

# **Stony Brook University**



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**Glass House**

A Thesis Presented

by

**Robert Morris**

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

**Master of Fine Arts**

in

**Creative Writing and Literature**

Stony Brook University

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Abstract

**Glass House**

by

**Robert Morris**

**Master of Fine Arts**

in

**Creative Writing and Literature**

Stony Brook University

**2011**

Anthony is an architect who idolizes Mid-Century Modern design. When he and his wife, Abby, move into a glass house in the suburbs, his obsession with order surfaces as his persona begins to shatter. On the simplest level, living together tests the couple's ability to cohabitate. But the probing presence of a difficult neighbor named Jane pushes their difficulties into a true crisis.

Jane, an African American, suspects that Anthony, who looks to be of Middle Eastern descent, is a terrorist. The situation is particularly loaded because Jane, who has erased all traces of her cultural ethnicity, takes pride in her conservatism as a leader in a lily white community fighting to remain that way. Her husband, Tad, a local Wasp, tries to temper her tirades, but to know avail, and as things fall apart in Abby's marriage, she finds him increasingly attractive.

In the end, Anthony's lie is revealed: He is not of European descent as he has always said, but is from a first generation Muslim family. Abby cannot accept his life as a lie and leaves him.

Architect quotes and 1950s flashbacks illuminate the ironies of design fetishism throughout.

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# GLASS HOUSE

BY ROBERT MORRIS

## CHARACTERS

ANTHONY - AN ARCHITECT, MEDITERRANEAN COMPLEXION, MID 30S

ABBY - HIS PREGNANT WIFE, JEWISH, EARLY 30S

JANE - A PREPPY AFRICAN AMERICAN NEIGHBOR, 30S

TAD - JANE'S WASPY HUSBAND, 30S

COUNTRY CLUB TRUSTEE AND WAITRESS

## TIME

The present in most scenes, 1950s in others.

## PLACE

A small midcentury modern glass house and environs in a beautiful suburb of Manhattan.

Prelude

A projection of a building and a quote: "A house is a machine for living in." -- Le Corbusier

Scene 1

ANTHONY and ABBY unpacking. They are moving into their new home. Anthony is methodical, Abby the opposite.

Um... ANTHONY

What? ABBY

Nothing. ANTHONY

No, what? ABBY

Those plates are... ANTHONY

What? ABBY

Russel Wright. ANTHONY

Who? ABBY

Look at the back. ANTHONY

Abby turns plate, and looks. Then she continues unpacking.

So could you...

Yes? ABBY

Maybe a little more carefully? ANTHONY

ABBY

Oh! Sorry. Family heirlooms?

ANTHONY

What? No. Ebay. Maybe you shouldn't strain yourself.

ABBY

I'm fine. It feels good to move around. I can't believe you had all this stuff in storage.

ANTHONY

Where would it fit in my apartment?

ABBY

How did you live in that shoe box?

ANTHONY

Yours wasn't much better.

ABBY

I had a bedroom.

ANTHONY

Is that what that was?

ABBY

Hey it was rent controlled. It was my personal space.

ANTHONY

Now we have room.

ABBY

I can't believe it -- no more landlords and leases. Water bugs. Car alarms. Buh-bye!

Suddenly there is the sound of a  
leaf blower nearby.

Look at all your stuff. We won't have to buy *anything*.

ANTHONY

Do you like it?

ABBY

Who wouldn't?

ANTHONY

It's all about simplicity, the elegance of line and form.

ABBY

It's impeccable.

ANTHONY

Look outside. Can you see our kid playing out there?



ABBY

Where? On the slate?

ANTHONY

I'll tie a swing to that big tree on the lawn.

ABBY

Why not put up a swing set in back?

ANTHONY

One simple wooden swing. It'll look so great.

ABBY

OK. But what about other kids, you know friends?

ANTHONY

I'll build a tree house. I'll uplight it. To echo the lines of the house. We won't clutter the yard. We'll make it Zen.

ABBY

OK! A Noguchi sandbox!

ANTHONY

Kill me, I'm a modernist.

ABBY

So we'll live in the 50s?

ANTHONY

I wouldn't mind. How about you?

ABBY

I'll pass on the McCarthy shit, okay? Maybe skip the hairspray and racism?

ANTHONY

But there *is* something about those days, don't you think?

ABBY

Jackson Pollock?

ANTHONY

That's not all. I love the manners. The fact that men removed their hats indoors. No cell phones. No conversation about work at cocktail parties. A gentler time.

The leaf blower noise stops.

ABBY

Wow. What was that?

ANTHONY

A weed eater. Or maybe a leaf blower?

He notices she is placing glasses on the wrong shelf, takes one gently from her. She laughs,

tussles his hair.

ABBY

You're not gay are you?

ANTHONY

I'm an architect.

She turns and puts her arms around his waist, squeezes him and pulls him close. He kisses her.

And I'm going to make you a perfect home.

ABBY

Perfect? Should I be scared?

She kisses him back. He leads her away. A second later he comes back to move a vase an inch. Then he moves an ashtray and exits.

## Scene 2

JANE and TAD, the neighbors, are over for drinks. TAD sits in a hanging bubble chair.

JANE

So how many months?

ABBY

Four.

JANE

You're not showing.

ABBY

I know.

JANE

Lucky you! So will you have help?

ABBY

No. Well, maybe at first.

JANE

Let me know. I've got the name of a brilliant baby nurse. She'll run your life like a military camp.

ABBY

Sounds like fun!

ANTHONY

But it might be just what we need.

JANE

This place! Marvelous! I wish I had the conviction. That bench there.

ANTHONY

Charles Eames?

JANE

Right! And my mother had that clock when I was growing up!

ABBY

Which was where?

JANE

Connecticut, Greenwich.

ABBY

Oh.

JANE

No I wasn't adopted. But yes, I know, I don't fit the demographic. But who wants to do that? So predictable!

ANTHONY

George Nelson. The clock is George Nelson.

JANE

Marvelous! What do you think, Tad?

TAD

It's great. And this...uh...chair?

ANTHONY

The swinging bubble chair! Eero Aarnio.

TAD

A swinger chair?

ANTHONY

Swinging. Bubble.

TAD

Like being on a ride.

JANE

I love it. And I'm the traditionalist.

ANTHONY

Your house is very handsome. Classic cedar shake, the local vernacular.

JANE  
The local vernacular! We like that. Don't we, Tad?

TAD  
Yes, well said.

ANTHONY  
Another?

Anthony fixes more drinks.

TAD  
You make an excellent Southsider.

JANE  
Where did you learn?

ANTHONY  
Learn? Oh. At school.

JANE  
And where was that?

ANTHONY  
New Jersey. Princeton.

JANE  
I love when people tell you New Jersey when it's Princeton.  
It's like saying you went to school in Harlem when it was  
Columbia.

ABBY  
So how long have you lived here?

TAD  
Five years.

JANE  
We'd had it with the city.

ABBY  
It must have been hard with an infant.

JANE  
Exhausting.

ABBY  
But why here?

JANE  
My family summered here. Tad was a townie, the sailing  
instructor.

ABBY  
That's so sweet.

TAD  
Her parents didn't think so.

JANE  
Oh Tad!

TAD  
I wasn't good enough. Older man. Local yokel.

JANE  
You sell sailboats now. You own a marina.

TAD  
But not a shipping company.

JANE  
Would you ever imagine that a man with his looks would have self-esteem issues?

ABBY  
No I wouldn't. It's kind of refreshing.

TAD  
Jane can be a little outspoken.

JANE  
After the second drink.

Silence. Everyone drinks.

ANTHONY  
So have things changed much?

JANE  
You mean the drinking? Or between Tad and me?

ANTHONY  
No. I mean here.

JANE  
Oh. Here.

TAD  
Yes. Some.

JANE  
Some? *Some?*

TAD  
You know, fewer Main Street stores. Fields on the edge of town full of those... what?

JANE  
McMansions!

TAD  
But the sailing is still great. The bay is cleaner.

ABBY  
You have a sailboat?

TAD  
My grandfather's.

JANE  
That boat. I call it the other woman.

TAD  
Jane isn't a sailor.

ABBY  
Neither is Anthony.

ANTHONY  
I don't have my sea legs.

JANE  
Me neither. But I do like my navy blue.

They chuckle.

ABBY  
I'm dying to go sailing.

TAD  
I'll get you out there.

Anthony serves Jane a drink. And she admires the glass.

JANE  
Perfect tumbler.

ABBY  
Another Anthony detail.

ANTHONY  
But Jane's the creative one. She's an artist.

ABBY  
Actually just an art teacher.

JANE  
Oh! Where?

ABBY  
The elementary school. I start next month.

JANE  
That's so great. It's amazing how that school still has art classes.

ABBY

It seems like a *nice* school, very together.

TAD

Jane's just being provocative.

JANE

Me, Muffin?

TAD

Don't call me Muffin.

ABBY

Didn't you say you moved back here for the schools?

JANE

That was the idea. But things are changing fast.

ANTHONY

Not too fast I hope. I love this village. The pharmacist still calls himself the chemist. People say hello.

JANE

It's a neat place, isn't it? I don't know why we even bothered with the city. The entire experience was a big black hole.

TAD

I don't know about that. We learned a lot.

JANE

How to cut lines!

TAD

Not really. She's joking.

JANE

Of course I am.

ANTHONY

But you're right. Everything in the city's a little war.

JANE

Tell me about it. Thank goodness we're here! Really! Well, thanks for the drink.

ANTHONY

A pleasure.

Jane finishes cocktail, puts it on the coffee table. Anthony discretely puts it on a coaster.

JANE

I still can't get over this place. So exuberant. Designers are so dour these days. I mean, I feel like a reprobate for having chintz in my living room. But I guess it's just like

everything else right now. You can't be too careful, right?

