

The Rainbow Monologues  
(Romantic Dramedy)

by  
Joe Russo

Joe Russo  
6269 Coliseum Blvd Port Charlotte Fl 33981  
941-716-4215

JONATHAN BRADSHAW	Senior in high school. Level headed and calm. Shy when talking about sex. Gets annoyed easily but only with his younger sister.	18	MALE
HOLLY BRADSHAW	Younger sister of Jon. Sporty. Inquisitive about everything- mainly about Jon and his relationships.	16	FEMALE
JANET BRADSHAW	Mom. Drunk. Sassy. Annoying. Mean. PLAYED BY SAME ACTRESS.	44 or >	FEMALE
TREY NIXON	Catholic. Young. Naive. Spontaneous.	16	MALE
LAURA NIXON	Hard-core catholic. Jesus over everything. PLAYED BY SAME ACTRESS.	<40	FEMALE
DANIEL DOWDY	Socialite. Prissy. Rich. Bastard. Mean. Uncaring.	17	MALE
CELESTE DOWDY	Hard working single mother. Cares more for her job than her son. Has no fun. PLAYED BY SAME ACTRESS.	39	FEMALE
MICHAEL WALTERS/ CARMELA	Homeless runaway. Dirty. Smelly. Rude and Sassy. Uses humor to get away with everything/ Tranny. Beautiful. Stunning. Knows her stuff. Been through everything.	20-21	MALE/FEMALE

RAINBOW WALTERS

The VOICE and DAD

PLAYED BY THE ACTRESS PLAYING  
HOLLY.

PLAYED BY ANY ACTOR

ACT ONE

ACT 1 SCENE 1 -

\*

JONATHAN BRADSHAW walks onto a barely lit stage. The only light coming from one spotlight. He looks confused, lost, unsure of where to go, what to do, what to say. He looks out to the audience for help.

VOICE

Move over just a bit so the camera can get you. Yeah... over... over...

JON

I'm supposed to go here... Right? Over more... here? Here. Okay. And I just talk about my... My story? My coming out story?

(Pauses. Chuckles)

Well it really wasn't a surprise. I mean to myself or my family. My favorite singer was lady Gaga. I wore women's perfume and never changed a tire in my life. I laughed when my mother asked me to change the oil. So I guess it kinda just happened. Not me being gay, no, me coming out. It was just a normal day...

Jon breaks away from the spotlight to the right side of the stage. His mother, JANET and sister, HOLLY sit on chairs. His sister is driving and Jon sits in the passenger seat.

HOLLY

The play last week was good, Jon. It wasn't boring or anything. I can't believe those people in front of us, right mom?

Mom doesn't answer.

HOLLY

They were sleeping, Jon. Sleeping. The old man had his head on the seat I could see him.

(pause)

Who was the lead again? He was good. Really good. And he's cute. How old is he again? Think he'll go out with me?

JON

Don't get your hopes up. He's gay.

(pause)

Make a left up at here.

Pause.

HOLLY

How do you know?

JON

You spend enough time with someone.... You really get to know them.

HOLLY

Wait.... So that means....

JON

What?

HOLLY

Have you seen him....NAKED?

She looks around, whipping her head back and forth.

JON

What is that supposed to mean? We've been in the same class since sixth grade. But no.. I haven't..

(Scoffs. Looks out the window. )

I wish I did though.

(pause)

Watch your speed over here.

HOLLY

(Finally she puts one and one together. She wants to ask, to confirm, but....)

Jon- Jon? Are you... Do you... Like....

JON.

Yeah.

His mother looks at him.

MOM

(slurring)

But you aren't like the typical... Gay so into...fashion and ... everything. I had a... gay growing up... one of the best... dressed...

HOLLY

So would you ever date the lead? What's his name again? Is he your type? Do gays even have a type?

JON

Has she been drinking?

HOLLY

I've always wanted to know... In a gay couple who's the girl and who's the boy?

MOM

(slurring, dazed)

Just a little... drink... before we left not too much..

HOLLY

Do gays eat meat? You would think they wouldn't they're all so skinny.

JON

(to Holly)

I'm still the same person. I haven't changed. Yes I still like meat.

(to Mom)

No more drinks today. Do you understand me.

The lights start to dim down. Mom nods.

HOLLY

Lets go to lunch.

(to Mom)

Did you remember to bring those coupons?

Mom digs through her purse. She didn't bring the coupons.

Jon looks over at Holly.

JON

Lets just go home. Good job today, Kiddo. You only went over the speed limit twice.

HOLLY

(pause)

So... Who's the guy and who's the girl? I really want to know.

JON

Shut up nerd.

The lights dim all the way down and it stays like that for about three, maybe more, seconds.

The spotlight comes back on, the chairs are removed and Jon is standing back in his small circle of light. He is more at ease now.

JON

The questions were the worst. And they kept coming. Still do to this day. I guess my coming out happened at a good time, at a public place. I always tell everyone I know to come out in a public place. I guess, to me at least, it feels more real. Like it really happened like that place will always be remembered as the place where I came out.

The lights dim down as Jon walks offstage.

## ACT 1 SCENE 2 -

\*

DANIEL DOWDY comes in, offstage, and stands right in the center where a spotlight waits for him. He is wearing a real nice outfit costing more than a few dollars. Something that can't be found in Walmart lets just say that.

DAN

My name is Daniel Dowdy. I'm sixteen years old. I live on the upper west side of Central Park with my mom. I like to drink, smoke and have a little fun on the weekends. I really like to drink actually. When I was sixteen I made my fake I.D. I like liquor, never with a chaser. I'm not sure why... maybe my father liked it that way. Do I ever get in trouble?

(laughs, pause)

Why would I? Who would I get in TROUBLE with? The police? My mot-

MOM

(From offstage )

Daniel! Come in here please.

The spotlight goes out and the main lights come up to reveal a new set this time an expansive looking white couch with matching rugs, lamps and pillows. This is the place where one takes his shoes off, afraid to get anything dirty, afraid to touch anything. Daniel's MOTHER sits, nearly matching the white softness of this set.

DAN

Yes?!

MOM

Where were you last night?

DAN

I went out.

MOM

(Holds up a bottle)

I know. I found this. What are you doing with this?

He doesn't answer.

MOM

I let you get away with a lot of things, Daniel, a lot of things. But this... This could ruin us do you want that to happen? I don't care that you are what you are, I don't, but this has got to stop.

DAN

It will. I swear. That's not even mine I'm holding it for a friend.

MOM

(Chuckles to herself. Her eyes say "Keep lying I was in high school once." )

I thought you would say something like that so I brought in a friend.

DAN

Oh, Mom no you didn't.

MOM

(She stands and walks offstage)

I'm gonna go get her now. Wait here.

Daniel sits by himself, rolling his eyes and making himself comfortable. He takes out his phone but is distracted by something offstage. He looks out and is... What seems to be disgusted.

DAN

Oh, Jesus Christ.

This vision walks onstage, this WOMAN dressed in a loud outfit with matching loud hat. At further glance it's a man.

DAN

A tranny?

MOM

Now, Daniel this is Carmela. I invited her to speak to you. To me. To us. She's here to answer any questions you or I may have.

(to Carmela)

Please take a seat.

Carmela digs through her bag and then throws it into the corner. She sits and places her hands on her lap. Mom takes out a recorder and pad of paper. She crosses her legs.

MOM

You live on the street yes?

CARMELA

Yes. But if need be I stay at a couple of apartment places.

MOM

(writes something down)

And how do you afford them?

CARMELA

I-uh... well...

Pause. It gets quiet. Carmela looks around.

MOM

Oh! I almost forgot... would you like a drink?

Carmela nods. Mom stands and walks over to a small bar. She pulls out bottles but still asks questions.

MOM

Tell me more about yourself? What makes you do-

Dan stands.

DAN

What is this? A life lesson or a therapy session? I don't need this.

MOM

Daniel!

DAN

You can rest assured I won't dress like a woman wearing last years Walmart chic. I'm safe. I'm still here aren't I? So stop worrying about me.

(to Carmela)

Shes using you.

Stalks offstage. The two women sit staring at each other. Carmela looks down at her dress. Mom tries to hide her tears but fails. Carmela switches couches and takes Mom's head and brings it to her chest. A modern Madonna and child.

MOM

(to her drink)

I should've remarried after his father. I should've. A boy shouldn't grow up without his father. I said I wouldn't blame myself but I do. I do I blame myself. My own son and I can't control him.

CARMELA

He'll come around. He'll find someone so special he'll change ways like that. He just needs time. He'll come around again.

They stay like this for a minute as the lights start to dim.

MOM

That really is a nice dress. It's not Walmart chic at all.

CARMELA

That's cause it's Goodwill chic.

They laugh and the lights dims all the way down.

## ACT 1 SCENE 3 -

\*

A spotlight lands on Jon who is sitting now. He rubs his chin as if he's thinking about what to say.

VOICE

What do you think of sex?

JON

Sex? What do I think of sex?

(pause)

I've never really thought about it till now. I guess and this is gonna sound cliché but, I guess, it's just a part of nature. We have to do it in order to make it through life.

VOICE

Have you ever had it with a woman?

JON

Have I ever had it with a girl? I got close once, real close, but I chickened out.

