



## **Stone Point**

**A Ghost Story**

**By Alex Paul Burkart  
with Songs by Jillian Secor**

**Directed by:  
Brady Katshor**

**Auditions:  
Monday, November 10th and Tuesday, November 11th  
6:30PM - 8:30PM**

**Pit & Balcony Community Theatre | 805 N. Hamilton St,  
Saginaw, MI 48602**

*Pit & Balcony Community Theatre is committed to providing a nurturing environment in which to share diverse experiences and ideas. In employment, volunteer recruitment, and casting we do not discriminate on the basis of race, ethnicity, religion, gender, age, disability, sexual orientation, or military status. We are committed to providing an inclusive and welcoming environment for all members of our community.*

## **Welcome!**

Thanks for taking the time to look over the Audition Packet. This show is a poignant tale that focuses on loneliness, and how we can always make connections even when we are at our darkest moments. I feel we all feel a little helpless at times, and I think this story is important to show that not all is lost. Even when we think there is nothing left.

– Brady Katshor; Director

## **Synopsis:**

Lee Stone is wasting away due to a rare form of bone cancer, which has spread to his brain. He now sits alone on his beautiful family hunting property (Stone Point) in Southern, WI, struggling with the sirens of his past, the fears of his present, and the truths of the future, as his final days of life burn before our very eyes. Inspired by the ideas of sirens and pretas.

## **Audition Expectations:**

Please complete the online audition form: <https://forms.gle/hpNazwhzXtaCMosv9>

This will be an audition primarily focused on acting and finding the uniqueness of each actor. We will also be asking for some acapella singing for anyone auditioning for Jill, Louise, or Mavis. We are looking for emotionally driven singing. Don't worry about being 100% pitch perfect, we will work on that during the rehearsal process. The Song Links are listed below, just above the Sides. In the Audition Form, let us know which song you will be singing. We will also be doing some readings of scenes from the script with other auditioners. These scenes are located below under Sides. I have a very loose direction style and like to see what people bring to the characters so we can personalize it to the actor. So please, come to auditions as yourself, not a character.

## **Character Descriptions:**

**Lee Stone** - (35-years-old) Once handsome, but now a ghost of a man due to his struggle with Ewing Sarcoma.

**Jill Stone** - (32-years-old) Lee's wife. Tall and beautiful. Talented singer.

**Sarah Greeley** - (28-years-old) Kind. Heavy-set. Often mistaken for white-trash.

**Louise Stone** - (17-years-old) Lee's sister. Somewhat lonely.

**Mavis Stone** - (45-years old) Lee's mother. Strong and grounded.

November 2025						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2  Day of the Dead / Daylight Saving Time Ends	3	4  Election Day	5	6	7	8
9	10 Auditions 6:30PM - 8:30PM	11 Auditions 6:30PM - 8:30PM  Veterans Day	12	13	14 First Read-Thru: 6:30PM - 9:30PM	15
16	17 Rehearsal: 6:30PM - 9:30PM Act 1 Scene 1	18 Rehearsal: 6:30PM - 9:30PM Act 1 Scene 1	19 Rehearsal: 6:30PM - 9:30PM Act 1 Scene 1 / Vocal Work	20 Rehearsal: 6:30PM - 9:30PM Act 1 Scene 2	21 Rehearsal: 6:30PM - 9:30PM Act 1 Scene 2	22
23	24 Rehearsal: 6:30PM - 9:30PM Act 1 Scene 2 / Vocal Work	25 Rehearsal: 6:30PM - 9:30PM Act 1	26	27  Thanksgiving	28	29
30						
<b>Notes</b>						

November 2025						
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
						1
2	3	4	5	6	7	8
Day of the Dead / Daylight Saving Time Ends		Election Day				
9	10	11	12	13	14	15
	Auditions 6:30PM - 8:30PM	Auditions 6:30PM - 8:30PM			First Read-Thru: 6:30PM - 9:30PM	
		Veterans Day				
16	17	18	19	20	21	22
	Rehearsal: 6:30PM - 9:30PM Act 1 Scene 1	Rehearsal: 6:30PM - 9:30PM Act 1 Scene 1	Rehearsal: 6:30PM - 9:30PM Act 1 Scene 1 / Vocal Work	Rehearsal: 6:30PM - 9:30PM Act 1 Scene 2	Rehearsal: 6:30PM - 9:30PM Act 1 Scene 2	
23	24	25	26	27	28	29
	Rehearsal: 6:30PM - 9:30PM Act 1 Scene 2 / Vocal Work	Rehearsal: 6:30PM - 9:30PM Act 1		Thanksgiving		
30						

## Notes

# December 2025

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	<b>1</b> Rehearsal: 6:30PM - 9:30PM Act 2 Scene 1	<b>2</b> Rehearsal: 6:30PM - 9:30PM Act 2 Scene 1	<b>3</b> Rehearsal: 6:30PM - 9:30PM Act 2 Scene 1 / Vocal Work	<b>4</b> Rehearsal: 6:30PM - 9:30PM Act 2 Scene 2	<b>5</b> Rehearsal: 6:30PM - 9:30PM Act 2 Scene 2	<b>6</b>
<b>7</b>	<b>8</b> Rehearsal: 6:30PM - 9:30PM Act 2 Scene 2 / Vocal Work	<b>9</b> Rehearsal: 6:30PM - 9:30PM Act 2	<b>10</b> Rehearsal: 6:30PM - 9:30PM Act 2 Off-Book	<b>11</b> Rehearsal: 6:30PM - 9:30PM Act 1	<b>12</b> Rehearsal: 6:30PM - 9:30PM Act 1 Off-Book	<b>13</b> Hold for potential snow days
<b>14</b> Hold for potential snow days	<b>15</b> Rehearsal: 6:30PM - 9:30PM Full Show  Hanukkah	<b>16</b> Rehearsal: 6:30PM - 9:30PM Full Show	<b>17</b> Rehearsal: 6:30PM - 9:30PM Full Show	<b>18</b> Rehearsal: 6:30PM - 9:30PM Full Show	<b>19</b> Rehearsal: 6:30PM - 9:30PM Full Show	<b>20</b> Hold for potential snow days
<b>21</b> Hold for potential snow days	<b>22</b> [Potential Costume Parade] Rehearsal: 6:30PM - 9:30PM Full Show	<b>23</b> Rehearsal: 6:30PM - 9:30PM Vocal Day / Touch Up Spots (Cast will be notified who is needed for Touch Ups)	<b>24</b>  Christmas Eve	<b>25</b>  Christmas Day	<b>26</b>  Kwanzaa	<b>27</b>
<b>28</b>	<b>29</b> Rehearsal: 6:30PM - 9:30PM Full Show	<b>30</b> Rehearsal: 6:30PM - 9:30PM Full Show	<b>31</b>  New Year's Eve			

