

ACT TWO

THE CEMETERY

Lights up on the Poe Cemetery in Augusta, Kentucky. The sky is dismal and gray, showing signs of approaching rain. There are tombstones scattered throughout the landscape and a wooden bench down stage. The PREACHER, CAROLYN, MRS. BIRDIE, ELISE and LYDA are grouped stage left, opposite MR. WOLF and MS. LIZZIE stage right. Everyone is clearly dressed in funeral attire of blacks and veils. The only color on stage is CAROLYN's red hat that now has additional trimmings and a black veil.

PREACHER

Thank you again for asking me to do the service, Carrie, it was a pleasure. Charlie was a noble man who will be sorely missed. Give your mother my regards; I'm sorry she wasn't well enough to attend.

CAROLYN

She's getting better, we hope. *(quietly)* The Doctor can't seem to figure out what has come over her.

ELISE

Oh, Carrie, I'm so sorry.

CAROLYN

(hopeful) She is beginning to sleep again, which is usually a sign of improvement. *(to the PREACHER)* Please have the congregation pray for her.

PREACHER

Yes, of course. I will call early this week to check up on you both.

CAROLYN

You are so humble, Brother George. Thank you, again.

PREACHER



Goodbye, Carolyn. (*The PREACHER hugs CAROLYN, nods to the rest of the ladies and exits.*)

LYDA

What a wonderful, dear man.

MRS. BIRDIE

(*to CAROLYN*) Carrie, the service was very special. I'm sure Hannah is grateful for your help.

ELISE

She looked devastated today. I think we should call on her next week for dinner.

LYDA

That's an excellent idea, Elise.

MRS. BIRDIE

Carrie, if you don't mind me asking, have you spoken with Ms. Lizzie since Saturday?

CAROLYN

She sent some flowers to Hannah's, but I'm sure she will bring her mystery man over any minute...

LYDA

Who brings a guest to a funeral?

MRS. BIRDIE

She is not the picture of tact, if I need remind you.

CAROLYN

(*seriously*) Thank you all so much for coming. Your friendship means the world to me.

MRS. BIRDIE

Mr. Hook was a wonderful man. He always had the kindest spirit when he came to help Forrest with the farm. (*to CAROLYN*) If you need anything, Carrie, don't hesitate to call on me. I'll be by to check on you in the next few days.

CAROLYN

I'm going to stay at the farm this weekend. Mr. McDonald is taking his family to visit some kin in Lexington. He wanted to postpone his trip because of Charlie's death, but I found that absolutely unnecessary. It will do me good to get away from the house.

ELISE

How are you feeling?

CAROLYN



I'm doing well, but my glasses are broken and it seems that it will take longer than expected to get them back.

LYDA

Do you know when they will be ready?

CAROLYN

The sooner the better—I can't see a thing without them. (*chuckles*) My defenses are down.

MRS. BIRDIE

(*kissing CAROLYN's cheek*) I'll send Forrest over to the farm in the morning to check on you. Perhaps we can pick you up in his new machine and go for a ride in the country!

CAROLYN

That would be delightful! Goodbye, Bird.

ELISE

I should be off too, Carolyn. Are you feeling up to attending the Red Cross Masquerade Saturday?

CAROLYN

I certainly hope so, I've been working on my mask for over a week now! Unless another spell comes on, I'll be there. Take care, Elise. Your new hat is absolutely adorable.

ELISE

Thank you! Goodbye, girls. (*ELISE exits*)

LYDA

You have a wonderful group of friends, Carrie.

CAROLYN

I know, especially because I have you for my very, very best. (*they hug*) I want to thank you for staying with me these last few hard weeks—

LYDA

Are you sure you're up to staying at the farm this evening?

CAROLYN

Absolutely. (*pause*) I may need you to check in on Mamma tonight if you don't mind...

LYDA

Oh course not. I will be over around 8 o'clock. I have a plate of grapefruit for her, anyway.

CAROLYN



You didn't have to do that!

LYDA

I wanted to—I think it might help her appetite. Take care, Love. *(As LYDA exits, MR. WOLF and MS. LIZZIE approach CAROLYN.)*

MS. LIZZIE

I'm so sorry for your loss, Carrie. Did you receive my flowers?

CAROLYN

Yes, thank you Ms. Lizzie. They were too extravagant, as usual.

MS. LIZZIE

Carrie, I want to introduce you to a new friend of mine. This is Mr. Wolf. Mr. Wolf is from Connecticut and he is interested in your campaign on the Suffrage movement—

MR. WOLF

And your Red Star group. You certainly are a busy woman, Miss Taylor.