On the other side of the stage stands TREY NIXON a lone spotlight on him. He doesn't notice Jon but stands, instead, in his own little world. At the end of Trey's monologue Jon will be making his way offstage.

TREY

Sex? Well growing up in a strict catholic house and living in a small town sex was banned from just about everything. It was never discussed. It was never seen and if it was the people involved would be basically outsiders in their own town. Growing up I knew sex before marriage resulted in retarded kids or kids with needs or even death. Growing up I knew gay sex, sex between two males or between two females, resulted in a lifetime in hell.

The spotlight goes off as the stage gets set up in a modest, but cheap, living room. Pillows don't match. The TV is small. The only thing worth more than ten dollars in this whole living room are the picture frames. The lights come up on TREY'S MOTHER who sits knitting. Trey walks inside the living room, unsure if he should sit down or stay standing up.

TREY

You called me in?

MOM

I sure did, boy. Sit down here.

Trey sits, folding his hands over his legs then uncrossing them, then folding his leg over his over, much like a woman, ankle to ankle, but quickly uncrosses them.

MOM

How was school?

TREY

It wasn't bad. I got my grade back in English. I got a B- on that Hamlet quiz. Remember how I was-

MOM

(Interrupting)

How was gym class?

TREY

(knows what's she's getting at. He could do two things- lie or come clean.

Hard. We played baseball and I kept missing the balls and everyone kept laughing and the coach kept telling me to try harder but you know how I get I got all hard and like closed up.

MOM

Mhm. And you shower with the other boys?

TREY

Not today. I left my clothes here. I wanted to call you and tell you to bring them but I forgot.

MOM

Mhm.

(pause)

And you don't have explicit thoughts?

TREY

Explicit?

MOM

You don't think of nasty thoughts? Sex before marriage? You don't-

(pause)

Masturbate?

TREY

No. No I would never. Why would I want to? I have no reason to. I don't....

MOM

They were on the new today touching each other's naked bodies. It was enough just to watch them. I prayed-

The spotlight hits the other side of the stage and Trey walks over to it. Her voices fades away.

TREY

Mom, I am. I am gay. I know you don't want to hear that but... I'm gay.

The spotlight shuts off and Trey walks back to where his mother sits still talking. Her last line is something along the lines of "Friends with any of them?"

TREY

No.

MOM

No?

(pause)

Good. Cause you know I wouldn't stand for that in my house! I pray they will change their ways their sinful ways and God so help me they be cured of this.... This sickness.

TREY

It's not a sickness.

MOM

It is. A sickness of the body, the soul and the mind.

(pause)

Come sit here and pray with me.

TREY

I have some homework to do-

MOM

It can wait. Come over here.

Trey nods and sits next to his mother. They both get on their knees, clasp their hands...

MOM

Heal our past, oh Heavenly Father, heal our past sins so we can become one with you. Heal the sins of those who betrayed you, who hurt you, heal them so they can become one with you...

As she says the prayer the spotlight comes back on. Trey looks over at it. The spotlight is becoming, begging almost...

MOM

Amen.

TREY

Amen.

The spotlight goes out.

MOM

Go upstairs. Wash your self. Dinner will be ready soon.

Trey walks past her, offstage. She takes her seat and starts to resume her knitting as the lights dim slowly.

## ACT 1 SCENE 4 -

\*

The spotlight finds Jonathan sitting his head in his hands. He stretches, makes himself comfortable.

JON

You have to understand I came out the first week of March my senior year of high school. I didn't care who knew, who wanted to know or even who told them about me. The last two months of high school I didn't really care. All I cared about was walking across that stage and finally moving away from this small town and everyone in it. Until I met Trey.

VOICE

Trey?

JON

(smiles)

Trey...

Trey walks onstage a spotlight hitting him.

TREY

Everyone in my family said high school would be the worst years of my life. They said, well more my mother said, to find a group and stay in it. I found that group but I still spent a long time wondering and questioning where I belong.

A school bell rings and the stage gets lit up. Jon puts his backpack on. Holly walks onstage, reading a piece of paper. She looks up just in time.

HOLLY

Jon-Jon!

(He turns around and Holly runs up to him)

Look at that nice big fat red A plus on this test. Do ya see it? All nice and big and round. Okay whatever you don't care.

JON

Nailed it right on the head.

HOLLY

Listen I know you just came out and everything but...

JON

What do you want? I told you to not bother me at school.

HOLLY

Well....

JON

What? I'm not helping you with anything.

HOLLY

I know that's why I helped you.

JON

Holly what did you do?

HOLLY

I have a friend. He's gay. You're gay.

JON

How do you know he's gay?

Holly gives him a "Really? His he's sl gay he could be the mascot" look.

JON

Just because we're gay doesn't mean we're going to be attracted to each other.

HOLLY

I know! But he's cute he's really cute. And he's nice and he has a really nice smile and I really want to know who's the guy and who's the girl in the relationship.

JON

Holly!

HOLLY

Please just talk to him, Jonathan please?

(looks at him with puppy dog eyes)

Please.

JON

I don't know.... Who is it?

HOLLY

Trey Nixon.

The reverends kid!

JON

Pause. Holly bends down and digs through her backpack.

Yeah....

HOLLY

Holly! I can't date the reverends kid! He's younger than me!

JON

And.....?

HOLLY

And...

JON

(pause, thinking of something good)  
And they'll have my hand basket all ready to go straight to hell.

The school bell rings and students start to disperse. Soon the stage is empty except for Holly and Jon.

I told him to wait by your car so you'll have to talk to him anyway. See you at home.

HOLLY

God dammit.

JON

(Jon walks offstage muttering to himself. )

The lights dim down.

## ACT 1 SCENE 5 -

\*

The stage is dark when Dan comes on. He flicks on a light and the spotlight turns on. He pulls out a bottle. He knows what he's doing, he's been doing this for a while. He takes a swig.

DAN

Please Lord that's good.

(Looks behind him, to the sides of him)

Mom? Shocking she's not home once again.

(Mockingly. )

"How was your day honey?" Oh it was good thanks for asking. "What did you do?" I went out and bought this.

(drinks, starts to fumble around)

"Do you want to do something? Maybe we can see a movie together? We used to love going out." Yeah we did didn't we? And then you got so busy with work so busy with editing a fucking magazine that you left me. You pulled a dad and just left.

(says this to the bottle itself)

But that's okay right? I don't need parents. I don't need anything I have everything right at my fingertips. Everything. A phone call away. A text away. Don't bother staying up for me I know you won't anyway.

Dan plays around on his phone. He stares at it, brings it closer to his face. Drinks. Taps away. Soft jazz music sweeps through and he starts to dance, the music lifting him up... higher... higher... He stands. Drinks. He trips over his own feet and breaks a lamp (or whatever closest to him) he bends down, picks up the pieces and hears doors opening. He stands. Runs offstage.

As soon as Daniel leaves his mother and Carmela comes onstage from the opposite wing. They are laughing and wearing their best. They are a little tipsy but still able to understand each other.

MOM

Oh, Carmela that was so fun! I haven't had that much fun since... Well since Daniel was born. Thank you.

(takes a sip of her drink)  
Who knew tranny's could be so fun!

Pause.

CARMELA

Thank you for the new dress.

(spins around, flaunting her new expensive  
looking dress)

The girls will just about die over this beauty. Look at me coming back from Uptown!

MOM

You deserve it! Walking in those heels is not an easy feat. What are those anyway like six inches?

CARMELA

Eight. The bigger the better. I've always felt much more comfortable in high heels. I always tried to wear my mothers but was always caught or I would've fell down. I never liked myself as a boy I was always a girl.

MOM

(pause, unsure of how to go about asking  
this)

So do you still have..... A penis?

CARMELA

Yes but it's the next thing that's going when I get the money. But for now I tuck it under which makes it a little hard to walk but honey you get used to it.

MOM

And you like men?

CARMELA

White men, black men, Asian men, any kind of man. Short tall. Heavy. Not heavy. Rich. Poor. But I mainly go for rich if you know what I mean.

MOM

But you aren't a prostitute right?

CARMELA

(Roundaboutly)

Well... Sometimes I get paid sometimes I don't. I'll take it though so I guess I am. But you have to understand I'm not doing it for the money. I'm doing it to feel like I belong, to feel, to love and to have someone love me back.

MOM

(Grabs Carmela's hand, tries to act cool)

Aren't we all sistah...

Pause. They bot sit in this awkwardness. Mom checks her watch.

CARMELA

Okay... so... I'm sure it's time to go... the girls will be... worried-

MOM

I bet-

CARMELA

And I don't have a phone so I can't reach-

MOM

Do you want me to call them? I'll have my assistant

CARMELA

Well..

(laughs)

That's the thing they don't have phones like actual phones...

They both stand. They hug.

CARMELA

Thank you for the dress... seriously...

Mom waves her hand. Carmela walks offstage. Mom walks around by herself until she notices the broken pieces of the lamp Dan knocked over. She walks over to it, picks up some pieces-

Her phone rings.

MOM

(into phone)

Jackie? That you? I have a new story... I did all the research I am capable of doing some things by myself thank you very much... it has everything... love... penises and vaginas... in fact call it Penises and Vaginas: A Love Story.

