

BURIED IN SNOW

By

Alicea Hoffman

[ashoff2g@gmail.com](mailto:ashoff2g@gmail.com)

## Cast of Characters

<u>Kelly:</u>	Female. Late 20's. Looks like she has seen better days.
<u>Mitchel:</u>	Male. Early 30's. Slightly overweight, looks unkempt.
<u>Belinda Mulrooney:</u>	Female. Based on Belinda Mulrooney who was a real person during the Klondike Gold Rush. Short curly hair which is dark in color. Severe looking face. About 26, but looks slightly older.
<u>Parkinson:</u>	Male. Early 20's. Works for Mulrooney.
<u>Alex McDonald:</u>	Male. About 40. Large brawny, swarthy man. Very smart. Slow of speech. Also based on real life person.

## Scene

The Yukon

## Time

Day, late, 1897

## Notes

It should be noted that \$1 back then in the Yukon is about \$27 in our modern currency. Modern way of speaking and dialogue, but set in this period.

## Scene 1

LIGHTS UP.

SIGN THAT SAYS "WELCOME TO DAWSON CITY" sways slightly. DILAPITATED HOUSES line the main street and the smell of feces and other miscellaneous fluids (people walking the streets should act as though they can smell it). UNPAVED STREETS with VARIOUS PEOPLE in VARIOUS STATES OF IMPOVRISHMENT are seen doing actions such as BEGGING, BANGING ON DOORS, ETC (it is up to the director how many people are on stage and what they do). SLED DOGS, HORSES, and DONKEYS, are seen tied up in front of BUILDINGS like HOTELS, BARS, and VARIOUS OTHER SHOPS that would be found in this kind of town. The animals can be seen scrounging the ground for food and they look like they need for or better care. KELLY can be seen looking around in disgust and looks like she is trying to catch MITCHEL'S attention. He is completely ignoring her, and instead is looking around at the various prices listed outside of the hotels to see how much it will cost for them to stay and where to put their SLED DOGS. They own at least SIX (there can be more, up to the director's digression). The dogs do not look very healthy (they still look better than the other animals around them) and are very tired. A SLED that is PACKED with VARIOUS THINGS like a TENT, DIFFERENT KINDS OF FOOD, EQUIPMENT, ETC, is behind the dogs. Mitchel continues to look around after telling Kelly to stay with the animals, and after exiting each establishment he looks more and more upset. PASSERBY'S keep looking at Kelly and some even approach her with VAROUS GOODS and she keeps disregarding them.

KELLY  
(calls out to Mitchel)

Hurry Up.

Mitchel ignores her and just keeps looking around before starting up conversation with one of the people walking out of a Bar, this person hands Mitchel a piece of PAPER. Mitchel reads it over and begins angrily gesturing at the paper and then to the person obviously upset. Some time passes before he throws his hands up in the air and storms back over to Kelly, who at this point is checking the dogs' feet to make sure that they are in good shape. Once he gets over to her he shoves the piece of paper into one of her hands.

MITCHEL  
I cannot believe that it is going to be one hundred dollars per month to rent a shitty ass log cabin that doesn't even have running water or heating.

KELLY

Looking the paper over.

I thought you said that once we got to Dawson we were gonna be able to settle for a little bit before continuing up the Yukon.

MITCHEL  
That's what I had thought, but after buying the supplies to get up here we barely have enough money to pay for one month.

KELLY  
(under her breath, sassily)

And whose fault is that?

MITCHEL  
What did you just say.

KEELY  
Nothing, you said that we were gonna find fortune up here and live it up like Kings and Queens... it's been months and still nothing.

MITCHEL  
(soothingly)

We will, don't worry.

Kelly gives Mitchel a look of disbelief.

KELLY  
You've been saying that for months, Mitchel. When will we find the gold that *all* the newspapers said was out here.

Throws hands up in frustration

That you said was out here. We left everything behind to come here... it can't have been for nothing.

