

MA BINUI

by

Feyintoluwa Ekisola

Feyintoluwa Ekisola

3447 Logan Ave. N.

Minneapolis, MN, 55412

218-409-3180

Copyright: The Wakeup Channel TM

mabinutheshow@gmail.com



CHARACTERS

BODE ADEYEMI	Ex-General. 55.
OPE ADEYEMI	His wife. 40.
KUNLE OJO	Business mogul. 45.
TEMI OJO	Kunle's wife. 40.
LARA ADEYEMI	Bode and Temi's daughter. Kunle's bio daughter. 20.
TAIWO OJO	Type A and hothead. Twins. 18.
KENNY OJO	Sweet, typically goes with the flow. Twins. 18.
ESSIE	A red nosed clown in colorful clown clothing.
IFE	Desire. Temi's double.
BINU	Anger. Kenny's double.
BERU	Cowardice. Taiwo's double.
IYA ILU	The ancestors.

Note: These characters are not archetypes. They represent real people that we all know. It is your job to find the moments when in their fear they are brave and in their anger they find understanding. Let them be human. Must be played by Black actors.

SETTING

Between a forest and a real place.

TIME

Present. The two worlds often mix or happen simultaneously.

## ACT I

## SCENE [1]

## THE DINNER PARTY

*The bedroom of BODE and OPE Adeyemi. Gold and maroon curtains hang around their room. A king sized bed in the center with a lime-green agbada and royal blue cap spread on top ready for wear. There is a small desk on the left side of the room, a dresser with a mirror on the right side, and padded bench at the foot of the bed. There are two suitcases packed. A door to the right of the dresser leads to the bathroom. The room is royally furnished. Fuji music floats into the room from downstairs.*

(BODE - A handsome man of 55 years, is looking a bit disheveled as he thumbs through a file of papers.)

BODE

(Into the phone) I want to talk to him! Is he alive? Stay with him, I'll be right there.

(Enter OPE)

OPE

(a moment of tension) Bode.

BODE

I have to go.

OPE

Wait, we have to talk about this.

BODE

Not now.

(He quickly hangs up the phone and  
throws it into the padded bench.)

(OPE is dressed impeccably in the same  
color lace as the agbada on the bed and  
a royal blue gele. Her disposition is  
low.)

OPE

Ki le n se? Awon eniyan tin bere e.

BODE

Mon lo si Switzerland laaro. Mon wa passport.

OPE

Wait. Tomorrow? When did you decide to do that?

BODE

Ope, I have to go.

OPE

Before you go, I want to make sure I have your word. I  
want to know what you're going to do. I don't want  
anyone to know about this.

(BODE cuts her off.)

BODE

You think I would put myself through that? You are  
shameful, but I'm not going to tell a soul. (beat.) Go  
and take care of it.

OPE

I can't do that.

BODE

I refuse to raise a child that isn't mine.

OPE

When are you coming back?

BODE

I don't know.

OPE

Bode, please don't do this.

(Ope gets on her knees.)

You cannot go, not now. This is life that I have chosen. It's the only life I want to live. Or... I don't want to live at all.

(KENNY enters also dressed in lime-green lace. At the door.)

KENNY

E kaaro.

OPE

Kenny, kaaro. Bawo ni my dear? Come, come. Sit down.

(She goes to BODE and kneels to greet him.)

KENNY

Mommy Lara, the cake has come. The person wants to know where to put it. I would ask daddy, but I haven't seen him.

OPE

Okay, I'm coming.

BODE

Keyinde.

KENNY

Yes, sir?

BODE

(Teasing) Before I get downstairs, I have something for you.

KENNY

Oh, okay sir.

BODE

You must remind me. Eh?

KENNY

Okay, sir.

BODE

Come find me, okay?

KENNY

Yes, sir. (She exits.)

(OPE sits by BODE.)

OPE

Bode...

(BODE stands.)

BODE

I'm going.

OPE

Where are you going now?

BODE

Don't you see you have treaded on dangerous waters? If I were you, I would get rid of it now.

(BODE picks up the agbada and cap from the bed and exits. OPE makes silent, angry gestures towards the door.)

OPE

Baba, dari ji mi. Ki ni mo se?

(TAIWO runs into the room, LARA is on her heels. They are both dressed for the party.)

TAIWO

Aunty, I told Lara to stop eating Uncle Kunle's meat, but she won't listen to me, so I want to tell you.

(LARA enters, chewing. Meat in hand.)

LARA

What?

TAIWO

See?

LARA

Are you still talking about this meat? What's the problem? Your dad is still not here yet and I'm hungry!

TAIWO

He's coming back soon!

OPE

It's okay.

TAIWO

No, I made that meat specifically for my dad.

OPE

How many meat did you take?

LARA

One... two... okay maybe like three.

TAIWO

She took 5, I counted.

OPE

Lara. You're too greedy. O ti to. So gbo? Don't take any meat again. O tin sanra anyway.

LARA

Yes, mom.

OPE

Taiwo, go downstairs.

TAIWO

If you touch my meat again, I'll cut your hand off.

OPE

Taiwo, O ti to. Go downstairs. And tell the caterer to cut the cake and put it on the central table for the guests.

(TAIWO makes a face at LARA and exits.  
OPE waits until she leaves.)

OPE

Lo mu gele e wa.

(LARA protests.)

(Sternly) Lo mu wa (Go and bring it).

(LARA exits and returns with a large royal blue head-tie made out of stiff cotton, silk, and rayon.)

OPE

Joko.

(LARA sits. OPE begins to roughly tie a gele for her. It's a painful process and takes time. They linger in the silence.)

(Beat.)

OPE

Taiwo is your family, but you cannot ever let her see you stoop, do you hear me? The first chance she gets family or not, she will cut off your head like a chicken. Trust me, don't fall for the trap. Even amongst family, be careful who you trust.

LARA

I trust Kenny.

OPE

That girl is a nobody.

(OPE finishes tying LARA's gele.)

OPE

Go downstairs. I'll be coming soon.

LARA

Yes, ma.

OPE

Have you heard from your uncle?

LARA

He went out to get more drinks.

OPE

I told him your father's assistant can do that.

(Lara is uninformed.)

OPE

It's okay. Go downstairs and take care of our guests.

LARA

Yes ma.

(LARA kisses her mom on the cheek and sings as she exits.)

(OPE goes to the desk and pulls out some papers and thumbs through.)

(BODE enters.)

