINA
Because part of me feels like I want to. Part of me hates that I can't leave you.

JACKSON
Don't. No, don't say that. Don't say that shit.
MINA
This is how I feel, ok? Can you honestly say you don't understand that?

JACKSON
Mina, I will never be done with you.

MINA
Well good for you. You get to be the one that says "I stayed. I stayed until the end and I fought for her." You get to pull the noble bullshit card that you love so much.

JACKSON
Oh shut up!

MINA
Do you hate me now?

JACKSON
(almost chuckling to himself) That's right. I hate you now. Congrats Mina you get to be the victim. The righteous victim. You love that, jesus. Trying to be the bigger person but not because it's the right thing. That's you, you do the right thing not because it's right but because you get off on having moral superiority over people. Hey you know what, while I'm thinking about it how about I go into what I hate about you, huh? You got to do your bit last night seems like it should be my turn. I hate...I hate that you can't think about the future.

MINA
What?

JACKSON
You don't. You can't. You just shut down. You won't make plans with me past three weeks and it's just like you know we won't last. Like you don't know if we'll be together next month-

MINA
Well I don't. Do you?

JACKSON
I thought I did. And then there's your future. You don't know what you're gonna do. You keep talking about this ideal timeline you see yourself living but I don't see you working for it.

MINA
Why does that bother you? That's my future, ok? Not yours.

JACKSON
I wanted it to be ours.

MINA
What like you were gonna fucking marry me?

JACKSON
I wanted to.

MINA
What?

JACKSON
I’ve thought about it.

MINA
Bullshit.

JACKSON
I did. I looked at rings.

MINA
Bull. Shit. Ok? You don’t want to marry me. And you know what, the fact that you’ve been thinking about it and not knowing, not being sure, that just proves it. That proves that you don't want to marry me.

JACKSON
Stop trying to belittle this, it was a big fucking deal. Ask your mom.

MINA
My... what?

JACKSON
Your mom.

MINA
You talked to my mother? You what / asked for her permission?

JACKSON
I didn’t, no we were just talking. Then it came up. I was talking to her-

MINA
When the fuck were you talking to my mom?

JACKSON
She called-

MINA
On the phone? You didn't even go to her in person?
JACKSON
I did-

MINA
You went to my mom’s house?

JACKSON
Ok now you’re just setting me up, stop it.
Your mom called. Said she had something she thought you’d like so I offered to pick it up so she
didn't have to send it out and when I got there we just started talking and I asked her if she’s ever
seen you in love before because I was worried. I was worried you didn’t love me.

MINA
So you asked my fucking mother? Why didn’t you ask me?

JACKSON
Because I didn’t want you to get defensive.

MINA
I have never loved anyone the way I love you. Ok? But that doesn't mean I won't love someone
else this way. Doesn’t mean I can’t meet someone new and fall for them as hard as I fell for you.

JACKSON
Shit. Mina.

MINA
It’s true. And the same goes for you. We don’t use up our heart on one person.

JACKSON
What if I want to use up my heart on you?
I don’t ever want to go through this again, I want to stay with you.

MINA
Then you're not just stupid, you're scared too.

(JACKSON leaves the kitchen but MINA follows him. SAM and
CORRINE squirrel away)

You're a stupid, scared, man child who won’t-

JACKSON
You’re a pretentious shit who can’t see why anyone would want to love you. You think I’m
scared? You can't even open up enough to love yourself. That's why you think I wouldn't marry
you; not because I don’t love you but because you think you’re “un-marriable”

MINA
Fuck you.
JACKSON
You are. That’s it. You know it. I know it. That’s why being with you is so frustrating. You actively work against letting me love you.

MINA
What if I just think you don’t deserve me?

JACKSON
Then you would have left me a long time ago. But you didn’t because you don’t think that. I know you Mina. I know you so well. And I’m still here.

MINA
Fuck you.

JACKSON
Is that all you have to say?

MINA
Fuck. YOU.

JACKSON
You don’t even have anything to say / because you know I’m right.

MINA
Shut. UP.