ABBY

Careful?

ANTHONY

What do you mean?

TAD

Don't get her started.

JANE

I have politics.

TAD

But they're not catching.

JANE

That's right! You don't have to worry about me. But holler if you need anything. I have a garden guy to recommend.

ANTHONY

That would be great.

ABBY

I was planning on doing the gardening myself.

JANE

He's very affordable.

ANTHONY

That's the man for us.

JANE

It's not a man. It's a whole crew. They just zoom in on a truck once a week, a whole little herd of workers on wheels, and they unload an armada of big machines and after a half hour of utter bedlam, they're gone and your yard is perfect.

ABBY

Wow.

JANE

It just takes your breath away.

Anthony shows them to the door.

ANTHONY

Okay. We'll see you soon. Thanks for stopping by. Goodnight!

TAD

Goodnight.



JANE

Goodnight.

Anthony closes door. Abby cleans up carelessly.

ANTHONY

Don't strain. I'll get that.

She doesn't let him, moves around him.

Really. I will. I'll take care of it. You okay?

ABBY

Sure.

ANTHONY

What?

ABBY

Nothing. So we met the neighbors.

ANTHONY

I like them. They're old school.

ABBY

Old school?

ANTHONY

You know. Cheerful. People you can trust.

ABBY

As opposed to the junkies who lived below me, you mean?

ANTHONY

Is that what you'd prefer to have next door?

ABBY

It's not possible to miss them, is it? I mean I love this place, it's peaceful, it's pretty. But I went to the market today, and none of the check out kids had nose rings. I don't even think they have tattoos.

ANTHONY

You want the kids to have nose rings?

ABBY

No. But you don't find that Jane a little...

ANTHONY

What?

ABBY

I'm sorry. I'm a Jew. I don't trust Belgian loafers.

ANTHONY

Belgian loafers were made for Jews.

ABBY

Am I being neurotic?

ANTHONY

No more than usual. But hey, it's suburbia out here.

ABBY

She calls him Muffin. She uses summer as a verb.

ANTHONY

You're so judgmental.

ABBY

Me? What does that mean?

ANTHONY

Give them a chance. The way you gave me a chance. The way you're giving this house a chance.

ABBY

Oh god.

ANTHONY

What?

ABBY

I don't give anyone a chance? That's not fair.

ANTHONY

They're just people who have their way of living.

ABBY

Maybe you're right. Why do I have to be so cynical?

ANTHONY

Look, if we want to build an extension someday they have to approve our variance.

ABBY

Now *that's* cynical.

ANTHONY

So let's make sure we all get along.

ABBY

Architect!

ANTHONY

I could do a glass wall extension. We'll see.

She chuckles as she look around.

What? What's funny?

ABBY

It's just you love mid century everything so much, your Eames chairs, your Knoll couch...

ANTHONY

Knoll. Florence Knoll.

ABBY

Philip Johnson. That glass house in New Canaan. You took me there on our first date.

ANTHONY

I wanted to impress you.

ABBY

You didn't have to. You were so cosmopolitan, the New York architect.

ANTHONY

I was so nervous around you I was shaking.

ABBY

Why?

ANTHONY

I thought you were beautiful.

ABBY

Thought?

ANTHONY

Think.

ABBY

I stood there pretending that glass house meant something to me when all I wanted was to kiss you.

ANTHONY

She smirks.

What? What's funny?

ABBY

Nothing. Remember when he died and all the obits mentioned he was into the Nazis and Fascism in the 1930s. Shit!

ANTHONY

Youthful stupidity. He's been apologizing about that his whole life. Anyway, you can't deny what he did.

ABBY

Which was?

ANTHONY

He brought modernism to America.

ABBY

You love that time so much. I wonder how you'd have done back then. I mean I just wonder if it's what you imagine it to be.

Scene 3

A dream. Perky 1950s music. Abby stands alone. Anthony enters with a rolling rack of clothes. He hands Abby a big flowered dress. She puts it on. He hands her a 1950s style wig to put on. She does, but starts to look uncomfortable. He hands her pearls and white gloves. She puts them on too. Then he steps up to dance with her. He looks at ease with the rigid steps, she doesn't.

Scene 4

Breakfast, present day. Abby is offstage, preparing something.

ANTHONY

You don't have to serve me.

ABBY (OFF)

No, I want to. Breakfast is the only meal I can do.

ANTHONY

That's not true.

She comes in, dressed in bathrobe, with coffee.

ABBY

A little dark I'm afraid.

ANTHONY

A for effort. Thank you.

ABBY

You're welcome.

ANTHONY

Is everything okay?

ABBY

Yeah, it's just this dream I had last night.

ANTHONY

Tell me.

ABBY

Very strange. You were dressing me up in the living room.

ANTHONY

Dressing you up?

ABBY

Like a 50s housewife, the hairdo, the white gloves, the big flowery dress and pearls. Then we danced.

ANTHONY

Sounds glamorous. You must have looked so beautiful.

ABBY

Meaning I'm not in real life?

ANTHONY

Come on! You're beautiful just as you are, Abby.

ABBY

Thank you.

ANTHONY

If you want to make more of an effort, I leave that up to you.

ABBY

What is that supposed to mean? I'm not Betty Crocker.

ANTHONY

No.

ABBY

This is the 21<sup>st</sup> century. And I'm pregnant.

ANTHONY

No, you're right. I'm sorry.

ABBY

I know.

ANTHONY

You're perfect.

ABBY

There's that word again.

ANTHONY

Well you are!

He kisses her, gets briefcase and exits. She looks at her

reflection in the window, puts up her hair, then lets it down. She finds a big painting that doesn't go with the house and hangs it. Doorbell rings. It's Jane.

JANE

Hi there. Surprise!

ABBY

Oh! Hi! I'm not dressed.

JANE

Please! Don't worry.

ABBY

Let me go change.

JANE

Come on! You're adorable! I don't have your phone number so...

ABBY

OK, no problem. Come in? There's coffee.

JANE

That would be great. Goodness, this place is so bright.

ABBY

I know. I feel like I'm in someone else's house.

Abby leads Jane to kitchen. Pours coffee.

JANE

Just milk please.

Abby brings milk. Sits down.

ABBY

We only have soy milk. Do you mind?

JANE

No. Not at all.

She doesn't use any.

ABBY

I'm lactose intolerant.

JANE

Ah. What is that?

ABBY

It's in the bowels.

JANE

Ah.

Silence. They sip.

So...

JANE

Hot out there. Your A/C broken?

ABBY

No, we just don't like to use it.

JANE

Oh. Well, I can't believe I have a meeting and then tennis, then golf. In this heat. Busy, busy, busy.

ABBY

Wow.

JANE

I'm ready for Fall.

ABBY

Must be pretty. All the trees.

JANE

Winter's nice too. Christmas is special. Santa, and caroling on the green.

ABBY

Cute!

JANE

A village that still allows Christmas. Imagine!

ABBY

Must be very pretty.

JANE

We do our spruce in blue lights. What do you think you'll do?

ABBY

I don't know.

JANE

Why not?

ABBY

Because... I'm Jewish? But if we're unpacked by then, I'll find Anthony's lights. They're the new sustainable ones. Have you seen those?

JANE

Isn't that just what we need? Another reason to feel guilty about Christmas!

ABBY  
I never thought about it that way.

JANE  
Was that rude?

ABBY  
No.

JANE  
I don't know what's wrong with me. Maybe it's too much coffee.

ABBY  
That can do it.

JANE  
I'm manic. I just say things, I blurt. Maybe I listen to too much talk radio.

ABBY  
Talk radio?

JANE  
And all the ranting on T.V. It's made me...well...you don't need to know all this.

ABBY  
Everyone's entitled to an opinion.

JANE  
But is there a quota?

They look at each other, then  
laugh.

ABBY  
Not around here. Anthony knows that.

JANE  
Tad does too. And poor little Chip.

ABBY  
Chip? Is that your son's name?

JANE  
Yes, Chip.

ABBY  
I never met a Chip or a Tad before.

JANE  
Those are the spiritual names of Tad's people.

ABBY  
Mine are Marcy and Melissa.



JANE

You're funny. Next thing you know I'll be getting you drunk and have you watching Fox News with me on the couch.

ABBY

What?

JANE

Kidding. Anyway...what did I want to tell you? There was a reason I stopped by. Oh yes. Your mailbox.

ABBY

Isn't it cool? Anthony can be such a genius sometimes!

JANE

I mean who knew... a modernist mail box!

ABBY

And a Bauhaus birdfeeder.

JANE

Anyway, it's crooked.

ABBY

The mailbox? Oh. OK. He'll fix it.

Jane hands Abby a large envelope.

JANE

And this fell out of it. It was on the street.

Abby takes it without looking.

It looks important. For Anthony. Glad I noticed it.

ABBY

Thank you so much.

JANE

Is that writing on the address in...uh...Arabic?

ABBY

Looks like it.

JANE

Oh.

ABBY

It's probably something he's working on.

JANE

Ah.

ABBY

A building somewhere like Qatar or Dubai.

JANE

Oh. Well, I'm just glad I found it. It could have ended up in the trash.

ABBY

Yes. Thank you so much.

JANE

You probably think, 'What? Crooked mailbox? Is she high? Who cares?' But I have to be Miss Anality because I'm President of the block association. You understand?

ABBY

Is anality a word? I think it's anal, right?

JANE

Right. You're right. I feel like an idiot.

ABBY

Man, I don't think I could do what you do. Just walk up and tell people to fix something.

JANE

But you know what? I don't mind. First, you get to meet your neighbors. And you know what I always say? It's hard to dislike people once you get to know them.

ABBY

Huh!

JANE

So you'll let Anthony know about the mailbox?

ABBY

Absolutely. No problem.

JANE

Anthony Hannah. Exotic name.

