

CHOICES

BY JACQUI DAVIET

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CAST OF CHARACTERS

DANNI MATTHEWS, 20, English, died in childbirth due to
hemorrhaging

SARA CONNORS*, 20, American, died from an ectopic pregnancy
which burst her fallopian tubes

ISABEL VIVAS*, 20, Honduran exchange student studying in
the United States, died due to a post-abortive
embolism

AWA MBAYE, 20, Senegalese, died of infection/sepsis from an
illegal abortion

LOGAN*, an English Bartender

FATOU*, Awa's Sister-in-law

LINDA CONNORS*, SARA's mom

BRAD*, SARA's Date

SETH*, Isabel's lover

* = Denotes roles which can be played by the same actor.

Possible Pairings Include: Sara Connors/Fatou, Isabel

Vivas/Linda Connors, Logan/Brad/Seth

TIME AND PLACE

The action occurs in the recent past, taking place in Life,
the Afterlife, and Memory.

SETTING

A black, mostly empty stage. A door upstage. A bar. A
restaurant. A bed.

SCENE ONE

(Lights up on Danni down stage left. Danni is sitting at a bar, finishing a drink. Logan is wiping down the bar top.)

LOGAN

Can I get you another one?

DANNI

Please.

LOGAN

Rough night?

DANNI

My boyfriend is married, and his wife is having a baby.

LOGAN

I see. On the house then.

DANNI

Thank you.

LOGAN

You're welcome. Did you know?

DANNI

Did I know what?

LOGAN

About your boyfriend.

DANNI

Ex-boyfriend, now.

LOGAN

Places the drink in front of her) This one's on me.

DANNI

At least.

LOGAN

Can I get you another one?

DANNI

Another ginger ale?

LOGAN

Yes.

DANNI

Please.

LOGAN

Will you keep it?

DANNI

The ginger ale?

LOGAN

The kid.

DANNI

I don't know. (Beat) I never thought too hard about parenthood. I can't imagine having a baby, but I can't imagine not having it either. I'm only twenty, you know.

LOGAN

Will you tell?

DANNI

Who?

LOGAN

The bloke. The married man.

DANNI

Ah. I don't know. Maybe. I suppose I should, right?

LOGAN

That's up to you. If he doesn't step up, fuck'em.

DANNI

(Dryly) That's what got this whole mess started to begin with.

LOGAN

For what it's worth, I think he's an imbecile.

DANNI

You don't really know me, but thanks, I think.

LOGAN

I'm just saying, a married man who lies to and preys on a girl like you because of his own marital unhappiness, or whatever. He's an arse.

DANNI

Definitely an arse.

LOGAN

(Beat) Were kids in your plans?

DANNI

I suppose, eventually. I don't know. It always seemed further off, at least for me. I knew of girls who got pregnant in secondary, but I never thought much about them.

LOGAN

Do you want to know what I do when I have to make an impossible decision?

DANNI

Sure, it can't hurt.

LOGAN

I think about all of the worst case scenarios of either side. I evaluate the likeliness of both sides, and then I choose the one that sucks the least.

DANNI

That's quite pessimistic.

LOGAN

I prefer to think of it as realistic.

DANNI

I suppose.... So my worst case scenarios.... I keep the baby, but my family disowns me, I'm an awful parent who doesn't know what they're doing, and we're homeless because I cannot financially support a child... Or, I choose the

Danni (cont.)

abortion and move on, but it feels wrong and I regret it and I am consumed with guilt every day for the rest of my life.

LOGAN

Which seems more likely?

DANNI

I don't know. (Long Beat) I guess... I think I might keep him. Or her. It's too early to know yet.

LOGAN

You still have time to think things through, to make a choice. Sitting here, talking through this, that's brave, Danni.

DANNI

I don't feel brave.

LOGAN

What do you feel?

DANNI

Scared.... I've never been this person, I've never been one to screw up so royally.

LOGAN

Maybe it wasn't a mistake, maybe it was fate?