(drops pieces on the ground)

People will love it. They love sex they love tranny's. I'll get a Pulitzer or whatever...

She keeps talking as she walks offstage. The lights dim down.

## ACT 1 SCENE 6 -

\*

A short pause follows right after this scene. A spotlight hits Trey as soon as he walks onstage and the main lights dim.

TREY

I'm not sure why I agreed to meet Jonathan. He was three years older than I was. He had two months left of high school and was probably going to a really good college far away from home and from us. He was popular and I wasn't allowed to be. I had three years left and was destined to become the next town minister. Can you imagine that? A gay minister? Today we take the churches. Tomorrow the Oval Office. What would I even say to him? I know nothing about him. How do I be gay when I wasn't taught it?

Jon walks on from the opposite side of the stage. A spotlight turns onto him.

JON

I was never really popular in high school. I knew people, yes, I knew lots of people. I had friends I had my best friends. But I never stayed in one group, no. I wanted to become friends with everyone. Well everyone who was willing.

TREY

Tell me more about you?

JON

What about me?

TREY

What makes you tick? What pisses you off?

JON

Gosh I don't know.... People who talk in the movie theater.

TREY

What type of movies do you like? Dramas? Romance? No he seems like a horror, mystery type guy.

JON

Well my favorite color is blue. I like watching movies. Old movies. New movies. Black and White movies though they get me a little light headed.... I'm not sure why though. I like to read. I'm always reading.

TREY

Does you like fiction or non-fiction? Magazines? I can't imagine him reading a magazine though. Maybe Men's Fitness?

JON

Sports? I can live without them. I played soccer in middle school but always missed the goal or ran towards the wrong one. I don't understand football or baseball and I always score low in bowling.

The school bell rings.

TREY

(to himself)

Okay he'll be here any minute. Just be yourself just be yourself just be Trey.

VOICE

Were you nervous? This was your first time with a guy right?

Jon nods.

VOICE

Were you afraid of what your mom would say?

Jon shakes his head no.

VOICE

You weren't afraid of what others would say?

JON

Why would I be?

Jon walks onstage.

TREY

You must be Jonathan?

JON

(Nods. )

I know who you are.

They both get quiet. It's uncertain if there is a love connection but there is something. They don't know where to go from here. Awkward.

They dig through their pockets, heels into the ground and side glances at each other.

TREY

So... Uh how long have you been gay?

JON

I just came out. Why hide it anymore... right?

TREY

God that was so direct. "Hey how ya been how long have you been gay."

JON

What about you?

TREY

Oh uh well I actually haven't really came out yet. I'm sure everyone knows but... My parents... You know. If they found out they would rather give me a holy water bath and call it a day. Exercise the gay right out of me. So...

JON

So in a way were both kinda new to this aren't we?

TREY

Yeah I guess we are.

JON

Listen... Do you want to go to lunch? There's this place right down the street... Look at me talking like you just moved here. You've probably been there before I mean who hasn't. It's right down the street-

TREY

(Interrupting)

Sure.

JON

I'll drive. I'm a real good driver trust me. I've only been in four car accidents but everybody's okay or so I think I drove away each time.

Trey laughs.

JON

My car is right over there.

And they both walk offstage. The lights dim down.

ACT 1 SCENE 7 -

\*

Trey's voice is heard but the stage remains dark.

TREY

(Laughs, offstage)

Oh, God I don't want to go back but I know I have to. My bath is waiting for me. I really had a good time. And I'm not just saying that.

They walk onstage into a small circle of light.

JON

Well we'll have to do it again sometime.

TREY

Sometime before you go...?

JON

Go?

TREY

To college. Move away from here. Live the life you want to live.

JON

Yeah.... But until then....

Jon grabs Trey's hand.

TREY

(He wants to say yes. He wants to say "take me away from here take me to your life" but something stops him)

I have to get inside. I'm already late.

They hug. Before they break off Jon brushes Trey's cheek with his lip. They look into each others eyes and Jon walks backwards offstage.

TREY

I had a really good time I really did we went to that diner that everyone in town has been to. We talked and talked and talked about each other and our fears our hopes our dreams. He laughed at my jokes and I laughed at his though they were a little dry. We talked about the future and where we see ourselves in ten years. It was the first time I felt like a normal human being. And I fell in love with him because of it. I wonder if he's dreaming....

Right as Trey finishes Jon walks onstage. And starts his monologue as quickly as possible.

JON

About me. I should've kissed him Goodnight I should've held his hand. I should've asked for his phone number. Does Holly have it? "Hey Holly thanks for setting me up with the ministers kid...."

(pause)

I'm moving too fast.

TREY

I think I found the love of my life. God now you're acting so cliché. What's next? Gonna go to his house....

JON

And throw rocks at his window? "Let me in I need to talk to you." Let's run away together and never look back. Let's go to a city where no one knows us. I-we-don't need school.

(to himself)

That's a lie we need school. Go to bed.

TREY

I'm going to bed.

JON

Goodnight.

TREY

Sweet dreams.

They walk offstage at the same time. Both spotlights go out.

## ACT 1 SCENE 8 -

\*

The stage is still dark but the faint sound of matches being lit is heard. In steps MICHAEL WALTERS throwing the matches to the ground after being burnt out. Burnt out is a good statement to describe him. He needs a shower and it seems as if his clothes smell like piss. Homeless. His only possession- a bag. The spotlight turns on him as he begins speaking.

MICHAEL

This is supposed to be the city of dreams right? Why is that every dream in this goddamn city is shit on or pissed on? Wanna be a singer better have a damn good voice and better be trained in just about every form of song there is. Wanna be an actor

(laughs)

Well for that you don't even have to have talent you just have to be a size zero. This city is shit. The city of dreams is really the city of the homo's.

The other spotlight turns on and finds a body just laying on the stage. The body is moaning, clutching their stomach. Michael sees this but doesn't do anything. He looks behind him for help, any kind of help but doesn't see any. He starts to walk offstage, unsure of what to do.

MICHAEL

City of drugged up homo's and wannabe players.

He laughs and opens his bag. He pulls out a picture frame.

MICHAEL

City of alcoholic has beens.

The other person starts crying. Whimpering. He tries to stand, to get up, and the audience sees that the body is Dan.

DAN

Help.... Help... Me please.

Michael doesn't answer. Pretends that he can't hear him.

DAN

Hey! Hey.... Turn around can't you hear me! Hey! I need help! Please.

(retches, whelps)

Michael does a double take, stands and turns around and walks over to Dan. He gets on his knees and helps him up to a sitting position.

MICHAEL

You're as cold as can be. What happened to you? Winter's not for another three months.

Michael looks back down at Dan who breaks down, crying, falling into Michael's chest. It's a comforting moment for the both of them. Like a modern Madonna and her child... He pats Dan's head.

MICHAEL

It's okay. I'm here.

(pats around for Dan's cell phone, finds it and dials a number)

Hi hello I need help uh... I'm not sure I found him... yes it's a guy... on the ground he threw up and he's cold. No, he's not dead he's breathing but it's slow.

(looks around)

We're outside of... of... oh shit whats the name of this place?

DAN

(mumbled)

Angels. Fallen... Angels.

(throws up again)

MICHAEL

Fallen Angels. Please hurry.

They stay huddled together like that until the lights dim and the sound of sirens is heard. The curtain closes to the sound of a slow jazz song.

ACT TWO

## ACT 2 SCENE 1 -

\*

A dark stage.

VOICE

Are you okay if we start now?

A spotlight turns on to find Jon still sitting down but this time eating. He looks surprised as if he was just caught in the act.

JON

Start right now? Okay. Yeah sure.

(muffled, as he finishes eating)

Okay... so we spent the next week together, Trey and I. He would come over Saturday morning and stay till Sunday night.

VOICE

What about school?

JON

When we saw each other you mean?

(pause)

Sideways glances and prolonged stares.

VOICE

You didn't hold hands? Did show any signs of affection?

JON

Not in public. No. He become a sort of permanent fixture around my house. He told his mom that he went to some bible study camp and she would let him go... as long as he called every three hours on the dot.

(pause)

It was during that time that I got accepted to go to college. I looked at the acceptance letter long and hard.... Still wondering what to do or even if I still wanted to leave.

VOICE

Why?

The spotlight goes out and the stage is dark for a minute or two as the next scene is rolled on. A bed, a carpet and TV stand. The lights come up as Jon is sitting on his bed watching the acceptance letter. A KNOCK is heard.

JON

Come in.

HOLLY

(comes in from offstage)

Trey's here. What is that?

JON

My acceptance letter.

HOLLY

To Hunter?!

Jon nods.

HOLLY

Oh Jon-Jon! That's great! Why didn't you tell me! I'll go wake Mom and we'll celeb-

JON

It's okay. I'm still thinking about going. I'm torn.

HOLLY

Are you kidding you have to go! Hunter only accepts like four people every year.

Jon looks at her. Back down at his letter.

HOLLY

You know Mom and I will come and visit.

Pause. Jon looks at her.

HOLLY

If anything I'll come up and visit.

Trey walks in from offstage. He carries his bible like a child. He drops it to the ground and steps over it as if it was a puddle or something.

TREY

Visit?