MITCHEL  
It won't be. I promise.

Gestures to the paper that is in Kelly's hand.

Now, let's get to the rental place and get this place, and finally put our stuff away.

KELLY  
Sighs heavily, and then looks at the dilapidated state of the town in trepidation.

If you're sure, you know we are gonna have to get some kind of job while we live here right?

MITCHEL  
I know.

KELLY  
(under her breath)  
That's what you always say, and look where it has gotten us.

Kelly turns to the dogs, gathers them up, and begins to follow Mitchel down the muddy road to get to the rental office.

LIGHTS DOWN.

## Scene 2

LIGHTS UP.

INSIDE OF SMALL, RUN DOWN, LOG CABIN. The Cabin is one of those places that are one room only with the Kitchen, Bedroom, Living room, and bathroom only separated by difference in furnishing. In the kitchen area, there is an WOOD POWERED STOVE, CABINETS, ICEBOX, and an OLD DINING TABLE. On top of the table there are numerous PAPERS, with some even spilling onto the floor. There are OIL LAMPS and CANDLES spread around the cabin to the director's digression. In the living room area, there is a SMALL COFFEE TABLE, A COUCH, and more CHAIRS. Furthermore, in a corner there is an area where the dogs can sleep. The bathroom area is cut off from the rest of the room by a CURTAIN, but it only consists of a BASIN. The bedroom area consists of a SMALL BED, OLD NIGHT STAND, DRESSER, and a TRUNK is at the foot of the bed. Kelly lounges on the couch with a CUP OF COFFEE in her hand. She looks much older than the last scene even though only about five months have passed since they arrived in Dawson. Mitchel is laying on the bed, looking sickly. Kelly looks over at him in concern before getting up from the couch to sit next to him on the bed.

KELLY

Gently shaking Mitchel.

Mitch, Mitchel. I need you to get up and eat or drink something.

Mitchel just groans and rolls over.

Please baby, I need you to get up. I know these past months have been hard with the lack of food and the inability to get mail but I need to move today.

MITCHEL  
(mumbles)

Mmtired, lemme sleep.

KELLY  
I let you sleep all day yesterday, and the day before that. You need to get up.

MITCHEL  
But I just wanna sleep.

KELLY

Looks at Mitchel worriedly before giving up and walking over to the kitchen area. She pulls out a PAN and some EGGS. She puts some wood into the stove and lights it. Some time passes and she puts the pan on the stove and begins to cook the eggs. Once they are done she puts them on a PLATE and takes them over to Mitchel.

Come on, can you at least eat these eggs.

Mitchel tries to sit up and grab the eggs but fails, and manages to knock the eggs onto the floor.

Dammit Mitchel, each of those eggs was three dollars and you just wasted all of them. I have been working my ass off so we can have more money to continue up the Yukon and you have done nothing but waste all of it. We can barely afford to feed ourselves, let alone feed the dogs and keep this shitty place... I think that we might need to sell the dogs and then just stay here until we can find a way to get back.

MITCHEL  
No, we can't do that

KELLY  
What do you mean we can't do that? You're dying Mitchel from Canadian black leg and you just ruined the only food we have for the next couple of days if we still want to feed the dogs.

MITCHEL

Can't you just go get more money from that lady... Belinda Mulrooney/

KELLY

/No, absolutely not/

MITCHEL

Attempts to roll over, but gasps in pain, then begins to cough. Blood speckles the pillows because his gums are bleeding. He talks in-between coughs

/We have to Kelly, I'm not getting any better and you at least have to get to the gold, otherwise why did we leave the slums in the first place.

KELLY

...

MITCHEL

Please?

KELLY

That woman is a snake Mitchel... but we have no other choice. You know...

Kelly looks over at Mitchel and realizes that he has fallen back asleep. She trails off and then lifts the blankets over him again unveiling the extent of how sick he is from SCURVY. She trails her fingers across his face.

Okay, I will go to her. I would sell my soul to save you.