DANNI

I don't know. Maybe. I don't believe in fate, I believe in life. It just happens, whether you ask it to or not. It's always moving forward, right alongside time. But fate, I've never really believed much in that. (A brief pause) I'm pretty tired. Can I close out my tab?

LOGAN

I think they're all on the house tonight.

DANNI

I didn't ask for charity....

LOGAN

It's my bar. And what, 4 quid worth of ginger ale? (winks)
I think I'll manage to stay in business.

DANNI

Well, thank you. For listening, and all.

LOGAN

Thank you for sharing. And Danni? Come back any time.

(Lights down, actors exit. Music plays.)

END SCENE

SCENE TWO

(Lights rise on a dark, mostly empty stage. There is a closed door upstage. Three women are scattered about in various forms of activity - they may be standing, sitting, or pacing. The door opens and a woman enters, Danni, carrying a baby. The baby cries.)

DANNI

Shh, shh, Will, it's okay. Shh! Will! It's okay!

AWA

Let me take him. Dere, you see? You're alright, leettle Will.

DANNI

I don't know how you did that. He's got colic, he usually cries for hours around this time.

AWA

How old is he?

DANNI

Two months today.

AWA

Ah, he should soon be over this colic, then.

DANNI

You're not from here. Where are you from?

SARA

(From upstage) Here? Where is here?

AWA

My name is Awa. I am from Senegal.

DANNI

Huh, Senegal. That's so far. (Beat) What do you mean?

(Beat) Where is here?

ISABEL

It's disconcerting at first. You'll adjust.

DANNI

Adjust to what? Where am I?

AWA

I'm not sure what you would call it.

ISABEL

I knew the term for it... The word slips away from me....

AWA

The word is not important right now. (To Danni) You are safe here.

(The baby cries, Danni "Shhhs,"
tries to comfort him.)

DANNI

I am scared.

ISABEL

(Gently reaches for the baby) Here, let me try. I had many hermanitos back home.

DANNI

Where is home for you?

ISABEL

I am from a small town in Honduras, but before here, I was an exchange student in the United States.

DANNI

You've traveled so far! I've never strayed much outside of Cotswold Valley. Once I went on a trip to London with Secondary School.... I didn't much care for London. Too much traffic, so many smells and too many people, there...

(Sudden sounds of London traffic and bustle, all but Danni seem unsurprised)

DANNI

What was that?

ISABEL

For me, it was freeing. Necessary, I think. I needed to find my own path. Every choice comes with consequences, though.

SARA

Preach it!

AWA

Sing that into the open night sky!

DANNI

(Confused, panicked) Consequences.

AWA

Ah, yes, my sweet one.

DANNI

Where ARE we?

AWA

In time, we're not there yet.

SARA

(To the others) I'll take a turn. I got here first, I should go first.

DANNI

(Confused) A turn at what?

AWA

(To Danni) This can be disconcerting the first time.

ISABEL

If you feel woozy, take my hand. It's important to watch all the way through.

SARA

Please pay attention, because I hate doing this. I don't want to do it more than once if I don't have to.

DANNI

Do what?

AWA

Shhh. It's beginning.

END SCENE

SCENE THREE

(Lights whip around the room, distant voices heard. Kitchen sounds in the background as the lights begin to settle on a restaurant. BRAD and SARA are having dinner.)

SARA

(Plays with her food) So, BRAD... This is an interesting place....

BRAD

(Takes a big bite) I can't believe you'd never heard of it! The tapas are to die for here.

SARA

Yeah, and you might even die on the way getting here...

BRAD

(A car backfires outside, BRAD is unaffected) The neighborhood's a little sketchy, but it's worth it.

SARA

I guess... Is this where you take all of your first Tinder dates?

BRAD

Yep, all one of them. You're the first.

SARA

Really? That's... strange. Surprising is all.

BRAD

Maybe. I never saw much appeal to it. I kind of made it out of boredom. You were the first profile that actually looked interesting.

SARA

Huh, thanks. I've been on a few "dates." Nothing panned out.

BRAD

(Jokingly, but a little off) Just don't go falling in love with me or anything, I like to wait until at least the second date before dropping the L-bomb.