BODE

I want to ask you a question. You have no room to lie to me.

OPE

Okay...

BODE

And I'm only going to ask one time...

(OPE freezes.)

OPE

(carefully) What do you mean?

BODE

I want to hear it from you. Is she mine?

OPE

Why would you ask me such a...

BODE

Please... just tell me the truth. Is she... mine?

OPE

This is low even for you.

(BODE grabs OPE and throws her to the floor.)

BODE

You have one more chance.

OPE

I don't... How could I know?

(BODE opens the bench takes out the phone.)

BODE

Your boyfriend is going to pay for this.

OPE

What do you mean by that?

BODE

Have you heard anything from your Kunle?

OPE

They said he was... what have you done?

BODE

No missed calls... Where could he be?

OPE

Bode, you didn't?

BODE

He's usually very timely.

OPE

Bode, what did you do?! Answer me!

BODE

Or what? Or what?

(BODE moves threateningly towards OPE.  
She gets on her knees and begs.)

OPE

E ma binu! Ko ye mi ni. What is this? What have you done to your brother?

BODE

Ope, all this time you have been asking me all of these questions. "What are you going to do? What are you going to say?" You think I don't know what you're doing? You're going to tell him yourself.

OPE

Of course not, I would never.

BODE

(laughter) Eh eh? If that is true, why are you trembling so much? Hm? Why are you so afraid?

(BODE towers over her and begins to forcefully remove her clothes.)

(A knock at the door. TEMI - 40 years old, a skinny little thing enters in full ragalia. She is always on the phone. Her gele is tied into a perfect rose and her lace is cream colored. She is quick to pick up on the tone in the room.)

TEMI

Please! Talo so be? You know there is money in Nigeria. Look at Tinumbu! Some of the richest people in the world live there, o! Se mo? Music even the soil itself is rich. Natural resources. Good food. Fine women. More fine men. Art. Culture. These white people think that we are oloju kokoro. It's them! You know, they are calling Kunle to come and build a plant in Nigeria.

We're in the U.S. now. He said he won't go. Mmmmmmm.  
Emi? Hm. If you ask me. Mo feron awon Naija ju ara  
oyinbo lo.

(Listens and then laughs out loud.)

Okay, okay, thank you ma. Okay, ma je ko mo. Thank you.  
Okay, ma. Bye-bye. Bye.

(She hangs up the phone.)

Ha! So this is where you people have been hiding.

(TEMI makes herself comfortable on the  
bed.)

OPE

(recovering) Haha. Yes o. A n bo bayi.

BODE

Mon lo sale.

TEMI

Bode, o ti jeun . Mo le ri loju e, pe o man binu  
nigbati o ba ti jeun.

(BODE exits.)

TEMI

So... se ko si?

(OPE ignores her.)

TEMI

I can see when you and Bode are fighting. It's very  
obvious.

OPE

Obvious, bawo? A o ja.

TEMI

Eh eh? Ope, wo mi da da.

OPE

Why are you always involved where no one wants you to  
be? Why don't you focus on your own self. Have you seen

your husband?

TEMI

Ope, what happened? All these secrets you're hold on to I can see they're causing you pain. Let's pray. Better you clear the air. Talk to God.

OPE

Temi, stay out of my business and mind your own. Where is your husband?

TEMI

My husband is fine. I'm worried about you. Don't you see that if you keep this up you're going to be very lonely and only your secrets will keep you company. Kunle and I can help you.

OPE

I don't want your help. Lara said that Kunle went out and hasn't returned for some time. Have you called him?

TEMI

I'm sure he's just meeting traffic.

(TEMI picks up the papers that OPE dropped earlier. OPE snatches at them, but TEMI is faster.)

TEMI

Ope... This is a paternity test...

(Knocking downstairs, LARA runs into the room.)

LARA

Mommy! Awon olopa wa n sale. Aunty... you have to come downstairs now.

(TEMI drops the papers on the desk and runs out of the room.)

OPE

Lara, where's your dad?

LARA

He left. Are you coming?

(LARA and OPE exit.)

TRANSITION

## SCENE [2]

IYA ILU

(Eni tó ñlé ǹnkan níwájú, ñfi àwọ̀n ǹnkan míràn sẹ̀hìn).

(Enter ESSIE.)

(A red nosed clown in colorful clown clothing. Essie stops sniffs the air, listens, and with an eerie look smiles at the audience.)

(Behind her the moon on a string rises. Essie grabs the string and with some effort pulls it closer to the earth. Shadows of tall misshapen trees grow clearer and from the distance two shadow figures draw closer.)

(Enter LARA. Lost, confused, and half crazed she cries out for help, but no one can hear her.)

(ESSIE at the sight of LARA cowers and exits taking the moon with her.)

TRANSITION

## SCENE [3]

(One month later)

*Home of KUNLE and TEMI Adeyemi. The living room is attached to a small open kitchen and dining area, and there are two doors covered by curtains leading to bedrooms off stage. A light flickers in the kitchen.*

(KENNY and TAIWO are in the living room watching music videos, LARA has wandered through the living room and into the kitchen.)

TAIWO

Can you go put some pants on?

LARA

Good morning to you too.

(LARA reaches into the fridge. The twins watch her, Kenny with concern, Taiwo with mild disgust.)

LARA

Is there any malt?

TAIWO

No. You finished it.

LARA

Drink?

KENNY

Yeah, but we're saving it for when we get back home from the hospital.

LARA

Where's your mom?

KENNY

At the hospital. She's been there all night.

LARA

Mm...

TAIWO

You look like you could use a shower.

(LARA flips the middle finger at TAIWO and exits to the bedroom.)

KENNY

Ooooh! What's wrong with her? (to TAIWO) Why would you say that to her? Her parents are going through a really hard time right now.

TAIWO

Really? I don't mean to be rude, but she is not the only one going through a hard time. She's just not able to see past her own bad breath.

(TEMI enters.)

TEMI

(Into the phone.) Anyway, when you get this message e le kpe mi kpada. How is Bode...? He still hasn't come to visit. So... and you know you're welcome anytime. Kunle would love to see you. I think he might still like you in fact. Haha. So... come and see us.

(LARA enters dressed well, but tired in the eyes.)

Lara is here. She says hello. Okay, bye.

LARA

Hello ma. (She greets TEMI traditionally)

TEMI

Hello my dear, have you spoken with your mom today?

LARA

Yes, ma. We spoke. She knows I'm here.

