

EVERYTHING I'VE GOT
by Deborah Savadge

CHARACTERS

LACEY: lovely and vulnerable, with hidden depths.

JAHAR: handsome, confident. Behaves very differently with Rika than with Lacey. He is unfailingly polite with Nana.

JULIA NEWTON, called NANA: Lacey's elderly grandmother, alert, sweet and steely, a WASP.

RIKA: attractive, quirky, about JAHAR's age, a little rough around the edges. Wary.

The play has elements of Fairy Tale and should be lit with shadows and pools of light. It can be produced with an elaborate set or simply, with three areas: one to represent Nana's parlor, one to represent the upstairs kitchen-living room, and one to represent all other locations: The steps of Carnegie Hall, the park, the garden, the racetrack.

Note to actors:

Slash marks (/) are used in the Caryl Churchill manner: When present they denote when a character interrupts or speaks over the preceding speaker.

NANA wears a white nightgown. SHE sits in the dark at a wooden table in her parlor, looking at an ipad. SHE is lit only by the ipad and by a single candle on the table. The only other light is a "grow light" on some plants. SOUND: a key in the lock.

	LACEY	
Nana? Oh good. You're awake.		
	NANA	
Hello, Love.		
	LACEY	
I'm glad you're awake.		
	NANA	
I wasn't waiting up.		
	LACEY	
It's okay. I have something to tell you.		<i>SHE turns on a lamp.</i>
	NANA	
Oh goody. Do you want some tea or anything?		
	LACEY	
No, thanks. I'm good.		
	NANA	
Yes you are.		<i>LACEY twirls and curtsies, laughing.</i>
Did you have a good time?		
	LACEY	
I had a wonderful time.		
	NANA	
Really? I'm so glad.		
	LACEY	
I have something to tell you. It's going to sound...corny, or something, / but		
	NANA	
I'm okay with corny.		
	LACEY	
I know you are. It's one of my favorite things about you.		

NANA
(laughs)

I'm glad you're back. You are the light of my life.

LACEY hugs her.

LACEY

You always say that.

NANA

It's true.

LACEY

Okay. You ready for the corny part?

NANA

I am ready for the corny part.

LACEY

Okay, I know this is something that people say, but I really think it's true.

NANA

What?

LACEY

...Tonight I met the man I'm going to marry.

NANA

How nice! Was he the one you were out with?

LACEY

Yes! He was the one I was out with.

NANA

Well, how nice.

LACEY

Yes.

NANA

And does he feel the same?

LACEY

I don't know. I'm not sure. We had a really nice time, but I don't think he knows yet.

NANA

My goodness. Who is this paragon?

LACEY

His name is Jahar.

NANA

Jahar? What...what kind of a name is that?

LACEY

A nice one, don't you think?

NANA

Is he from the Middle East?

LACEY

I don't think so.

NANA

What did you talk about?

LACEY

Just kind of...whatever was happening. ...Food. Movies. Books. He reads a lot.

NANA

How did you meet him?

LACEY

He's Holly's friend.

NANA

Holly's friend. Does he also summer on Shelter Island?

LACEY

I don't know. Maybe.

NANA

Well, we like Holly.

LACEY

Yes, Nana. We like Holly. And she introduced us.

NANA

And what does she say about this...Jahar? Is that it?

LACEY

She says he's smart. Nice-looking. Has good manners. All of which is true.

NANA

Well, good.

LACEY

You'll like him.

NANA

Good. When will I meet him?

LACEY

I don't know. He's getting us tickets for something on Friday.

NANA

Oh? For what?

LACEY

I don't know. He's going to surprise me.

NANA

Do we like surprises?

LACEY

I think so. Nice surprises.

NANA

We haven't had any nice surprises for awhile. We'll have to remedy that.

LACEY

I had a really really really good time tonight.

NANA

It's nice to see you happy.

LACEY

Gotta go to bed. My alarm is going to go off in...six hours.

NANA

Okay.

NANA blows out the candle.

CROSSFADE. Lights up on a platform.

JAHAR

(on the phone) ...What've you got? ...Yeah.... Yeah? I don't care. Opera. Ballet. The Philharmonic. You know the kind of - Whatever. ...
 ...You suck... Okay. That'll do...Sure....Don't be an asshole.
 Okay. Sounds good. I owe you one....No, I didn't mean, "We're square." That's just something you say....I think we both know you owe me, Friend....Yeah.

*HE hangs up. CROSSFADE.
 LACEY is dressed simply and beautifully.*

Nana? LACEY

Yes darling? NANA

May I wear the necklace? LACEY

...Oh my. NANA

Yes LACEY

For a first date? NANA

Second date. LACEY

NANA
 Let's see. You wore it for your first communion. You wore it when you graduated from high school.

LACEY
 And college.

NANA
 And when you got that prize.

LACEY
 And when we went to dinner with Daddy's friends.

NANA
And when you turned twenty-one.

LACEY
Yes.

NANA
And now you want to wear it tonight.

LACEY
Yes.

NANA
Well, of course, you may.

LACEY
(hugs her)
Thank you. Thank you.

NANA
You're sure this is the right...occasion?

LACEY
I really think he's The One.

NANA
Well, then, of course you may. It will be lovely with that neckline.

*CROSSFADE. The couple on the steps of Carnegie Hall.
HE is tender with her. Very unlike his phone persona.
SHE now wears wears a lovely, antique necklace.*

LACEY
I loved it! Loved it! The music just swam over us! The Beethoven was my favorite. Of course! But I loved the Dvorak too.

JAHAR
The intensity of it was brilliant. The encore was...