SARA

(Laughs) I'll keep that in mind.

BRAD

I might even propose on the third date, if things go well.

SARA

(Laughs more) You're neurotic.

BRAD

Ouch! Harsh words from the lady, perhaps the profile was wrong!

SARA

(Grinning) Perhaps it was.

BRAD

So, since you're a Tinder expert, how does this rate so far?

SARA

What?

BRAD

The date, what do you think?

SARA

Well, the location's abysmal. (Takes a bite, and considers)
The food is pretty good...(Smiles) And I guess the
company's "okay." Better than usual.

BRAD

"Okay," and "better than usual." Well, I'll take it. So
what does the "usual" company entail?

SARA

A lot of requests to Netflix and "chill." Some less tame
pick-up lines. Most of the time, they're not worth
responding to.

BRAD

Huh, so I'm special? What made you give me a shot?

SARA

Well, you didn't bring up sex once. You started with "Hi I'm Brad. Wanna go out to dinner? I know a great place I've been dying to take someone." I'm starting to question that last part now...

BRAD

This place is great. A little rough around the edges, sure, but once you give it a chance, it pleasantly surprises you. Kind of like me...

SARA

I see... I can admit, that's kind of poetic, I suppose.

BRAD

I was an English major- I think in metaphors.

SARA

"Was?"

BRAD

Yeah, I was almost finished with my bachelors when my mom got sick.

SARA

Wow, I'm sorry.

BRAD

It's okay. After she passed, we just didn't have the money anymore.

SARA

That sounds rough. What do you do now?

BRAD

I'm a freelance lifestyle blogger.

SARA

Wow, not to be rude, but that pays?

BRAD

I haven't been homeless yet, so I guess I'm doing okay.

SARA

Sorry, I guess I was raised with a narrow perspective.

Still breaking old habits.

BRAD

It's okay. (Beat) Where are you from?

SARA

Hartford, Connecticut.

BRAD

Ugh, say no more, I get it now.

SARA

(Laughs, takes a drink) There are certain things you don't "do" where I'm from. Being a non-judgemental, free spirit is one of them. I'm working on it.

BRAD

And you decided the midwest was the place to find nonjudgemental, free spirits?

SARA

I thought I was just passing through, but I got stuck here.
I found out that I love it, for some reason.

BRAD

It's definitely more laid back.

SARA

It is. And this area, it's like a combination of both city
and country. It's the best of both worlds, and not nearly
as chaotic or expensive.

BRAD

How practical. You're especially practical.

SARA

(Finishes her food) Another bad habit.

BRAD

Do you want to get out of here? We could go to my place,
it's close. I have ice cream.

SARA

(Distant yelling can be heard outside) Would we survive it?

BRAD

Are you okay with stairs? Well, really more of a ladder.

SARA

(They stand up) Stairs are fine, it's the neighborhood I'm
worried about.

BRAD

I'm really just a climb away.

SARA

Wait, you mean you live here?

BRAD

Well, upstairs. I rent the apartment above us. I'm not supposed to use the inside entrance during business hours, though.

SARA

Wait, so how do you get inside?

BRAD

The fire escape, usually.

SARA

You know what? (Smiles) Sure. Free spirit.

END SCENE

SCENE FOUR

(Lights whip around the room, distant voices begin to be heard. Family home at Christmas Dinner. Sara has just arrived home from University. She is visiting for the holiday, and Brad is with her. The two are walking up to the door. Sara has taken center stage and put on a winter coat. Full "life" lights up. The sound of a door bell.)

SARA

You know, you didn't have to do this. (Rings the doorbell again.)

BRAD

Do what?

SARA

This. Be here. I am fine on my own.

BRAD:

Sara, you said Christmas with your mother is unbearable. You said you missed me, so here I am. It's too late to back down now. Besides, I'm moral support!

SARA

I never said I missed y- Moral support? It's Christmas dinner. I said it would be fun to see you over winter break. I was just making conversation. I was being nice. I'm a nice person. I didn't plan on bringing my online hookup to meet my family.