CAROLYN

(smiles at MS. LIZZIE) Yes, us unmarried people seem to have a great deal of time on our hands. *(silence)*

MS. LIZZIE

(taking in a breath) Well, I had better be going. It was nice to meet you Mr. Wolf. Carolyn, I will see you soon, I hope. Give your mother my regards.

CAROLYN

Yes, I will. Good day, Ms. Lizzie. *(MS. LIZZIE exits)*

MR. WOLF

That seemed a bit awkward.

CAROLYN

I'm sorry; Ms. Lizzie must not have filled you in on my opinion of her.

MR. WOLF

And what exactly is that?

CAROLYN

Like most rich women in this community—Ms. Lizzie is against change.



MR. WOLF

She didn't mention such an opinion, but I know you are also in a high place, Miss Taylor. Are you not afraid of change?

CAROLYN

I have every intention of changing, Mr. Wolf. Unlike Ms. Black, I realize it is necessary for growth. Now, what exactly did you want to talk to me about in a cemetery?

MR. WOLF

(*gesturing to the bench*) Yes, please sit. I'm sorry to bother you on such an occasion. I know you were very close to Mr. Hook, but I am only in town for a short time and your causes are of interest to me.

CAROLYN

Just my causes?

MR. WOLF

Well, now that I have seen the beautiful woman behind the work, I feel I cannot answer such a question.

CAROLYN

Please, don't bother. I devote time to organizations because I can afford to do so. I simply see this as my duty.

MR. WOLF

I think it may be more than a duty, Miss Taylor. You are doing excellent work for the Red Star Fund. Records over the last few months show you have raised an exceptional amount for such a rural community. You should be proud of your work—

CAROLYN

I am proud of the soldiers and animals that give their lives in the war, Mr. Wolf. Please don't give out compliments when there are people risking absolutely everything they have—

MR. WOLF

(*rushing*) Some ladies of your same conviction are going to Washington to fight for Women's right to vote—women from all over the country. Don't you want to join them?

CAROLYN

I do what I can, where I can.

MR. WOLF

Or are you just scared?

CAROLYN



Mr. Wolf, if I left Augusta who do you think would take over the Red Star meetings...or explain to women what it means to have rights? Ms. Lizzie Black? *(she begins to laugh)* That woman would rather remain powerless so she can be taken care of—the kind of woman that believes we still deserve to own people as slaves! This is a time of need all over the country, not just Washington. I have no intention of backing down where there is enough to fight for here, in Kentucky. *(smugly)* What is the fight like in Connecticut, Sir? Can it, too, be left for someone else, or maybe I am selfish, maybe I care too much for myself, or my mother, or the women around me that have something to stand up for—their own rights and dreams.

MR. WOLF

Are you sure you have dreams, Carolyn? Or just nightmares?

CAROLYN

I'm sorry. I don't understand why you have come here, but I have business to attend to. Good day. *(CAROLYN exits)*

The sound of rain begins. MR WOLF opens his umbrella and remains seated on the bench.

BLACKOUT

THE PAPER VIGNETTE

ELIZABETH KEY is circling an exaggerated pile of papers. The pile should be twice her length and height. At the beginning of the Vignette ELIZABETH should circle the pile of paper, intimidated, until she gets the courage to dive in. After digging to the bottom, most inner part of the pile, she retrieves a small jar with spiders inside. She takes the jar to CAROLYN's bed and leaves it under her pillow. She sits at a small desk next to the bed, opens the drawer, and pulls out a small square red book. She begins to read it and falls asleep on top of the open book.



BLACKOUT

THE MYSTERY MAN

While THE PAPER VIGNETTE is being shown, the tombstones are being replaced with farmhouse interior. A small bed, table, and lamp are located down stage, with a window, up stage. The moon is shining brightly, giving a clear view of the window. CAROLYN TAYLOR is sitting in bed reading Travel Magazine. A few seconds pass and she puts away the magazine, turns off the lamp next to her bed and goes to sleep. The sound of sprinkling rain on a tin roof is heard. Suddenly, MR. WOLF appears at the window. Finally, after unsuccessfully getting it open, he breaks the pane with a tobacco stick and begins climbing through the window. The sound of breaking glass wakes CAROLYN.

CAROLYN
(groggily) Hello? Mr. McDonald?

MR. WOLF
Shh. Don't talk Carolyn.

CAROLYN
(CAROLYN begins to reach for the lamp next to the bed.) Who's there? I don't have my glasses—who's there?

MR. WOLF



If you touch the light, I'll kill you.