Notes

## January 2026

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
				1  New Year's Day	2 Tech Rehearsal: 6:00PM - 10:00PM	3 Tech Rehearsal: 6:00PM - 10:00PM
4 Tech/Dress Rehearsal: 6:00pm - Call 7:30pm - Start	5 Dress Rehearsal: 6:00pm - Call 7:30pm - Start	6 Dress Rehearsal: 6:00pm - Call 7:30pm - Start	7 Dress Rehearsal: 6:00pm - Call 7:30pm - Start	8	9 Performance 6:00PM - Call 7:30PM - Curtain	10 Performance 6:00PM - Call 7:30PM - Curtain
11 Performance 1:30PM - Call 3:00PM - Curtain	12	13	14 Pickup Rehearsal: 6:00pm - Call 7:30pm - Start	15	16 Performance 6:00PM - Call 7:30PM - Curtain	17 Performance 6:00PM - Call 7:30PM - Curtain
18 Performance 1:30PM - Call 3:00PM - Curtain	19  Martin Luther King, Jr. Day	20	21	22	23	24
25	26	27	28	29	30	31
Notes						

### Songs:

#### Jill

[Caw Little Crow](#)

[Caw Little Crow \(Reprise\)](#)

[Caw Little Crow \(Round\) \[Jill Harmony\]](#)

#### Louise

[Caw Little Crow \(Round\) \[Louise Harmony\]](#)

#### Mavis

[Drift Away](#)

[Caw Little Crow \(Round\) \[Mavis Harmony\]](#)

#### Sarah

[Drift Away](#)

### Sides:

The sides are listed below. We may do all or some depending on who shows up to auditions, but expect to go through the sides a couple of times with different auditioners.

## Side #1

Lee Stone

Jill Stone

Scene: October 3rd

Jill - --Hi'ya Lee.

Lee - *(At the sound of her voice a smile crosses his lips. He turns to her, gazing and lost in her for a moment. His body melts with a bit of relief. Then...)* --Hi'ya babe.

*(She smiles. Grabbing the tuning fork around her neck.)*

Lee - I heard you singing.

Jill - Warm your atheist soul?

Lee - Always did.

Jill - *(She walks up to Lee, picking up his chin in her delicate fingers, looking into his eyes. There is a seductive hunger.)*  
I missed you.

Lee - I missed you more.

Jill - I doubt it.

Lee - I know it.

*(Slight pause, then.)*

Jill - --God, I could eat you alive.

Lee - *(With a smile.)* Not much left to eat...

*(Jill lets out a small laugh, inches from his mouth. She then allows him to kiss her. It lingers for a moment, and then she pulls away, leaving him in a hypnotic trail of desire. There is a pause as Lee centers himself.)*

Lee - You came back...

Jill - *(Simply.)* I did.

Lee - I thought--

Jill - --That I wouldn't?

Lee - I didn't know.

Jill - What do you take me for? Of course I came back. I'd do anything to be with you.

Lee - Anything?

Jill - Uh huh. *(She keeps staring, then.)* Summer season is still hanging in the fall air.

Lee - The longest summer I can ever remember. And not even an ounce of rain.

Jill - Sometimes the seasons just won't die, will they? They cling to every day they can get. *(Beat.)* It's awfully hot to be wearing all that stuff.

**Lee** - Well, when your fat melts off because of the chemo you need to find a second layer of skin somewhere...

**Jill** - And how appropriate that yours is that hideous getup. *(She lets out a laugh.)*

**Lee** - You never liked it, did you? All the hunting...

**Jill** - I've always been a bit skeptical of those who like killing things for sport.

**Lee** - If you tried it you'd understand.

**Jill** - Yeah right. Can you seriously picture me holding a gun? I'd shoot my own head clean off before taking down a single pigeon.

**Lee** - You might surprise yourself.

**Jill** - Doubt it.

## Side #2

Lee Stone

Jill Stone

Scene: October 3rd

Lee - I have no one to give this to, you know? The land.

Jill - I know.

Lee - I've put my entire life into this place. I took care of it since I was eighteen-years-old.

Jill - Lee—

Lee - —I dammed up the embankments when they were in danger of eroding away. I built the hunting cabin practically on my own. I tended that damn prairie to make sure the geese could nest. And for what Jill? For what?! For me to fall victim to death and depression. To watch the Stone lineage become snuffed out. To watch the future combust in the air.

Jill - You're being pessimistic.

Lee - (*In a proving manner.*) So?! Why can't a dying man be pessimistic? Why can't I be mad at God for doing this to me?

Jill - I thought you don't believe in God?

Lee - Well I don't know who the hell to ask anymore; besides all of you... and what good does that do?

Jill - ...

Lee - Exactly. (*Beat. Lee pushes away and looks out at the lake.*) A lonely man in a lonely place.

(*She looks at him as he stares off into space.*)

Jill - You don't need to be lonely anymore.

Lee - Says who?

Jill - Your family.

Lee - My family...

Jill - ...Yes.

Lee - (*He turns to her.*) You've talked to them?

Jill - I have.