BRAD

Online hookup. Ouch. My giant ego cannot withstand digs like that. After that blow, it is now merely a regular sized ego. Besides, we went on six dates in eight days, and then I didn't hear from you for a few months. Then, we bump into each other earlier today, and you tell me we should make plans together over break. So here I am. It may not be a relationsh-

SARA

Shh! (Rings the doorbell again.) Brad! This is not the time.

(Linda's voice comes from behind the door. "Who rings the doorbell on Christmas? It's dinner time! Damned Carolers." The door swings open.)

LINDA

Sara? What are you doing here? I thought you were staying at school for Christmas. Is that really what you're wearing? You're late.

SARA

Hi, mom.

LINDA

You really should have called first. Your sister and Brian are here with the kids, they called. It's rude just to show up unannounced, you know. And who is this young gentleman? You've brought a friend? You didn't call ahead and you showed up with a friend?

SARA

I'm sorry, mom, I-

BRAD

Mrs. Connors, hi. I'm Brad, it's a pleasure to meet you. I am in school with your daughter. We're in love.

SARA

Brad!

LINDA

You're not one of those liberal arts majors, too, are you? No, you look like you're pre-medicine. A future doctor. Well at least if Sara's going to waste her time in

LINDA (cont.)

University, she is making the right sorts of connections. Bradley, it is lovely to meet you. Clearly you have more manners than my Sara. Excuse Sara's rudeness, she really should have called first. It is lovely to meet you, please come in. And call me Linda.

BRAD

You were close! I'll be a lawyer, actually, Linda. Thank you, that would be lovely. You have a beautiful home.

(Linda takes their coats and leads them inside.)

END SCENE

SCENE FIVE

(Lights shift suddenly back to the Afterlife. Danni interrupts, this should be sudden and Sara should be visibly upset.)

DANNI

I don't understand. What does any of this have to do with me?

SARA

I told you, pay attention!

ISABEL

Take a break, Sara. Please. It's my turn.

AWA

(To SARA) It isn't time, yet. Take a break. Let us go.

ISABEL

Don't be frightened, Danni. It is my turn. (Passes Will back to Danni).

(Lights whirl, settling on the scene from Life)

END SCENE

SCENE SIX

(Lights whip around, distant party noises begin to be heard. Lights settle on a bed, down stage right. The bed is made, the room is orderly. It is night time. Amidst the sounds of a party going on, Isabel is sitting there, highlighting, and visibly trying to study. Seth stands in the doorway for an undetermined amount of time. Isabel finally looks up, startled.)

SETH

Oh! Sorry, I didn't realize there would be anybody in here.

ISABEL

Yes, though, if not me, surely some young lovers would have found their way in.

SETH

You may be right. I don't know how you focus with all this noise. I'm Seth by the way.

ISABEL

Isabel.

SETH

(Comes and sits on the edge of the bed) What are you working on? (Looks at her book) Chemistry?

ISABEL

(Smiles) I am here on scholarship. I'm usually studying something. But yes, Chemistry tonight.

SETH

So, Isabel. Do you study through all the parties? Even in the summer?

ISABEL

If I can help it, yes.

SETH

Is that why tonight is my first time laying eyes on you?

ISABEL

No, it is probably because you sleep through all of the classes after you attend all of the parties. Even in the summer.

SETH

How'd you know that?

ISABEL

When you come to class, you are in my Chemistry lab on Thursdays.

SETH

Wow. I sound like an ass, don't I?

ISABEL

(smiles) No, just like a typical American college student.

SETH

You aren't a typical college student, though, are you?

ISABEL

I'm a college student with dreams and a limited time to achieve them. I cannot afford to waste this blessing.

SETH

College as a blessing. Huh. You make it sound so important. What are your dreams, Isabel?

ISABEL

I dream of a revolution. I'm going to bring greater educational opportunities to still developing countries. I will change lives the way education has changed mine.

SETH

(smiles) And Chemistry is the answer, huh?

ISABEL

(smiles back) For now.

SETH

You're right. I guess college is important, and I've been wasting it. So, I have a proposition.

