

Scene 1

Living room, with pictures of the happy couple in various events and seasons hanging on the wall. A couch just off-center to Stage Left, an armchair to Stage Right, an exterior doorway Stage Right which shows a few feet of the lawn and sidewalk outside the home. A coffee table within easy reach of both the couch and the armchair. Peter is leaning back with his feet on the couch, Stage Left, propped up on pillows, looking intently at something on his phone. Lydia comes up to the exterior door Far Stage Right, unlocks it, and before she enters, she pulls a small stack of 3"x4" glossy photos out of her purse. She gazes at them, radiating joy and nervousness, before putting her hand on the doorknob. She enters and stands, smiling incandescently, and watches him for a moment before moving to sit on the edge of the chair Stage Right. He still doesn't look up. She waits, watching him. A long beat. She sighs and looks down, starts paging through the small stack glossy ultrasound photos she has with her. As she finishes looking at each one, she sets them on the coffee table between them. She gets through the whole stack and glances at him again. He is still entirely engaged in his phone. She sighs, gets up, picks up the last photo, and stares at it while she exits Stage Left. Finally he looks up, expecting to see her, and puts down his phone. He looks around, confused, then reaches for the pile of photos on the table. His reaction is mixed and moves through several emotions before landing on joy and amazement. He picks up the whole stack and exits Stage Left to find her.

Scene 2

A different day. Lydia, visibly pregnant, sits in her chair in the living room. She is holding a tablet and happily adding items to the baby registry. Peter is on the couch again, propped up on pillows with cough drops, water, and a box of kleenex on a TV tray, and a trash can full of used kleenex on the floor beside him. He is scrolling through his phone. He laughs at something. She looks up, smiling, but he doesn't make eye contact with her or acknowledge her presence. She watches him for a moment, then goes back to her tablet, adding more items to the registry. Uncomfortably long beat before scene change.

Scene 3

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Lydia, hugely pregnant, on the couch, surrounded by baby paraphernalia, all obviously new, with sticky notes on each one. She uses the TV tray to write thank-you notes, checking sticky notes stuck to each item before writing the next note. Peter walks through the room on his phone. Enters one side, exits the other, acknowledges nothing. Lydia ignores him, focused on her work. Finally she pulls up a Baby Bjorn, grins, and hugs it tightly. It is clearly her favorite of all of the things she has received, but she also has the tiniest onesie draped across her lap the entire scene. A baby doll, still in its box, sits prominently among the items surrounding her, arranged to draw the audience's attention to it, but neither Lydia nor Peter acknowledge it in this scene.

Scene 4

Peter enters Stage Left into the room full of baby paraphernalia, and stares at it blankly. After a moment he pulls a large empty box from offstage Left and starts packing it all up. He packs and packs. Eventually, Lydia enters Stage Left, no longer pregnant. He sees her and steps away from the box as she advances purposely toward it. She ignores him completely and focuses on the items in the box. He backs away and watches in confusion and concern as she pulls the Baby Bjorn, the baby doll package, and the onesie out of the box. There is a stroller behind the couch. She dumps the reclaimed items into the stroller, takes the baby doll out of its box, and exits Stage Left. Peter stares after her for a long moment after she has exited, then takes the packed box and exits through the Stage Right door.

Scene 5

Lydia wears the Baby Bjorn, with the baby doll wearing the onesie tucked into it. The baby doll still has a barcode sticker stuck to it. She moves about the living room, cleaning, organizing, vacuuming. She takes down the photos of herself and Peter as a couple, and in their place hangs framed ultrasounds. Occasionally she hums to the doll. At one point, she seems to hear the doll cry, and she stops what she's doing and sits down to hum and comfort it. The song she hums is "Lullay, My Little Tiny Child." After a while the imagined baby's fit calms, and she resumes her housework.

Scene 6

Lydia takes the stroller for a walk in the park. Other walkers pass her and smile. She smiles happily back. One stops to take a look at the baby. Lydia proudly pulls back the cover on the stroller so the walker can see. The walker jerks back with confusion and a startled bark of laughter when she sees the doll in the onesie. Lydia looks startled and surprised. The walker sees the look on Lydia's face and backs away, walks around Lydia and the stroller, giving them a much wider berth than necessary. Lydia watches the walker in anger and confusion, then shakes her head and walks on.

Scene 7

Lydia sleeping in a twin bed with a bassinet by her side. After sleeping fitfully for a minute or so, she jerks awake as though she has heard something. She pulls back the covers, wearing a maternity/nursing nightgown. She picks up the baby doll from the bassinet and coos over it, humming softly and going through the motions of breastfeeding it. She stands and walks about the room, humming "Lullay" to the doll whose face is in her bare breast. After a verse or two she "burps" the doll, lays it down and changes its diaper, then puts it back into the bassinet. Lydia lays back down in her twin bed, pulls up the covers, and curls up facing the bassinet as she falls back asleep.

Scene 8

Living room. Lydia is sitting on the couch, wearing the Baby Bjorn with the doll tucked inside, typing something on the tablet and keyboard propped up on the TV tray. The doorbell rings. She keeps typing. After a moment, the doorbell rings again. She sighs, closes the tablet, and sits up with difficulty, supporting the Bjorn with both hands as she stands. She goes to open the door. It is Peter with a crowd of people standing behind him (the same actors from the park): two police officers, at least two medical professionals in scrubs. He stares at the baby doll. She stares at him. Then she slams the door in his face. He knocks again, loudly, until she picks up a baseball bat and opens the door again. He sees the bat and holds his hands up, backing away. After a moment she puts the tip of the bat on the ground but does not let go of the handle. She puts her other hand on her hip and glares at him. He takes a piece of paper out of his pocket. It is the sonogram, clearly folded and re-folded, foxed on the edges. He hands it to her. She refuses to touch it. He folds it up, puts it back in

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his pocket, sighs with the weight of the world, turns, and nods to the people behind him. Again, she slams the door in their faces. She turns to go back to the couch, and the lights fade to the sound of police officers knocking louder and louder. The last sound, in pitch blackness, is a door splintering.

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