ABBY

You think?

JANE

So his background is?

ABBY

Greek. Or, wait, is it Turkish? Then the other side from India? He just calls himself an American mutt.

JANE

Oh?

Jane waits for more information.

ABBY

I'll get him working on that mailbox.

JANE

But no hurry. By tomorrow will be fine. We all keep in touch around here. Any issue you have, come to me. And thanks for the coffee.

Jane turns to go.

ABBY

Actually, I do have one teeny issue.

JANE

What's that?

ABBY

Maybe I'm crazy, but I don't get all the leaf blowers.

JANE

What do you mean?

ABBY

You know what? Never mind. I'm too sensitive to noise.

JANE

No. Really. What?

ABBY

They're kind of incessant.

JANE

Well, it's summer. Lawns and gardens, right?

ABBY

I don't know.

JANE

Leaf blowers aren't just for leaves in the Fall.

ABBY

I mean we moved out here from the city and it's louder.

JANE

Yep. It's ironic, isn't it?

ABBY

How much work can people do on one lawn?

JANE

Why don't you close your windows? That's what we do.

ABBY

It would be too hot.

JANE

That's what air conditioning is for.

ABBY

I didn't move here to keep the windows closed all summer.

JANE  
So your suggestion is?

ABBY  
Ban them.

JANE  
Leaf blowers? That will never happen.

ABBY  
Limit their use?

JANE  
So how do we keep our leaves blown?

ABBY  
How about rakes? I guess I just like things a little raggedy.

JANE  
Well I love your hair if that's what you're talking about.

ABBY  
You do?

JANE  
It's so bold. Very unusual.

ABBY  
Thank you. I'm tired of all the chemicals.

JANE  
For your hair you mean?

ABBY  
And in the yard too. I've been looking at indigenous lawns.

JANE  
What's that?

ABBY  
You know, letting things get a little closer to their natural state. Wildflowers. Flowering weeds.

JANE  
Hippie alert!

ABBY  
Excuse me?

JANE  
Nothing. *Blurt!* Never mind.

ABBY  
It's just something I've been thinking about. Less maintenance, smaller carbon footprint.

JANE

The funny thing is, I kind of like all the noise. I mean when they come for the lawns.

ABBY

Really? Why?

JANE

I don't know. I just like a hub bub, the engines and gasoline. It makes me feel like things are getting done.

ABBY

But how do you relax?

JANE

Who needs to relax? To me the more going on, the better. Hurry is happy. Tad says I have running sickness.

Abby laughs. Jane gets up.

ABBY

You have conviction. Like Anthony.

JANE

That's a nice way of putting it. Well, we'll talk.

ABBY

Yes. Sorry if I'm...I mean with the leaf blowers.

JANE

Don't apologize. And you know what? I'm glad I'm not the only person with strong opinions around here. You have a right to yours like I do mine. Fair enough?

ABBY

Thank you...

JANE

Even if you've only been here three weeks.

ABBY

Now I feel bad.

JANE

No! All I want is for you to feel welcome. Okay?

Interlude

A projection of a shelving unit, a chair and a quote: "Take your pleasures seriously...Eventually everything connects." -- Charles Eames.

Scene 5

Early evening. Anthony just home, having a drink.

ABBY

How was the day?

ANTHONY

Unhappy clients. Rude developers. Pushy marketing people. I love being an architect.

ABBY

Sounds like a drag. And how was the commute?

ANTHONY

It was actually very pleasant. Surprisingly pleasant.

ABBY

Not crowded?

ANTHONY

Yes, but civilized.

He gets up and collects some empty boxes she's left around, along with other debris. Then he notices the canvas she put up.

ANTHONY

Huh!

ABBY

What?

ANTHONY

Nothing. How was *your* day?

ABBY

Quiet.

Did you get out?  
ANTHONY

No.  
ABBY

Draw?  
ANTHONY

No. Just unpacking.  
ABBY

I hope you didn't strain yourself.  
ANTHONY

I guess it doesn't look like I did, huh?  
ABBY

Anthony starts to clean up.

You don't have to clean up my mess. Hey, did you notice the mailbox?

What?  
ANTHONY

The mailbox. You didn't see? It's crooked.  
ABBY

Oh, really?  
ANTHONY

Jane from next door came over to tell me. And she found an envelope on the ground. I put it on your desk.  
ABBY

Must be that mall in Dubai. Was she annoyed by a crooked mailbox?  
ANTHONY

I wouldn't say annoyed. Perturbed maybe. Concerned.  
ABBY

I don't want to get off on the wrong foot with her.  
ANTHONY

We had a nice visit.  
ABBY

That's good.  
ANTHONY

Until I brought up the leaf blowers.  
ABBY

ANTHONY  
What do you mean?

ABBY  
Leaf blowers...

ANTHONY  
What about them?

ABBY  
I complained. I don't know what got into me. She was trying to be nice, polite in a way I guess I'm not used to, maybe a little conspiratorial...

ANTHONY  
Conspiratorial?

ABBY  
Woman to woman kind of thing... and I was starting to feel uncomfortable because I found myself laughing and kind of liking her.

ANTHONY  
That's good.

ABBY  
It is?

ANTHONY  
Just because she doesn't fit your exact type politically doesn't mean she isn't a valid person.

ABBY  
What?

ANTHONY  
Maybe you can expand your horizons out here.

ABBY  
Horizons?

ANTHONY  
Never mind.

ABBY  
No. Tell me.

ANTHONY  
Everyone we know thinks just like we do, that's all.

ABBY  
That's why they're our friends.

ANTHONY  
I know.



ABBY

Wait. So you think we were isolated in the city?

ANTHONY

Our world was one hundred percent liberals.

ABBY

You make it sound like a crime.

ANTHONY

All I'm saying is you have a chance here for something different. Maybe you'll learn something.

ABBY

It's so ironic. I always felt bad for not knowing enough black people. Now I have one next door who's the love child of Condoleeza Rice and Clarence Thomas.

ANTHONY

So what happened with the leaf blowers?

ABBY

I think I offended her. She looked at me like I was a communist or something.

ANTHONY

We're new here. Keep it cordial.

ABBY

I'm trying. It's easy for you. You always know what to say.

ANTHONY

It's not always easy.

ABBY

What does it take to be like that?

ANTHONY

Who knows? Self-discipline I guess.

He collects glasses, brings to kitchen and opens dishwasher to load it, then notices something.

Abby? Hon? The Aalto vase. Not in here.

ABBY

Why do you love your things so much?

ANTHONY

I love you more. But I *trust* these things. Test of time, you know?

ABBY

Maybe we needed more time before moving in together.

ANTHONY

Hey, no! Come on. Now. What do you mean? You're pregnant. It's what we wanted to do.

ABBY

But I'm feeling intimidated in my own house.

ANTHONY

I'm sorry. I don't mean to criticize.

ABBY

It's not your fault. I just have a thing against loading the dishwasher like it's laparoscopic surgery.

Anthony smiles, shakes head.

I mean you *do* understand that order doesn't make me happy. It makes me *unhappy*. I need some mess to feel at home. Oh now, what's that face? Are you worried too?

ANTHONY

About?

ABBY

Nothing. Never mind.

ANTHONY

No. What?

ABBY

About us, this. Together. All the time.

ANTHONY

Look, we both have to make an effort, that's all.

ABBY

Right.

ANTHONY

To be mindful.

ABBY

But is it realistic to expect everything to be just so? Whenever I see a perfectionist I wonder, *What are you hiding?*

ANTHONY

So you think I'm hiding something?

A long pause.

ABBY

Did you see I put my painting up?

ANTHONY

Yes. I saw.

He forces a smile.

ABBY

What do you think of it there?

ANTHONY

I think it's great.

He looks at it.

Love it.

ABBY

Really?

Scene 6

Saturday morning. Anthony is fixing the mailbox. Jane on her lawn, comes over.

JANE

Having trouble with that?

ANTHONY

It's crooked. Hadn't noticed. I'm usually the detail guy.

JANE

Thank you so much for getting on it.

ANTHONY

No worries.

JANE

I feel bad having to ask. With all you have to do. Moving in is so...

ANTHONY

Stressful, I know.

JANE

I hope Abby's going to get used to it here.

ANTHONY

She's a city girl.

JANE

And I'm not holding it against her one bit. She's adorable!

ANTHONY

Sorry about her leaf blower tirade.

JANE

You know what? She's entitled to her opinion.

ANTHONY

She'll get used to it. We'll close the windows.

JANE

Good. Boy, what a mailbox. And that birdfeeder!

ANTHONY

Isn't it great? Danish design.

JANE

For Danish modern birds!

ANTHONY

Yes, I guess so.

JANE

I wonder if there's a Danish modern cuckoo clock.

ANTHONY

That's an interesting idea.

JANE

Instead of cuckoo, it could go ... what?

ANTHONY

Good question.

JANE

Well, thanks again for the effort. You have no idea how nice it is to know you care.

ANTHONY

Thanks for letting us know.

JANE

That's what I do. Call me the Suburbinator. See you soon.

She pats his back and turns to walk away.

ANTHONY

Oh, Jane. I wanted to ask you.

JANE

Yes?

ANTHONY

About the club.

JANE

The club?

ANTHONY

Yes, you're on the board, right?

JANE

Junior Board, yes.

ANTHONY

Is there anything I have to do to facilitate membership?

JANE

Facilitate?

ANTHONY

Just hoping to get on the course before summer's over.

JANE

If there are places, you're in. Same as the yacht club.

ANTHONY

Because the realtor told us there are *always* openings for residents. But I'm getting mixed signals. I have to apply, send credentials? It's going to take forever.

JANE

I wouldn't sweat it. There might not even be a waiting list this year.

ANTHONY

It's such a beautiful course. It's one of the reasons I wanted us here.