ISABEL

A proposition?

SETH

Yes. You help me catch up in Chemistry, and I'll be your study partner during parties. I hear studying in groups is helpful or something.

ISABEL

Even during parties, huh?

SETH

(Smiles) As much as it pains the American college student in me to say it, yes. (Serious) I've always taken school for granted, but in two minutes of conversation, you made it seem so much more important than that. Like I can do more or something.

ISABEL

You can do more "or something," Seth.

SETH

(Smiles) So you'll help me?

ISABEL

Of course. Becoming educated is such a precious gift to possess.

SETH

Isabel, you inspire.

ISABEL

Shall we get started?

SETH

Sure.

END SCENE

SCENE SEVEN

(Lights whirl, lights back on Isabel and Seth. They are laying, cuddling on the bed in Isabel's room. A year has passed. It is daytime.)

ISABEL

Seth?

SETH

Yeah, Iz?

ISABEL

(Sits up, nervously) We need to talk.

SETH

Is everything okay?

ISABEL

Yes... No, I don't know.

SETH

Should I be worried? We're not breaking up, are we?

ISABEL

No, baby, it's not that. I just...

SETH

What is it? You can tell me anything.

ISABEL

I'm late.

SETH

For what? It's Sunday, there's no class today.

ISABEL

No. I'm late.

SETH

Oh. Oh!

ISABEL

What does that mean?

SETH

I mean, have you taken a test?

ISABEL

Yes...

SETH

(Expectantly) And....

ISABEL

It was positive.

SETH

Oh my gosh, Iz! (Kisses her emphatically) This is amazing!

ISABEL

(Takes a step back, pulling away) Amazing?

SETH

We're going to be parents!

ISABEL

Whoa, slow down! I haven't made any decisions yet.

SETH

What's to decide?

ISABEL

What do you mean? I haven't decided if I'll keep it yet.

SETH

Keep it?

ISABEL

Yes. There is a lot to consider.

SETH

Like?

ISABEL

Whether this is the best thing right now.

SETH

(Outraged) I don't see what there is to consider, I love you, and we're having a baby!

ISABEL

Maybe. Let us not rush into anything.

SETH

Rush into it? Iz, it's a bit late for that! It's already happening!

ISABEL

I don't know how this happened... I didn't plan to be a mother, at least not anytime soon.

SETH

Well, the timing isn't what I had thought for us, either.

ISABEL

So we should stop it.

SETH

What do you mean?

ISABEL

The pregnancy. I can't remember the English word....

SETH

(Incredulous) Wait, an abortion?

ISABEL

Yes, that's it!

SETH

(Angry) I cannot believe you!

ISABEL

I thought you'd be relieved.

SETH

Relieved? You thought I'd be relieved?

ISABEL

Yes, I thought you would be happy.

SETH

So you just, you thought, what? That I'd just be okay with this?

ISABEL

I thought you would try to understand my feelings about this.

SETH

This isn't just about you!

ISABEL

No, it isn't! This is about everything I've been working for! Education, in my country, and countries like mine! My passion, my life's work!

SETH

That is not what I'm talking about, and you know it!

ISABEL

Yeah, well you've given no consideration to my burden!

SETH

Burden?

ISABEL

Yes.

SETH

Our baby is a burden?

ISABEL

We're not ready for a child!

SETH

We're not ready?

ISABEL

I'm not ready.

SETH

There it is.

ISABEL

What, you think you are ready?

SETH

I am!

ISABEL

Really? Twelve months ago, you couldn't even take responsibility to attend classes regularly.

SETH

Wow, Iz. That's low. That was an entire year ago, and I've changed. You know I have! I take responsibility now!

ISABEL

Yes, and so do I. I always have. That's what I am doing here!

SETH

You just don't want to take a chance that your perfectly planned life might not turn out exactly how you planned it! That maybe this could be different, but better!

ISABEL

There is nothing better! Not now! I will not let a fetus stand in the way of everything I have fought and worked for!

SETH

This is not just a fetus! This is our child! My child!