Kelly walks out the door of the Log Cabin

LIGHTS DOWN

### Scene 3

LIGHTS UP.

INSIDE THE FAIRVIEW HOTEL. A very expensive looking lobby greets Kelly as she walks through to get to Mulrooney's office. She looks very out of place with her ratty looking clothes and the other guests who

are eating at the attached restaurant give her dirty looks.

KELLY

(under her breath)

I'm doing this for Mitchel, I'm doing this for Mitchel.

Kelly reaches the office door and knocks in a specific pattern.

MULROONEY

(yells through door)

Come in.

KELLY

(under her breath)

I can do this.

Kelly takes a deep breath, and opens the door to the office.

#### Scene 4

BELINDA MULROONEY sits behind her large DESK looking imposing. Behind her there is a MAP of the Yukon with markings on it, possibly where the best plots are and who owns them. Kelly walks in and sits in one of CHAIRS in front of the desk. Mulrooney looks at her for a long moment before sipping on a CUP OF COFFEE that is in front of her.

MULROONEY

Well, well, look who is back. Little. Kelly. What do you need?

Sets down cup of coffee. And half smiles, more like a smirk.

Would it possibly be more money?

KELLY

(grimices)

... yes.

MULROONEY

Why didn't you say so sooner darling, you know that I will always loan you the money you need.

KELLY

What's the catch?

MULROONEY

Nothing that you don't already know about, sweetie, you know what I told you when you first came to me. Desperate as anything, trying to fix your darling Mitchel. I said that I would help you feed your dogs because there is such a shortage of good sled dogs up here now... those who bring them eventually eat them for food... and I would help you keep Mitchel alive, as long as you knew that I would eventually cash in on a favor.

Mulrooney gets up from her chair and walks behind Kelly, putting her hands on the back of the chair that Kelly is sitting in.

Now is that time.

KELLY  
(shakily)

What do you need me to do Mulrooney?/

MULROONEY

/Haven't I told you to call me Belinda, dear.

KELLY

Of course, how could I forget, Belinda what can I do for you?

Mulrooney takes her hands off the back of the chair and puts one on Kelly's shoulder and the other one on her head.

MULROONEY

You see those red markings on the map. Those are the plots of land that my business partner Alex McDonald owns. He needs someone to come out there with more supplies for his men, and I think that you would be the best person for the job.

Kelly quickly stands up and shoves Mulrooney's hands off of her.

KELLY

No

MULROONEY

Please tell me I heard you wrong, for your sake.

KELLY

No, you didn't, I'm not going to leave Mitchel by himself.

MULROONEY

Sweetie, you don't have a say in the matter. You owe me so much money... actually you came here to ask me for more, is your *darling* Mitchel not getting better. If you do me this favor I will make sure that our debt is even and he lives.

KELLY

Can't you just give me more money. Mitchel is sick because he needs to eat. If I can just buy him more eggs he will eventually get better.

MULROONEY

(laughs)

You are so stupid Kelly; you actually think eggs will make him better/

KELLY

/That's what you told me to give him.

MULROONEY

(causally)

I lied.

KELLY

What?

MULROONEY

I. Lied. Is that so hard for you to understand.

KELLY

...

MULROONEY

(mockingly)

Cat got your tongue darling?

KELLY

Why?

MULROONEY

Easy, I needed you in the most debt to me possible. You see, Canadian black leg is better known as Scurvy to the rest of the world. The reason people get it is because of a vitamin C deficiency, something that is not found in eggs, but *is* found in fruits// and eggs are much more expensive than fruit up here.

KELLY

//how dare you.

MULROONEY

How dare I what? Find the best way to extort my resources. How do you think I got as influential as I am up here. As a woman, no less. You see, I brought up supplies and then sold them for six times the price. Made about thirty thousand dollars off of you poor saps who came up here with no idea what you were going to need/

KELLY

/How can you be such a terrible person.