HOLLY

Jonathan here just got accepted to college!

TREY

Congrats! To Hunter?!

Jon nods.

HOLLY

Well... I'll be downstairs. How bout we go out to eat tonight? To celebrate?

No answer.

HOLLY

(to herself)

I guess I'll just make reservations for four.

She leaves. Trey walks around the bedroom. Both boys are quiet. Jon stands and walks over to Trey.

JON

I'm not sure if I'm going or not.

TREY

You have to go.

JON

Its in the city..

TREY

The city? Wow. We'll can make it work... right? I can come up on the weekends or with Holly whenever she goes.

JON

Or I could wait. Until you graduate. We can move up together.

TREY

You don't have to.

JON

But I want to.

TREY

That's stupid. I have three years left. What are you going to do during then?

JON

I can work. Save more money.

TREY

Or you could be halfway finished with college and get a better job. We can talk on the weekends. Every Saturday at the same time. We can send letters and have our own little codes that only we understand. Its only three years.

JON

Yeah... and I'll come down every break. I'll answer every Saturday call. I'll write three more pages than you.

(pause)

Lets stop talking about this. I have weeks left.

They hug.

TREY

Leave me that cologne when you go though.

JON

It's not cologne. It's perfume.

TREY

(looks at him dead in the face)

Women's perfume?

Jon nods.

JON

I like it better. It stays longer... its fruity... I figured I could get away with it cause I like men...

They laugh. Jon walks over to his bed and plops down.

TREY

New York City. The city of dreams.

JON

City of empty wallets. Speaking of empty wallets-

(takes his out)

I hope we don't go to an expansive restaurant.

TREY

Why not! We should celebrate.

JON

We can celebrate at a place with a dollar menu can't we?

A loud scream is heard offstage. The boys look at each other.

HOLLY

(offstage)

JON! JON! MOMS NOT WAKING UP! JON! COME DOWN!

Jon and Trey run offstage and the lights fade down.

## ACT 2 SCENE 2

The stage is dark but Daniel's monologue starts instantly.

DAN

It was dark like this. I was just walking down the street and drinking. I used my fake I.D and had a few bottles to myself and decided I would go to the park and drink under the stars. Instead I got my shirt covered in vomit, drifted back and forth between this white light bullshit and some guy...

On the other side of the stage, Michael walks in. He sits down and, like Dan, could be talking to an officer or someone else. He holds, in his hands, a bag. Holds it like a child.

MICHAEL

I was hungry and looking for something to eat something that didn't come out of a trash can and found him lying there sweating and breathing hard. I thought he was a drunk and had one too many beers but then he kept throwing up. Said that he was light headed and that he didn't want to go to the hospital. He passed out and I found his phone and here we are...

(pauses)

Did I see anyone with him? No I didn't see anyone.

(pauses, thinks to himself)

Hey another question? Is he gonna be okay?

(nods, pause)

Another another question. Can I see him?

The lights dim down and a hospital type like bed is rolled on stage.

DAN

Next thing I'm in here... I wake up here.... Cold and ready for another drink. I wonder how much it would hurt if I just jumped out the window....

Michael steps offstage for just a few seconds and comes back onstage with a soda. He steps closer and closer to Dan and clears his throat when he gets to him.

MICHAEL

I got you a coke cause I figured you would like it cause you seem like the kind of guy who chases his liquor down with coke. So here ya go. A coke with no liquor. It's good. I'm not sure what I expected from coming in here and handing you a coke but...

DAN

Thanks.

MICHAEL

It was nothing. The doctor asked if I was thirsty and I said sure but I wasn't really thirsty I can go get you a sprite or something different...

DAN

No. Thanks for helping me. I knew no one would stop and help in this city. And plus

(laughs to himself)

Anything is better than that saline shit.

MICHAEL

Well I really wasn't gonna help you either but something just pulled me out of my life for just a minute and I thought, "Self you can really help this person" and I helped.

Dan takes a swig of coke. He passes the bottle to Michael.

MICHAEL

I haven't had soda in...

(scoffs, takes a couple of swigs)

You think this place has a shower?

DAN

You have a family?

MICHAEL

I... really...uh- no I don't. Do you?

DAN

My mother.

MICHAEL

Does she even know what happened to you?

DAN

Probably not. Why did you ask for a shower?

MICHAEL

Do you think this place has one? Do you have your own bathroom?

DAN

It's over there behind the door.

Michael gets up.

DAN

You still never answered my question?

Pause. A look of concern passes over Dan's face- does he know this guy? Have they slept together?

MICHAEL

You don't remember me do you?

DAN

I know-see- a lot of people.

MICHAEL

(pause, this is said almost like a list)

I'm homeless. I live on the street. I haven't had soda in three years let alone a hot meal. I'm cold. And I just really want a shower. So please.... As a gift from victim to savoir please let me take a shower. And I'll be out of your hair the minute your mother comes in.

DAN

Don't count on it.

(pause)

Go ahead use the shower. But watch out the little shit shampoo and conditioner bottles come out quickly and they're all I have till morning.

Michael starts to laugh and walks offstage. Dan tries to get comfortable but can't quite get in the right spot and gives up. He looks off at the shower.

DAN

(yelling)

You never told me your name!

MICHAEL

(walks back onstage)

It's Michael.

(pause)

But most people call me Carmela.

The lights fade down with soft jazz music seeping through.

## ACT 2 SCENE 3 -

\*

The spotlight hits Jon. He stands nervous, scared like a little boy again.

JON

It seems as if getting into college isn't everything it turns out to be when you have a mother who, after getting so goddamn drunk, falls down and hits her head on the coffee table passing out and having my little sister- her daughter- find her, bleeding and wondering if she's gonna wake up.

TREY

(walking into Jon's spotlight)

She will wake up though the doctor said so.

JON

Yeah? But when? Today? Tomorrow? Next month? Year? What if she misses my graduation? What then?

TREY

She won't.

JON

How do you know? In three weeks she could be dead.

(to himself)

How can I leave Holly? She can't handle this she's only sixteen.

TREY

We can find some help. Someone to come over or something. Maybe on the weekends?

JON

What happens if she doesn't wake up? Who will be there for Holly?

TREY

We will. You're not leaving her alone.

(touches Jon's face, reassuring)

Maybe this is what she needs maybe this is a wake up call. Maybe this is all of our wake up calls. Maybe she'll stop drinking. You'll never know.

JON

Maybe isn't a for sure though.

TREY

It can be.

HOLLY

(walking in from offstage)

Jon? Mom's waking. She has fourteen stitches on the right side of her head. The doctor said that she will experience some sort of headache during the next few days. She'll be able to remove the stitches in three weeks, depending on how fast they actually heal. She'll be okay.

JON

And what about you?

HOLLY

What do you mean?

JON

Will you be okay? If I go? If I leave you here to deal with all of this?

HOLLY

I can't yell at you or make you change your mind. I'll be fine. Do you want to see her?

Jon nods and the trio walks offstage for a second as the stage goes dark. A hospital bed is rolled on with Mom sitting as comfortably as can be. The trio walks back onstage as the lights dim up.

MOM

What is all this bullshit! Got me connected to every outlet in this damn hospital. Imma choke on one of these they're so damn big. Coming outta every hole and shit.

JON

How ya feeling?

MOM

How do you think I'm feeling? Got a headache great enough for two, I'm hungry and my left eye keeps twitching like a little bird. Asked the doctor for some water but he still hasn't come in here with it. Make sure we tell that to the bill people. No water, no money.

HOLLY

I'll go get you some water. What about something to eat? Boys? Anything?

Holly takes money out of her mother's purse which rests atop her bedpost. Mom looks at her doing this grumbling something. She spots Trey, a newcomer to the family though she's met him numerous other times.

MOM

Who's this?

JON

This is Trey-

TREY

Trey Nixon.

JON

My boyfriend.

That's the first time that's been said. Trey looks at Jon and smiles.

MOM

Keep em young that's what I always say. That way you can mold them into being the one you want them to be. I tried doing that with your father... look at how well that turned out. Where's my goddamn drink?

JON

Holly's getting it-

He moves to the window and Trey stays before the bed his arms crossed. Jon looks back every now and then.

MOM

I know she is but she's taking her damn sweet time with it. Hey-

(stares at Trey)

Hey wait a second.... I know you-

JON

He's been over the house the last few times.

MOM

No... no... he's the ministers kid. Aren't ya? Bet mommy and daddy aren't too happy about this.

(points her finger between Jon and Trey)

Isn't there a bible saying... whatever the hell you call it- that wants gays dead?

JON

Mom stop.

MOM

There has to be it has a saying for everything else don't it?

JON

Mom!

MOM

I'm just asking a question.

She reaches for her purse, grabs it and starts digging through it.

JON

Mom! You're being rude.

MOM

ME! Being rude! Please. Its your father who was rude. Leaving me with two kids, one a homo and the other a slut-

JON

Mom! Stop! Holly is not a slut.

She pulls out a little bottle filled with a clear liquid. She takes off the cap and smells it.

MOM

You don't open your eyes my dear boy. You think he's gonna stay when you move off? They never do. Trust me. Once they're through with it they're through with it and you're yesterday's news rolling away in the wind.