ISABEL

And it is my body!

SETH

And inside of your body is my child!

ISABEL

There is nothing more to debate! I am doing this! The appointment is set!

SETH

So you're willing to work and dream and fight for a better life for other people's children, strangers children, but not ours?

ISABEL

You are oversimplifying things. This is my body, my life, my choice.

SETH

I would raise it. The baby. My baby. You wouldn't have to "do" anything. Just let me raise our baby, Iz. Please, don't do this.

ISABEL

I will not be like my mother or my sisters, stuck in a, a stasis of broken promises, a forever mom but nothing more. I am meant for greater things than this. I am not ready for this.

SETH

You do this, Iz, you kill our baby, and I'm gone forever. This, is unforgivable.

ISABEL

(Angrily) It is not a child, it's a fetus!

(Seth storms out, slamming the door.)

END SCENE

SCENE EIGHT

(The scene abruptly changes back to the Afterlife. Isabel is visibly upset, sitting on the floor, crying in the corner of the room. Awa comforts her. Will cries.)

DANNI

(confused) I don't get it....

SARA

It's painful for us.

DANNI

I was paying attention this time.

SARA

I know. This time, it wasn't you that made it stop. When you see it again, it's fresh in your heart.

DANNI

Why are you showing me these... these memories?

SARA

They're why we here.

DANNI

How?

SARA

It's hard to explain. When we're finished, you'll start to understand.

AWA

(From the other side of the stage) Sara, do you tink you can take over for me here? I am ready to go next.

SARA

Of course.

(Sara crosses to Isabel. Awa crosses down stage left to previous "bar" set. Sounds of a baby crying, which fade as the lights whirl to Life.)

END SCENE

SCENE NINE

(Awa's kitchen in a small Senegalese town. In this scene, Awa's sister-in-law is played by Sara. Awa is cooking on the "bar" top, Fatou enters from the door.)

FATOU

You're cooking?

AWA

Chuckles) I think you can see that.

FATOU

Shouldn't you be getting ready?

AWA

If I do not cook, there will be six hungry mouths tonight.

FATOU

Yes, and that is why I am here. Let me take over. It's time. Go.

AWA

Are you sure this will be alright?

FATOU

What is six mouths, if it is instead of seven? Go. Before the sun is low and Amadou returns. You will miss your chance.

AWA

I know. Amadou says if I don't bleed today, he will know I am carrying again. He knows the signs, he tells me.

FATOU

Yes, a swollen belly. A sign that there is another mouth that we cannot feed. We are barely scraping by.

AWA

It's just too soon. My body cannot take another baby so soon.

FATOU

No, it cannot.

AWA

This does not feel like justice.

FATOU

Ah, but it is just.

AWA

My baby would suffer, and then my other babies would too.

FATOU

Six mouths is already too much for one house. The doctor in Ndoulo will help you.

AWA

I will still love this seventh.

FATOU

I have heard also dat he can even make it your last.

AWA

My last?

FATOU

Yes.

AWA

For more money!

FATOU

Yes.

AWA

We barely had the money for this operation.

FATOU

Yes, but I have been saving.

AWA

I cannot ask this of you.

FATOU

What is there to ask, if it is already offered?

AWA

I cannot take it.

FATOU

You must. My brother needs you. Your babies needs you.

(Lights whirl back to the
Afterlife)

END SCENE

SCENE TEN

(Lights up on the Afterlife.
Spotlight on Awa, who is center
stage. A baby cries as she begins
reading this excerpt from The Lost
Baby Poem by Lucille Clifton.)

AWA

"if i am ever less than a mountain
for your definite brothers and sisters
let the rivers pour over my head
let the sea take me for a spiller
of seas let black men call me stranger
always for your never named sake"

Excerpt from The Lost Baby Poem by Lucille Clifton.

(Awa sits on the floor looking
tired, worn, and defeated. There
is silence. The baby does not cry
again the rest of the show.)

END SCENE

SCENE ELEVEN

(Lights up on the Afterlife.

Isabel is still sitting, but she looks towards the others with a sad expression. Awa has not moved. They speak in hushed tones.)