Lee - And what do they say?

Jill - They say they love you; and they want you to join them: forever. The way it's supposed to be. The way *he* wanted it.

Lee - (*Lee considers... then turns away again.*) I can't.

Jill - (*Jill approaches him.*) And why not?

Lee - Because I'd have to give-up.



**Jill** - It's not giving up.

**Lee** - Yes it is.

**Jill** - You've already thought about it! You just told me how much relief it gave you to think about letting go.

**Lee** - I don't have the guts.

**Jill** - Of course you do. You *are* a Stone, aren't you?

**Lee** - ...

**Jill** - And you're already so close Lee. So so close. All you have to do is speed it up

**Lee** - I don't know how.

**Jill** - Of course you do. (*Jill embraces her husband, turning him to look at the rifle sitting near the house.*) Just do what you were made to do.

**Lee** - Why can't it happen in it's own time?

**Jill** - Because you hurt Lee. And we can't stand to see you hurt any longer. It hurts us.

**Lee** - But that's a coward's way.

**Jill** - And what exactly *is* a coward? Many faiths don't consider the act so cowardly at all. Some consider it quite noble: to be one with death; to embrace it.

*(He stares at the gun.)*

**Jill** - We want you to Lee. *I* want you to. I miss you like something crazy.

*(He looks up into her eyes. She plants a simple kiss on his dry lips.)*

**Jill** - Those lips are as dry as the very ground.

*(He simply looks at her— as if this kiss may have put him in a sort of trance.)*

**Jill** - I'll give you some time. Think about it.

**Lee** - (*To himself.*) Think about it?

**Jill** - Yes. Think about it.

*(Wind begins to drift into the space, mixing in the sounds of waves from the lake. Up until this point everything has been quiet. Almost as if Jill's voice had stopped the very wind.)*

**Jill** - You know how to find me.

*(She disappears. Lee sits and listens to the wind and the waves. He turns and stares at the rifle. There is a discomforting feel to it all. From behind the house Sarah Greeley enters. She is about twenty-eight and is heavy set. There is an obvious class difference between the two. In her hands she holds a casserole dish. She stands watching Lee look at his rifle. She takes a deep breath then...)*

### Side #3

Lee Stone

Sarah Greeley

Scene: October 3rd

Sarah - --Excuse me?

*(Lee turns around, a bit startled. He looks at the stranger grimly.)*

Sarah - I'm sorry. I didn't mean--

Lee - --Who are you?

Sarah - I'm Sarah.

Lee - Sarah... *(Then.)* Why are you trespassing Sarah?

Sarah - I'm not trespassin'--

Lee - --Didn't you see the signs up at the gate?

Sarah - No, I did.

Lee - And what'd they say?

Sarah - No tresspassin'.

Lee - Do you not understand that?

Sarah - ...I'm sorry. The gate was open. And no one was answerin' that bell, so I thought--

Lee - --You thought you could just stroll on in? Onto private property. That's what you thought?

Sarah - ...

Lee - What? Cat got your tongue? What is it? Came to see a crazy man wish he was dead? Came to gawk and point?

Sarah - No. I'm from church. They mentioned that you were sick, and I thought that maybe I could help..

*(There is a pause as he eyes her up and down.)*

Sarah - *(Offering.)* I knew your wife Jill.

Lee - You were friends with Jill?

Sarah - ...I knew her, yes.

Lee - Well I guess she was friends with *everyone* then, wasn't she?

*(Sarah's lips tighten.)*

Lee - What was your name again?

Sarah - Sarah.

Lee - Sarah what?

**Sarah** - Sarah Greeley.

**Lee** - Greeley...

**Sarah** - Yes.

**Lee** - (*He eyes her.*) As in Thomas Greeley?

**Sarah** - Yes sir: my daddy.

**Lee** - My family hated the Greeleys— especially Thomas. Said you were all trash. There's no way you were friends with Jill.

*(There is an awkward pause— almost as if he was expecting her to answer.)*

**Sarah** - (*Getting him back on track.*) I worked with her in the nursery at church: with the little ones: Jill. We were acquaintances more than friends. I never said we were friends.

*(He stares at her sickly.)*

**Sarah** - I made you a casserole.

**Lee** - A casserole?

**Sarah** - Yeah.

**Lee** - Why?

**Sarah** - Well, I know when I was sick a home-cooked meal always made me feel better—

**Lee** - (*Referencing her weight.*) —I'm sure it did.

**Sarah** - (*Something switches in her. Weight stabs are obviously a sort of trigger for her.*) I'm sorry. This was a mistake. I should have never come. So stupid of me. Waste of time really. Everyone said it'd be.

*(She turns around and starts to walk off. The "waste of time" however pulsates through him.)*

**Lee** - Sarah wait...

*(She stops.)*

**Lee** - What do you mean everyone?

**Sarah** - I mean everyone: at church. They said you are a lonely and godless man that wants nothin' to do with life anymore. That ever since she died you gave up: like a coward.

**Lee** - They called me a coward?

**Sarah** - No. I'm callin' you one. Because you are.

*(Lee stares at her then starts to laugh a little bit.)*

**Sarah** - What?

**Lee** - Nothing. (*He lets out another laugh.*) I guess it's just a bit refreshing to have somebody slam so much... truth back in your face.

**Sarah** - Refreshin'?

**Lee** - Yes. Yes, it is. I *am* a coward, aren't I? A fucking coward... (*Lee starts cackling.*) And goddamn it, I am sure as hell lonely. I was just saying that a minute ago. (*Lee starts laughing harder.*)

**Sarah** - You are a crazy man.

**Lee** - (*Lee tries to contain himself.*) We are all a little crazy Sarah *Greeley*. Sometimes it's just easier to embrace when it's all you've got left. (*Realizing.*) Shit, this is the best conversation I've had in the last four months— now come back and put that damn casserole on the table there. I'm sorry.