Jon sees her ready to take a quick sip and strides over to her, ripping the bottle out of her hand.

JON

Are you kidding me? This is the reason you're in here and you STILL want to drink!

MOM

Give that back to me.

JON

Your daughter saw you passed out, unconscious, bleeding on the floor and you still want this. Don't you get it? You're acting like a child.

He walks offstage.

MOM

Just like his goddamn father. Stubborn.

Jon walks back onstage.

JON

Give me your purse.

(reaches for it)

Give me it!

He digs through it, dumping the contents onto the bed. No more bottles. No more hidden flasks. No more liquor.

JON

(to Trey)

We're leaving.

MOM

So go, go away to your fancy college, he'll move on so quickly....

Jon walks offstage.

TREY

(wants to leave the final word)

We've never had sex.

MOM

Good! Delay it as long as possible. That way the attraction is always there.

Trey bumps into Holly.

HOLLY

Where is everyone going?

TREY

We're leaving.

MOM

Ah! There's my water about goddamn time.

HOLLY

Why what happened?

Trey doesn't answer and instead walks offstage. Holly stays with her mother as the lights dim.

The bed is moved off and Jon and Trey walk back on, a spotlight hitting them.

JON

She has no right no goddamn right to talk to you like that! Or to Holly! No right. Just because her husband our father- left her because of her habits doesn't mean she has to belittle us! Belittle you.

TREY

Belittle? Good word.

Jon takes the cap off the bottle he took from his mother. He takes a swig and spits it back out. He wipes his mouth.

JON

She hasn't read the bible since a child.

TREY

Well there is a reading in it, yes, but it doesn't say to kill us. Well I mean, it does, but not in so many words.

JON

God. I am so sorry for her. For this.

TREY

It's okay. We'll be okay.

Pause.

TREY

Follow me I'm gonna show you something. It's my secret place.

(grabs Jon's hand)

Well our secret place now.

They run offstage and the lights dim down.

## ACT 2 SCENE 4 -

\*

Dan and his hospital bed gets rolled back onstage. Michael follows after him sitting in a chair just a little way from him. The lights come up. They are both quiet. Dan sits with his hands behind his head.

MICHAEL

(looks behind him)

Well look at that it's starting to rain. And I'm not outside to watch it. I'm not under a park bench or hiding in the subway. I'm inside. Warm.

(turns to look at Dan)

How are you feeling?

DAN

Better. Do you know if anyone even called my mother?

Michael shrugs.

MICHAEL

The doctor wanted to but I don't know if he did or not. Why don't you try calling her? What's the worst that can happen.... You get her answering machine?

DAN

The best thing you mean.

(grabs his phone from the bedside table)

Acute Alcohol Poisoning. It just sounds serious.

Michael takes Dan's phone, dials a number and places it up to his ear. He taps his foot patiently.

MICHAEL

It is.

Pause.

DAN

You said you didn't have a family but I think you do. Where are they? What made you leave?

MICHAEL

(lowering the phone so he can speak)

You said that so seriously it's like you believe I killed them or something. How long do her rings go for... shit?

DAN

Did you? New York is a big place. People get lost here. Forget. What are you running away from?

MICHAEL

No. I didn't kill them though I really wanted to sometimes. I knew where all the guns were so I could've done it. But I didn't and I ran away instead and hoped New York would be better when in reality its worse.

(pause, says this in his woman's voice)

Celeste? It's Carmela. Yes this is Dan's phone... yes he's okay...well... He should be okay now. There was an accident... I think he should tell you can you make it down to Bellevue? Room 210. See you soon.

(hands the phone back to Dan)

See that wasn't bad.

DAN

Not THAT bad.

Pause. He looks out the window again. He picks up the soda bottle.

DAN

Any Brothers? Sisters?

MICHAEL

Younger sister. She's the only thing I miss the most.

DAN

What about your parents? Mom? Dad?

MICHAEL

What is this twenty questions?!

(pause)

Mom died when I was young lived with daddy dearest till I ran away.

Daddy dearest didn't like having two young kids to take care of so he would always get drunk and leave the parenting to me. I was a mother, father, brother and sister to my own sister. I started doing my own makeup when I was in high school.

Surprise.

DAN

So are you a lesbian?

MICHAEL

No I still like men. I'm a woman who still likes men. I'm straight.

DAN

But you are a man?

MICHAEL

Your mother had the same questions. It's really not confusing.

DAN

Yeah but she uses it for work. I'm generally interested... I've never met a tranny before.

Michael walks over to his bed. Toys around with the soda bottle.

MICHAEL

It's like a light switch. I turn it on and I'm a woman. I turn it off and I'm a man. I like to leave it on though. It's brighter. And in the light no one can hurt you.

Pause.

DAN

It's at a time like this that I wish I could just flip mine on and off. Like a light switch. I feel that sometimes my mom doesn't like me because of it. That she would like to have a normal straight son instead of a gay one.

MICHAEL

No. She doesn't like you because you're hurting her. You're doing these drugs and she's afraid for you. She fears the day when she gets a phone call that tells her that you...

(pause)

I would give everything to have my mother back. Everything.

Pause. Both boys are quiet. Dan takes out his cell phone. Michael chews on his fingernails.

MICHAEL  
How long?

DAN  
What do you mean?

MICHAEL  
How long have you known?

DAN  
I mean, I guess, a while. I've always been.

MICHAEL  
Me too. It was a puff and wind and boom, "Hey Michael you're a man who likes to dress as a woman. You like..."

MOM  
  
(offstage)  
DAN! DAN! DANIEL JAMES! OH MY BABY WHERE ARE YOU!

DAN  
Someone's awoke the dragon.

Mom comes running offstage her hair wild, her clothes mismatching, her makeup unfinished. She has one shoe on the other in her hand. She pushes past Michael.

MOM  
  
(fast)  
Oh my baby boy oh my baby what happened to you who would do this oh my dear dear poor boy. My sweet baby boy.

(grabs him and gives him a great big hug)  
Why didn't you call me sooner I told you this needs to stop I told you I did and now look at you maybe this is good maybe this is what you need a wake up call.

DAN  
Mom?

MOM  
Promise me you'll stop promise me Daniel-

Mom? DAN

Promise me. MOM

I promise. DAN

MOM

(holding up her shoe)

Look at what happened I was running up the stairs and my shoe broke I'll have to get another pair I'll call Jackie as soon as possible why didn't you call me sooner.

MOM! DAN

She backs away and stops talking in a rush. She looks back and forth between Dan and Michael who looks very familiar.

I'm fine thanks for asking. DAN

MICHAEL

Well- (interrupting)

Dan looks over at him.

This is... DAN

Walters. Michael Walters. MICHAEL

He saved me. DAN

Well not saved, persay, but I used your cell phone that I found in your pants pocket to call the paramedics. MICHAEL

DAN

And he stayed with me until you showed up. And bought me this soda-

MICHAEL

Well actually the doctor did.

MOM

Well Mr. Walters thank you for saving my boy.

MICHAEL

It was nothing.

MOM

And for our thanks I want to make out a check with whatever price in your name.

(digs in her purse)

However much you want, in reason, of course.

Michael looks at Dan.

MOM

Name your price. Being a hero is no easy deal.

MICHAEL

Keep it.

DAN

Michael?

MICHAEL

I don't want it.

(turns to leave)

Take better care of yourself, Dan. Feel better.

He walks offstage. The lights start to dim down.

MOM

Seems like a nice guy. We should call his parents. Walters was it? I'll have Jackie try to find them. I'm so glad you're okay though. My baby.

They hug again but Dan looks offstage.

MOM

I'll have to bring you some clothes. Get you out of that baggy.... Thing...

Dan nods as the lights dim all the way down and they move offstage.

Michael walks back onstage, the spotlight hitting him as soon as possible. He wonders around the stage, kicking at the ground, muttering to himself.

MICHAEL

What was I thinking? That I could've found a friend? Someone to tell all my dirty secrets to? It was short lived like most of the things and people in my life. Did I think he would sweep me off my feet? No. Did I think he would offer me a place to live? Kinda. Mom if you're up there-

(looks up)

Or down there-

(looks down)

Please send something or someone. But don't get confused this isn't a cry for help or anything its a cry for... for... attention.

Michael then walks offstage, his hands deep in his pocket, looking up at the sky and walks offstage. The stage lights dim down.

## ACT 2 SCENE 5 -

\*

The stage stays dark.

JON

(offstage)

It's starting to rain!

TREY

(offstage)

A little drizzle! That's okay. It will be better.

JON

(offstage)

Does this place have an umbrella?

TREY

Will you... just....

They run onstage. The lights dim up and they stare at a tree.

JON

It's a tree.

TREY

This tree has been here for over three hundred years.

JON

Yeah right. Who told you that?

TREY

Well my dad said that his father said that his father's father brought him here back when he was a kid. I know confusing. He showed me it as a kid as kind of a tradition or something and said that I couldn't bring anyone here or else. He said only my son can come and his son after and so on and so on blah blah.

JON

It's beautiful. What kind of tree is it?

TREY

I have no idea. I just come here sometimes and think. Or read. The tree's bark is actually really comfy. When I was a kid I would imagine this was a spaceship, or pirate ship and I could play for hours and hours.

