

SAY GAY:
TELLING OUR STORIES WITH MUSIC FROM
LGBTQ+ ARTISTS, ALLIES, & ICONS

Written by

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CAST OF CHARACTERS (IN ORDER OF APPEARANCE)

KAI: A young adult who wants to come out to their parents.

AGATHA: A drag queen getting ready for a show.

PARKER: A young adult "graduating" from gay conversion therapy.

JESSIE: A person who has been in an abusive relationship.

MAX: A person who intervened on behalf of a trans person.

HAYDEN: An older gay man on a park bench with a friend.

BAILEY: A person of size.

LEE: A victim of gay bashing at their own funeral.

RILEY: A teacher at a school board meeting.

MASON: A man at his wedding.

HARPER: An unhoused youth recounting how they got there.

ELLIS: A person who talks about gender identity and pronouns.

AUBREY: A person who finds out why they didn't get a job.

DREW: A person who resists monogamy and settling down.

LANE: A person talking about friendship and loss.

AVERY: A preacher sermonizing about the evils of homosexuality.

NOAH: A person who is being bullied.

SET:

Up center is a white screen on which a series of backgrounds are projected that evoke the setting of the scene.

Stage left is a simple table and two chairs.

Stage right is an easel with a series of large cue-card style signs that are not visible to the audience until indicated.

ACT 1 SCENE 1**INT. KAI'S BEDROOM - NIGHT**

As the lights come up, Kai is sitting in a chair facing out.

KAI

Mom... dad... don't freak out, but there's something I need to tell you. It's bad... I mean, it's not bad, it's good. I think it's good. But you might think it's bad. But I hope you don't think it's bad, because it's good and...

(beat)

Okay, that sucks.

Kai gets up and paces for a moment and then comes back to the chair at center and sits.

KAI (CONT'D)

Mom, dad... there's something about me that you should know. I'm...

(beat)

...Portuguese. I know, it must be a shock, considering that neither of you are from Portugal and that no one in our family is either, but there it is. I'm Portuguese.

(beat)

Fuck.

Kai gets up and paces again for a moment, then sits.

KAI (CONT'D)

Mom, dad... remember how you used to lecture me about teen pregnancy? Good news!

Kai shakes their head, gets up, paces, grabs the back of the chair and leans over it.

KAI (CONT'D)

Mom, dad, I killed a man in Reno just to watch him die.

(continues pacing)

Why can't I say it? It won't kill me to say it. Unless it does. I could die. Like the guy in Reno I killed. I might actually die. My heart could stop beating in my chest if I say it to them.

(MORE)

KAI (CONT'D)

That would be just my luck. I finally come out of the closet and then I drop dead in the living room on my mother's highly polished wood floors... And my body would probably slide right into the kitchen. Or *they* might kill me. That's another possibility. My father will stab me. No... not stab. That would get blood on my mother's highly polished wood floors. Then she'd kill him. So, yeah, no stabbing. Strangulation. He'd strangle me with his bare hands. Oh God... I'm going to be on the news.

(sits)

There's gotta be a way to do this that won't end in death. Something happy. Upbeat. Yeah! Like a musical. It needs to be a big musical number with, like, singing and dancing and, oh! Confetti canons! Yes! I like this idea. I can picture it now...

SOUND CUE: "I'M COMING OUT" BY DIANA ROSS

During the song, the rest of the cast comes out the entire thing turns into a giant production number that ends with a confetti canon.

Everyone else exits and Kai stands there, hands in the air, triumphant, then turns around as if caught in the moment.

KAI (CONT'D)

Oh, mom... dad... I was just...
(beat - deep breath)
Mom... dad... I'm gay.

Kai takes a beat, turns and goes to get a sign, picks it up, holding it out to the audience.

It says: "WE ARE OUT AND PROUD"

BLACKOUT

END ACT 1 SCENE 1

ACT 1 SCENE 2: AGATHA**INT. DRESSING ROOM - NIGHT**

As the lights come up, Agatha is sitting at the table as if at a dressing room mirror, putting on the final touches of her drag makeup and wig.

Agatha takes a beat, appraises herself, and then looks at the audience.

AGATHA

For them's of you who don't know me, my name is Agatha... Agatha Fistie. I know, I know, don't be star struck. It's very exciting to be in the presence of a real, live drag queen. We're very "in" right now. We're everywhere. TV, movies, music, the internet, the "Tic Tac" or "Snap Tok" or whatever the fuck it's called. There are even drag queen podcasts. Excuse me? You think I'm going to go through all of *this* to do something where nobody can see me? Honey, I will do your podcast, but I'm going to be wearing sweatpants, flip flops, and my "Golden Girls" t-shirt with the rocky road stains all up and down that bitch.

(beat)

No, but drag queens have kind of taken over. It's been a long, drawn out war, but I guess it was inevitable after we captured the three B's...the bars, the brunches, and the bachelorettes. I mean, once we had your cocktails, your bacon, and your girlfriends it was really just a matter of time. Oh, and now we've got a fourth B - breeders. Straight men are doing drag. What is the world coming to? I hate to be exclusionary, but I'm sorry... if you're in drag and you don't think, at least once, "Baby, I wish that was someone else's dick tucked that far up my ass," then...

Agatha waves her hands as if to say, "I'm done."

AGATHA (CONT'D)

I mean who would've guessed it?
When I was a kid, the only way it
was socially acceptable to wear
clothes this sparkly, makeup this
thick, and hair this high was if
you were a TV evangelist's wife.