TEMI

And she's not coming.

LARA

... yes ma. Pregnancy makes it hard for her to travel, you know.

TEMI

Well... it's great to see you anyway. So ti jeun? You look hungry. (She heads for the kitchen.)

LARA

No, not yet.

TEMI

You have to eat!

(TEMI opens the fridge. It's empty.)

TEMI

Oh my God. Mo gbabe lati lo soja. Okay, no problem. It's okay. I'll see what I can get from the market now. Kenny, Taiwo, make sure you wash your car when you visit your dad today.

TAIWO &amp; KENNY

Yes mom./Yes ma.

(She exits.)

(There is an uncomfortably long pause. Neither the twins nor LARA know what to say. Kenny breaks the silence.)

KENNY

She's become very forgetful.

LARA

What time did she go to the hospital today?

TAIWO

Five o'clock.

LARA

In the morning?

TAIWO

Last night.

LARA

Oh. I didn't know they let you stay there overnight.  
Hm... Well, I'm gonna go unpack.

TAIWO

Unpack? How long are you staying here?

LARA

I... I don't know. A few weeks?

TAIWO

What? No way. Look Lara, it's tough enough with just us. We can't take you in while you run away from your problems.

LARA

You can't make room for one more person? Honestly, Taiwo, all due respect and I don't make a big deal of this, but it's not up to you. Okay?

TAIWO

My mom doesn't know how to say no!

KENNY

Taiwo.

TAIWO

It's true. You're taking advantage of her.

KENNY

We have to go. Visiting hours end at 4 o'clock on Fridays.

TAIWO

Kenny, why aren't you saying something?

KENNY

Because I don't want to get involved.

LARA

I am ready. Let's go.

KENNY

It's cold in the hospital, you might want to take a sweater.

TAIWO

Lara, you can't stay here.

LARA

Well I can't go back home either!

TAIWO

Yes you can, you just don't want to!

LARA

You don't know what you're talking about!!!

KENNY

Taiwo, you owe you me \$20, I'll need that today. Can you go to your room and find the \$20 I loaned you?

TAIWO

Okay. But I know you guys are going to talk about me behind my back.

LARA

Nothing I could say behind your back that I wouldn't say to your face.

TAIWO

Your only positive trait is that you're honest.

(She exits.)

KENNY

Lara, Taiwo's right. Our mom is struggling as it is. Taiwo and I have both taken on jobs before and after school. I was accepted into Howard's School of Health, but mom had to take out my college savings to pay for dad's hospital bills, so I'm not sure I'll be able to go. I might take a year off and work. Save up for next year. Maybe travel.

LARA

Oh, okay. Sorry.

KENNY

I'm just letting you know. Everything is not as it seems. Mom is a superhero. She's able to keep it together in public, but you know how they are. No one knows what's really going on behind closed doors. I'm letting you know, but please don't tell anyone.

LARA

Sure.

KENNY

I've noticed that your dad hasn't been around since the day of the accident. He threw this big birthday party and then disappeared. What's up with that?

LARA

He traveled for work.

KENNY

I know, but, it was just weird. He hasn't spoken to anyone since. Has he returned your calls? I mean, that's his brother.

(LARA gets up.)

LARA

Yeah, you know what Kenny, thank you so much for sharing your family's situation with me, but my family business is my family business.

KENNY

But I am family.

LARA

Taiwo, let's go!

(Lara exits. Taiwo enters. She puts an arm around Kenny to comfort her.)

TAIWO

Come on let's go.

KENNY

Where's my money?

23.

TRANSITION.



IFE

My friend.

BERU

Ife, wow, it has been so long. What brings you to the edge of the forest?

IFE

There is fire on the mountain. The forest changes before our eyes.

BERU

I know. I went out to tend to the forest and look! This cola-nut bush turned a sickly red as if bleeding from the inside, barred its teeth at me and bit my hand. Since when do a cola-nut have teeth. The trees have taken different shapes and are yelling abuses at me. Something is wrong.

(LARA steps on a branch making a snapping noise.)

BINU

Wait... Who is there?

(LARA tries to run, but BINU is faster.)

IFE

The person who is being watched must not join in the watching. (Eni tí a ñwò kì í wò'ran).

LARA

Who are you?

IFE

Who are you?

LARA

I know who I am.

IFE

Do you?

(IFE releases LARA. BINU checks the

perimeter.)

IFE

We don't have much time.

(The wind begins to pick up.)

IYA ILU

Wake up, wake up, wake up, family, wake up (Dide, dide, awon ebi dide)!

IFE

Put this on! It will keep you safe.

(IFE hands LARA a necklace of cowrie shells.)

LARA

Safe from what?

IFE

Unhappy spirits.

(BINU enters.)

BINU

We must go.

IFE

Fine.

LARA

Where are we going?

(IFE taps the cowls on LARAs neck with her drum stick.)

IFE

To a carnival. Make sure you have this on at all times. Do not tell anyone we meet who you are or where we are going.

(Binu takes out her machete and points it at LARA the handle glows white and

hot.)

BINU

Ow! That necklace will protect you from all harm.

IFE

Binu is leading us on this journey.

(BINU puts her sword away. LARA tries to take off the necklace, but it does not budge.)

IFE

Wherever you go, do not turn back.

IYA ILU

Whoever keeps looking back whilst running will certainly stumble (Eni tó ñsáré tó ñwo ẹ̀hìn, ó di dandan, kó fi ẹ̀sẹ̀ kọ).

LARA

How long is this journey?

IFE

First we must pass the plains of the temple, and then the Colosseum, and finally, and worst of all, we must venture through the carnival where the Sad Clown lives.

END OF SCENE 4

## SCENE [5]

(Another month has passed.)

(Hospital. Room 1004. TEMI is resting in an uncomfortable chair beside the hospital bed. There is a window beside her. Below the window on a table is food in tupperware. KUNLE, hooked up to a breathing machine wakes up with a start he is alone in the space between dreaming and reality. He gets out of bed, tries to speak to Temi, but is ignored.)

(OPE enters.)

KUNLE

Oh, God.

TEMI

Wow! My sister, where have you been all this time? I've been calling you, calling you, calling you. Kilo de pe e gbe phone?

OPE

I won't be here for long. Just to see... Kunle. Have the doctors said anything about his condition?

TEMI

He's suffering from head trauma. For some reason his airbags didn't deploy. The police are looking into it, but they suspect foul play. Someone did this to him.