SARA

It's okay if you still do not understand.

DANNI

I think I'm beginning to get it. I can't imagine the pain. Seeing your choices laid out for you like that, dreaming.

(Isabel and SARA exchange looks.)

SARA

I guess I'm ready to go again. (To Danni) I'm sorry for snapping at you before. You get it now; why this hurts.

(Danni and Isabel move to kneel by Awa, each comforts her. Lights whirl to Life.)

END SCENE

SCENE TWELVE

(Linda is leading the way as she, Sara, and Brad enter from (upstage) behind the door. Sara is back in the hallway just inside the door at her parents house with Brad and Linda.)

SARA

(Speaking low) A lawyer??

BRAD

(Winks) Just having a little fun, don't worry. Who knows, if we get serious, maybe I'll even give law school a shot.

SARA

I cannot believe you, charming her like that!

BRAD

It worked, didn't it?

(Linda stops and hands Sara the coats.)

LINDA

What are you two whispering about? Sara, take these to my room, won't you? Put them on the bed. I want to give Brad, here, the tour.

(Linda and Brad freeze. Sara crosses down a "hallway" and to

the "bed" down stage right. She puts the coats on the bed. As Sara does this, Danni breaks the silence, stage whispering to Awa, but this time, Sara doesn't notice, and the scene continues.)

DANNI

Why this moment? I still don't understand.

AWA

Shh. Hush now, it is coming.

DANNI

What is?

(Sara exits the room, clutching her abdomen as she rejoins Linda and Brad).

LINDA

There you are, I was beginning to worry you got lost on the way back. It's been so long since you've visited--

(Sara begins to sway)

LINDA

Sara?

BRAD

Sara!

(Brad catches Sara as she
collapses. Lights to the
Afterlife. Brad exits during the
transition.)

END SCENE

SCENE THIRTEEN

(There is a silence among the four women.)

DANNI:

(To Sara) Are you okay? (Beat) What was that?

SARA

I died.

DANNI

You died? What do you mean you died?

AWA

She did.

ISABEL

We all did.

DANNI

What are you talking about?

ISABEL

Danni, it's time for you to listen.

AWA

(Holds Danni's hand) You can do this, you are ready now.

DANNI

This is crazy...

SARA

It seems that way at first, doesn't it.

DANNI

Okay... If you all died... How did it happen? Why?

ISABEL

There were complications after my abortion. After the fetus was extracted, I got an emboli that blocked the blood flow to my brain.

SARA

My pregnancy was ectopic, and I didn't know. My baby was in my fallopian tubes, and when it grew too big, the tube burst.

AWA

It is illegal to get an abortion in Senegal, and the doctor did not have proper equipment and was not trained to do the procedure safely. I got an infection, and my body was too tired to fight.

DANNI

I am truly sorry. For all of you. But what does any of this have to do with me? (Danni has a realization) Where is my baby, where's Will?

ISABEL

Danni...

DANNI

(Frantic) Will?!

SARA

When we said all of us, we meant all of us.

DANNI

What are you saying?

AWA

Danni, Will is not here. He was never here.

DANNI

(Panicked) Where is he? I need to find him!

ISABEL

Danni... I am so sorry.

DANNI

Some friends! Why won't anyone help me find my baby?!

SARA

You died too.

(Silence.)

DANNI

I died too?

AWA

Yes, my dove.

DANNI

I died too.

END SCENE

SCENE FOURTEEN

(Lights whirl, transition to Life.

Danni is on the bed, audibly in labor. Sara, Awa, and Isabel surround and comfort Danni.)

LOGAN (VOICEOVER)

Ten centimeters. You're ready to start pushing.

DANNI

No... (Breathing heavily) I'm not ready.

ISABEL

Yes, you are.

SARA

You can do this.

DANNI

I don't think I can...

AWA

(Takes Danni's hand) It's time now. He will be okay.

(Danni "pushes." Red lights, lights begin to whirl to Afterlife, the sound of a newborn baby crying. The lights and crying fade out)

END OF PLAY