MULROONEY

Terrible person? Honey it's just business. So back to the matter on hand. I will give Mitchel one of my rooms for no charge as long as you bring the supplies to Alex and his men.

KELLY

(subdued)

What about his health?

MULROONEY

I will make sure that he gets to food he needs to get better. So you in?

KELLY

I don't have much of choice, do I?

MULROONEY

At least you are learning... so what I need you to do is go down to Claim 30 on Eldorado Creek, give the men the supplies and then you can come back, all debt settled.

KELLY

Okay

MULROONEY

Thank you so much for your business. Now run along and tell Mitchel what is going to happen and bring him back so he can get settled.

Kelly gets up out of the chair and begins to leave.

Oh, here are the keys to room 30. Have a nice stay.

Mulrooney puts the keys on her desk and Kelly grabs them. She looks like she is going to say something else but thinks better of it. Mulrooney just ignores Kelly as she walks out the door.

LIGHTS DOWN.

### Scene 5

LIGHTS UP.

Back at the log cabin. Kelly is packing everything that she will need for the trip into a bag and then packing everything else up for Mitchel, she then puts the stuff onto the sled which is pulled by the dogs. Mitchel looks worse than before and he is unable to help Kelly do anything. Kelly leaves several times with the stuff and then comes back. After a while the only things left in the log cabin are Mitchel and the bed. Its slightly homey atmosphere is gone. Kelly, after doing a once over to make sure that she has not forgotten anything walks over to Mitchel to help him get up so he can get to the hotel.

KELLY

Mitchel, it's time to get up.

MITCHEL

I don't wanna.

KELLY

Honey, you have to.

MITCHEL

Where are we going again?

KELLY

*You* are going to go stay in Mulrooney's hotel. *I am* going to go make some deliveries for her that will take a couple of weeks. Maybe a month or two.

MITCHEL  
(whiney)

A month or two? Why so long?

KELLY

Because Mulrooney says so.

MITCHEL

Why do you call her Mulrooney, her name is Belinda. Do you not like her or something/

KELLY

/Of course I don't like her Mitchel. She is not as nice as you think she is/

MITCHEL

/but she has helped us so much. I would be dead without her help.

KELLY

...

MITCHEL

Why do you hate her so much darling?

KELLY

Opens her mouth and then closes it quickly.

... I'm just scared Mitchel. I don't hate *Belinda* I just am stressed because I'm afraid that you are not going to be here when I get back.

MITCHEL

Don't worry about that.

Breaks out into a coughing fit. Blood dribbles down his chin, and he quickly wipes it off with his sleeve, then smiles a large smile at Kelly

I will be waiting for you, healthier than ever when you get back. I love you, my darling.

KELLY  
(teary thick voice)

I love you too, Mitch.

Kelly smiles at Mitchel through tears.

Now let's get you to the hotel.

After a moment Kelly reaches over and helps Mitchel to his feet. He almost collapses but Kelly is able to keep him from falling. They slowly make their way out of the cabin and the door shuts loudly. For a couple of seconds the lights stay up highlighting exactly how empty the cabin is now.

LIGHTS FADE SLOWLY TO BLACK OUT.

#### Scene 6

LIGHTS UP.

Kelly is in full gear on a sled pulled by the dogs. The sled is piled as high as it can possibly be with supplies for Alex. PARKINSON walks in front of the sled pounding down the snow so the dogs have an easier time getting through the path. The surrounding area is just a lot of snow and trees. Off to the side of the path that Parkinson is stomping out there is a worn-down sign that says CHILKOOT PASS. It is obvious that Kelly and Parkinson have been traveling for at least a month by state of their clothing. Kelly seems very tired. Parkinson turns and signals to Kelly that they are going to be stopping for the night.

PARKINSON

Kelly, we're going to stop here.

KELLY

But we can keep going, the sun is still up.

PARKINSON

We are going to stop, remember that I work for Belinda and what I say goes.

KELLY

But I told Mitchel that I was only going to be gone for a month or two at most and it has already been almost two... and we're not even to Alex yet.