CAROLYN

Oh my God! Oh my God! (*screaming*)

MR. WOLF

I know Mr. McDonald is away. I know all about it. No one can help you now, Carolyn. Not your friends, your Mama, you dead, dead Papa-

CAROLYN

Why are—

MR. WOLF

Not another word or I'll kill you.

CAROLYN

(*begins to whimper*) Please don't hurt me.

MR. WOLF gets behind CAROLYN, puts her in a headlock and drags her down stage. The audience can now clearly see that he has a knife..

MR. WOLF

I'm not going to cut your throat because I think you can do me a favor.

CAROLYN

(*panicking*) What do you want? Anything, please.

MR. WOLF

I want you to leave your mother and your farm and get out of this town. You been puttin' your nose where it don't belong and people are fed up with it! Go back to Cincinnati—

CAROLYN

(*pleading*) Please don't hurt my mother.

MR. WOLF

Maybe I will and maybe I won't.

CAROLYN

(*beginning to cry*) I don't care who you are, Sir, please just let me go. I'll get out of here I swear. Just don't hurt Mamma.



MR. WOLF

(running the knife around her throat) I don't really believe that—I don't think you would be able to leave all your precious doctors. Aren't you fond of doctor's Carolyn? And their drugs?

CAROLYN.

(still crying) Let me go, please!

MR. WOLF

You think you can just waltz right back into this town, don't you? You don't live here anymore, Carolyn. *(she begins to cry)* Oh, poor little Carrie. She runs off to the city for a few summer going to her art school and sewing school. Visiting all your city friends-- all your rich doctor friends. And now, you come down here and do this? Try to push votes for women—try to push your dead Daddy's money around.

CAROLYN

You don't know. You don't know what you're saying. You don't know me--

MR. WOLF

Or maybe you don't know yourself. *(into her ear)* You better do what I say or you're dead.

MR. WOLF pushes CAROLYN to the bed, punches her in the face and climbs back out the window. CAROLYN is knocked out from the blow, laying face down on the bed.

BLACKOUT

THE PICTURE SHOW

Rain is heard on the roof as theatre attendants offer the audience popcorn in the aisles. CAROLYN and LYDA appear in the doorway of the theatre. They stroll down the aisle, waving to actors placed throughout the theatre, creating the setting of a night at the picture show. They purchase popcorn from an attendant and are joined by ELISE, who is sitting in another section. The house lights dim, indicating that the film is about to start. CAROLYN and LYDA rush to their seats somewhere in the middle of the audience. Once they are seated the lights go dark and the "Sacrifices" clip from Stella Maris is played. The clip is identical to what CAROLYN explained in the NIGHTMARE scene.



During this clip, CAROLYN changes her small pearl necklace to a large, stone one that has been kept in LYDA's purse. Once the clip ends CAROLYN begins to wiggle in her seat. The film continues to play under CAROLYN's disruptions.

CAROLYN

(hushed) Lyda!

LYDA

Shh.

CAROLYN

Get it off of me! Help, Lyda!

LYDA

Shh. Carolyn. Be quiet. People are trying to finish the picture.

CAROLYN

I'm trying, Lyda! There's something up my skirt!

LYDA

What are you talking about?

CAROLYN

(urgent) I think it's crawling up my skirt!

LYDA

Carolyn, people are looking at us.

CAROLYN

(she squeals) I can't help it!

LYDA

What is it?

CAROLYN

I think it's a spider. Could it be a spider?

LYDA

I don't know what you're talking about Carrie. Calm down.



CAROLYN I can't calm down. I feel it! *(hushed)* It's trying to get into my privates, Lyda.

LYDA You're embarrassing me. Let's go to the bathroom. Come on.

CAROLYN *(screaming)* I can't stand up!

LYDA Excuse me, can someone help us?

THEATRE ATTENDANT *(approaching the aisle)* Ma'am, what's going on? Are you alright?

CAROLYN I need the Doctor! Someone call the Doctor!

THEATRE ATTENDANT Is there a Doctor in the house? Anyone, please?

CAROLYN *(panicking)* I need a doctor!

CAROLYN jumps up in her seat and begins flailing around, screaming and crying. She excuses herself down the aisle, past the audience members. LYDA follows her, but collides with a THEATRE ATTENDANT in the aisle, sending popcorn into the air. CAROLYN runs around the theatre screaming, unable to make her way out as if the doors are locked. Finding no way out of the theatre she runs on stage and rips the necklace off, scattering stones everywhere. When she reaches her bed, she lands face down as before. The lights come up on stage. It is now daytime at the farmhouse. Glass, stones, and a broken tobacco stick litter the ground. The lights get brighter, revealing CAROLYN rising up from her nightmare. MRS. BIRDIE rushes into the room.