(runs to the tree and starts climbing like a  
monkey or a kid)

I would tell the tree all my secrets, everything that ever happened to me. In a way it became my diary.

(hangs upside down)

Well I have a secret, Mr. Tree, this is my boyfriend and I want you to treat him like you've done-

He falls down and Jon rushes over to him. Trey sits up, laughing his head off unhurt.

TREY

It's a little slippery.

JON

Are you hurt?

TREY

I haven't done that since I was a kid.

They look at each other with Jon checking for bruises or blood.

JON

It's raining hard-

They kiss. Hard. Passionate. Trey pushes Jon back. Climbs on top. A spotlight hits them. Jon is shirtless. Trey is shirtless. They kiss again. Dim slowly down.

Another spotlight comes on from the other side of the stage. Trey's mother is back, sitting on her knees, praying. Dim.

MOM

Neither the sexually immoral....

The spotlight comes back to the couple. Fumbling with pants and buckles.

Dim. Spotlight back to Mom.

MOM

Nor male prostitutes

Dim. Back to the couple. They lay in each other's arms.  
Dim. Spotlight back to mom.

MOM

Nor homosexual offenders will inherit the kingdom of God.

Lights dim all the way down on her side but get brighter on the couples side.

TREY

What time is it? We should get going.

JON

Late probably. I'm not sure.

They untangle themselves from each other. They get their clothes on and its almost painfully quiet and awkward.

JON

Now what do we do?

TREY

What do you mean?

JON

Do we talk? I've never done this before.

TREY

I mean we could... I mean... but if it's late-

JON

We can walk and talk?

TREY

Sure. Our version of cuddling.

Pause.

JON

Do you think anyone saw us?

TREY

No one ever comes out this way. No one really knows about it-

JON

Except us.

TREY

Except us.

They grab hands and give each other a quick peck on the cheek.

JON

Have you ever seen the *Seven Year Inch* with Marilyn Monroe?

Trey shakes his head no.

TREY

I wasn't allowed to watch anything that suggested promiscuity.

JON

Then what DID you do?

Trey looks at him.

JON

Stupid question.

They walk offstage.

## ACT 2 SCENE 6 -

\*

There is a light sound of jazz music drifting around the dark and empty stage.

VOICE

Are you okay with the music playing? We can change it to something else if you like?

A spotlight hits Jon who sits deep in thought.

JON

Oh no it's okay. I like the music. It's very calming. Okay sorry. What was the question again?

VOICE

Did you like sex?

JON

Did I like it? Sex? I loved it. It was like a part of me that was missing and Trey just filled it up. Well.... Turn that on its head if you know what I mean. It was short lived though and not like the movies though nothing really is right?

VOICE

Will you do it again? You don't have to answer that if you don't want to.

JON

I'm sorry what was the question? Will I do it again? I have... But not in public, or under a tree or in the rain. A bad mistake for all of us.

Trey walks on and the lights turn on. Jon stands where he is watching the next scene progress. A spotlight hits him everytime he speaks.

TREY

Mom? I'm home.

MOM

(offstage)

You're late.

TREY

I'm early... actually. After prayer I left... we we're gonna play some games....

(pause)

What are you doing?

MOM

(offstage)

Reading. Come up here.

JON

It was just that we were naked and out in public. I wasn't scared or anything. I just felt like I was being watched or something you know?

Trey backs offstage for a second as a bedroom set is rolled in. Mom sits on the bed, bible in hand. Trey walks in.

MOM

Where you been?

TREY

I told you at camp.

MOM

You lie.

TREY

No. I've been at-

MOM

You lie! You stand there and lie to your own mother. My own flesh and blood. Lying. There is no camp. There never was a camp.

Pause.

TREY

I went down to the tree daddy took me to-

MOM

DON'T YOU EVER!

TREY

I did. And I brought someone.

MOM

You shame me. You shame your father. You shame this family.

TREY

It wasn't my son either.

JON

I was almost waiting for something to go wrong.

Mom stands.

MOM

Don't you say...

TREY

A man. I brought a man. His name is-

Mom backhands Trey hard. He falls to the ground.

MOM

I told you to never touch a man. You know its a sin!

TREY

His name is Jon and we love each other very much.

MOM

I told him, Lord I did. I told him. Sin. Sin. All I see is sin standing in front of me. My own flesh. Sin. I told him, Lord.

TREY

It's not sin. It's not sin. It's love.

MOM

Love. Love is only between a man and woman.

TREY

You know what-

(pause)

I can't do this. I can't do this anymore. This lifestyle. This religion. Religion is all about love but it spits in its face when two men want it.

(to his mother)

Isn't it a sin to throw children out on the curb? Isn't it? Maybe YOU should read up on that.

He leaves. Mom sits on her knees, muttering to herself.  
This side of the stage goes dark.

VOICE

Having public sex is against the law. You could've been arrested.

JON

The fact that it was illegal only makes it a little more scarier. But also more exciting. We could've been kicked out of the park forever. Wow. The music ended. Does that mean we're moving on? Can I pee?

He points offstage and walks off.

## ACT 2 SCENE 7 -

\*

The spotlight finds Michael, dressed as Carmela. at a payphone. He twirls the cord around his finger.

MICHAEL

(practising)

Dad? It's Michael. Your son- No. Dad? It's Mike.

(in a thick country accent )

“Hey buddy you'll never guess what happened to me....”

(pause)

Dad? I wanna come home.

(slams the phone down)

This is stupid. Like he'll ever answer me anyway.

(mockingly said in accent)

“Sure boy come on home we can ride the horses and drink sweet tea and everything will be okay and your sister is fine doing real fine. We all miss you. During dinner you can tell us stories about the big city.”

(pause)

I should've taken that check. Dammit!

(slams the phone down and down again and leaves it hanging and drops to his knees and starts crying. The lights start to dim. )

Mom? I can't do this anymore.

The lights shut off.

## ACT 2 SCENE 8 -

\*

The spotlight hits Dan as he walks in, holding clothes his mother brought to him. He puts them down.

DAN

I had a thought that once I came out of the hospital everything will be different. I thought we would once again have that family that I could have my mother back again but...

(spins, arms outstretched)

As you can see the apartment is empty and I'm alone once again. She didn't even stay with me- my mother I mean- she stayed the four days I was there and left soon after the bill was paid.

(looks offstage)

I wonder...

The lights come up as he gathers a coat from the floor and walks offstage.

DAN

(offstage, surprised almost happy)

What are you doing here?

(pause)

I was just thinking about you.

He walks back onstage this time with Carmela.

CARMELA

I wanted to check up on you. So how are you?

DAN

Alive and breathing.

CARMELA

Well that's good. Better than before. Have you been doing...

DAN

Why do you care ?

CARMELA

Because I care about you. Because your mother cares about you. Because you should care more about yourself.

DAN

I don't see her why. If she cared so much then why didn't she come ask me herself.

No answer. Pause.

DAN

What are YOU doing here?

CARMELA

Your mother-

DAN

No what are you REALLY doing here.

Pause.

CARMELA

I wanted to talk. Hang out. Friend to friend. Maybe go get something to eat.

(pause)

You'll pay of course.

DAN

Where?

CARMELA

Anywhere.

(pause)

Or we can stay in.

DAN

(looks around)

Lets go out. For a walk.

CARMELA

Sounds fun. You can show me the hot spots all the rich people go to.

DAN

Okay. Sure. But...

(pause)

Not in that.

CARMELA

What?

DAN

I want to walk with Michael not Carmela.

Carmela scoffs and digs through her purse.

CARMELA

You're not kidding...

(pause)

Boy is on some other shit. Do you have a mirror?

He removes the wig.

DAN

Down the hall.

CARMELA

And I'll need to borrow some clothes. Something with color in them.

(pause)

And while we're at it... I want to walk with Dan.

DAN

You are.

CARMELA

Noooo I want this Dan to wear NORMAL clothes. Nothing expensive.

DAN

That's all I have.

CARMELA

(really)

Fine. Then we'll find something for you to wear.

Dan runs offstage. Michael starts to unzip the dress as he walks offstage.

MICHAEL

You can't run away from this!

The lights dim as Michael starts to take off his high heels. He starts to run and jump and trips over himself just as the stage goes dark.

## ACT 2 SCENE 9 -

\*

As the lights come back up, Jon's bed is rolled onstage and he takes a seat on the edge of it. He dries his hair with a towel.

HOLLY

(offstage)

Jon?

JON

Come in.

Holly walks onstage.

HOLLY

Where did you go? You both ran out in such a hurry.

JON

Well... we went to... uh.... We went to this park well not a park park but a park. Trey's father has a tree or something there and he showed it to me-

At the mention of the tree, Trey walks onstage and the tree follows after him. He walks up to it, touches it, breaks off a twig. Trey looks up. And breaks the twig in half. He throws it offstage.

HOLLY

Did you have sex?

JON

What?

HOLLY

Did you have sex? And don't lie to me. I haven't seen your skin this bright since we went to Disneyworld.

JON

That doesn't make any sense-

HOLLY

So you did.

JON  
So what if we did.

HOLLY  
Well..... Who was on top?

JON  
HOLLY!