PARKINSON

I don't care, if we keep going it is not going to be safe and I don't want to die just because I am with some impatient bitch.

KELLY

(snootily)

Fine, we will stop here.

PARKINSON

No need to get touchy.

Kelly and Parkinson find a place to stop near some trees and tie up the dogs for the night. All of this is done without them talking because they are still mad at each other. They then secure the sled, and begin to set up the tent. After the tent is set up Parkinson goes and gets some firewood and starts a fire, and Kelly starts to cook dinner over the fire.

... So, why did you throw in with Belinda in the first place. That lady is a first-class cunt.

KELLY

...

PARKINSON

Look, I know you don't like me but can you at least try to be nice. I'm stuck out here same as you.

Kelly finishes making the food and begins to spoon it out into separate bowls. She then roughly hands the bowl to Parkinson.

KELLY

Here.

PARKINSON

Thanks.

Kelly and Parkinson just eat their food in silence and Kelly occasionally looks in Parkinson's direction.

KELLY

Mitchel got Canadian black leg, ya know scurvy, and we didn't have the money. So I threw in with Mulrooney... I shoulda not done anything, let him die/

PARKINSON

/You don't mean that.

KELLY

.. you're right, I'm just so done with this whole thing. I want to be back in my city where it was warm some of the time. Just me and Mitchel living our life... why did we have to come out here, for some stupid chance to make money. Look where it got us, last I saw him, he was dying and I'm stuck out here.

PARKINSON

Look. That sucks, but you're not the only who has gotten fucked over by the Klondike. Quit being so goddamn selfish. Thanks for the food. I'm gonna go to sleep. See you soon.

Parkinson gives his bowl to Kelly then walks into the tent. Kelly stares after him, finishes eating, cleans out the bowls and then enters the tent.

LIGHTS DOWN.

### Scene 7

LIGHTS UP.

Inside of the camp on Claim 30 of Eldorado Creek. There are many miners moving about in the background and there are hastily erected LOG CABINS dispersed throughout the area. A fence encircles the entire camp. Kelly and Parkinson tie up the dogs and bring the sled to the area in front of Alex McDonalds cabin which is much nicer than those around it. Parkinson goes up to the door and knocks twice. When

there is no response he walks back over to Kelly.

PARKINSON

I don't think that he is in right now, fuckin bastard.

KELLY

Oh my god, we finally got here and Alex is not in. I just want to drop off the stuff and get back up to Dawson. I have now been gone for three months

Under her breath.

Mitch must be so worried.

PARKINSON

It's gonna be okay Kelly. Let's just wait for Alex. We shouldn't be here for more than three or four days anyways. Then we can get you back on your way to Mitchel.

KELLY

(smiles)

Thanks Park, I don't know what I would have done if anyone else came with me on this trip.

PARKINSON

(laughs)

Me too Kelly, you were a right bitch in the beginning but you're not that bad... We should just screw over that cunt Belinda and make off with her shit.

KELLY

You know why I can't.

PARKINSON

You don't know if he is even still alive, what if the cunt just let him die. What you told me about his condition before you left didn't make it seem like he would be able to get better anytime soon.

KELLY

(angrily)

Don't say that Parkinson. I can't just give up on Mitch. He was the only one there for me when we lived in the slums. He never gave up on me.

PARKINSON

Sorry, sorry Kelly. I'm just so done with this whole thing. I want to get back to my home in Dawson.

KELLY

... do you have anyone waiting for you?

PARKINSON

No. Why would you think that.

KELLY

It's just that you are so desperate to get back to that disgusting place. You have to have *something* there.

PARKINSON

...

KELLY

Sorry, didn't mean to pry.

PARKINSON

Don't say sorry Kelly, I used to have someone but then she died. Her grave is in Dawson, that's why I wanna go back so fucking bad. I always visited her and its been three months. What if she thinks that I have moved on?

KELLY

Have you?