MRS. BIRDIE *(seeing the debris)* Carolyn, what happened?

CAROLYN Someone came—

MRS. BIRDIE Are you okay? Carolyn? Are you hurt?



CAROLYN
(touching her head) Birdie, what are you doing here?

MRS. BIRDIE
I came to pick you up for a ride. Let's go into town and see the police. Did someone break in?

CAROLYN
Yes, I... I can't see without my glasses and it was dark, but he threatened me to get out.

MRS. BIRDIE
Did he hit you?

CAROLYN
(wincing) Yes, I tried to see his face, but it was so dark, and then it all went black.

MRS. BIRDIE
(helping her up from the bed) Thank God you're alright. You have no idea who it was?

CAROLYN
He seemed familiar, but... No, I have no idea. Everything is a blur.

MRS. BIRDIE
Come on, Sweetheart. You're going to be fine. Let's get you out of here.

CAROLYN
The spider came back, Birdie. The spider in my nightmare came back—

MRS. BIRDIE
Shh. It's just a dream. No spiders are here. Come on, now. Let's try to stand up.

CAROLYN
(falling into her arms) Oh, Birdie. I have to get out of here.

BLACKOUT



THE MASKED VIGNETTE

The entire cast is attending the Masquerade at the dance hall. Everyone is dressed in party attire, and a variety of extraordinary masks. Most characters are unrecognizable, except CAROLYN who is wearing a red hat and red, feather mask. She begins to dance with MR. WOLF who she does not recognize because of his costume. At first, they dance playfully, with several people in a huge circle. When the music changes to a slower, more romantic tune they dance only with another. The dance becomes more provocative until finally, MR WOLF takes CAROLYN's hand and kisses it. She pulls her hand away, looks to see if anyone else noticed and begins pulling in out of the hall.

When the door opens, ending the filmed vignette, CAROLYN and MR. WOLF come into the theatre door as if it were the door they just left to the dance hall. Most of the up stage area is filled with trees to represent a forest and the dock and water are downstage. As CAROLYN and MR. WOLF run down the aisle and onto the stage area, CAROLYN's hat gets caught on a tree. She falls to the ground, laughing. MR. WOLF pulls her up and onto the dock. Once they are on the dock remove one another's mask.



CAROLYN

Mr. Wolf! I thought you were only in town for a few days!

MR. WOLF

(sweetly) Fortunately, I had business to attend to--

CAROLYN

I'm glad you're still here.

MR. WOLF

See, Carolyn, You don't hate me after all.

CAROLYN

I never said I hated you! Hate is such a strong word.

MR. WOLF

Well, you left me alone in a cemetery in the rain--

CAROLYN

You deserved to be left after what you said.

MR. WOLF

That's not what you said dancing earlier. Everyone saw us dancing and they wanted to know what lucky man could be dancing with Carolyn Taylor.

CAROLYN

Ms. Carolyn Taylor.

MR. WOLF

(pulling her close) You are so beautiful, Ms. Carolyn Taylor...

CAROLYN

I suppose you think flattery is the way to a woman's heart...

MR. WOLF

(touching her face) Or her lips...

CAROLYN

I'm sorry I left you in the rain. *(They kiss for several beats until CAROLYN pulls away)* I'm sorry, I can't.

MR. WOLF



(drops to one knee and begins reciting) “What can I do to prove the warm affection I’ve always felt for you?”

CAROLYN
(looking around, embarrassed) Get up.

MR. WOLF
(still reciting) “Sweet creature, you’re witty and you’re wise. How handsome are you gauzy wings, how brilliant are your eyes”

CAROLYN
(coving her face) Get up! What is that? Is that a poem?

MR. WOLF
Don’t be stand offish to me Carolyn. *(He takes her wrist behind her)*

CAROLYN
(playfully) Stop it, that hurts.

MR. WOLF
(tightening his grip) I told you to leave town, and for some reason you’re still here.

CAROLYN
(struggling to break free) Oh my God. Get off of me. Help! Someone, help!

MR. WOLF
(he covers her mouth) No one can hear you out here. They’re all inside, having a wonderful time. *(chuckles)* Did you really fall for me? You couldn’t tell who that was the other night, could you? You must be as insane as everyone thinks you are--

CAROLYN struggles to get free. When she does her grasps on to her hair and yanks her back down to the dock, putting his foot into the middle of her back.

CAROLYN
(moaning in pain) Help!

MR. WOLF
Shh. Don’t cry, pretty girl. This will all be over soon enough.

CAROLYN
Why are you doing this to me?

MR. WOLF



It seems like you just don't fit in here, Carolyn. You with your colored friends and women's rights protests. Some people are tired of you meddling in their business.