## **Side #4**

**Lee Stone**

**Louise Stone**

Scene: October 10th

**Lee** - I thought that might be you humming.

*(He lets out a small smile. She stops humming, but doesn't look at him.)*

**Lee** - Hi'ya Lou.

*(She turns and looks at him for a beat, then twirls back around, looking down at her grass braid. She continues to fidget.)*

**Louise** - I thought the doctor told you to take it easy?

**Lee** - I *am* taking it easy.

**Louise** - No you aren't. You look like you are going to faint.

**Lee** - Well then you can catch me.

**Louise** - I would if I didn't think you'd break.

**Lee** - I'm not fragile.

**Louise** - ...Sure you aren't...

**Lee** - *(Lee approaches the bench.)* You mind?

*(Louise shrugs. Lee takes a seat on the bench next to her. He takes out a handkerchief and wipes the sweat from his forehead.)*

**Lee** - Hot today, isn't it?

**Louise** - Is that all we have to discuss? The weather? Like a couple of old folk?

*(Lee looks at her oddly. Louise has hardly looked at him since he arrived.)*

**Lee** - What's wrong?

**Louise** - Nothing is wrong.

**Lee** - I see it in your face. Something is troubling you.

**Louise** - Don't big brother me.

**Lee** - I'm not.

**Louise** - *(Louise looks Lee straight in the face.)* You are. *(Louise goes back to braiding. Beat.)* Why do you keep coming up here anyway?

**Lee** - I don't know... I like to remember, I guess.

**Louise** - Why? It's just a load of nothing. You know that, right? These graves: we aren't *really* there.

**Lee** - *(Pause.)* The deer have been eating the flowers. I wanted to make sure that there were some fresh ones.  
*(Lee sets the flowers down in front of the graves.)*

**Louise** - Did you hear what I said?

**Lee** - ...I did.

**Louise** - And?

**Lee** - And even if it's just a load of nothing, it still means something... To me at least. It's the only thing I can really still take care of out here. Everything else is becoming too much.

**Louise** - But nobody cares.

**Lee** - I still have a responsibility.

**Louise** - No you don't.

**Lee** - Yes, I do. Dad made me promise—

**Louise** - (*Louise looks up at him.*) —Dad? You care about promises you made Dad? Fuck Dad, Lee! He's not here anymore. He left us all and you know it.

**Lee** - No he didn't...

**Louise** - Have you seen him out here? Wandering around like the rest of us?

**Lee** - No.

**Louise** - Exactly. Because he's not here. He's somewhere else. So stop clinging to the things he said. They are lost causes, and you know it.

**Lee** - You are just jealous.

**Louise** - Jealous? Of what?

**Lee** - Of the relationship we had.

**Louise** - Ha.

**Lee** - That he gave this all to me and not you.

**Louise** - How could I be jealous if I never wanted it? You were always the one in love with the point, not me.

**Lee** - Well you are still out here, aren't you? You must have wanted it enough for *that* to happen.

**Louise** - ...

**Lee** - Well?

**Louise** - ...

**Lee** - Exactly.

*(Pause. Louise goes back to braiding the grass.)*

**Lee** - Why do you keep doing that?

**Louise** - Doing what?

**Lee** - Braiding.

**Louise** - I'm making a rope. It keeps me busy. Keeps my mind off of everything else.

**Lee** - What else do you have to worry about?

*(Louise continues in silence.)*

**Lee** - Lou?

**Louise** - *(Pause. She turns to him. There are tears in her eyes.)* You.

**Lee** - Me?

**Louise** - Yes you. I worry about you.

**Lee** - ...Why?

**Louise** - Because you look miserable. You look emaciated.

**Lee** - I have cancer—

**Louise** - —Yeah, and everything that comes with it. It's not fair. *(Beat.)* Why can't you just throw in the towel?

**Lee** - I can't...

**Louise** - Why?

**Lee** - I'm not ready yet.

**Louise** - How could you not be?

**Lee** - I don't know. I'm just not.

**Louise** - *(She looks at him with the upmost confusion. She shakes her head.)* I think you sometimes *like* the pain.

**Lee** - Maybe I feel stronger pushing through it.

**Louise** - That's torture.

**Lee** - It keeps me alive.

**Louise** - But it's not worth it: life. That's all I'm trying to say. It's not worth it: any of it. It's all the same in the end. I don't know what else I can say to convince you.

**Lee** - I'm not asking to be convinced.

*(Louise turns away. Pause.)*

**Lee** - See any duck?

**Louise** - None. I think they're assuming it's still summer.

**Lee** - Hm.

**Louise** - The earth isn't ready to die yet either I guess. *(Pause.)* It doesn't hurt, you know...

**Lee** - ...

**Louise** - I mean, you think it will— because it's scary and all— because nobody knows anything about it— besides those like us who have done it, of course. But it's actually the exact opposite. It's a giant wave of relief. As if every tension just poured out of your body all over the ground.

**Lee** - If it's such a relief, then why do you still seem so unhappy?

**Louise** - (*Louise is caught a bit in her tracks. She rewinds for a second.*) It's not that I'm unhappy. It's just that I miss you. We all do. We'd do anything for you, you know? It's like, without you here, there is an emptiness inside; and only you can fill it. Because you belong with us: forever. Because you are family. But your stubbornness, it hurts us—

**Lee** - —Lou—

**Louise** - (*Exploding on him.*) —Just listen to me! Please! For one goddamn minute!

**Lee** - (*Lee pulls himself back.*) ...Fine.

**Louise** - I need you to believe me. Things change when you come back. They do. They get better.

**Lee** - How?

**Louise** - That hellish stutter I had: I couldn't get through two sentences without falling apart.

**Lee** - Yeah, but—

**Louise** - —I used to run home after school and cry. People would call me loser Louise. Only they'd do it with a stutter. Do you even realize how humiliating that was? Knowing that every time I opened my mouth some idiot was clinging to his seat waiting to snicker about how incapacitated I was. Every time I spoke, I wanted to die. Every. Single. Time. My stomach felt like it was rotting. That's how bad it was! I don't think you even knew. Your own sister, locked in a tomb of silence. I would have done anything to eradicate it. Anything.