KUNLE

My breaks stopped working.

OPE

Huh. Is that so? But who would do such a terrible thing? Do they have a suspect?

TEMI

We don't know. The detective on the case seems more caught up in Kunle's investments than making a case, but we do know that someone cut his break line too. I've heard of this happening in Naija movies, but not in real life and not to someone like him. Kunle was a good person, he had no enemies.

OPE

Well, he wasn't perfect.

TEMI

What do you mean?

OPE

I mean, no one is perfect.

KUNLE

She knows something.

TEMI

Sit down. Je kin bu onje fun yi.

OPE

It's okay.

TEMI

I insist.

(TEMI serves OPE rice.)

TEMI

So, have you heard from your husband?

KUNLE

I'd like to know the same thing.

OPE

He's traveled.

TEMI

I know he traveled, but it's strange... since he disappeared won pe lati beere nipa igbese aye aburo won.

KUNLE

So, he hasn't been here at all.

OPE

He hasn't called anyone. Work keeps him busy.

KUNLE

Too busy to call?

TEMI

Too busy to call? Well... safe travels to him. When will he be back?

OPE

...Well, you can never know with his job.

TEMI

It's not easy with your husband is away. My girls are only barely managing. They've been chipping in their own wages. It's so shameful. We didn't plan for this. With Kunle, everything was easy. He managed the house, all of our finances were left to him. Without him, I feel so useless. But now... I'm imagining what will happen if he doesn't... well...

(IYA ILU is heard in the distance.)

TEMI

One is never too old to learn what one does not know. **A**  
**kì í dàgbà jù fún ohun tí a kò bá mọ.** Well, anyway, we're managing, but I can't imagine how difficult this must be for you. Gone for two months? Please, if I'm going too far just say so, but is this because of what I saw?

(OPE freezes.)

OPE

Excuse me?

TEMI

The test. That was on your table. It was a paternity test right?

(OPE shakes her head in disbelief.)

OPE

I don't know what you think you saw.

TEMI

Ope. How many years have we know each other? I've known you longer than I have know pounded yam. I can tell when you're not telling the truth.

OPE

You know how long it took us to have another child despite our trying. Bode just wanted to be sure.

TEMI

Okay.

OPE

That's all.

TEMI

If that's all you're willing to say.

KUNLE

Damn it! Temi, don't listen to her.

TEMI

But the results.

(OPE whips around quickly.)

OPE

Temi, whatever you saw is none of your business.

TEMI

Ope, I've told you about these secrets you keep.

OPE

And I'm telling you to keep your mouth shut before I shut it for you. You have no idea.

TEMI

I know I never liked Bode. You deserve to be happy and I see how ruthless he is with you. I'm not judging you.

Your secret is safe with me. Let me help.

OPE

You can't.

TEMI

It's funny though, because I always thought... at some point Kunle mentioned how unhappy you were and he was so angry. So I thought maybe he was interested or something. Anyway, you two have always been very close since before BODE was able to go back to Nigeria. I know he would want me to take care of you.

OPE

My husband takes care of me.

TEMI

Yes, Bode is wealthy, but he can't offer you love. Real love. The love that you deserved. The kind that Kunle and I have.

(KUNLE is deeply troubled. His blood pressure drops on the heart monitor. He returns to his place on the bed. TEMI's face falls.)

TEMI

K.K. can you hear me? Kunle, it's alright. It's okay.

(TEMI soothes KUNLE and his blood pressure returns to normal.)

We have to be careful what we say. It seems like he's always listening. I have hope this is going to be okay, but... Kunle never gave up on me, so I own him that in return. Excuse me, I want to go to check in with the doctor.

OPE

Of course.

(TEMI exits, OPE follows her to the door.)

TEMI

No, stay. He likes to have company.

(OPE lingers at the door. She's not sure whether to stay or go. She decides to stay and sits by the bed.)

OPE

Kunle... can you hear me?

(TEMI enters.)

TEMI

The doctor is coming to check on his vitals.

OPE

I'll need to come back tomorrow, I'm late for an appointment. Remember what I said, Temi. Whatever you saw, it stays between us.

TEMI

I have no one to tell.

(OPE squeezes KUNLE's arm or hand. It is an intimate gesture.)

I'll be back tomorrow.

(OPE exits. TEMI stares the bed.)

TRANSITION

## SCENE [6]

(Evening. The moon comes up. The Forest. There is a heavy, angry, scattering wind.)

IYA ILU

Dide, dide, Awon Ebi Dide.

(The chaos begins to swirl into a organized funnel.)

(BINU, enters fighting against the wind. She looks strong, like a warrior, a machete is strapped to her back. LARA enters behind her beaten up and tire. IFE enters last with IYA ILU under her arm.)

BERU

Eleyi ti koja oun ti a le farada. Je ka pada. O rogbo fun enikankan.

BINU

Ooo, dake Beru. A ti fe de be. Nibe yen lo wa. Past the mountain.

BERU

No, I want to go back. I need to look after the forest.

IYA ILU

Odò tó ñṣàn kì í b'ojú w'ẹ̀hìn. (A flowing stream never flows backwards.)

IFE

There is nothing you can do, Beru, but help us get the moon back. This moon is one of many but controls the tide. Without it, everything is out of balance and without balance there's no hope for us. The longer we stay the faster the forest will fade. Don't deny your duty. Help us, help your forest, bring the moon back to its rightful place. No one should have sole control of

the moon.

BINU

I have a question.

IFE

Of course you do.

BINU

What happens if we don't get the moon back?

IFE

If we can make it through, we will never have to find out.

BERU

If?

IFE

If we don't get the moon, we'll change too. Darkness has a way of taking control.

BINU

I'm not changing.

IFE

But she is...

(They look at LARA.)

IFE

And eventually, not too far from now, we will too.

(BERU is paralyzed with fear.)

BERU

I can't.

IFE

Beru. I'm no longer a young girl, I cannot make this journey with anger alone by my side and we don't know where you're going. No one knows the forest like you, so, either we all go together or no one goes at all.

(IFE sits, crosses her legs, and closes her eyes. She stays this way for some time the wind blowing around her as BINU and BERU shiver as they look on in awe.)

BINU

(to BERU) Come on!

IFE

Beru, I will not let anyone hurt you.

BERU

I don't think I can do it, Ife.

(IFE winces.)

IFE

Binu, sit down.

BINU

Hmm?

IFE

Sit down.