LACEY
Exquisite.

JAHAR
Exquisite. It was. So optimistic with just a hint of darkness.

LACEY
That's it. Exactly. That's perfect.

JAHAR
I loved watching your face during the cello theme.

LACEY
Oh.

JAHAR
Thank you for holding my hand.

LACEY
I used to go to Carnegie Hall with my grandmother.

JAHAR
(taking her arm)
Did you hold her hand?

LACEY
My Gran – I call her Nana - Nana and I used to go everywhere together.

JAHAR
She's lucky to have you.

LACEY
I'm lucky to have her.

JAHAR
Without her you'd be an orphan...like me.

LACEY
But you have your sister and brothers.

JAHAR
True.

LACEY
Are you close to your siblings?

JAHAR
Yes. Especially to my sister.

LACEY
That's lucky. Nana is my whole family.

I'd like to meet her.

JAHAR

You will.

LACEY

It's such a nice night. Do you feel like walking?

JAHAR

Absolutely.

LACEY

Would you like a piece of chocolate?

JAHAR

HE produces two pieces of wrapped chocolate.

Thank you. I would.

LACEY

HE kisses her hands, then places a chocolate in her outstretched palm.

Yum. Delicious.

Mmmm. You smell delicious.

JAHAR
(bending over her hair)

Thank you.

LACEY
(looking up at him with delight)

HE touches a curl in her hair and fingers it for a moment, looking into her eyes.

Shall we walk in the park?

JAHAR

I don't think I've ever been in the park so late at night.

LACEY

You'll be safe with me.

JAHAR

SHE looks at him, full of love.
CROSSFADE.
NANA brings in a tray of appetizers.

NANA
(Calling, off)

I thought: grape leaves, feta and rice crackers.

LACEY
(putting on earrings as she enters)

That sounds nice. Thanks. I chilled the wine.

NANA

Does he drink wine?

LACEY

Yes.

NANA

I thought maybe, "Jahar" would be a teetotaler.

LACEY

No.

NANA

Not a Muslim? Or not observant?

LACEY

A Muslim?

NANA

The...name.

LACEY

I think it's Russian or Polish or Czech or something.

NANA

Ahhh!

LACEY

You seem delighted.

NANA

You know. It's just one less thing...to worry about.

LACEY

There's nothing to worry about, Nana.

NANA

But there's no reason to rush things, is there dear?

LACEY

Only that when you're certain, there's no reason to slow things down, is there?

DOORBELL.

He's here! He's here!

*SHE smooths her hair, fixes her blouse and goes to the door, off. NANA looks around, nervously, adjusts a pillow. The ping of a bell. CROSSFADE.
RIKA and JAHAR are in a mid-town pocket park.*

RIKA

You want me to do what?

JAHAR

Why not?

RIKA

You want / me to

JAHAR

I'm / just saying, can you -

RIKA

Why do you want me to pretend to be / your sister – ?

JAHAR

Just stand in. Just come with me and take your lead from / me.

RIKA

But what does that get you?

JAHAR

She thinks I have a family.

RIKA

So you have a family who lives...away somewhere, right?

JAHAR

I told her my brother works for an NGO in India.

RIKA

/ What?

JAHAR

Doesn't that sound like the sort of thing she'd go for?

RIKA

How do I know what she'd go for?

JAHAR

I told you. She's classy. She's / she's –

RIKA

But why can't you be an only child? Doesn't it just make / it easier –

JAHAR

She's an only child. She's looking to me for some kind of family connection and I already told her my parents were dead.

RIKA

Who's going to believe I'm your sister? We don't look anything alike.

JAHAR

She'll believe what I tell her.

RIKA

(Still dubious) Okay. So you've got a brother in India. and me, and / that's going to –

JAHAR

Plus we had a brother who died when he was four.

RIKA

What did he die of?

JAHAR

I don't know. What do little kids die of?

RIKA

(unsure) Malaria?

JAHAR

That's Africa.

RIKA

Cholera?

JAHAR

Do people still get that?

RIKA

Heart...disease?

JAHAR

A heart, what-do-ya-callit? - Murmur. "Heart Murmur. " That's perfect.

RIKA

Okay, so our one brother is in India and the other one died of a heart murmur when he was four.

JAHAR

And our parents –

RIKA

Died in a car crash?

JAHAR

No. That's how HER parents died. I already told her: Our parents were murdered.

RIKA

How'd you come up with that?

JAHAR

It was just the first thing I thought of.

RIKA

Isn't she going to look it up?

JAHAR

I'll just...get all choked up, not be able to talk about it, so she won't have enough to go on.

RIKA

Okay, so I'm your sister. Do I get to be me? Or do I have to make up an identity?

JAHAR

No. You're a would-be actor who sometimes works in Macy's.

RIKA

I'm an actor who has to work a soul-sucking survival job in retail.

JAHAR

No. You can lose the survival job because your benevolent brother throws some support your way.

RIKA

You do?

JAHAR

Sure. It explains why I'm sometimes short of cash. I have "responsibilities."

He smirks at her.

RIKA

Okay. So I'm your sister....What's in it for me?

JAHAR

You don't think we can think of something?

RIKA

(laughs)

CROSSFADE. A bell. Restore lights to previous scene.

LACEY

There's nothing to worry about, Nana.

NANA

...Good. Because you are the light of my life.

DOORBELL.

LACEY

He's here! He's here!

SHE smooths her hair, fixes her blouse and goes to the door, off. NANA looks around, nervously, adjusts a pillow. JAHAR and LACEY enter, her hand on his arm.

For the rest of the play, contact Deborah Savadge.