**Lee** - Louise—

**Louise** - —But death fixed that. It did. I got what I wanted. That day I fell through the ice: it changed everything.

**Lee** - I don't want to—

**Louise** - —I mean for a second it was intense and all. All of that icy water filling my lungs—

**Lee** - —Louise!—

**Louise** - —But when I let myself go— when I saw that blinding light— I awoke to something else. I awoke to a new person. I was re-birthed in a way. And that new person doesn't stutter at all. In fact she speaks like William Shakespeare when she wants to. Death is the answer to all of suffering. It is the ultimate gift. (*Slight pause.*) What do you want? More than anything in the world?

**Lee** - ...I want to keep this place.

**Louise** - Then it's yours. (*Beat. Louise looks out.*) Quite the view, isn't it? The water reflecting the afternoon sun.

**Lee** - It is.

**Louise** - I don't think I ever really took the time to look at it when I was alive.

**Lee** - A lot of people don't.



**Louise** - It has a lot to say if you just listen.

*(Lee looks out. Louise goes back to braiding. She starts to hum.)*

**Lee** - What's that song?

**Louise** - It's a harmony. Jill taught it to me.

**Lee** - It's pretty. It almost works on it's own.

**Louise** - Almost. *(She smiles at him.)*

**Lee** - There isn't a day gone by that I don't think about you Lou.

**Louise** - I know.

**Lee** - I don't think you really do. I don't think you really knew how terrible it was finding you locked under all that ice. How it tore me up inside. I sat screaming on that frozen lake for hours before I had the strength to pull you out. There is so much I regret. If only I had paid more attention to you. If I only I went with you that day like you asked—

**Louise** - —But you didn't... And that's absolutely okay.

*(Lee starts to cry.)*

**Louise** - You were always a bit of a baby, weren't you?

*(They share a second of laughter. Louise hands the braid to her brother.)*

**Louise** - Here. It's for you.

**Lee** - Why would I want this?

**Louise** - To remind yourself that you are at the end of your own rope, of course. And that all you need to do is kick the chair over... It's as easy as that.

*(A stick breaks in the distance, she looks off.)*

**Louise** - *(In a bit of a hurry.)* Someone's coming.

**Lee** - Nonsense.

**Louise** - I feel them. I'm sorry I need to go.

**Lee** - We can't end like this—

**Louise** - —We really don't have a choice.

**Lee** - Please—

**Louise** - —It's up to you. The ball is in your court. You are calling all of the shots. Trust me on that.

**Lee** - I do.

**Louise** - Is it sad I don't believe you? *(She smiles. It lingers for a beat.)* Good bye Lee.

*(Louise vanishes. Sarah Greeley enters. She is sweating and wears a long-sleeved shirt.)*

## Side #5

Lee Stone

Sarah Greeley

Scene: October 10th

Lee - *(There is a pause to him for several beats. He looks down at her arms cradling him. He notices her sleeves. They are covered in sweat from her stroking her forehead.)* It's awfully hot for such long sleeves.

Sarah - *(With a chuckle.)* Says the man in the huntin' getup.

*(He reaches over and touches them. She retracts, pulling herself away.)*

Sarah - Don't.

Lee - Something is wrong...

Sarah - Nothin' is wrong.

Lee - You're lying to me. *(Lee reaches over and pushes up Sarah's sleeves. There are large cigarette burns on her arms.)* Oh my god... Sarah.

Sarah - *(She pulls the sleeves down. She is in the conflict of wanting to pull away but take care of him at the same time.)* Stop it. I said it was nothin'.

Lee - Those are cigarette burns. Who did that to you?

Sarah - Nobody.

Lee - *(Lee pushes himself away from her.)* Tell me!

Sarah - I can't.

Lee - Why? I just gave you everything I had, didn't I? I told you—

Sarah - —That's not the same—

Lee - —Then you don't know how hard things are for me right now! *(Slight pause.)* You just took care of me; now let me take care of you.

Sarah - ...

Lee - I'm serious.

Sarah - *(Slight pause. Then quietly.)* My father did it. Okay? *(She covers her face with her hands. Correcting)* My daddy did it.

Lee - *(There is a pause. Lee doesn't know what to say.)* Why?

Sarah - I don't know why...

Lee - But you do. I see it.

Sarah - *(There is a pause. She turns to look at him.)* ...Because I stuck up for all of you...

Lee - ...What?

**Sarah** - He accused me of wanting to be better than him.

**Lee** - That's insane.

**Sarah** - I know.

**Lee** - But why did you do that?

**Sarah** - Because he kept talking about how terrible you all were: The Stones. He said that there was a reason there were haves and have-nots in this world and that your family is the reason his life is ruined—

**Lee** - —Sarah—

**Sarah** - —When they said you were sick in church, he was happy. Can you believe that?! Happy! And then when they kept prayin' for you week after a week, my daddy, he'd just sit there and laugh. Said you all deserved to go extinct. I couldn't take it anymore. That's why I really came out here at first. Something was calling to me. Telling me to see what you was all like. See what he hated so much. To try and understand what had made him so mean and terrible. To settle somethin' inside. I wanted to believe him. I wanted the worst. I know that sounds terrible, but it's the truth, and you know that's all I really have to give. I would have done anythin' to understand what he was sayin'. But I didn't see any of that. I didn't see a glutton and a thief. I met you and saw a man, a lonely man, out here talkin' to the wind. Harmless really. Completely harmless. And only hangin' by a thread. I saw...