(BINU sits down and crosses her arms.)

BINU

(complaining) Oooo.

IFE

We will stay here until you decide.

(IFE stares unfocused into the distance. Her forehead wrinkles.)

IFE

It's either all of us or none of us at all.

BINU

You'd rather just stay here and give up?

IFE

It's not up to me.

(ESSIE enters.)

BINU

The clown!

IFE

(urgent whisper) Stay still!

BERU

Where is the moon?

(ESSIE approaches LARA.)

ESSIE (Silent)

Are you lost?

LARA

I don't know my destination, so how can I be lost.

(ESSIE nods, feigning understanding.)

LARA

Who are you?

(ESSIE does a flip or a routine. She points at her nose.)

ESSIE (Silent)

Ta-Da!

LARA

(Giggling) I see.

(ESSIE begins to sniffle, her gentle mope becomes a weep, a wail, and then a sob. LARA too stunned to comfort, watches ESSIE weep.)

LARA

I've never seen a sad clown before.

(ESSIE is inconsolable. Two shadows appear.)

BINU

IFE we have to go now!

LARA

The clown doesn't want to harm us.

BINU

But they do!

(The shadows surround LARA and envelope her. BINU tries to grab them with her hands, but her hands pass through to no avail. She takes out her machete, but it's too late. They've disappeared and taken LARA with them.)

BERU

Ife! What happened??

IFE

They're using another kind of magic. The cowls couldn't protect her. I failed. I'm so sorry.

BINU

Beru! Where did they go?

BERU

They're going to the carnival. I know the way, let's go!

TRANSITION

## SCENE [7]

(Daylight. LARA is sleeping precariously on a hospital chair. KUNLE still caught in the middle is standing, gazing out of the window. ICU noises. KENNY and TAIWO storm in mid fight.)

KUNLE

It's going to rain.

TAIWO

She has to go, now!

KENNY

Would you keep your voice down?

TAIWO

Or what!

(TAIWO sees LARA asleep on the hospital chair.)

TAIWO

Aye, sleeping beauty. Dide! Can you believe this girl. We ask to watch him for five minutes and you're sleeping!

(Shaking LARA.)

Wake up!

KENNY

A-ah! Taiwo. The girl is tired? Why are you being like this?

LARA

You know there are nurses for every room.  
(LARA clings to a headache.)

KUNLE

(with a smile) My babies.

LARA

I don't feel well.

TAIWO

Of course you don't! You haven't stopped drinking since you got here.

KENNY

Taiwo!

LARA

No, it's okay. Look I'm awake.

KENNY

(To TAIWO) You are so aggravating.

TAIWO

Somebody has to keep her in line. Listen we have something we need to tell you.

KENNY

... Taiwo can we please do this later?

TAIWO

When? You don't work, you sit around and drink all day! You don't help around the house. Why are you here? Aren't you supposed to be in school or something?

LARA

I dropped out. There. Are you happy? I dropped out of school and my mom thinks I'm there but I failed out because I spent most of the last two months searching for my dad. He's never been gone this long and he has never left without speaking to me. If I go home I have to hear about how my dad is a loser and how he doesn't care about us and that's why he left. You have a dad. He's right here! I don't have anything waiting for me at home. And my mom is going to murder me when she found out. You know how she is.

KENNY

Still... Lara, your drinking is a bit worrying. And I don't still don't understand why you don't go back

home. You're going to have to anyway. It's been over a month. Don't you think your mom could use the help?

LARA

She has house maids who take care of her. Please don't make me go home. I'll leave as soon as your dad gets better.

TAIWO

Look Lara, I get it. But we are trying to pull through for our dad. We can't afford for you to stay like this.

LARA

I'll give you \$1000 for the month.

(LARA pulls herself together.)

LARA

Is that enough? I can give you more.

TAIWO

We don't want your money.

LARA

\$2,000.

KENNY

Taiwo, take the money.

TAIWO

... \$1000. You stay for a month or until my dad gets better.

LARA

See? I knew we could figure this out.

KUNLE

Hm.

(The twins try to get comfortable in the small hospital room. KUNLE goes to the doorway.)

KENNY

This place is depressing.

TAIWO

No need to mention that every time we come in here,  
Ken.

(Beat. KUNLE paces to the window.)

TAIWO

What's that smell.

(TAIWO turns to LARA)

TAIWO

Have you umm... bathed?

KENNY

Taiwo...

TAIWO

Lara you really smell.

(KUNLE looks at LARA.)

LARA

There's no shower in this hospital.

KENNY

How long have you been here?

LARA

Since last night.

KENNY

Wait, you slept here last night?

LARA

Yes. I couldn't sleep, so I used your visitors pass.  
Here's your ID by the way. I needed... well, since my  
dad's not around it's comforting to be around him.

TAIWO

I'm gonna go for a walk.

(Taiwo exits.)

KENNY

You shouldn't talk to Taiwo that way. I know money is no problem for you, but she's doing her best to manage all of our expenses including these hospital bills!

LARA

Sorry.

KENNY

And what you did is identity theft.

LARA

Kenny... Look at this.

(LARA pulls out a piece of paper. KUNLE watches intently from a distance.)

LARA

I found this in my mom's room the day before I came. It's a paternity test.

KENNY

I knew they were hiding something! Does it have to do with the child she's carrying? Wait, this is just a piece of paper. Where is the test?

LARA

I wrote it down, but kind of in a rush. I didn't want to take it because I didn't want my mom to get suspicious.

KENNY

"Based on the genetic testing results, the probability of paternity is ... inconclusive." "Mother, Opeoluwa Agnes Adeyemi. Father, Adebode Olumupa Adeyemi. Omolara Oladoke Adeyemi." There's no other name here, Lara. This test is about you.

(TAIWO enters and takes the paper away from KENNY.)

TAIWO

What is this?

LARA

Give that back!

TAIWO

You don't believe this do you?

KENNY

I don't know.

LARA

Kenny!

KENNY

Sorry! I just, it seems a little far fetched.

TAIWO

That's because she's making it up. If Lara doesn't get the attention she wants she'll make up lies to get it.

LARA

What?

TAIWO

You've always done that! Remember when you used to lie about having a twin. Who does that?! Lara, the thing about you is you are so transparent. You need everyone to be obsessed with you or you don't even know how to live! This is ridiculous. You can keep your thousand dollars. We need our space.

LARA

I can't believe you're making this about me.