JANE

Yes, and the old clubhouse is lovely.

ANTHONY

So I hear. I haven't been inside.

JANE

You know what? Do you want to come to an event Saturday night?

ANTHONY

What is it?

JANE

It's a fundraiser. At the club. Or should I say friend-raiser.

ANTHONY

What's the cause?

JANE

Oh, there's a proposal for a housing development on the edge of town on the old White farm.

ANTHONY

That doesn't sound so good.

JANE

It gets worse. It's for a Section 8.

ANTHONY

Really?

JANE

Affordable housing. It's ridiculous because houses here are already getting more affordable every day.

ANTHONY

Well not *that* affordable.

JANE

Since the recession with all the stores going out of business on Main Street and the big box stuff sucking up all the business on the highway, things are going to keep going in the wrong direction if we don't keep an eye out.

ANTHONY

I didn't realize.

JANE

Oh yeah. I mean ask anyone. It's just not as exclusive as it used to be.

ANTHONY

But I don't know if you can fight Section 8, Jane. It's tricky. You don't want to come off as...

JANE

What? Racist? You can say it.

ANTHONY

I was going to say elitist.

JANE

Aren't we all elitist? Isn't that why we chose to live here?

ANTHONY

But it's undemocratic.

JANE

As long as you don't call me unpatriotic!

ANTHONY

No, just undemocratic.

JANE

Well who isn't these days? But we have to try. I mean turn your back for another minute and this village could go to hell. Look around the area. We're even talking about

incorporation.

ANTHONY

What would that mean?

JANE

It means the village goes private. With our own police force, code enforcement, stricter zoning. Keep things as they are.

ANTHONY

Code enforcement? Is there crime?

JANE

Some. There used to be none. And the schools were excellent.

ANTHONY

Not anymore?

JANE

More problems, lower test scores.

ANTHONY

So if this village incorporates it has its own schools?

JANE

Not necessarily. But taxes will go up. A lot.

ANTHONY

What's so great about that?

JANE

Nothing. But it does keep it more... you know.

ANTHONY

Ah.

JANE

When you're your own village you have control of your community. If we wanted we could even put up a gate.

ANTHONY

Around a town? That seems extreme.

JANE

It's not a pretty world out there.

ANTHONY

So is this going on a ballot?

JANE

We're talking about it. But first we need to raise the money to fight the affordable housing thing.

ANTHONY

I'm not sure if...I mean...Abby might not...

JANE

By the time you have a kid going into school around here she'll get it. Come on, step up, neighbor.

ANTHONY

This Saturday?

JANE

Yes. Only five hundred a head.

ANTHONY

That's a lot for a dinner.

JANE

It's not dinner. Just cocktails and passed hors d'euvres. So you're in?

Scene 7

Another 1950s dream with period music. A country club. A TRUSTEE in golf clothes is looking at the newspaper. A BLACK WAITRESS in formal uniform hovers. Anthony and Abby, in her 1950s attire, wait to get his attention.

ANTHONY

Excuse me?

TRUSTEE

You must be Mr. Hannah.

ANTHONY

Yes.

TRUSTEE

And you are Mrs. Hannah?

ABBY

Hello!

TRUSTEE

You're lovely.

ANTHONY

Thank you.

TRUSTEE

Please sit down. I was just reading this review. It's mind boggling. I mean, this musical, *South Pacific*? With an American GI falling in love with a Polynesian girl?



ABBY

Well, the world is changing.

TRUSTEE

Pardon me?

ANTHONY

She just means things aren't what they once were.

TRUSTEE

Indeed.

Trustee tastes his martini. He beckons the waitress, hands her his glass.

Charlina, didn't I tell you extra dry?

WAITRESS

I'm so sorry, Mr. Wilkins.

TRUSTEE

No apologies necessary. You know that's the rule. Next time, I'm sure you'll remember.

Waitress nods obsequiously and scurries away.

So you moved out from the city. Welcome. Where were you living?

ANTHONY

Brooklyn.

TRUSTEE

Aha. Interesting. So, Mr. Hannah, may I ask -- what is your background?

ANTHONY

My what?

TRUSTEE

You know. Where are your people from?

ANTHONY

Oh. Why do you ask?

TRUSTEE

Just protocol. We always ask. We have our little bylaws. Nothing unusual. And what about you, Mrs. Hannah?

ABBY

You know, I'm not really comfortable answering that question.

TRUSTEE

Why is that, Mrs. Hannah?

ANTHONY

Abby...

TRUSTEE

It isn't because you have something to hide, is it?

ANTHONY

Hide? Of course not!

ABBY

But here's the thing. My husband wants to play golf. And all I want is for him to be happy.

TRUSTEE

That's completely understandable. We all want to play golf. Now is there anything you want to ask?

ANTHONY

I...um...no. I guess not.

TRUSTEE

So we'll be in touch.

Man goes back to his paper.

ABBY

You're not going to take us, are you?

ANTHONY

Come on, Abby. We should go.

TRUSTEE

Pardon?

ANTHONY

It's nothing. I don't want us to be a problem.

TRUSTEE

You're not a problem. You're a... complication.

ABBY

A complication?

TRUSTEE

The truth is, it's hard to tell exactly *what* you are.

ABBY

I wish I could say the same about you.

TRUSTEE

We'll be in touch.

ANTHONY  
You will?

TRUSTEE  
In your dreams.

Scene 8

The present. Saturday night,  
after the benefit. Abby and Jane  
are outside. Jane is tipsy.

JANE  
Where are they?

ABBY  
Tad stopped at the corner to talk to someone.

JANE  
Always.

ABBY  
You know everyone.

JANE  
Oh yeah.

She takes off her heels and throws  
them on the lawn.

Jesus Christ. How do people walk in these things?

ABBY  
Don't ruin your shoes. They'll get wet.

JANE  
Talk about suffering for style.

ABBY  
Try living in our house.

JANE  
But it's gorgeous.

ABBY  
Until you need a comfortable chair.

JANE  
Your husband's a perfectionist, huh? Tad's like that. I just  
tell him if he wants things neat to clean it up himself.

ABBY  
You do?

JANE

It's not my problem.

ABBY

Huh. I never thought of it that way.

JANE

Marriage is such a mystery, isn't it? Sometimes I don't even know what the point is.

ABBY

I think the point is love, no?

JANE

Love!

ABBY

No?

JANE

Yes! Yes love! And also compatability. Even when the spark goes out, there's compatability. And having children.

ABBY

You make it sound so unromantic.

JANE

Me? No! It's always about love.

ABBY

That's why we got married.

JANE

Good for you. Your Anthony's a real neat guy.

ABBY

Neat is an understatement.

JANE

But here's a mystery, the craziest thing I heard about him. I mean it's truly *mysterious*. It's about...how do I say this? Well, I was talking to Bitsy Swift at the cocktail hour.

ABBY

Bitsy Swift?

JANE

The redhead. Town board.

ABBY

And she told you something about Anthony?

JANE

She saw him walking to the train station the other morning. And she recognized him. From years ago. She said he used to be in high school with her in Bridgeport. He was handsome

then too. Although she said he's better looking now.

ABBY

What? No. He's not from there.

JANE

His father was the clerk of a little mosque there. Or is it cleric? Yes, I mean cleric, not clerk.

ABBY

No. That wasn't him.

JANE

Bitsy said he lived above a store right across from the train station. She thinks his family was from Pakistan.

ABBY

Anthony's father was an architect in Greece before he moved to San Francisco. He died years ago, before we met. His mother died when he was a baby. She was an artist.

JANE

So he never said anything else about his background?

ABBY

Background? I really don't know why you're asking.

JANE

You didn't even meet his family at your wedding?

ABBY

We eloped.

JANE

Oh. Eloped? Were you disappointed?

ABBY

No, it was fine. Quick decision, just a couple months ago, when I found out I was pregnant. We'd been together a few months. This house came up and a job out here. It felt right.

JANE

Geez, that's so rebellious, I mean, no wedding at all.

ABBY

I didn't mind.

JANE

We did ours at the club and everything was lovely except for one of Tad's cousin's from South Carolina. I guess he wasn't properly prepared for me.

ABBY

What do you mean?

JANE

Oh come on. You know what I mean. Everything you're thinking. Be honest.

ABBY

You think your race throws people? I never think about it.

JANE

Sure.

ABBY

You don't believe me?

JANE

I'd like to believe you. I mean I live my life trying to avoid it. In his toast, Tad's cousin said he was always the black sheep of the family and he was glad to welcome another.

ABBY

Oh.

JANE

I just laughed. But then I saw everyone looking at me. Like I was supposed to have some kind of unfortunate reaction. I didn't want to. Why should I? But it ruined the whole party.

ABBY

People are so stupid. I can't imagine what it's like to be in your shoes.

JANE

My shoes are Papagallos. Is that what you mean?

ABBY

No, I mean that you're...

JANE

Kidding. I know. But enough. What a downer. How did we get on this?

They stand in silence. Jane looks up at the sky, staggering a little.

Where are the stars tonight?

ABBY

But wait. Is there something you were trying to tell me?

JANE

About?

ABBY

Anthony, his family.

JANE  
Another time.

ABBY  
No really. Tell me.

JANE  
You know, I like you. I didn't think I would.

ABBY  
Really?

JANE  
You're so...

ABBY  
What?

JANE  
Progressive. And honest. Like the girls I went to school with. So well meaning.

ABBY  
But what about Anthony's family?

JANE  
Okay. Okay. Well, for one thing, they're not who you think they are.

ABBY  
Who?

JANE  
Anthony's parents.

ABBY  
But they're dead.

JANE  
Yes but Bitsy says she was...

ABBY  
What?

JANE  
I thought you'd want to know.

ABBY  
You're saying what?

JANE  
What I'm saying is that Bitsy called out to your "Anthony" on his way to the train.