*(Sarah begins to cry. Lee reaches over and puts his hand on Sarah's.)*

**Lee** - You saw what?

**Sarah** - Nothin'. I saw nothin'... *(Beat.)* I came back here today to see you yes; but selfishly, I came because—

**Lee** - —You had to get away...

**Sarah** - *(Not immediately.)* ...Yes.

**Lee** - ...

**Sarah** - And I have nowhere else to go.

**Lee** - Sarah.

**Sarah** - I can't go back—

**Lee** - —Of course not.

**Sarah** - —I have no home. No money. No education. I couldn't even drive here today because my daddy owns the car. I hitched as far as I could and then walked. Nearly six miles in that blazin' sun: that's how desperate I am. I couldn't stay there. I couldn't. *(She is crying now.)* I just don't know what to do. I never felt so lost.

**Lee** - Believe it or not, I can kind of relate. *(He wraps his arms around her. He comforts her for a beat. Then.)* Stay here.

**Sarah** - I can't.

**Lee** - Sure you can. Why not? It speaks to you too. It didn't take me long to see it. It's like you've been here your entire life.

**Sarah** - But I don't want to be any trouble. You already—

**Lee** - –Stop it. You won't be trouble in the slightest.

**Sarah** - *(She looks up to him. Wiping the tears from her face.)* I'm so sorry to burden you with all of this.

**Lee** - No need to apologize. I could use a nurse anyway.

**Sarah** - *(Correcting him.)* A volunteer–

**Lee** - –Whatever you are, you are exactly what I need right now. I mean it.

**Sarah** - *(Sarah takes this in. With much sincerity)* Thank you Lee.

**Lee** - You are most welcome Sarah Greeley.

*(She nestles back into his weak body. They sit in silence for a bit, Lee cradling her in his arms. Only the wind can be heard.)*

## Side #6

Lee Stone

Jill Stone

Scene: October 17th

Lee - I met a friend of yours: from church.

Jill - Did you?

Lee - (*Beat.*) Don't you want to know who it is?

Jill - Sure.

Lee - Sarah Greeley.

Jill - Who?

Lee - ...Sarah Greeley.

Jill - I don't know anyone by the name of Sarah Greeley.

Lee - Said she worked in the nursery with you.

Jill - If she's a Greeley, I doubt it.

Lee - What do you mean?

Jill - The Greeleys live in a trailer out on the outskirts of town. The police practically circle their place. They would never be allowed near children. They are monsters.

Lee - Sarah's not—

Jill - —No, they are. That entire family is awful. You know that—

Lee - —Because my father said they were. Just because she's a Greeley doesn't mean—

Jill - —No. Stop right there. I know what you are going to say, but that's not the case here. You know they got kicked out of the congregation: the whole family.

Lee - What?

Jill - One of the younger ones— Jordan I think— was caught stealing from the offering bowls.

Lee - So they kicked them all out?

Jill - Well not immediately. It wasn't until that lunatic Thomas started defending the little brat that they made the final decision. He acted like everyone else was to blame for it— instead of his rotten parenting. He didn't even apologize. (*Slight pause.*) People didn't want them all in there anyway. They are a poor representation of the church.

Lee - In what way?

Jill - Don't be so naive. They're not like us.

Lee - What do you mean?

**Jill** - I mean they're not like the Stones.

**Lee** - And what are the Stones?

**Jill** - We are *fortunate* Lee!

**Lee** - And look where we all are!

**Jill** - You are missing the point.

**Lee** - And what *is* the point? That only the fortunate ones can go to church? I don't understand.

**Jill** - Stop it. Stop putting words in my mouth. What I'm trying to say is that there are givers and takers in this world: Stones are givers, and the Greeleys are takers. All of them. They are the dogs that scavenge off of the scraps. They are no better than the crows sitting in that god-for-saken tree. If a Greeley came out here to bring you a casserole— I mean, if that's the reason she gave you— there is something else. There has to be.

**Lee** - Like what?

**Jill** - I don't know... To ravage your house.

**Lee** - That's insane— she'd never—

**Jill** - —That family is the type to steal the pennies off the eyelids of the dead.

**Lee** - Just because her last name is Greeley doesn't mean she is one of them!

**Lee** - You should see what her father did to her arm.

**Jill** - Or what she did to her own arm.

**Lee** - There were cigarette burns!

**Jill** - (*There is a pause.*) ...You told her to come back here. Didn't you?

**Lee** - She needed a place to stay...

**Jill** - Oh my God.

**Lee** - It's not what you think!

**Jill** - Not what I think?! You act like you are sleeping with her.

**Lee** - No of course not. That'd be absurd.

**Jill** - Why would that be absurd?

**Lee** - (*Pause.*) I'm not sleeping with her. She's only visiting, giving me company: that's it. She's a stranger. Nothing more than a friendly stranger.

**Jill** - (*Pause.*) What room is she staying in?

**Lee** - ...

**Jill** - (*Knowingly.*) Mine.

**Lee** - It was the only one—

**Jill** - –Only one that what? We have other rooms, don't we? Why isn't she in one of those?

**Lee** - It's got the best view. I wanted her to have a view.

**Jill** - (*Jill starts shaking her head.*) Was that the first time you went in that room since I died? To give it over to a fucking Greeley?

**Lee** - ...

**Jill** - That's what I thought. (*Pause.*) My god this is bad. This is so, so bad.

**Lee** - I'm sorry.

**Jill** - No need to be sorry. None at all. I saw this bullshit coming.

**Lee** - You don't know what it's like.

**Jill** - I know more than you think I do. (*Pause.*) Where is she now? This Sarah.

**Lee** - She had to go into town. She volunteers at the hospital.

**Jill** - So she says.

**Lee** - Stop it.

**Jill** - Ironical, isn't it? Just when you are dying alone a stranger shows up offering everything that you potentially need to survive—

**Lee** - –Please don't be jealous. This is nothing to get jealous about, I promise you.

**Jill** - Then prove it.

**Lee** - How can I prove it?

**Jill** - (*Pointedly.*) Fire a bullet through your head.

(*Lee looks at his wife.*)

**Jill** - I'm serious.

**Lee** - (*Pause.*) No.

**Jill** - You know you are never getting better. Time between now and then is just filler. Isn't it?

**Lee** - Jill—

**Jill** - –Unless you plan on filling it with Sarah Greeley. Or filling Sarah Greeley with you, that is.

**Lee** - No.

**Jill** - Then prove it. (*She stares at him.*) I made sacrifices for you. Now it's time you make them for me.

**Lee** - Sacrifices?

**Jill** - I put everything on hold for you: *everything*. I wanted to be a singer. My parents asked us time and time again to move back west so they could see us more often. I wanted to get away from here, but I stayed... for *you*!