TAIWO

You, made this about you!

KENNY

Please. Lara, have you asked your dad about this?

LARA

I can't get a hold of him. Maybe he knows. Maybe that's why he left. Don't you think it's strange.

TAIWO

You need to leave.

LARA

Come on, Taiwo. This is not a coincidence. Haven't you wondered why my dad isn't around? My dad leaves the country immediately after your dad gets hurt and weeks later I find out that there's a paternity test floating around about me claiming my dad isn't actually my dad at all!

TAIWO

I don't know! I don't think it's what you're saying it is. I don't even know if I can trust you!

LARA

My mom kept this from me. I can't go back there until I know what's going on. I'm scared Taiwo. What if my mom did something? I can't sleep I keep having nightmares.

KENNY

You don't know for sure that he's not your father. The test was inconclusive.

LARA

Either way, there's more to this. I know it.

TAIWO

You've been watching too many Nigerian movies.

(TAIWO exits. LARA and KENNY are left alone.)

(Beat.)

KENNY

You think your mom had something to do with this?

LARA

I don't know. I know my mom is capable of anything. I just don't know why she would do this. Unless... I don't know. I'm sorry I brought it up.

KENNY

Maybe you should go back to our place and get some sleep. I think things will be clearer after you rest.

LARA

I'm not lying, Kenny.

KENNY

I know. Everyone is trying to find a way to cope, but not everything is exactly the way it seems. You have to be careful. What you say can come to life.

LARA

I'm going to find out what's going on and either we can help each other or I will find out on my own. You're not the only one that's suffering, Kenny. If you looked up for one minute, you would notice that.

(Beat.)

KENNY

You should go and shower. Taiwo and I need some time with our dad. Mommy made amala at home, go, shower, sleep, take care of yourself.

(LARA exits.)

END OF SCENE 7

## SCENE [8]

(Evening. Hospital room. OPE sits at the foot of the hospital bed. KUNLE watches her from the window.)

OPE

Ore mi, you look so peaceful. I'm sure this is the only time we will see you silent. Hmm... Kunle. It's my fault. Secrets are no good for a family. I was wrong to chose Bode over you. It was fun and exciting when we were young, but now I see I was wrong. This child, your child is yours by right... not only by blood. You were right, I haven't betrayed my husband any more than he's betrayed me. I mean, you've always been there. You are the one that raised my child. You cooked soup for her when she were sick. You kissed her scratches when sher hurt herself, you taught her the ways of the world and showed her who God is in her lives. I know she's going down the right path because of you. You raised her like she was one of your own, maybe you already knew. I don't know without a doubt that Lara is yours, but I know for certain that I am. That we are. Don't go. Stay with me. Whatever it is, we'll figure it out.

(Beat.)

Forgive me for not choosing you the first time, but I'm here now. And I know Lara will forgive us too. I feel her slipping away each day from me. She's lying to me. I can feel it, but I can't stop myself from lying to her too.

(OPE kisses KUNLE on the cheek.)

I need you to wake up. We need you. Your family needs you. I need you.

BLACKOUT

INTERMISSION

END OF ACT [1]

ACT [2]

SCENE [1]

IYA ILU

Dide, dide, awon ebi dide.

(The quiet shushing of waves against a shore. Downstage is lit in the reflective blues of a lake at night. KUNLE sits on the edge of the platform with two fishing rods.)

KUNLE

Would you like to join me?

(LARA sits.)

LARA

Sure.

KUNLE

Here.

(KUNLE hands LARA a fishing rod. He helps her to bait and cast it. The two enjoy their quality time together.)

LARA

What are you doing here?

KUNLE

I caught you lying.

LARA

Are you... dead?

KUNLE

No, but be very careful. Words have power.

KUNLE

Have you spoken with your mom yet?

LARA

No.

KUNLE

You need to tell her you left school. She's your mom she'll understand.

LARA

No she won't.

(KUNLE smiles)

KUNLE

You've always been stubborn. But this is not the time to play around. You're not a child anymore.

(LARA gets up as if to leave.)

LARA

I don't want to hear another person lecture me. You're right! I'm an adult. I can make my own decisions.

KUNLE

Yes, you can.

LARA

Is that really why you came?

KUNLE

No. I came to say goodbye and to warn you. Things are going to get a lot more difficult and you're going to have to have better control of your mind.

LARA

I have control of my mind.

KUNLE

No, you don't. I've been watching you. You run without direction, you fighting everyone but you don't see your own demons. You side with them, excuse them. But the only person you need to fight is your self (points to his head). You're at the will and mercy of your own pain. Open your eyes. You've lost control of the most precious thing, your mind. You think you're in control

by drinking and tearing into your family, but you're not. I'm telling you these things because I love you. You are out of control. Lying to you mother is only one example.

(KUNLE pulls out his wallet and shows LARA a picture.)

KUNLE

This is you as a baby. Your mother was so happy to have you. Your dad was very happy too. And so was I. I knew that I would never be able to really be there for you the way I wanted to... this is difficult.

LARA

You were there.

KUNLE

Yes, but not as a father. Lara, your father and I didn't always get along. Your mother is a lovely woman and I was jealous of him. At the time we were young, my uncle had yet to introduce me to Temi. It felt right to pursue your mom because ultimately it was up to her. Her choice. Eventually, your father went away on a mission and we didn't know if we would see him again. We took comfort in each other.

LARA

What do you mean comfort?

KUNLE

It was the 90's the Nigerian government was not pleased with your father. He had rallied people of means to throw out Babangida and in doing so, put his own life in danger. He was a hero of the people. Eventually Babangida sent people to find him, to end his life, but your father was faster. He sought asylum in the U.S. and took Temi with him. Temi chose the promise of a better life. I was a poor business man. Your father has always had a rough life, but he's managed to find a way for himself. Before he left, he asked me to guard his fiance, your mom while he made a way for himself in abroad and I took that very seriously. We were

inseparable. I would not let anyone touch her, let alone look at her. She was my family. Your father was so thankful to me for taking care of his wife. He didn't know that we had... at that same time, found each other. Your mom flew to the U.S. 3 months later and your parents quickly got married after that. I didn't think anything about it at the time, but I'm certain of something now. You are *my* daughter. *My* blood. I'm sorry we didn't tell you earlier.

(LARA, mesmerized drowns in the light of the water.)

TRANSITION

## SCENE [2]

IYA ILU

(Eni tó ñlé ǹnkan níwájú, ñfi àwọ̀n ǹnkan míràn sẹ̀hìn).