ABBY  
So?

JANE

So he stopped. But then he claimed not to remember her.

ABBY

So?

JANE

See, he stopped when she called his name. But the name she called wasn't Anthony Hannah.

ABBY

No?

JANE

No. It was Abdul Habib. That's how they all knew him in school twenty years ago.

ABBY

I don't...

JANE

Look, I...

ABBY

My husband is who he says he is.

JANE

I'm sure he is. But like I said - marriage *is* a mystery.

ABBY

Okay. So?

JANE

Do you Google?

ABBY

All the time.

JANE

Look up Abdul Habib. He's on a list. For several things.

ABBY

What things?

JANE

I'm just saying...

ABBY

You don't think my husband is a terrorist, do you?

JANE

Look, Abby, darling, it's a matter of comfort. You can't be too careful.

ABBY

His name is Anthony, not Abdul.



JANE

Yeah, well, you're probably right. But you never know.

ABBY

This is absurd.

JANE

Anyway, here they come.

ABBY

I'm going in.

Tad and Anthony join them.

ANTHONY

Where you going, honey?

TAD

Such a nice night, why not stay up a little longer? I think we should have one more drink. What do you say?

ABBY

No thank you.

TAD

No?

Jane plops down on stoop.

JANE

Good idea. Al fresco. Mommy wants another cocktail.

Tads runs for drinks. Anthony sits on bench.

ANTHONY

The club's beautiful, isn't it, Abby?

ABBY

Oh, yes.

ANTHONY

The mahogany interiors. All those old trophies and fish on the walls. It was a nice party.

JANE

I knew you'd enjoy it. And for a good cause too.

ABBY

Well, it's late.

JANE

Oh come on. We have to do a postmortem. At least have a ciggy with me. Look at that moon!

ANTHONY

Not for me.

JANE

You can't say no. Who wants one?

ABBY

You smoke? With a toddler around?

JANE

Oh please! Everything kills you. The only thing you can have these days is a bran muffin.

Jane pulls pack out of her purse,  
hands it around.

Anthony? You want? Abby?

ABBY

I'm pregnant. And we don't smoke.

Jane puts arm around Abby, almost  
flirtatiously.

JANE

Oh come on. One won't kill you. Try it, they're Dunhills.

Jane puts a cigarette in Anthony's  
mouth and lights it. He smokes  
like an amateur.

Good?

ANTHONY

Um.

Tad returns with drinks.

TAD

Okay Jane. You happy? He's smoking.

JANE

Yep. Now let me tell you a joke I heard in the ladies locker  
room the other day.

TAD

Oh now. You've had a lot to drink..

JANE

I'm just fine, sir, thank you.

TAD

But do you really think you...

JANE

Yes. I do. And it's not that late. Okay. Ready?

ANTHONY

Sure.

JANE

So an Arab, a Black, a Jew and a Wasp are walking on the beach and they find a genie bottle and rub it. Genie comes out and says they all get one wish. Stop me if you've heard this.

Nobody stops her. Abby and Anthony take long sips of their drinks.

So first the Arab says, "I want to return to Mecca!" and *poof* he's gone. The black man says "I want to return to Mother Africa." And *poof* he's gone. Jews says he wants to be back in a Holy Land at peace. *Poof*, gone too. So the Wasp looks around and says, "So let me get this straight. The Arab's in Mecca, the Black's in Africa and the Jew's in Israel? Okay. I'll just have a Diet Coke please."

Silence. Then suddenly Anthony explodes with laughter, inhaling and coughing cigarette smoke.

JANE

Funny, right?

ANTHONY

I'm sorry. I shouldn't be laughing but it's just so...

JANE

True? Right? Go ahead and tell it at the office if you like. Just don't say I never gave you anything.

TAD

Drink up darling. I think we're done for the night.

ABBY

I agree. We're so done.

JANE

Aw come on, *people*. It's just a joke. I mean look at us! And Tad, the poor White Anglo Saxon Protestant male, the spotted owl of our culture, clinging to his little branch!

TAD

I'm not clinging. I'm cringing.

JANE

Same thing, right cupcake?

ABBY

So, Jane. What would you say if I told you your little cocktail fundraiser tonight was a joke? I mean come on,

raising money to fight affordable housing? And your talk about incorporating as a village - *really*?

ANTHONY

Abby?

JANE

What are you saying, darlin'?

ABBY

Oh come on. Be honest. It's just racism, isn't it?

ANTHONY

What?

JANE

Uh oh. Here we go again with the racism. It's not racism. It's elitism. How many times do I have to explain?

Anthony forces a laugh with her.

ABBY

You want to keep out your undesirables, your poor, your ethnic, your security threats...

JANE

Just please don't point out the obvious - that it's so *wrong* of me to profile anyone. That's so last century, darling.

ABBY

You did a background check on...

JANE

I'm supposed to feel ashamed because I want to feel safe in my own home?

ANTHONY

What are you talking about?

TAD

Jane, I think you should take a breath and relax.

JANE

Relax? Don't tell me to relax. Why is everyone always telling everyone to relax? That's what's wrong with this country. Everyone is so relaxed nobody's paying attention.

ABBY

Because if you notice someone who's Muslim or might know someone who is, then he's a terrorist, is that right?

ANTHONY

I don't understand. Is something bothering you, Jane?

JANE

Yes. Something is bothering me.

TAD

Something is always bothering Jane.

JANE

Is that what you think?

JANE

I just think people should know what people are thinking.

TAD

If everyone knew what everyone was thinking nobody would be talking to one another.

ANTHONY

What? What is it, Jane?

JANE

Tell them, Tad.

TAD

Tell them what?

JANE

The situation at that train station? It's all over the internet tonight.

ANTHONY

What happened?

TAD

It was on our line in Oakburgh about a half hour west of here. They found someone carrying explosives.

ANTHONY

Oh no.

TAD

But it has nothing to do with here.

JANE

It doesn't?

TAD

The guy isn't from anywhere around here.

JANE

No. That's true. He isn't.

ABBY

Thank God.

JANE

But did you hear all the sirens last night? And did you see the helicopter?

ANTHONY

No. Why?

TAD

Jane, really. They just moved here. You're going to ruin everything before they've even unpacked.

JANE

There was a murder.

ANTHONY

There was?

JANE

I just heard from a friend who knows someone in the state police.

ABBY

What?

JANE

At the end of Cutty Lane, one house up from the harbor.

ABBY

What?

ANTHONY

That's so bizarre.

JANE

Not so bizarre. The ice cream parlor was held up last week. Did you know that?

ABBY

Wait. Whoa. What? That tiny place?

ANTHONY

Why did we not know about it?

JANE

Are you kidding? These things are always kept secret. You know what it would do to property values?

ANTHONY

We leave our door unlocked. The realtor said everyone does.

TAD

We do too. It's nothing. Things happen. It doesn't mean you have to change your life.

JANE

Tad's absolutely right. You don't have to change your life.

ANTHONY

But it's very disconcerting.

JANE

Yes, and in the middle school another teacher got beat up.

ABBY

What? You're making that up.

ANTHONY

Abby!

JANE

At least it wasn't the elementary school. But still, can you imagine? Here!

ANTHONY

I don't believe it.

JANE

Suddenly we have people moving in from everywhere and more coming in every day. Some don't even speak English. It's all very confusing.

ABBY

so you want to keep them out?

JANE

Do we have a choice? What do you think Anthony?

ANTHONY

I think it's complicated. And I think we're tired. So we're going to say goodnight.

JANE

Sorry. Am I bumming you out? You know me. I get started and I can't stop.

TAD

And tomorrow she'll be apologizing.

JANE

Tad thinks he knows me *so well*.

TAD

What causes it again, darling? Caffeine? Or is it Hypoglycemia?

JANE

No, I'm just a little manic.

TAD

Right.

JANE

But I'm also a truth-teller.

TAD

Is that what you think it is?

ABBY

So your idea is to move in and pull the ladder up on everyone

else?

ANTHONY

You can't blame her. The crime is not her fault, Abby. But that's enough. Let's call it a night.

JANE

Oh, come on, not yet!

ABBY

I'm going in.

JANE

Pleasant dreams. Don't forget to lock your doors.

ABBY

Don't worry. We will!

### Interlude

Projection of a building and a quote: "Architecture is a reaching for the truth." -- Louis Kahn

### Scene 9

Later. Anthony and Abby getting ready for bed. A sheet is now taped to the window.

ANTHONY

You're upset.

ABBY

Aren't you? I want shades on all the windows, not just the bedroom.

ANTHONY

These authentic steel casement windows? Really?

ABBY

You want to move?

ANTHONY

What? No.

ABBY

Fuck authentic. I want shades.



ANTHONY  
Okay. Okay.

ABBY  
You're unbelievable.

ANTHONY  
I said we'll get shades.

ABBY  
Not that. You laughed.

ANTHONY  
What?

ABBY  
Her joke.

ANTHONY  
A neighbor tells a joke - you laugh. Especially if she's a person of color telling an off-color joke.

ABBY  
A person of color?

ANTHONY  
Yes. Did I say that wrong?

ABBY  
Well I didn't laugh at her joke.

ANTHONY  
What's the big deal?

ABBY  
It was funny?

ANTHONY  
Yes. Besides...

ABBY  
What?

ANTHONY  
It had a ring of truth. And I've heard worse.

ABBY  
And did you laugh at those jokes too? I mean, who are you?

ANTHONY  
Oh come on. Everybody would find that joke amusing.

ABBY  
Really?

ANTHONY  
A Jew would definitely get it.

ABBY

How would you know?

ANTHONY

Come on. They have self-awareness.

ABBY

Or do they just hate themselves?

ANTHONY

Do you hate yourself?

ABBY

What?