**Lee** - Stop it.

**Jill** - Do you even know how hard it was for me to stay cooped up inside that house? Sitting around combing my hair all day like fucking Rapunzel. Praying one day that you'd give me a chance to leave this wretched wetland behind—

**Lee** - —You never told me—

**Jill** - —I never told you?! I can't count how many times I told you. All you cared about was this goddamn place. How you could never leave it because it was your duty to take care of it—

**Lee** - —Jill—

**Jill** - —And even now. This is what's holding you back: the fact that you have no one to give it to. You aren't thinking about giving it to her, are you?

**Lee** - No.

**Jill** - I really hope you are telling the truth. Because that... that would be a betrayal to all of us.

*(Lee sits in silence. It's too long for Jill.)*

**Jill** - I need to leave. I should have never come. I'm done with you. If you really love me, put a bullet through your goddamn head. Just fucking do it. And get Sarah Greeley out of here. She'll ruin us all.

*(Jill storms off stage. Lee sits for a long time, his face buried in his hands. Sarah steps out from behind the house. She carries a large duffle bag over her shoulder.)*



## **Side #7**

**Lee Stone**

**Sarah Greeley**

Scene: October 17th

**Sarah** - Stubborn fool.

*(She starts hanging up the sheet, once she has it pinned she steps back. There is a large brown(ish) stain on it. Perhaps a mix of blood, piss, and feces. Her hand comes to her mouth. Lee has appeared at the door, his calls are now around his neck.)*

**Lee** - I told you not to touch that! *(He rushes out. Going as quickly as his frail body can go.)*

**Sarah** - I'm sorry. I didn't-

**Lee** - *(Lee reaches for the sheet but trips and falls. Pulling it down with him.)* Fucking Christ.

**Sarah** - Lee!

*(Sarah rushes to him. He swats her away.)*

**Lee** - Get away from me! *(He starts coughing violently. In the fall his oxygen tank has become disconnected from his nose.)*

**Sarah** - You need help!

**Lee** - I can take care of myself. *(He glares at her. Takes the oxygen tank hose and puts it back in his nose.)*

**Sarah** - I didn't know...

**Lee** - What? That my insides have turned to shit? I thought you worked at a hospital. You should know that anyone who looks like me is twice as bad inside.

**Sarah** - ...

**Lee** - I should've never let you stay here. It was a mistake.

**Sarah** - *(Pause.)* I didn't mean—

**Lee** - —You didn't mean anything.

**Sarah** - I'm sorry.

**Lee** - Yeah.

**Sarah** - *(Pause again.)* How often?

**Lee** - How often does this happen?

**Sarah** - Yeah.

**Lee** - Every day.

**Sarah** - You wash your sheets every day?

**Lee** - If I have the energy to.

**Sarah** - And if you don't?

**Lee** - I sleep on the bathroom floor.

**Sarah** - ...

**Lee** - At least it's easier to clean up.

**Sarah** - *(Sarah looks at the man, fearful.)* I can help you.

**Lee** - I said—

**Sarah** - —Shut up! Take help when you are offered. That's a part of bein' a human. We aren't meant to be alone. We are meant to help each other. That's God's way: it is.

**Lee** - ...

**Sarah** - I'm good at washin'. I had to clean up my daddy's vomit all the time. If I'm good at anythin', I know I'm good at that.

*(Lee looks at her. She grabs an end of the sheet.)*

**Sarah** - Please. I can make this whole thing easier for you. Make it a bit more peaceful. You said you needed a nurse.

**Lee** - I lied.

**Sarah** - Well you need *somethin'*. That's for sure.

*(She pulls. There is a little resistance, but not too much. Partially because of the illness, partially because of him just giving up.)*

**Sarah** - Thank you.

**Lee** - *(Lee stares at the ground: defeated.)* Why are you so good to me?

**Sarah** - I don't know. Why are you so good to me?

**Lee** - ...Because I feel bad for you.

**Sarah** - Well I feel bad for you. *(Slight pause.)*

## Side #8

Lee Stone

Mavis Stone

Scene: October 23rd

Lee - *(Pause.)* ...Why did we hate that family so much?

Mavis - It was your father who hated them.

Lee - So we in turn hated them?

Mavis - Head of house, head of rules.

Lee - But there has to be more... *(Pause.)* You know. Please tell me. I need to know.

Mavis - Why?

Lee - Because I like her mom. She makes me happy.

Mavis - *(Pause.)* Thomas Greeley tried to kill your father Lee.

Lee - Kill him?

Mavis - Yes. He tried to push him into the foundation of one of his constructions up in the Indian Reservation.

Lee - ...But why?

Mavis - Because Thomas thought your father took something that belonged to him.

Lee - What?

Mavis - ...

Lee - What was it?

Mavis - ...This place: Stone Point.

Lee - *(Beat. Raising his eyebrows.)* But the point always belonged to us. How could it–

Mavis - *(Stopping him.)* –Always belonged to the Stones?

Lee - Yeah. That's what Dad told me.

Mavis - Heavens no. We bought it a few years before you were born... *(Slight pause.)* He told people lots of things. You can't always believe what you hear. History is always at the mercy of those writing it.

Lee - But he was my father...

Mavis - So? *(Small beat.)* Look, I'm sure he didn't just tell *you* that it always belonged to him. I'm sure he told everyone that. It's all he ever wanted: a bit of legacy. And it's easy for rich men to take credit for the things they buy up. It makes them feel accomplished. You know what I mean?