(The Forest. Moonlight. Trees surround the clearing where LARA is laying deep in thought. ESSIE enters chasing a hare. LARA recoils. She's afraid of clowns.)

(ESSIE approaches LARA with curiosity and concern.)

LARA

Go away!

(ESSIE stops and tilts her head.)

LARA

You can't be here. I don't want you here.

ESSIE (Silent)

Are you lost?

LARA

I'm not headed towards any destination. How can I be lost?

(ESSIE nods, feigning understanding.)

LARA

Shoo! How can I get you to leave?

(Essie does a magic trick. Either pulling flowers out of thin air or never ending scarves.)

ESSIE (Silent)

Ta-Da!

LARA

Okay. Nice. Thank you, now run along.

(ESSIE begins to sniffle, then mope,

weep, wail and sob. Behind her, two shadows figures emerge.)

LARA

I've never seen a sad clown before. I'll call you S.C.  
- Essie for short.

(ESSIE is inconsolable.)

LARA

I know how you feel. What can I do to help?

(ESSIE stops crying and with tears in her eyes, points to the moon. The shadows step forward.)

LARA

Wow. Will that help?

(ESSIE nods. With some effort LARA manages to grab a hold of the moon with a string and pulls it down to the meadow. She ties the other end of the string to ESSIE's wrist and watches as she floats away. The shadows disappear. As the moon recedes the forest starts to take on different shapes and shadow grows in unusual places including the hollows of LARA's own face. LARA smiles. There's freedom in the darkness.)

TRANSITION

## SCENE [3]

(KUNLE and TEMI's home. TEMI is sitting in the living room reading a magazine.)

(LARA enters)

TEMI

Ah, Lara. It's good to see you are you hungry?

LARA

No, thank you.

(TEMI returns to her magazine. LARA watches her.)

LARA

Aunty, how well do you know my mom?

TEMI

How do you mean?

LARA

Do you know what she was like when she was my age?

TEMI

Funny, smart, quick witted. She was popular. Very beautiful. Everyone wanted to be her friend. And she was never wanting for male attention.

LARA

Was she honest?

(beat.)

TEMI

She was able to get her way when she wanted, but she never outright lied. I wouldn't know. I have to admit, I'm confused. Where is this coming from?

LARA

I found this paper in my parents room. Well, it's not

the same one, but I wrote down the important parts. See, here? Omolara Oladoke Adeyemi, inconclusive. Did my mom ever speak to you about an affair?

TEMI

Lara, you're going to far. I know you and your mom are not seeing eye to eye, but this accusation is very serious and I don't want you to repeat it again.

LARA

I understand aunty. I understand how serious this is, but I had this dream and Uncle Kunle came to me and told me... he said... I'm not sure, but he could have said that I'm his legitimate daughter. My dad is back by the way. He still hasn't spoken to me. He doesn't even look at me. It makes sense. I don't belong to him. He's angry because I don't belong to him and you know what I'm a little relieved. At least it shows he cares. He's hurt, I get it, but deep down he cares. My mom on the other hand. You know, I used to admire her. I wanted to be like her so badly. Like my life depended on it, because I thought she was the most honorable and wise woman I could ever know. It turns out that she's just as failing and gullible as the rest of us and I'm sorry, for her. My father is a good man and your husband lied to him for years. You lied to us for years! I can see it on your face. You knew. You've always known haven't you?

TEMI

(coldly) Lara, this situation is past your wisdom.

LARA

But it effects me!

TEMI

It effects more than you! What about me? What about your family?? All you think about is yourself. I keep waiting to see the day when you will finally step out of your childish mind and see things for how they are. How your actions effect me! I've clothed you, I've housed you. I've put up with your recklessness and

disrespect only for you to come and talk to me like  
this?

(TEMI grabs LARA.)

TEMI

You are NEVER to repeat what you have said here, do you  
understand me?

LARA

Yes, ma.

TEMI

Eh??

LARA

Yes, ma.

(TEMI takes the crumpled paper and rips  
it.)

END OF SCENE 3.

## SCENE [4]

IYA ILU

Dide, dide, awon ebi dide.

(The Forest. The dreamers enter the Carnival. Music plays and incense billows from a carnival tent up stage center. The effects of the incense are strong and the dreamers fall into a heavy resignation.)

BERU

I know this feeling.

IFE

"There is a tale of a Sad Clown in the Carnival of Plenty. She is sad, although she has so much." Cover your mouths and keep an eye out for the clown. She can be vicious and does not hesitate to act once she feels threatened. Keep your eyes wide and do not inhale the smoke.

(ESSIE enters out of the shadows. She is holding on to the string that leads to the moon. Two shadows follow her in the distance.)

BERU

(Panicking) Okay, this is too much, Ife. Is it so bad if we decided to give her the moon. I'm sure there's another way to fix this. Why don't we go back before it's too late?

IYA ILU

(Whispered) A flowing stream never flows backwards (Odò tó nṣàn kì í b'ojú w'ẹ̀hìn).

IFE

Thank you, mama. We're almost there. This is the hardest part now, Beru. Stay strong.

BINU

The fastest way to retrieve the moon is to cut that string.

(BINU pulls out her machete.)

BINU

Then there is no way to know what will happen, but I would recommend we leave and fast.

BERU

What about LARA?

(Enter LARA giggling and laughing. She sees the dreamers.)

LARA

Oh hi friends!

(The dreamers run to her.)

LARA

Are you lost?

BERU

What's happened to her?

IFE

She's forgotten us.

(ESSIE with the moon stands nearby )

IFE

We don't want any trouble clown, we just want to get through the forest.

LARA

She's no trouble. Who are you?

IFE

Who are you?

LARA

(lacking confidence) I know who I am.

IFE

Do you?

(LARA is truly distressed. ESSIE pulls out a game. Ayo. She points to it and stares at the dreamers.)

IFE

No, thank you, clown. We don't have a lot of time.

(ESSIE looks up in distress. She begs.)

LARA

Oh, come on, can't you play just one?

BINU

No. We're on our way.

(ESSIE starts to beg frantically, like a child.)

BINU

We said no!

(BINU lunges at the moon. With her machete she cuts the string. The shadows form a human ladder to catch the moon, but fail.)

BINU

Let's go!

(IFE tries to pull LARA with her but she is frozen.)

BERU

Ife! Let's go!