HOLLY  
What?! I still want to know. Does the top mean you're the male? Does the bottom mean you're a female? What if you change positions?

JON  
Holly...

HOLLY  
So...

JON  
I was on top okay.

HOLLY  
So you're the man in the relationship?

JON  
Holly that doesn't make any sense. We're both men.

HOLLY  
So... say you were to get married? Who would wear the dress? Who would wait at the alter?

JON  
(thinks about this)  
Trey. I don't look good in white. Don't you have homework or something?

HOLLY  
Don't you?

JON  
Get out of my room.

HOLLY

Well thank you for answering my question.

TREY

(yelling, offstage)

Jon!

JON

Is that Trey?

HOLLY

Sounds like him.

JON

What is he doing here?

HOLLY

Is everything okay? Did you use protection?

JON

Holly. Can you go to bed please?

HOLLY

Its early still-

Jon gives her a look and she walks offstage.

JON

(calling after her)

Let him in!

Jon starts to move about his room, cleaning up the few things on the floor. Trey walks onstage in a hurry. He strides up to Jon, grabs his face and kisses him.

TREY

I did it.

JON

Did what?

TREY

I moved out.

JON

Moved out?!

TREY

(nods)

I did. I told her- my mother- that I couldn't handle everything that I couldn't handle her lifestyle anymore.

JON

And she kicked you out?

TREY

Nope. I just moved out. I figured I could stay with you...

JON

Of course you can babe. What about your stuff?

TREY

I can fit into your things until I get some of mine back.

JON

What about... college. What happens when I move?

TREY

We'll cross that bridge when we get there.

JON

You just had to do this the week of graduation.

TREY

I'm very spontaneous.

JON

I know. This is crazy.

TREY

Nuts. What will your mom say?

JON

She won't even notice.

TREY

And Holly?

JON

Who cares what she has to say.

They kiss. And they get ready for bed. The lights dim as they climb in.

JON

I've been thinking.

TREY

Yeah...

JON

With you coming here and you moving out I was wondering what if there's a house, not a big mansion house, just a house where people like us can come and feel safe. They can get a full night's sleep, a warm meal. A shower.

TREY

(sleepily)

That sounds wonderful.

JON

(laughing)

It's funny. I've also thought of a name. We'll call it the Rainbow House.

Jon looks over at Trey who is sound asleep.

JON

Yeah I knew you'll like it.

Jon shuts the light off and the stage goes dark.

## ACT 2 SCENE 10 -

\*

Dan and Michael walk onstage and in his hands - a footlong with the works. He eats it with big bites and he holds a drink cup. They are wearing simple clothes and Dan looks uncomfortable.

MICHAEL

This takes like heaven. I'm so glad we found a good hotdog stand.

DAN

They're on every street corner.

MICHAEL

Not on my street corners.

He continues eating. Pause.

DAN

We could've had a better dinner. A sit down dinner.

MICHAEL

With us looking like this?

DAN

We can change that. We're about three blocks away from Burberry.

MICHAEL

What did I say...

(pause, looks up)

I've never seen New York so beautiful. Look at the stars. Aren't they beautiful? Isn't that Big Dipper?

Points up at the sky.

DAN

They sure are...

(pause. Looks at Michael)

Listen I was wondering... since you technically don't have a place to stay... you could stay with me. With us- Mom and I- in our apartment.

MICHAEL

Oooh... I could never...

DAN

You'll get your own bed... bathroom...

MICHAEL

That would be great. But...

DAN

But...?

MICHAEL

We'll have to change it up a bit make it a little more...

(pause)

Me.

DAN

Me as in Carmela? Or me as is Michael?

MICHAEL

Me. Me as in me... Michael.

Pause. They stop and sit down on a bench.

MICHAEL

Can I ask you something?

DAN

What's up?

MICHAEL

Can I bring my sister?

(laughs)

God, I sound so selfish...

(pause)

I mean she's easy and real tiny... she can stay with me in my room she doesn't need her own...room or bath-

DAN

Of course she can. There's more than enough room anyway. And she'll get her own room if she wants.

They look into each other's eyes. They kiss.

MICHAEL

(in the moment, his eyes closed)

Don't ever do that again.

DAN

Are you kidding you came on to me.

MICHAEL

Are you kidding?

(pause)

Give me your phone I need to call my sister and tell her to get ready.

Dan hands Michael his phone. She dials. He starts to walk away.

MICHAEL

Rain? Its me.... I know I know I haven't called in a long time but- can you hear me?

(pause)

Did you nod? I have something to tell you. I saved someone, Rain. Me! But I have- Rain put the phone to you other ear- better news... we're coming to get you! I'm not sure when but as soon as possible! Maybe this weekend...

He looks over at Dan.

DAN

Whenever.

MICHAEL

Tomorrow!

(to Dan who nods)

Does that sound good? We're coming to get you tomorrow and you're gonna live in the city with me! Oh.

(tone gets darker, serious)

How is he? Does he ask for me? Asshole. Don't tell him we're coming okay I don't want to see him. Rain please... if I can leave you can. I know you love him but... just be ready okay? I love you. See you soon.

He places the phone on his chest and looks up at the sky.  
He mouths Thank You. He walks over to Dan who stands  
looking offstage.

DAN

Ready? Lets stop somewhere first.

Dan grabs Michael's hand. They walk offstage.

## ACT 2 SCENE 11 -

\*

A simple office desk is rolled onstage and is followed by Dan's mother in complete business attire. Professional. Clean. Sharp. Attitude. She takes a seat and picks up her office phone.

MOM

(into phone)

Jackie? Are you up? I want you to write this down. Well first... no he's fine thanks for asking. Jackie a man named Michael Walters saved my son that night and I want to repay him

(pause)

Of course I tried to give him money, Jackie. In this city you try to offer money to everyone. Anyway, I want you to find him and do a simple, short piece on him thanking him. Call it "Unknown Heroes" or something.

She hangs up her phone and stands. She doesn't see Dan walk onstage.

DAN

Thank you.

She turns.

MOM

Dan? What are you doing all the way up here.

DAN

We were out walking-

MOM

We?

Michael walks onstage.

DAN

And thought we would surprise you.

MICHAEL

Surprise.

MOM

Look who it is the man of the hour. I just called Jackie to see if she could find you since you declined any form of money. I decided to put an article about you in the magazine.

MICHAEL

You don't need to do that.

MOM

Too late. She should have it done by tomorrow morning but one never knows with Jackie...

DAN

Mom? Can I-

(looks over at Michael, grabs his hand)

We tell you something?

MOM

Anything. What's wrong you're not doing drugs again?

(points her finger at Michael)

You aren't buying them for him are you? I swear to God-

DAN

No. He's not. But we're gonna go to the county-

MICHAEL

Cold Spring to be exact.

DAN

To pick up his sister. And I was-

MICHAEL

We were wondering...

DAN

If they could stay with us?

Mom rummages in her desk drawer for something. She pulls out a bottle of liquor.

MOM

Anything for the man who saved my son.

(takes out three shot glasses)

Lets drink to new family members.

They drink.

MOM

Only one for you, Mr. Daniel James.

They continue to drink, Mom and Michael, and laugh and talk but jazz music overpowers them. Daniel watches, enjoying this new family, this new life. They stay like this until the lights dim down.

## ACT 2 SCENE 12 -

\*

Michael slides onstage, a spotlight hitting him, shaking cold. Dan walks onstage looking as warm as ever.

MICHAEL

It's freezing in here.

(pause, yells)

Rain?! Where is she?!

She walks onstage and looks up at him. The lights come up.

MICHAEL

(slowly)

Oh, Rainbow. Thank God. Are you ready to go?

They hug each other, long and hard. She nods her head yes. She turns her head offstage.

MICHAEL

(slowly)

Go get your stuff. Do you need any help with it?

She shakes her head no and walks offstage.

DAN

So this is it?

MICHAEL

This is it.

(looks around, nervous, scared)

I wonder if he's sleeping.

DAD

(thick country accent)

That you boy? You best get out my house with your fag lover boy.

Take your idiot sister with you. Damn fags running wild like animals with your pants around your ankles. Head back to the city fagboy at least there you can run wild in your makeup. You hear me?

Rainbow walks back onstage, her suitcase under her arms.

DAN

Come on lets get you something to eat and then you're coming back with us. Or here.

Rainbow doesn't move.

MICHAEL

She can't hear you. She's partially deaf in her left ear and fully deaf in her right. .

(signs)

Ready baby girl?

She nods. She signs "Do you promise?"

DAN

What did she say?

MICHAEL

She said do you promise?

DAN

(to Rainbow)

I promise. Come on.

He takes off his coat and wraps it around her shoulders. She looks up at him and they walk offstage. Michael stays onstage and pulls out a box of matches.

DAD

(thick, country accent)

You still in here boy? I can smell your perfume from here. No wonder why your mother did herself in... look at you running around-

Michael lights the match.

DAD

Got a retard for a daughter and a homo for a son should've done it when I had the chance-  
aborted your stoopid ass-

Dan walks onstage, sees the match and blows it out. He grabs Michael's hands and leads him out of the house. The voice has one last statement though... he spits on the ground. We stay in this setting before the lights dim down.

