

TIM

Come on, smile. You did really great work here. Those folks'll be okay. They're getting money, the Cabot Pasture, and some free rent for a little while. If you're going to break some eggs, you might as well make an omelette. We're doing this. Okay? You and me.

DONNA

Okay.

They kiss.

TIM

Personal question-- can you get the table and chairs? And put the model in my office.

DONNA

Yeah. Hey, I haven't eaten, and I was thinking--

TIM

--Sure, good idea, go grab a bite. (He hands her some money:) I gotta run. (He exits.)

DONNA packs up her bag, considers picking up the model, etc., but then decides to leave. She dials her phone. As she's exiting:

DONNA

(Into phone:) Joanne? I have some questions.

Lights.

SCENE FIVE

The graveyard. The following day. Dusk. Some gentle woodland sounds. The architectural model and other materials are still there. GREY is working at an easel, angled so we don't see his painting. He works quietly, seeming to commune with the setting. RICHTY enters. He looks at the model.

Start here

GREY

That's for a development project here.

RIGHTY

It's like a toy train set. Lionel trains.

GREY

Are you here to visit? I can give you some privacy.

RIGHTY

No. I like coming here.

GREY

Me too. People don't really understand, do they. How special a place can be.

RIGHTY

Is that a painting?

GREY

Yeah.

RIGHTY

What's it for?

GREY

Just, I want to remember this place.

RIGHTY

I do too.

GREY

So, you know about the plans? The development?

RIGHTY

(Smiling and shaking his head.)

People and their plans.

GREY

Yeah, you're right. There's probably five different graveyards under this one, all of them all filled up with people planning something or other.

RIGHTY

Yeah. (Very brief pause.) Can I look?

GREY

Sure. It's not finished yet.

RIGHTY comes around and looks for a moment. He moves on, continuing to look around, without comment or expression. An awkward moment, from GREY's perspective.

GREY (CONT'D)

Nothing?

RIGHTY

What?

GREY

No comment on the painting? Never mind.

RIGHTY

You said it wasn't finished. If I had a comment, I guess I'd say, "Yup."

GREY

Okay. Fair enough.

RIGHTY

It's good you're doing that.

GREY

This place isn't going to be around much longer.

RIGHTY

Why not?

GREY

Progress. Because I guess the world needs noise.

Righty looks at his gravesite. Grey continues painting. He gestures toward the gravesite.

GREY (CONT'D) (CONT'D)

That one's probably getting dug up.

RIGHTY

I thought these things were forever.

GREY

You wouldn't believe all the wheeling and dealing.

RIGHTY

About this?

GREY

People getting cheated, big business contracts, all this noisy stuff happening, over such a quiet place.

RIGHTY

Who's getting cheated?

GREY

(Tries to move on.) Oh, who knows.

RIGHTY

People, huh? People being people to other people.

GREY

Some old couple is getting pushed into a condemned property, in exchange for their place out here.

RIGHTY

Condemned?

GREY

It's all a big legal mess. My friend is working on it. I think she'll make it as right as she can.

RIGHTY

But that won't be very good?

GREY

Isn't there a saying, "There's no such thing as a free two-bedroom house on Janeway Street"?

RIGHTY

No. It's "free lunch." No free lunch. The thing you said isn't a saying.

DONNA enters, unseen. She stands off to the side. RIGHTY looks at the model.

RIGHTY (CONT'D)

It's pretty ugly. What is it, a little factory?

GREY

It's a distribution center.

RIGHTY

I like the little trees.

GREY

There should be more.

RIGHTY

So put more.

GREY

The final design is up to a guy named Paul Neubatten. Although I'm doing some work for his wife Sonya, so maybe I can get his ear. You know what she told me the other day?

RIGHTY

I don't know who she is. How could I know what she told--

GREY

--No, of course. She told me I don't take enough joy or panic in things. She said "Feel one or both but not neither." I was telling her I want to leave a mark, a gentle mark, some sign I lived.

RIGHTY

I'd like that too.

GREY

Part of me wants to let everyone lie here in peace, all the layers of cemeteries and bodies, but the more I visit, the more I feel them all cheering me on. "Come on, Grey. Get involved. Plenty of time for peace and quiet. Participate."

RIGHTY nods.

RIGHTY

There used to be a green trash can, right there.

GREY

(A little disappointed in that response.) Yeah? End

DONNA

(Appears. To RIGHTY:) ~~Well, look who it is.~~