IFE

We can't leave her here!

(ESSIE grabs onto LARA's leg. )

BINU

The moon is almost gone, Ife, we won't be able to see

our way out!

BERU

What do we do!

LARA

I think we should stay.

IFE

What?

LARA

Leave me here.

BINU!

Come on!!

IFE

No.

LARA

I want to stay here with my friend. I know her. I understand why she wanted the moon. A little light. That's all she wanted. I can be that light for her.

BINU

Ife, we have to go right now.

LARA

Go.

(The dreamers exit. LARA approaches ESSIE. They touch and a nebulous connection swirls around them as the moon completely fades from sight. The cowls around LARA's neck glow white hot in the darkness then ESSIE swallows LARA in one gulp.)

END OF SCENE 4.

## SCENE [5]

(Wind swirls on an empty stage. IYA ILU can be heard in the background over the course of this sequence ESSIE sheds her heavy costume and makeup and becomes LARA.)

One is never too old to learn what one does not know (A kÌ í dàgbà jù fún ohun tí a kò bá mọ).

When a king's palace burns down, the rebuilt palace turns out even more beautiful (Ilé ọba tójó ẹwà ló b̀̀si).

Whoever is pursuing something ahead is actually leaving some other things behind (Ẹni tó ǹ̀lé ǹ̀kan níwájú, ǹ̀fi àwọn ǹ̀kan míràn s̀̀hìn).

When the rain subsides, the dripping under trees seldom promptly cease (Tí òjò bá dá tán, ti abẹ igi kÌ í dá b̀̀rọ).

A person who hurts someone today may still be a blessing to someone tomorrow (Ẹni tó s̀̀e ohun tó dun'ni l̀̀òní, l̀̀e s̀̀e ohun tí yóò dùn mọ'ni l̀̀ola).

Before getting to our destination, we may have to get to where we'd rather not be (Kí a tó dé ibi tí à ǹ̀lọ, a máa ǹ̀kọkọ dé ibi tí a kò fẹ).

The person others are watching should not join in the watching as well (Ẹni tí a ǹ̀wò kÌ í wò'ran).

Whoever keeps looking back whilst running will certainly stumble (Ẹni tó ǹ̀sáré tó ǹ̀wo ẹ̀hìn, ó di dandan, kó fi ẹ̀sẹ kọ).

A flowing stream never flows backwards (Odò tó ǹ̀sàn kÌ í b'ojú w'ẹ̀hìn).

After a pitch-black night, the dawn always comes (Lẹhìn òkùnkùn biribiri, ìmọlẹ á tàn).

(Stunning silence. LARA's breath is the only thing that we hear.)

BLACKOUT

## SCENE [6]

(KUNLE and TEMI's home. TEMI and OPE are sitting in the living room sipping tea. OPE holds her cup but her eyes dart nervously around the room.)

TEMI

Would you like some more tea?

OPE

Oh, no thank you.

TEMI

Your food will be ready soon.

(TEMI gazes at OPE. OPE avoids her gaze.)

OPE

Why did you call me here, Temi?

(Enter BODE. OPE freezes.)

(Beat.)

TEMI

Bode, welcome.

OPE

What is this?

TEMI

Come and join us.

OPE

I don't have time for this.

TEMI

Sit. Down.

(OPE sits, keeping his eye on BODE the entire way down.)

Welcome back, sir. How was your flight?

BODE

It was okay.

(BODE's eyes do not leave OPE.)

TEMI

She had no part in this. I called you here today because we're all in danger. My husband is leaving us. He's leaving us with nothing. For years I ignored the signs and hoped that despite his faults he would still think of us.

(TEMI looks at OPE.)

TEMI

You know I love Lara like my own daughter, but she's not. She's yours. So why did my husband leave her with \$10,000?

OPE

I don't know. (to BODE) What did you say to her?

BODE

Me? Don't look here. I've protected your secret for all these years. If she wants to know the truth, it's up to you to tell her.

TEMI

She knows very well what I'm asking. (to OPE) I don't understand how you can still look me in my face and lie.

(Temi goes into the kitchen.)

OPE

Bode tell her the truth, she's yours!

BODE

She's not. I know she's not, but go on... I want to hear what else you have to say.

OPE

You raised her.

BODE

Emi? No. I'll admit, I was gone. My brother was there for her when I couldn't be and for that I was grateful for some time, but I didn't understand that his presence in our lives came with conditions for my family. You could have said no.

OPE

Yes, you were gone, but I waited for you.

BODE

Ha ha. Ope, you've been caught. Free yourself. Tell the truth.

OPE

I don't know what you think you know. But you have some secrets of your own, Bode.

BODE

Watch your mouth, before something unsavory comes out of mine.

(TEMI comes out, on the edge of a break down, with a knife.)

TEMI

All these secrets! Bode, why didn't you come to see your brother?

OPE

Yes, Bode, why didn't you visit him?

(BODE glares at OPE.)

BODE

Shut your mouth.

TEMI

You had two months. Why didn't you visit?

BODE

I wanted to, but I couldn't.

OPE

It's his fault! He killed his brother. You're right. I am so sorry, Temi. We never meant to hurt you. He found out about our affair and had his assistant cut his break line! I found out afterwards when it was too late. It's your fault that Kunle is in the hospital. You wicked, murderous man.

TEMI

You did what?

(TEMI approaches BODE like a huntress after her prey)

OPE

Tell her the truth!

BODE

Yes. Okay, yes. I did, but I wanted him to come out alive. I warned him to stay away from me and my family. I knew he cared for Ope, but I didn't know how far his care extended. Until now, when she came to me with that.

(points at OPE's pregnant belly).

BODE

I refuse to take care of another child that I have no claim to. After all of these years. I have nothing. All the money means nothing if at the end of my life it goes with me to the grave. No children to pass it onto. That child is Kunle's. Now you know the truth.

(TEMI drops the knife grabs her bag and heads out of the door leaving OPE and BODE alone. A moment. BODE exits. OPE sits and picks up her tea with a shaky hands.)

TRANSITION

## SCENE [6]

(The hospital. A heart monitor beeps.)

(KENNY, TAIWO, and TEMI surround the hospital bed in tears. LARA sits back and watches, there's no way to tell how she feels. Numb maybe? KUNLE watches them as OPE enters the hospital. She stops before entering the room. KUNLE goes to her touches her pregnant belly and leaves the stage forever. In the room we hear his flat line.)

END OF PLAY.