Lee - I guess. *(Slight pause.)* And this land: who did he buy it from then?

Mavis - The bank.

**Lee** - The bank?

**Mavis** - Who took it from the Greeleys...

**Lee** - (*Beat.*) What?

**Mavis** - You heard me.

**Lee** - That's not true...

**Mavis** - I'm telling you it is.

**Lee** - But how?

**Mavis** - They had this place for almost thirty years: The Greeleys. There's just as many of their ghosts out here as ours. The family loved to hunt, and they wanted the best. Even if they couldn't afford it. They always took what they wanted, that's just how they were. And they also took out so many loans to pay for it, loans they could never pay back. They were completely land poor. And then when the place was passed down to Thomas, it really started to fall apart. He was drunk all the time. Couldn't take care of it. Couldn't take care of himself. Lost his money and life through drinking, and gambling, and who knows what else. Eventually the bank took the place away, and your father bought it up at auction. You should have seen it, it was terrible. He let it die, Thomas did, and it was hideous. Nobody wanted it: would cost too much to bring it back to life. Your father saw the potential though. Saw what he could turn it into.

**Lee** - I can't believe it.

**Mavis** - Why not? It's just like any development. That's what your father was: a developer. (*Beat.*) When he decided he was going to buy it, the point, you want to know what he said to me?

**Lee** - What?

**Mavis** - He said when he was out here, when he went out to the lake, when he felt the wind whistle through those cattails, the place spoke to him.

**Lee** - ...

**Mavis** - It told him that it needed us Lee.

**Lee** - ...

**Mavis** - I guess he was right? Wasn't he?

**Lee** - It'll die when I do though.

**Mavis** - Nonsense. When you go this place will go to someone else. We are only stewards of this land. No one has it for all eternity.

**Lee** - (*Pause.*) You said there are Greeley ghosts out here too. Do you see them as well?

**Mavis** - No. We feel their presence though. That's for sure.

**Lee** - Why can't you see them?

**Mavis** - Because the world only shows us things we *need* to see.

**Lee** - Is that why I never see Dad?

**Mavis** - In a way. You never see him because he's already done more than enough.

**Lee** - *(Beat. Lee thinks about this.)* So were you always here? Even before I called you that night?

**Mavis** - Of course we were. We've all been here since the moment we passed. Those calls are nothing more than a toy. Your crazy head is the thing that made them something more. A cancerous mind has a habit of mutating the truth. *(Mavis takes from her house dress a small bag of weed and rolling paper. She begins to roll a joint.)*

**Lee** - What is that?

**Mavis** - Marijuana. You want some?

**Lee** - I didn't know you smoke.

**Mavis** - Learning something about mom tonight, aren't you?

**Mavis** - *(She smirks.)* I'm a person too Lee. I grew up in the 70s. Spent my college years at the discos in Milwaukee. Going to bars and having casual sex. Life was a foggy yet amazing thing.

**Lee** - I don't want—

**Mavis** - —Oh get over yourself. Not like you were ever perfect. *(She pulls a lighter out.)* Things became clearer when I met your father, however. When he promised me the world: and that's what he gave me. He's like you, he is: a very good man. I'd do anything for him. *(She offers him the joint.)* You want some? I heard it eases the pain.

*(Lee looks at it.)*

**Mavis** - It's sweet. Tastes a bit like a pomegranate...

*(Lee takes the joint and smokes. He sits down next to her. He breathes out a stream of smoke.)*

**Mavis** - Feel better?

**Lee** - I do.

**Mavis** - Good.

**Lee** - *(Beat.)* I never thought I'd be sitting out here on Stone Point smoking weed with my mother...

**Mavis** - *(She laughs.)* Your mother's ghost to be exact.

**Lee** - Of course...

**Mavis** - Well we never know anything until it really happens. Do we?

*(She smiles at him. He smiles back.)*

**Lee** - I wish I had gotten to know you better: when you were still here.

**Mavis** - You were too young.

**Lee** - I was eighteen.

**Mavis** - Eighteen-year-olds still need their mothers to be mothers.

*(Beat. Mavis and Lee look to the murder tree.)*

**Mavis** - A lot of crows in that old tree tonight.

**Lee** - Sometimes I think they are waiting for me, so they can eat what's left.

**Mavis** - That's a ghastly thing to say.

**Lee** - It is. Maybe Sarah will come out and shoot them away. She's got an incredible shot, you know? Could shoot the North Star out of the sky.

**Mavis** - Does she now?

**Lee** - She does. *(Beat.)* Jill hates that I let Sarah stay in her room.

**Mavis** - I'm sure.

**Lee** - It's not like she's using it. It's sat empty for months.

**Mavis** - She misses you: that's all. It's easy to become jealous when you miss someone. Or selfish.

**Lee** - I guess. *(Beat.)* Mom?

**Mavis** - Yes Lee?

**Lee** - Are you all capable of lying?

**Mavis** - Why do you ask?

**Lee** - Jill said some things—

**Mavis** - —That you'd hate to be true?

**Lee** - ...Yes.

**Mavis** - *(Mavis chuckles.)* Of course we can lie. We're just a bunch of hungry ghosts, aren't we? And anything that is capable of wanting something lies. It's just the nature of the beast. *(Slight pause.)* You know what I always wanted, more than anything else in the entire world?

**Lee** - What?

**Mavis** - A family... I know that sounds obvious and cliché but it's the truth. All I ever wanted was a husband, a son, and a daughter: the picture book life. And that's what I got.

**Lee** - You're lucky.

**Mavis** - I am. When I look at you, I don't see the aged withered man I know you see. I see the little boy who would bring dandelion bouquets back to me. I see the boy who had dry heaves when I left him on the first day of pre-school. I see the boy who hugged me tight when my husband died and I felt so alone.

**Lee** - I love you so much Mom.

**Mavis** - I love you. And I'm so mad that it ended like this for you. We were lucky: it happened fast. But you: life wrung you like a wet cloth over and over again.