JACKSON
You know I’m right. You know that you don’t think that anyone can love you / and that’s why you’re being such a bitch to me right now. You’re trying to make me hate you, you are trying to push me away now, instead of watching me slip away later. You know it’s gonna end so you’re making it end on your terms.

MINA
Stop talking! This isn’t new fucking information, ok? I don’t want to hear it. I don’t want to fucking hear it!

(noticing SAM and CORRINE)

FUCK. See this is exactly what I didn’t want to happen.

(she runs off to the bedroom. CORRINE follows her. Attention is split between the bedroom where CORRINE and MINA talk, and living room where SAM and JACKSON talk.)

CORRINE
Heyyy babe.

JACKSON/MINA
I’m sorry
SAM
Nah man it’s cool.

CORRINE
It’s fine.

SAM
I mean well it’s not cool really. But I...I understand.

CORRINE
Are you ok?

MINA
I told him that I didn’t want to and he just...I can’t fucking believe him.

MINA
No. I can’t believe him.

JACKSON
She is just...incredible. She is in-fucking-credible.

SAM
If it’s alright as soon as Corrine comes out we’re gonna go home.

JACKSON
Of course it’s alright, I can’t... I mean you can go.

SAM
Right yeah, I just well I don’t know if you needed someone.

JACKSON
I just need her. I need to just talk to her without getting mad at her.

CORRINE
Did anything...happen?

MINA
I mean things have been happening constantly. You know it’s not fireworks, it’s seedlings really just there and nothing but then it just fucking grows and grows and before you know it you’re out in the yard with a chainsaw cuz this thing has to come down.

CORRINE
Ok.

MINA
I told him that I was still talking to George that’s what this is about I guess but really it’s just so much more than that...
JACKSON
Do you know George?

SAM
Um..yeah. Of course I know George.

JACKSON
They've been talking a lot and hanging out and I asked her to stop because you know it made me uncomfortable but then last night I found out that she was still talking to him and having lunch with him and then today you know she just fucking says she loves him.

SAM
Shit.

JACKSON
I mean she said she loves him like the way she loves Corrine. But still it's just. I don't know what to do. She loves him and she's starting to hate me and I can't lose her. I just can't.

SAM
Do you think that they've...

JACKSON
Fuck man, I don't know. I don't want to know. I don't...

SAM
Sorry.

MINA
You know it's just everything we've gotten into everything and I don't know if we can recover from everything that's been thrown out now, you know?

CORRINE
Yeah. Yeah I get that. But I mean everything’s out now so...

MINA
So what?

CORRINE
So you know like if everything is out now and you still feel like maybe you could then, you can, you know?

MINA
Yeah.
CORRINE
So do you think you can?

MINA
Maybe.

CORRINE
Ok. Well you should just think, I guess. maybe get your mind off this for a little while then come back to it with a clear mind.

MINA
Yeah.

CORRINE
Ok, I'm gonna go is that ok?

MINA
Yeah, go it'll be alright.

CORRINE
Promise?

MINA
Promise. I love you.

CORRINE
I love you too.

(CORRINE slinks out of the bedroom and re-enters the living room, checking in with SAM before approaching.)

SAM
Hey man I think we're gonna head out. You two just need some time.

JACKSON
(part under his breath) Don't fucking...

SAM
What?

JACKSON
I know I need to deal with my own shit before you trust anything I say but I mean yeah you can leave just don't look back.

SAM
What?
JACKSON
Just don't look back, ok? Don't convince yourself that the great times you've had in the past mean that your future is that bright. You go, do what you want. Just don't look back, keep your eyes ahead and maybe you'll figure out what I mean. If you don't then I'm sure I'm gonna see at least one of you back here and you won't be happy.

SAM
Um. Ok. Just...yeah. Let me know how things work out.

(He starts to lead CORRINE out without looking back at her.)

CORRINE
Bye Jackson. Feel better.