ANTHONY

Aren't you tired of PC 24/7? I can't laugh at a joke? I can't build a building without handicap access and green everything.

Abby shakes her head.

Now you think *I'm* a racist. Look, I might be less progressive than I was when you met me.

ABBY

That's an understatement.

ANTHONY

But am I a bigot?

ABBY

I don't think you know *who* you are.

ANTHONY

What does that mean?

ABBY

Let me ask you something. You're from where?

ANTHONY

San Francisco.

ABBY

And your father did what?

ANTHONY

He was an architect. He died when I was ten.

ABBY

I thought you said eight.

ANTHONY

No. You're mistaken.

ABBY

He's buried where?

ANTHONY

What? Uh. Holy Mount Cemetery. Why?

ABBY

It's so weird.

ANTHONY

What is?

ABBY

It's just that Jane's friend said she knew you when she was little.

ANTHONY

Who? What friend?

ABBY

Some Bitsy. She told Jane she remembers you from Bridgeport.

ANTHONY

Bridgeport? Is that in Connecticut?

ABBY

She said she called out to you the other day and you turned around.

ANTHONY

I don't know what you're talking about.

ABBY

Is your name Anthony Hannah?

ANTHONY

What? Are we done? I'm going to bed.

He turns out light.

ABBY

Yes. We're done.

She walks out of bedroom

ANTHONY

Where are you going?

ABBY

Just making sure all the doors are locked. You closed the windows, right?

ANTHONY

Yes and I already locked up.

ABBY

Well I'm double checking.

ANTHONY

Come to bed.

ABBY

I will.

She looks at wall where her canvas  
was hanging. It's not there.

Hey. My painting. You moved it?

ANTHONY

I should have told you. It's in the den.

ABBY

Why?

ANTHONY

It goes better there.

ABBY

But I hung it here. I wanted it here.

ANTHONY

Okay, I'm sorry. Please don't...

ABBY

This is my house too. What kind of say do I get?

ANTHONY

Okay, I'll put the painting back.

ABBY

Really, what happened to you? The man I'm in love with has a soul. But we move into a house and it's like, I don't know. It's like you're this modern geometric structure, all straight lines and right angles. Except you are most definitely not transparent.

ANTHONY

We've never spent this much time together. It's different than in the city. It's a period of adjustment.

ABBY

It's the temple of the Knoll dessert plate.

ANTHONY

Knoll didn't do plates.

ABBY

Must we kiss up to people who spew crap? The nerve of that woman! The irony!

ANTHONY

You can't judge a book.

Shut up!

ABBY

You're overexcited.

ANTHONY

I'm disgusted.

ABBY

I'm taking a shower.

ANTHONY

He goes into the bathroom. She goes into the living room. She sees something outside, then screams repeatedly. Tad runs over from next door.

You okay?

TAD

I saw someone out there.

ABBY

Where?

TAD

In front of that tree.

ABBY

There?

TAD

He was right there. This close.

ABBY

I saw that too. It was a raccoon.

TAD

A raccoon?

ABBY

Yeah. An uplit raccoon. We get them all the time. You have to bungee your garbage.

TAD

Bungee our garbage.

ABBY

Maybe pour a little bleach on it.

TAD

Oh. Okay. I feel like a moron.

ABBY

TAD  
Where's Anthony? Didn't he hear you?

ABBY  
He's in the shower.

TAD  
You okay now?

ABBY  
Yeah. I guess so.

TAD  
You sure?

ABBY  
Yeah. I'm sure.

TAD  
Okay? Really?

ABBY  
Yeah. Thank you, um...

TAD  
Tad.

ABBY  
My first Tad. I never knew a Tad.

TAD  
Hey I have an idea. How about a sail tomorrow?

ABBY  
I don't know.

TAD  
Supposed to be a gorgeous day. It'll take your mind off  
whatever.

ABBY  
Whatever? Well, maybe. Yeah, sure. Why not?

TAD  
Good. 4 o'clock okay?

ABBY  
Sure.

TAD  
Okay. Great. Goodnight. Lock the door.

ABBY  
Yes. I will. Goodnight.

Tad leaves. Abby looks out into

the dark. Anthony comes out of  
the bathroom.

ANTHONY

What was that?

ABBY

Nothing.

ANTHONY

Were you calling me?

ABBY

It was just a raccoon. I got spooked.

ANTHONY

Why?

ABBY

I thought it was a murderer.

ANTHONY

You know what? We're fine. We have neighbors here.

ABBY

Right. Neighbors. Always a comfort. Look at how you did with  
yours in the city.

ANTHONY

Please!

ABBY

I'm just saying.

ANTHONY

It wasn't my fault. Their stoop was a Walmart.

ABBY

You could have ignored it. You didn't have to call the police  
and start a war. They were just living their lives.

ANTHONY

That's over now.

ABBY

Oh, I know.

ANTHONY

We're here. We're fine.

ABBY

I want blinds for every one of these windows.

ANTHONY

But...

Do you understand me?

ABBY

Yes. For every window.

ANTHONY

Anthony turns to go to bedroom.

ABBY

I forgot to tell you. I was Googling. You know what else I read about your hero?

ANTHONY

Who?

ABBY

Phillip Johnson.

ANTHONY

What is going on with you, Abby?

ABBY

You know what else?

ANTHONY

What?

ABBY

After writing a positive review of *Mein Kampf* at Harvard, he supported a conservative fascist named Lawrence Dennis who fought against integration.

ANTHONY

That's the way it was in those days.

ABBY

But Lawrence Dennis was *black*. He was *passing* as white and spewing racism at the same time. Isn't that fascinating?

ANTHONY

Right.

ABBY

I want sensor lights too. Over the driveway, all around.

ANTHONY

But the glare on the glass will...

ABBY

Please don't question me...

ANTHONY

Abby, this is not a war zone.

ABBY

No?



ANTHONY

Let's be reasonable.

ABBY

I am.

Silence

I want a dog.

ANTHONY

We can't have a dog. It'll ruin the furniture.

ABBY

A dog by the end of the week.

ANTHONY

Come on! I don't want a dog. We're having a baby.

ABBY

You travel for work. And I am not sleeping alone here, especially with a baby.

ANTHONY

It's not as if we ... I mean for God's sake, Abby.

ABBY

We could move back to Brooklyn, where I feel safe.

ANTHONY

What?

ABBY

And where people at least *pretend* to be progressive.

ANTHONY

That's because it's too hard to be anything else there!

ABBY

Oh, please.

ANTHONY

Everyone's out for himself wherever you go.

ABBY

I'm scared to live here. And I'm scared to touch your dishes and to hang a fucking piece of art on the wall. Oh, and another thing that bothers me.

ANTHONY

What?

ABBY

I'm not sure I know who you are.

Scene 10

Tad's sailboat. Near dusk.

So?

TAD

So?

ABBY

So?

TAD

What do you think?

ABBY

It's nice. Very nice to be out here. Anthony doesn't like to sail. Anthony doesn't like to do a lot of things.

TAD

Jane has some theory he isn't who he says he is.

ABBY

Yes she told me.

TAD

She's no diplomat.

ABBY

Why? Because she suggested he might be a terrorist?

TAD

I think she changed her mind.

ABBY

Oh? That's great. So now everything's fine for her, right?

TAD

At least she's willing to admit she made a mistake.

ABBY

The question is - did I make a mistake? It's nagging at me. Am I missing something about him? Is it possible he is someone else? And if he is how do I face him? What do I say to him? Do I say anything at all?

TAD

He's your husband.

ABBY

Yes. I know and it's freaking me out.

TAD

Why don't you try to talk about it?

ABBY

What do you know about talking?

TAD

Very little.

They both look out awhile.

ABBY

Anthony's not getting into the club, is he?

He smiles.

TAD

Now there's the burning question.

ABBY

Is he?

TAD

Why would I tell you?

ABBY

What's sad is it still means so much to him.

TAD

People wouldn't be comfortable.

ABBY

What are they, the island of lost Wasps?

TAD

I appreciate where you're coming from.

ABBY

Whatever.

TAD

I don't know. When I became a dad everything changed. You start wanting what's best for your own kid, not the world.

ABBY

I saw it in Brooklyn every day. Everyone is so nice there until they have kids.

TAD

Jane wants to keep her little piece of the world under control.

ABBY

How does she live with herself?

TAD

I don't think she gives it much thought. She's been hurt herself, you know. It was a mistake for her to think she would have it easier just because her parents are rich.

ABBY

Nothing is easy for anybody.

TAD

But she should have had a career in film.

ABBY

Not Fox News?

TAD

She's a trained actress.

ABBY

And I'm a trained painter who can't get a gallery so I'm teaching art. Boo hoo. Life's disappointing.

TAD

When she gave up on acting, she got engaged to a British man who worshipped her. Just before the wedding, his family made him break it off.

ABBY

That sucks. But does it mean she can take out her frustrations on the rest of us?

TAD

Every day people are making assumptions about her. They stare. In restaurants and at hotels. She chooses not to notice. I see all the side glances at us. It's unsettling.

ABBY

Do you love her?

TAD

These days I mostly I feel like a pussy whipped husband whose wife makes Sarah Palin look like Barbra Streisand.

ABBY

So you don't love her?

TAD

When I met her she made my head spin.

ABBY

Anthony did that to me. He still does sometimes.

TAD

I wish I had that with Jane, even a little.

ABBY

That joke she told.

TAD

I know.

ABBY

But you belong to the country club here. I don't get it.

TAD

It's good for business. Boat selling is tough these days.

ABBY

Is that the appeal?

TAD

You go there and know what you're getting. The bartender knows how to mix your martini. The tuna salad hasn't changed in fifty years.

ABBY

The tuna salad?

TAD

It can be very comforting.

ABBY

Right.

TAD

Be honest with me. You get on a plane. You see a man in a turban and beard behind you. Are you completely comfortable?