## ACT 2 SCENE 13

\*

A hint of jazz music is heard as the lights come back on. Michael and Rainbow walk back onstage, with chairs, and take a seat. Dan follows after them, takes a seat and starts driving. He looks up at his rearview mirror- smiling.

RAINBOW

Hair? (signs)

MICHAEL

No. (signs)

No more. (says outloud)

Pause.

RAINBOW

Dress? (signs)

Michael shakes his head no.

RAINBOW

Why? (signs)

MICHAEL

Not me. (signs)  
Not the REAL me.

RAINBOW

What about him? (signs)

MICHAEL

(looks at Dan)

No. He's beautiful as is.

RAINBOW

(signs)

So are you.

She nudges closer to Michael and they hug.

DAN

And.... Here we are...

Rainbow looks out of the car window.

RAINBOW

(signs)

Happy.

MICHAEL

Me too baby girl. Me too.

Michael reaches his hand out to Dan who takes it and holds it. They stay like this as the lights dim down slowly and they get out of the car and walk offstage. The curtain slowly closes to the sound of the same jazz music.

ACT THREE

## ACT 3 SCENE 1 -

\*

The jazz music continues as Jon makes his way onstage. It cuts as soon as he starts speaking.

JON

(is standing back in his little circle of light)

Three days after Trey moved in I graduated from High School. We- the graduates I meant spent that night pouring over memories, exchanging numbers and Facebook pages so we could keep in touch though we all knew that we wouldn't. I spent the next three weeks with Trey and Holly while packing away the memories for college. Mom came home on a strict diet of no more alcohol and even joined us on dumping it down the sink drain. Then the day came for me to move into my dorm and say good-byes which were the hardest.

Trey and Holly walk onstage carrying boxes.

HOLLY

Is this it?

Jon, as Holly is speaking, walks offstage to grab a box. He walks over to Holly and Trey.

JON

Room 21B. This is it.

HOLLY

It's a lot smaller than in the movies.

JON

Because this is real life.

TREY

Where's your roommate? What's his name again?

Jon takes out a sheet of paper.

JON

Zach Parker. Business major. Lives in Ohio. I'm not sure where he is.

TREY

Can you hang stuff on the wall?

JON

I don't see why not.

HOLLY

You can put my picture right above your bed.

She starts to hang a picture of her.

JON

Where's Mom?

He takes down the picture.

HOLLY

Out in the car.

Trey walks back onstage another box in his hands.

TREY

Is this the last one?

JON

Should be.

Trey starts to unpack.

JON

That's okay. I got it. It'll give me something to do when you guys leave.

Holly starts to squeal.

JON

Holly.

HOLLY

(crying)

I'll go get mom.

She walks offstage.

TREY

Promise you'll write.

I'll write. JON

Promise you'll call. TREY

Every Saturday. JON

Promise you won't fall in love with your roommate from Ohio. TREY

No promises there. JON

You're a butt. TREY

They hug. Kiss.

I'll come up with Holly whenever she wants. I know she'll miss you. TREY

I'll know you'll miss me. JON

No promises there. TREY

Holly walks back onstage with Mom. Mom looks at Jon for a minute.

You know there was a food court downstairs- HOLLY

Oh there was! God I'm so thirsty. TREY

I'll go with you. HOLLY

They walk offstage. Mom starts to go through the boxes.

MOM

This is a nice school. Nice little roo-

JON

Listen to me. You watch over them okay. Make sure nothing happens to them. Make sure they live their own lives. If you touch another bottle I will come back so quickly your head will spin. Do you understand me?

MOM

Jon I haven't had a drink in two weeks.

JON

And you've been doing good. Really good. And I'm proud of you I really am, Mom.

MOM

They'll be fine, Jonathan. We'll all be fine. Let me say goodbye now before I start crying.

Trey and Holly walk back onstage, carrying soda bottles.  
Mom and Jon hug and kiss on the cheeks.

HOLLY

I bought you a cherry coke.

JON

My favorite.

They hug. He takes a swig from his coke.

JON

Take care of yourself kid. Don't overburden yourself with classes. Stay clear away from AP English with Mrs. Harper.

Holly and Mom walk offstage to give the couple some time.

TREY

I already said my goodbye's.

JON

It's not a goodbye it's a see you later.

TREY

It's a see you on Saturday.

They kiss and, before Trey leaves, Jon grabs his hand. They stay like this letting go just before Trey walks offstage. Jon turns back to his boxes and finishes unpacking. The stage goes dark.

## ACT 3 SCENE 2

Trey walks back onstage, a spotlight hitting him.

TREY

He wrote me every week and called every Saturday. He always wanted to know more about me, what I've been doing, who I've been seeing, what subjects I'm learning. He asked about my mother who I visited three more times to get more of my stuff. Each time she didn't acknowledge me, didn't say anything didn't even look at me. I wanted to tell her about my new life, the new family that I adopted. I wanted to tell her about Holly and how smart she is or how good she is at track and swimming.

Jon walks onstage.

VOICE

What did you talk about?

JON

We talked about the future a lot. We talked about how I'll graduate before him and I'll get a job so we can live together and he can go to school. We talked about what we'll do or where we'll go. We talked a lot about the future. And you know the simple questions "How you been? What are you doing?" Things like that.

VOICE

Do you think the distance changed the relationship?

Both Jon and Trey shake their heads no.

JON

It was during my third year of college when I began to really think about the Rainbow House. I even came up with business plans. I checked out houses and started asking for partners to help out.

(pause)

They all said the same things, "How sure are you about this project?" "How will people know about the house?" "How will people react to the house?" Trey had another year left of high school and I had another year left of college.

TREY

We came up with the idea that after I graduate I would move up to school with him and we can start looking for houses for the Rainbow House. I thought it was too much at first. How could we afford it? How would people know about the house? What happens nobody comes and we have this huge house with only us in it?

JON

He said maybe we should get a dog first see how that turns out. I think he was afraid of caring for people, actual human beings.

TREY

I wasn't scared I was nervous.

JON

So we sat on it for a few more months until we found a place down the street from the college. It was an old fraternity house. Twelve bedrooms. Two bathrooms with twelve stalls in each. It was perfect.

TREY

It was expensive. And it had an old musty smell.

JON

It needed work.

TREY

A lot of work.

JON

I worked on it during the week and on the weekends Trey would help me. We would stay in one of the rooms-

TREY

We couldn't shower. We had no power. Or electric.

JON

He called it our little dirty expensive getaway.

TREY

In a way I guess I can it was fun.

JON

He says he hated it but I think he had fun.

They walk offstage and their lights go out.

## EPILOGUE - THREE YEARS LATER

\*

The stage stays dark as a photo montage starts - Jon and Trey painting.

JON

The wall color Trey chose. Isn't it ugly.

TREY

Aqua blue.

On photo - Jon and Trey laying in each other arms. A single desk lamp next to them. Trey choosing which color curtains. Trey sitting on the couch.

JON

That couch-

TREY

Was a bargain. Bought at a yard sale for twelve dollars.

The spotlight hits the bare empty stage. Jon walks on.

JON

It's been three years. It took us that long to fix up the house, get it running and livable. It took us three years to get our first "rainbowmates" that's what Trey started calling the kids and teens who needed a place to stay or a warm meal to eat or a place to wash off their dirt. It's been three years, three long years and now look at us-

(pause)

I'm being interviewed by the Rag magazine about the Rainbow House. We're opening three other rainbow houses in Miami, San Francisco and Houston.

Trey walks onstage.

TREY

That last one was really hard to do.

VOICE

And you're married.

JON

Now that it's legal...

JON

And we're as happy as can be.

TREY

We're living the dream. Is that all? Was that the last question? Thank God I'm starving.  
Thank you Mr-

The other spotlight hits Dan sitting with a notepad on his lap and a tape recorder.

DAN

Dowdy.

JON

Mr. Dowdy.

DAN

Thank you Mr. and Mr. Bradshaw.

(writes something down)

Oh two more questions: How are Holly and your mother? Do they know about the Rainbow House?

JON

They're doing great. Holly is in Cincinnati on a full athletic scholarship. We call and text at every chance we get.

TREY

Last time we talked she had a boyfriend who was on the track team. They met at some race... but I forgot the name of it.

JON

And my mother well... she had a bad streak again after Holly left but she checked herself into a center and has been there ever since. She only gets a twenty minute phone call every Sunday.

TREY

She apologized for the things she said and the way she acted at the hospital.

JON

She blamed it on her concussion but...

DAN

And what about you Trey? Any contact with your mother?

TREY

(pause)

Not yet.

Dan flips over to a clean page in his notebook. He chews on his pen. Dan finishes writing and they all stand and shake hands.

\*

DAN

You've saved over 33 kids this year. 33. Kids, teens, brothers, sisters, sons, daughters, friends and lovers. 33. That's not a small feat... how do you feel about that?

JON

Baby steps.

Michael walks onstage holding a camera.

MICHAEL

Ooh, hold on we need a picture!

(takes it)

Beautiful.

Jon and Trey walk off on one side hand in hand and Dan and Michael walks off on the other side also hand in hand. The spotlight stays onstage for a few seconds.. and follows Michael as he walks back onstage, takes his bag, the one he loved and carried like a child and throws it in the trash...

Before shutting off.

Curtain.