CAROLYN

Ms. Lizzie put you up to this, didn't she? Tell me!

MR. WOLF

She thinks you're trying to ruin her, Carrie. You shouldn't have crossed her, she's a very poisonous woman.

CAROLYN

Please don't do this--

MR. WOLF

I'm not going to kill you, I'm just not going to rescue you when you go under... I never learned to swim. *(He pulls her up and begins to wrap her with the long, white material of his costume, like a spider wrapping it's prey.)* I told you Carolyn. I told you to get out of here but you didn't listen. I really don't want to do this, sweetheart, but you left me no other choice.

Mrs. Lizzie Black appears at the back of the dock. She is dressed in her usual attire with the addition of a mask. She begins to clap and laugh as she walks down the dock.

MS. LIZZIE

Well done. Well, done. It looks as though this is the last time you'll be meddling in my affairs, Carrie.

CAROLYN

(now crying) Please, stop. Please! Help!

MR WOLF

No one can hear you Carolyn. You don't matter anymore, remember? You're dead. *(He lays Carrie down and rolls her to the edge of the dock)*

MS. LIZZIE

Yes! Goodbye Carolyn *(She takes her boot and rolls Carolyn off the dock, into the water.)*

When Carolyn hits the water an image of CAROLYN's view of the moon through the water is being projected. This image should be completely clear at first, gradually becoming more unclear. As the image is being projected you can the following voice over.

CAROLYN

(on tape) I am afraid I am disappearing again. Never to return.

While the image plays, a bed and small table replace the dock on stage. CAROLYN moves from the floor to the bed, still face down.



THE RESUSCITATION

Lights up on Green's Funeral Home in Frankfort, Kentucky. CAROLYN TAYLOR is laying face down on the bed, wrapped in a sheet. There is a small table with three small, square books, a torn, red hat, and a glass jar containing a spider on it. A young MYRON MUDD is standing next to her, trying to shake her, but she does not respond.

MYRON MUDD

Get in her! Miss Taylor's not responding! I don't think she's sleeping. Code Red! Miss Taylor's not responding. (to CAROLYN) Come on, Miss Taylor. Wake up, Wake up!

NURSE enters with a bucket of water.

MYRON MUDD

It looks like she wrapped herself in her sheet.

NURSE

Roll her over! We'll have to cut that off to get to her chest.

He rolls her over so she is on her back while NURSE pulls medical scissors out of her coat pocket. She begins to cut the tightly wrapped sheet, starting at her neck and cutting to her hips.



MYRON MUDD

You think she's breathin' ?

NURSE

I can't tell, but it sure doesn't look it. Damn it how did she get this sheet around her? This might wake her up if she's asleep. *(She pours the bucket of water on CAROLYN who does not respond.)* Can you hear me Carolyn? Carolyn!

CAROLYN falls back onto the bed, again not moving. NURSE and MYRON MUDD's shouts are covered by the sound of a flat line. The audience hears this as NURSE tries to perform CPR, eventually giving up and running out of the room in tears. While she is gone MYRON rummages through the items on CAROLYN's table. He picks up the three books, tucks them in his coat and walks out.

Lights up on Elizabeth holding the small, red book to her chest. She addresses the audience as she speaks, with more emotion as the monologue progresses.

ELIZABETH

Wake up, Carolyn! Carolyn! Wake up! You are alive! Carolyn! You are alive, listen to me, Carrie, please! You are alive in me everyday. I breath you in every morning and kiss the man in the moon every night. I wear you on my body and speak you with my lips. I see you. I see you, Carolyn, all day, everyday. In the car, in the clouds, in my cup, in the sky, in my eggs, in the mirror, *(touching her face)* in my face. You live inside of me. *(pause)* You have given me so much, so much love and spirit and ambition and passion. You have given me the right to stand up for my mother and my grandmother and myself; everyone I've ever loved. Everyone I have ever loved is alive in you. In me. In the world. And it isn't over-- it doesn't end today, Carolyn. You don't go this way. I know you, I see you. I see you for the first time outside of your words. I see you there on the dock and you don't want to go, so don't go! Please stay, Carolyn. Stay for me. Stay for yourself. Stay to love your life. *(screaming)* Wake up, Carolyn! Carolyn!

Carolyn sits straight up in bed, gasping. Blackout. Lyda enters the bed.

LYDA

Carolyn, Carolyn! What it is sweetheart?

CAROLYN

Lyda, help me! Help me!

LYDA

Shh. *(stroking her hair)* It was just a bad dream. You're going to be fine.

CAROLYN

I want to live, Lyda. I want to live.



CURTAIN

END