(She realizes how stupid that was and follows SAM silently. JACKSON watches them leave. He goes to the bedroom but just as he's about to go in, MINA comes out. headphones on, ignoring him, she goes to work on her chair. He gives up for the moment and falls into bed. He can smell her on the sheets. He doesn't want to smell her but it is such a truly beautiful scent. He fixes himself to sit on the edge of the bed so that he can see out into the living room where he watches MINA work. He knows she can't hear him but talks to her anyway)

JACKSON
I know I just gave Sam this whole thing about not looking back but that just makes me think about the first time we met. We didn't even meet though I just watched you. I can't believe I was so creepy, but yeah, I watched you. I feel like I stole you. I know I didn't but I feel like I did so now I'm scared that you'll be stolen from me. I mean there would be somethings I wouldn't miss but overall yeah I'd be so...devastated I guess.

(MINA realizes she's finished her chair. She looks it over and then realizes that the bags CORRINE had dropped are still on the floor. She sits beside her chair and goes through the bag sorting through the broken fruits.)

JACKSON
I love you. I love how you smile but then you have your photo smile and it makes your real smile feel more special. Like it's my smile, you don't use it for the public, you use it for me.

(MINA looks through her chair to see that JACKSON is talking. She takes of her headphones and listens but doesn't move to make herself more visible to him.)
And then the way you laugh when it’s just us is different than when we’re around people. It’s all over the place. Like when you laugh in front of people you keep like one tone but when it’s us you start out with this kind of silent laugh that explodes into this deep laugh and then kinda winds up into a high pitched giggle and it’s just like spiraling all over the place. I love it. I love your special smile and your special laugh but then I’m scared that they’re not special anymore cuz I’m just like “Well does she smile like that with him? Does she laugh like that with him?”

MINA
(from her hiding) Did you laugh like that with her?

(JACKSON is surprised to hear her voice. He almost goes to her but realizes he shouldn’t push it and so stays on the edge of the bed.)

JACKSON
That was years ago...

MINA
I still think about it.

JACKSON
I didn’t even like her though.

MINA
But she loved you. She told me.

JACKSON
I know. And then you fought her.

MINA
I was pretty drunk.

JACKSON
And angry.

MINA
I wanted to... I wanted to become supernaturally powerful so I could turn her into nothing. Something that could never feel. Like a fucking plant or something.

JACKSON
I also love how abstract you get when you talk about your feelings.

MINA
Shut up.
(There’s a moment of silence. MINA looks her chair over once or twice and then gets up. She walks into the doorway of the bedroom)

MINA
I’m done.

JACKSON
You’re...

MINA
I mean I’m staying.

JACKSON
Staying?

MINA
I finished my...do you want to see it?

JACKSON
Um, yeah of course yeah.

(MINA brings him over to her chair that is now clearly a throne. He inspects it.)

JACKSON
It’s perfect.

MINA
I used the same-

JACKSON
Yeah, I can tell. I mean it’s...wow. Is it sturdy?

MINA
Of course it is...try it.

JACKSON
No, no I can’t. I have mine. This one’s yours.

MINA
Yeah.

JACKSON
So you’re staying?

MINA
(taking a seat in her throne) Yeah. I decided that if when I finished this, if I still wanted to burn it to the ground, then I’d leave.

JACKSON
So you don’t want to burn it?

MINA
Nope. I’ve spent too long on it and I realized that I love it.

JACKSON
You’re staying.

(JACKSON pulls his own throne out of the darkness so that he can sit beside her. The thrones are exactly the same except his is stained black and hers is still raw. They share a smile.)

MINA
Yes.

(JACKSON sees the broken fruit sorted on the ground. He picks up a pomegranate with exposed seeds. He offers her the fruit. She looks at it and then at him. She takes a seed and eats it. In a moment they become them. They become king and queen of the underworld. A few moments later their Eurydice comes in.
CORRINE is standing in the doorway crying. MINA gets up but doesn’t have time to leave her place as CORRINE comes hurtling towards her. She slumps over in MINA’s lap. MINA tries to soothe her but there’s nothing she can do. She looks at JACKSON. He offers her nothing more than his hand. It’s all he can give. She takes it and they both turn to watch CORRINE as the lights fade)

(End of Play)