ABBY

What's that have to do with anything?

TAD

You're walking home alone at night, you see some black men in hooded sweatshirts walking toward you. Scared?

ABBY

Not as much as when I see a group of golfers in plaid pants.

TAD

Seriously.

ABBY

Do I feel comfortable with any group of men walking toward me when I'm alone at night?

Tad stares at her. She drops her head.

Okay. Between us -- when I see certain groups of kids outside the market here I do get uncomfortable.

TAD

Which ones?

ABBY

You know which ones. From north of the tracks. They look out

of place. I want to ignore it. But the truth is...

TAD

What?

ABBY

I wish they weren't around, OK? I wish they would hang around their own market up there. I wish they had their own library and didn't have to come down to use ours at all.

TAD

The incorporation committee talks about that stuff.

ABBY

How do I sleep at night? How do I raise a child here? I hate myself.

TAD

Why? Is any of this your fault? Listen, there's something I should tell you.

ABBY

No! No more information!

TAD

It's about the murder last night.

ABBY

No more. Please.

TAD

Turns out it was a domestic brawl, a young well to do couple, weekenders, fighting, and it got out of control.

ABBY

Oh. That's ...

TAD

A relief? Better in a weird way? I know.

ABBY

Jane assumed I'd think it was a robbery, probably people from north of the tracks, didn't she?

TAD

People make assumptions that can be convenient.

ABBY

So she lied to scare us?

TAD

Didn't lie. Someone was murdered.

ABBY

And the robbery at the ice cream parlor?

TAD  
That was the girl who worked there.

ABBY  
The chubby blond kid?

TAD  
Yep. Her father's the mayor. She's grounded for life.

ABBY  
We're getting blinds, sensor lights.

TAD  
What can I say?

ABBY  
I don't know.

TAD  
I was hoping to make you feel better.

ABBY  
Yeah? Can you undo the last week?

TAD  
I thought this sail would help.

ABBY  
It has.

TAD  
Anything else I can do?

ABBY  
We should head back in.

TAD  
Really?

They look out to the shore.

ABBY  
God, just look at this.

TAD  
What?

ABBY  
All this. It's beautiful, isn't it?

TAD  
I've never stopped loving it.

ABBY  
A protected bay, old elms, sloping lawns, church steeples.

TAD  
And my marina right in the middle of it all.

ABBY  
It's really something.

TAD  
Picture perfect.

He puts a hand on her shoulder,  
tries to touch her hair.

ABBY  
Uh. What are you doing?

TAD  
Touching your hair.

ABBY  
Don't do that. You have a wife.

TAD  
Who doesn't like to be touched.

ABBY  
I'm sorry. But that's not my problem. Why?

TAD  
Why what?

ABBY  
Doesn't she like to be touched?

TAD  
Well. It's just... um...

ABBY  
Go on.

TAD  
Well, she likes women.

ABBY  
Meaning?

TAD  
What I just said.

ABBY  
Wait! So she's a lesbian?

TAD  
She doesn't use that word.

ABBY  
What does she say, *clapping handbags*?



TAD

What?

ABBY

You know -- handbags. Open handbags? It's a Freud reference.

TAD

She doesn't discuss it at all.

ABBY

Ha! I thought she was a little...I mean the way she dresses. Yeah. I can totally see it now.

TAD

Oh come on.

ABBY

The tennis shorts. Those unimaginative clunky gold shell earrings, the Volvo station wagon.

TAD

What?

ABBY

Oh *come* on. Is there anything more Lesbian than a Volvo station wagon? She might as well be wearing a tool belt.

TAD

That's not nice.

ABBY

*She's* not nice. What kind of girl-meat does she like? White like you?

TAD

I shouldn't have told you. It's a secret.

ABBY

A secret! That's ironic.

TAD

What?

ABBY

*She's* busting Anthony for a secret she thinks he has, and *she's* got this?

TAD

We don't live in a glass house. You do.

ABBY

So nobody knows?

TAD

Even if they did it would not be discussed. We don't do things that way.

ABBY

I know! You repress! So healthy! But what if I told? What if your secret got out? Would you still be on everyone's guest list? Would you still be trustees of the club?

TAD

Her family has been in that club for generations.

ABBY

Yeah, yeah, yeah.

TAD

It would be impossible to touch us.

ABBY

Just like you don't touch each other? Why don't you leave her?

TAD

Why don't you kiss me?

ABBY

Why don't you leave her?

TAD

Is it that easy? We have a child. I have a business. We have a house, a life.

ABBY

Is that what you call it, Muffin?

TAD

You know you're a lot meaner than you look.

ABBY

So you live without sex?

TAD

No. Not at all. We just don't have sex with each other.

ABBY

Fucking hilarious.

TAD

I like Jewish girls when they're on fire. Come on.

ABBY

No. I don't think so.

TAD

Come on. What's the harm?

His lip grazes her ear. She looks at him. There's chemistry.

That's right.

They kiss. Abby pulls away.

ABBY  
Okay.

TAD  
Okay what?

ABBY  
That was fun.

TAD  
Fun?

ABBY  
Yes. But that's enough.

TAD  
Why?

ABBY  
I still love my husband. Or at least care about him. But you're very...

Tad steps up behind her, puts arm around her waist. She collapses into him.

TAD  
What?

ABBY  
Uncomplicated.

TAD  
In what way?

ABBY  
You're like a golden retriever. Or is the Labrador that's into the water?

TAD  
Thanks. I think.

Abby fixes her hair, straightens blouse. They stare out.

ABBY  
I used to date guys like you in Michigan. In New York, Anthony came along and he was so different.

TAD

I guess they didn't mind he wasn't Jewish, huh?

ABBY

My parents? Are you kidding? They're so liberal I could marry your wife in a Burka and they'd be supportive.

TAD

So they like him?

ABBY

Love him. But what are you going to do about your marriage?

TAD

What are you going to do about yours?

ABBY

I don't know.

TAD

Kiss me anyway.

They kiss. She laughs.

What? What's so funny?

ABBY

So Jane likes women? That makes you both so much more interesting.

TAD

Actually, no.

ABBY

No?

TAD

I just made that up. Do you care?

ABBY

What?

She pushes him away.

TAD

Come on.

ABBY

Take me home.

Interlude

Projection of a house and a quote:  
"The American home is a lie." --  
Frank Lloyd Wright

Scene 11

Abby is unpacking a box. An old  
snapshot falls out of a book. She  
stares at it a long time.

ABBY

Wait. Is this? Oh wow.

She walks into the kitchen.

ANTHONY

Honey, the drawer is open. We don't want to get ants.

She holds snapshot out to him.

ABBY

Is this you? This is you, isn't it?

Anthony looks at the snapshot,  
shakes his head.

ANTHONY

What? I don't know what you're talking about.

ABBY

This boy holding the hand of this man with a beard in front of  
a mosque. This boy who looks just like you and is holding the  
hand of the man who looks just like him.

ANTHONY

No.

She opens the drawer all the way  
and lets it fall to the floor.

Okay. Okay. Yes. That's me. That's my father.

A very long silence. Then Anthony  
goes to pick up the mess. Abby  
stops him with her foot.

I'm sorry.

ABBY

Sorry? You're sorry? We're having a baby. Together. In this house. Now you're someone else?

ANTHONY

I'm the same person.

ABBY

The same person with a completely different story? Is that the same person?

ANTHONY

Yes, it is. I'm the same person.

ABBY

Why would you lie?

ANTHONY

I have my reasons.

ABBY

Now I get why you're so obsessed with order. It's all you've got.

ANTHONY

I've got you.

ABBY

How about telling me why?

ANTHONY

Why?

ABBY

Yes, why? I'm your wife. So why?

ANTHONY

I need a drink. Will you sit down?

Abby sits down. Anthony pours a Scotch, sits.

What do you want to know?

ABBY

Why? Just why?

ANTHONY

I'll tell you if you try to relax.

ABBY

Don't tell me to relax!

ANTHONY

Okay! Okay. My mother died when she had me. My father never forgave me for it. He died my junior year.

ABBY

I'm sorry. What did he do?

ANTHONY

Prayed every chance he got at the little local mosque.

ABBY

A job?

ANTHONY

Halal butcher.

ABBY

Did you love him?

ANTHONY

Did he love *me*? He didn't like it when I drew. He didn't like it when I read books about art or architecture. He said I was wasting my time. He said it was an offense to Allah.

ABBY

Oh boy.

ANTHONY

When I was sixteen I stopped praying with him. He stopped talking to me. I'd been going to the city, seeing the buildings, the museums. I saw the Glass House for the first time too -- only a half hour from where we lived but, it was another world. Two years later, he was dead. I was eighteen. So I applied to legally change my name, then I applied to college and I had my plan to start over.

ABBY

It can't have been that simple. Your father just died.

ANTHONY

I can't remember when we ever loved each other.

ABBY

That's awful.

ANTHONY

Maybe. But how many people have the chance to start again, reinvent their story?

ABBY

What kind of person would do that?

ANTHONY

I had my love of buildings and design. That's where I put my faith.

ABBY

Faith is what you put in people.

ANTHONY

What if you don't have any people?

ABBY

That is just sad.

ANTHONY

I got a scholarship to Princeton. And if there was prejudice there, it was no worse than my father's. I didn't have to pay attention, it wasn't directed at me.

ABBY

Your father's?

ANTHONY

He could barely live outside his own world. I didn't want that. I wanted to make buildings, beautiful ways for different kinds of people to live their lives.

ABBY

So you abandoned your past, just like that?

ANTHONY

When your parents are gone you get to be the person you're meant to become.

ABBY

You don't really think that.

ANTHONY

It helps.

ABBY

It helps to be talented, driven and lucky.

ANTHONY

But not honest. It doesn't help to be honest. Especially now.