PARKINSON

What?

KELLY

Moved on, dummy. Have you moved on.

PARKINSON

(nervously)

Yeah... but I feel like I am betraying her by moving on, we said that we would be together forever.

KELLY

That's dumb, would she want to you to be unhappy for the rest of your life.

PARKINSON

No...

KELLY

Then you should tell the person you like about how you feel when you get back. With the way the world here works you never know when it's going to be too late.

PARKINSON

(unsure)

Kelly, Kels you're right, the thing is that the person I like is/

Enter ALEX MCDONALD he looks as though he has been working all day and when he sees Kelly and Parkinson he walks straight over to them, and claps Parkinson on the back

ALEX

/Hey, are you the people that Belinda sent with my supplies?

KELLY

Kelly takes a long look at Parkinson wanting to hear how he was going to finish his sentence, then turns to Alex so she can do business with him.

Yeah, we are. You're Alex, right?

ALEX

Yeah, little lady. Names Alex but you can call me Big Mac.

Looks around.

Let's get you two inside so we can finish talking business.

Turns to one of his men who are outside.

Hey you, look after the stuff. If any of it disappears you're gonna pay for it.

Looks back at Parkinson and Kelly, and then motions them to follow him.

Let's go inside.

They follow him into his cabin.

Scene 8

INSIDE OF ALEX'S CABIN there is a LARGE OAK DESK and a SAFE. Kelly and Parkinson look around nervously before sitting in CHAIRS that are in front of the desk. Alex pours himself a GLASS OF WHISKEY before sitting down.

ALEX

So, Belinda sent you, how is she?

KELLY  
(shortly)

Fine.

ALEX

Whoa, what did she do to you little lady. Wait, don't answer that Belinda is a right bitch, she probably blackmailed you to bring me the supplies.

KELLY

Something like that.

ALEX

Sorry to hear that, so how would you feel about staying for a while before you have to go back and deal with that bitch.

PARKINSON

We want to leave as soon as possible.

ALEX

I would wait it out a week or two, there is supposed to be a mean snowstorm rolling in soon.

KELLY

Thank you for the warning but we need to get back to Dawson, we have people waiting.

ALEX

... At least stay for the night, have some dinner, and leave tomorrow. It's the least I can do for the both of you, especially because you had to deal Belinda.

Kelly, Parkinson, and Alex continue to talk to each other inaudibly as LIGHTS FADE.

LIGHTS DOWN.

Scene 9

LIGHTS UP. DIM.

A Snow storm is raging. Kelly and Parkinson are on the sled, which is no longer piled high with extra supplies. The dogs are struggling to pull the sled through the snow. After some time a outcropping of trees becomes visible and the dogs pull the sled in the direction of the trees.

PARKINSON  
(yelling)

We should stop here.

Kelly nods and they begin to struggle to set up the tent. The snowstorm continues to pick up in intensity and soon their figures are barely visible through the snow.

KELLY  
(yelling)

We should have listened to Alex.

PARKINSON  
(yelling)

Too fuckin late now.

Kelly and Parkinson go into the tent. After some time, the snowstorm begins to die down and the scenery changes.

### Scene 10

Now the tent is sitting in the middle of a park in the late Summer. Mitchel, wearing casual, if slightly ratty clothes, sits on bench near the tent reading a magazine. Kelly, who is no wearing a slightly worn summer dress, walks out of the tent over to Mitchel. This is a flashback.

KELLY  
How's it going Mitch, find any new job listings yet.

MITCHEL

No good ones darling, come sit next to me.

Mitchel pats the spot next to him on the bench.

There are some rumors of possible gold up in the Klondike.

KELLY  
(laughs)

The Klondike? That is nowhere near us... you need to focus on finding new work down here.

MITCHEL

I know, I know, a man can dream though. Think about it, we take our savings and head up there and get rich. We could afford a decent place then.

KELLY

You're crazy.