ABBY

You're wrong.

ANTHONY

Come on, Abby. Wake up. It would not help me to be Abdul Habib right now.

ABBY

You can't just erase your past.

ANTHONY

Why not? My mother died because I was born. That's a terrible thing to learn. Then my father turned on me because I wanted to be my own person. And then these days I see fundamentalists and paranoia everywhere I turn. What faith exactly should I have in people?



ABBY

What about faith in me? That I will love you no matter who you are? Faith that your story is mine too. My god, we're married. When were you going to tell me?

ANTHONY

I love you.

ABBY

How do I know? What can I believe about you now? Everything I know about you has been a lie. You invented an entire history! You, the great defender of clean simple lines and the transparent, living a shadowy fabrication of a life.

ANTHONY

We have a *wonderful* life. It's about to get even better.

ABBY

No, Anthony. It just got very confusing.

ANTHONY

Does it really matter to you who I was?

ABBY

It matters that you lied to me.

ANTHONY

So is it just about you? Is that all this is?

ABBY

I don't know where to begin. Do I tell my parents? They love you so much.

ANTHONY

Whatever you want.

ABBY

It must be hard to hate who you are.

ANTHONY

Are you really telling me you can't understand why I did what I did? Or are you telling me you *won't*?

ABBY

What?

ANTHONY

Do you know what it was like for me ten years ago? Suddenly the whole country was looking at me with something a lot more toxic than suspicion. And that was just because I look like this. My name was already Anthony. But I couldn't go anywhere without having to get out my ID. Two forms of it.

ABBY

It was a horrible paranoid time.

ANTHONY

It still is and you know it.

ABBY

You don't just give up your identity.

ANTHONY

That's my decision, isn't it? It's mine and even if it's not defensible to you, it's legal. God, you have it so easy.

ABBY

I'm Jewish. I've had to listen to remarks.

ANTHONY

Not to your face. Please! It's insulting that you would even compare. Maybe 60 years ago, but now? You have no idea how hard it can be. But you know who does? Jane.

ABBY

Jane! She's in denial just like you.

ANTHONY

It's not denial if you choose to live life on your own terms.

ABBY

I don't know what you're trying to say. But this is America, free country. You can be whatever you want here.

ANTHONY

That's right. And I choose *not* to be Abdul Habib.

ABBY

Have you seen anyone about this?

ANTHONY

You mean a therapist? No.

ABBY

You can't repress everything. It'll come back to haunt you.

ANTHONY

It happened a long time ago. It's behind me.

ABBY

Not anymore.

ANTHONY

I'm sorry.

ABBY

Meaning Anthony Hannah is sorry? Or is it Abdul Habib?

ANTHONY

Meaning me, the man you married, the man you love.

ABBY

The man I don't know anymore.

Scene 12

Abby and Jane are getting their mail. Jane waves. Abby waves back. Jane comes over.

JANE

Look, I think we...I mean, I think I...

ABBY

What, Jane? What is it you want to say? Could there possibly be anything else? What can you blame this time for your obnoxious behavior and sickening remorse?

JANE

I was drunk the other night. I'm sorry.

ABBY

Too late.

JANE

And that stuff about Anthony, forget it. I was out of line.

ABBY

Why are you doing this now?

JANE

I'm trying to apologize.

ABBY

Why? You were suspicious. You saw a swarthy man in the house next door and Arabic on an envelope. It set your wheels spinning. And yes, Anthony reinvented himself. You aren't wrong. His life's a lie. So you did good reconnaissance work. Not that it was any of your business. But never mind. I hope you feel good about yourself and your petty little inquisition.

JANE

I really am sorry.

ABBY

Okay, then.

JANE

You won't accept my apology. I don't blame you. But maybe he knew what he was doing when he abandoned his past.

ABBY

I don't care what you think.

JANE

Why should he be responsible for my bigotry? Or anyone's?

ABBY

Oh, please.

Abby turns to go inside.

JANE

Do you think he still wants a membership at the club?

ABBY

You'll have to ask him yourself.

JANE

I will.

ABBY

I'm going.

JANE

I really am sorry about giving you a hard time.

ABBY

And I'm sorry I had sex with your husband.

JANE

You what?

ABBY

You like women. He's got to put it somewhere. So what's the big deal?

JANE

He told you that?

ABBY

I never would have guessed it. Well, maybe.

JANE

It's not true and you know it.

ABBY

Don't worry. I haven't told anyone. Except Anthony. Oh and also that woman from the club who recognized him.

JANE

Not Bitsy.

ABBY

Yes. Bitsy. I love the sound of that name. It's so yellow polka dot bikini.

JANE

It's not even true. Nobody will believe you.

ABBY

Even when I tell them how you came onto me over coffee?

JANE

What? I did not.

ABBY

I think people would find it fascinating.

JANE

You wouldn't dare.

ABBY

Yeah?

Jane lunges at Abby, who shoves her. Tad runs out and grabs them.

TAD

OK! Hey! Hey! Ladies!

JANE

Keep away from me. You fucked *her*, of all people? *Her*?

Anthony runs out.

ANTHONY

What's going on?

JANE

Your wife's a whore, Abdul. Don't you have to cut her hands off or mutilate her genitals or something?

TAD

For God's sake Jane. You really don't know when to quit.

JANE

Hey if you see something, say something.

ABBY

You really are a fucking cunt from hell.

Abby attacks Jane again, but the men pull them away.

ANTHONY

Abby!

ABBY

What? Don't Abby me! She is.

Abby goes after Jane again. Tad

and Anthony separate them.

ANTHONY

I know we have our issues here, I really do. But you know what really matters to me? Civility!

ABBY

Oh for God's sake!

JANE

I love it. I *love* it.

ANTHONY

No, really. You don't *always* have to say what's on your mind. Have your suspicions, Jane. But must you share them? I want to live here. Why is it your business if I changed my name?

JANE

Why is it hers if I want my leaves blown every day?

TAD

I want a country club full of people I know.

ANTHONY

I want to design the most fabulous mosque in America.

JANE

Not in *my* America, Abdul Al Queda Habib.

Anthony steps up and puts his finger in Jane's face.

ANTHONY

You know what? You really don't know when to shut up, do you?

Tad steps in and pushes him.

TAD

Keep away from her, okay?

ANTHONY

You had sex with my wife?

TAD

Actually no. She refused.

ANTHONY

Is that true, Abby?

TAD

She told me she loves you too much.

ANTHONY

Is that *true*, Abby?

ABBY

Why would you, of all people, care what's true?

### Scene 13

A dream, the present. Music. Abby in the living room at night, looks up from reading and sees Jane looking in from outside, zombie-like and brandishing a leaf blower. A man with a beard in a Fez and butcher's apron joins her to stare in too. Then, a third figure joins. He is in a Nazi uniform and big round black glasses. He enters the house. He and Abby stare at each other, face to face. A projection of Johnson's Glass House appears with a quote: "All architects want to live beyond their deaths." - Philip Johnson.

### Scene 14

Anthony sits in his Eames chair, drinking scotch. He is chain smoking. Abby is packing CDs and books.

ANTHONY

You don't have to do this.

ABBY

And you don't have to chain smoke.

ANTHONY

Really.

ABBY

Maybe just for now. We'll see.

ANTHONY

It'll take a while to sell this place, but we can move.

ABBY

And take you away from your dream house?

ANTHONY

It's not my dream house anymore.

ABBY

I'll miss waking up here. Before the leaf blowers and weed eaters and human beings.

ANTHONY

Really? You'll miss it?

ABBY

The trees, the roses, the bay.

ANTHONY

I'm glad to hear it.

ABBY

Funny, I had one more thing to tell you about Philip Johnson.

ANTHONY

Am I responsible for him? Am I responsible for the world? All I want is a pleasant life.

ABBY

There's usually a price for pleasant.

ANTHONY

So what's your Philip Johnson fact?

ABBY

Never mind.

ANTHONY

No, what? Tell me? Is there *anything* else you want me to know? What is it?

ABBY

He never slept in his glass house.

ANTHONY

Yes, I knew that.

ABBY

He slept in a guest house on the property. It had no windows at all.

ANTHONY

Everyone knows that. So?

ABBY

Don't you find that ironic?



ANTHONY

It's history.

ABBY

I wonder if things kept him up at night, gave him the feeling someone was looking in at him.

ANTHONY

How can we know what someone else was thinking?

ABBY

That glass house was just an idea. It wasn't a place for living.

ANTHONY

Okay.

ABBY

Design isn't everything, Anthony. Neither are appearances.

ANTHONY

But God is in the details.

ABBY

God is in people. We leave drawers open.

ANTHONY

I'm an architect.

ABBY

Yes. But you're a human being not a building.

ANTHONY

You're my wife. The reason for my life is you. You and our baby. I'm sorry I'm not who I'm supposed to be. But all I want to do is be with you. Please.

He reaches out for her. She lets him hug her, takes his hand for a moment.

ABBY

I'm going back to the City.

ANTHONY

You have a job to start *here*.

ABBY

I'll tell them something until I figure things out.

ANTHONY

We're having a baby.

ABBY

Yes. And this is the baby's father.

She pulls an old snapshot out of

her pocket, and hands it to him.

I found another picture. You really should have thrown them all away. Why didn't you?

ANTHONY

I don't know.

ABBY

What a beautiful young man. Do you remember?

Cab honks outside. She turns.

That's my cab.

ANTHONY

Wait.

ABBY

No. I'm sorry. I can't.

She puts her coffee cup in the dishwasher, then she moves it to a better spot. She walks over to Anthony and kisses him on the cheek, picks up her bags and exits. He walks outside, watches her cab disappear, turns to see Jane getting her mail. She waves. He waves. Then he kicks his mailbox once, then again and again until it's down. As lights fade to black, a leaf blower starts.

THE END