MITCHEL

How am I crazy, we don't even have a house, we have nothing to lose at this point.

KELLY

We have everything to lose Mitchel, we need to find a new place since our old one was condemned.

MITCHEL

Come on. We have been looking for months and we haven't been able to find anything. What makes you think that we are gonna find a place now?

KELLY

We just will okay? I have lived here my whole life. We have gotten through so much, we can get through this too.

MITCHEL

Don't you see, going to the Klondike is the way to get through this Kelly.

Kelly looks back and forth between the newspaper and Mitchel. She starts to wring her hands while Mitchel goes back to reading the paper.

KELLY

... Give me that paper.

Kelly grabs the newspaper and begins to read about the Klondike Gold Rush.

We should do it.

MITCHEL

Really?

KELLY

Yes, really. So how would we get the supplies together.

MITCHEL

I don't know... buy them?

KELLY

(exasperated)

Of course we would buy them. I mean, where would we find the supplies and where would we store them, we don't even have a house.

MITCHEL

We will just head up that way as far as possible and then buy the stuff, and then head out right away.

KELLY

This is really crazy.

MITCHEL

I know, but what other choice do we have. Besides we have always done some crazy things and come out fine. Why would this time be any different?

KELLY

I don't know, I just have a bad feeling about this time.

MITCHEL

Leans over and takes her hands.

We will be fine, darling.

He kisses her.

Let's go get on a train and go.

Now?

KELLY

Why not?

MITCHEL

Mitchel grabs Kelly's hand and begins to pull her off towards the tent. At the entrance of the tent Kelly lets go of Mitchel's hand and he continues off stage. Kelly smiles bitterly and then re-enters the tent.

LIGHTS DOWN

Scene 11

LIGHTS UP.

INSIDE TENT. Parkinson and Kelly huddle together for warmth. The sides of the tent are bowed suggesting that there is snow on all sides of the tent. EMPTY FOOD PACKAGES are littered around the floor of the tent.

Are we gonna die here Park?

KELLY

Why would you say that Kels?

PARKINSON

Cuz we have been trapped in here for at least four days.

KELLY

PARKINSON

Parkinson moves over to the front of the tent and tries to open it. The zipper will not move and when he pushes on it, the tent side does not budge. He looks up at the slight light that is visible from the very top of the tent.

Nope, not gonna move. We still have enough food and water for a couple more days. Don't worry, we will get out of here.

KELLY  
(under her breath)

Please, be right Park, please.

PARKINSON

What is that?

KELLY

Nothing at all, I just miss Mitchel

Parkinson frowns at the mention of Mitchel.

I mean, we have been gone for five months now, he must be so worried/

PARKINSON

/Why must you keep bringing him up?

KELLY

Because I came out here for him in the first place, I *made* this trip for him. Don't you have that person back in Dawson. You started to tell me about her before Alex interrupted us. What was her name again?

PARKINSON

I didn't say.

Parkinson moves over to where Kelly is, takes her face in between his hands, and kisses her. Kelly sits there in shock.

KELLY

...

PARKINSON

Kels, say something please.

KELLY  
(quietly)

We can't. Park. I'm so sorry but we can't... not right now anyways. I have to talk to Mitchel first.

PARKINSON  
(hopefully)

So, it's not a no?

KELLY  
(slowly)

No, it's not a no.

Kelly reaches for Parkinson's hand.

Later, when we are back in Dawson we will deal with this.

Kelly kisses Parkinson's cheek and scoots closer to him.

Let's just wait out this storm... ya know, we really should have listened to Alex.

PARKINSON  
(laughs)

Well if *someone* wasn't so impatient we wouldn't be in the predicament, would we.

KELLY

Playfully shoves Parkinson.

Quit being so mean.

PARKINSON

Smiles brightly at Kelly.

Never.

Kelly and Parkinson continue to sit next to each other in contentment. The sound of the snowstorm can still be heard outside.

LIGHTS FADE.

BLACKOUT.

END OF PLAY.