(beat)

Yes, us drag queens are having a
moment. But here's the thing...
the dirty little secret that nobody
tells you about being this
fabulous. We put on all this
padding and binding and dresses and
wigs and war paint and it's like
we've built this... fortress around
ourselves. It's like "love me,
worship me, pay attention to me,
but stay the fuck away." Don't get
me wrong, I've got friends and
family and I've had my fair share
of flames. But at the end of the
day, when you take all of this
off... it's just you. And
sometimes I wonder... is that
enough? Is who I am... enough?

SOUND CUE: "I AM WHAT I AM" FROM LA CAGE AUX FOLLES

At the end of the song, Agatha sits back down at the table
and examines herself in the mirror, then smiles.

Agatha goes to get a sign and holds it up.

It reads: "WE ARE ENOUGH"

BLACKOUT

END ACT 1 SCENE 2

ACT 1 SCENE 3: PARKER**INT. BANQUET ROOM - DAY**

As the lights come up, we find Parker sitting in a chair. They pause a moment then get up to stand center stage, as if addressing an unseen audience.

PARKER

Hi. I'm Parker. Uh... I really wasn't sure what I was going to say when it was my turn to get up here. I'm going to be a senior this fall so this is my first graduation... Wait... are we calling it a graduation? There's no cap or gown. Do we get a certificate? No? Probably for the best. What would it say? "You spent the summer at the Faithfulness Reparative Spiritual Retreat and have now successfully turned away from your sinful urges?" It's a little wordy. Maybe just "Congrats on not being queer anymore!"

(beat)

Sorry. I'm a little nervous.

Parker takes a moment and collects their thoughts.

PARKER (CONT'D)

I want to thank my parents for... "encouraging me" to do this. I understand that everything you did... waking me up in the middle of the night with a couple of goons standing over my bed...

(looks out)

Sorry, Ed. Sorry, Bill. You're not goons, you're "Transition Specialists." Anyway, mom and dad, I understand how hard it was for you when I came out. You were scared for me... and you just wanted to protect me. I know what you did, you did out of love. And I love you, too.

(beat)

I want to thank Reverend Michaels and the rest of the people here. Gay conversion therapy... sorry...

(MORE)

PARKER (CONT'D)

"faith based reparative counseling"... has been life changing for me. I mean, I know it's illegal for minors in, like, 24 states or whatever, but not this one! Go, Georgia! Woohoo!

(clears throat)

But seriously, Reverend, you have helped me more than you can possibly know. You made me realize that I was wrong to question my sexuality. I shouldn't have doubted myself... or doubted God. I didn't need to be living with the fear and the shame and the pain I had as I wrestled with those thoughts... those "urges" as you call them. The last three months have really helped me be ready to stand up here and proclaim, without question, or doubt, or fear... that I am healed. I know exactly who I am. I only wish I hadn't wasted so much time being so afraid. I wish things had been different.

SOUND CUE: "BORN THIS WAY (PIANO VERSION)" BY LADY GAGA

At the end of the song, Parker smiles.

PARKER (CONT'D)

Oh, one more thing.

Parker gives the audience two middle fingers, then goes to get a sign. They hold it up.

It reads: "WE ARE NOT ASHAMED"

BLACKOUT

END ACT 1 SCENE 3

ACT 1 SCENE 4: JESSIE**INT. LAUNDRY ROOM - DAY**

As the lights come up, Jessie has a basket full of freshly laundered clothes and folds them throughout.

JESSIE

I met Austin online. Tinder. I know. But I had a friend who met her boyfriend on there and they were really happy and so I figured, what the hell? I swiped left... a lot. And I'm sure I got swiped left on a lot, too. I made a few matches but it never went anywhere.

(beat)

I remember the day. I was folding laundry, like this. And the phone buzzed and the notification came up... "someone likes you."

(small gasp - smile)

Austin was... I'm not going to lie, they were hot. Like crazy hot. And I immediately thought, "well, this must be a scam."

(shakes head)

But Austin was real. We exchanged some messages and they were... funny... and charming... and... and I couldn't help but wonder, "what the fuck do they want with me?"

(beat)

We finally agreed to meet and it was a whirlwind. Austin was... perfect. We moved in together four months later and it was amazing.

(beat - smile fades)

Until it wasn't.

(beat)

The first time Austin hit me I was... I had made this lasagna and I knew that they didn't like ricotta cheese, but it was a lasagna, you know? That's what the recipe called for and I figured, well maybe Austin just hasn't had good ricotta cheese. They'll like it in something I cooked.

(beat)

Austin apologized. Repeatedly. Said it would never happen again.

(MORE)

JESSIE (CONT'D)

(beat)

But it did. Repeatedly.

(beat)

Eventually a neighbor called the cops and they came out and Austin even admitted what they had done. But the police... they saw we were a same sex couple and... they shrugged. Literally shrugged. I'm not saying that abuse with straight couples is always treated seriously by the police, but with same-sex couples? It's like, "oh, it's just a couple of guys being guys or a couple of women in a cat fight."

(beat)

And still... I stayed. I accepted the apologies. I forgave Austin. I had become convinced that if I left, I would have nothing. And I'm not talking about money or things. I'm talking about... I was convinced I would be empty. I could handle feeling the pain, but I couldn't handle the thought of feeling nothing.

(beat)

The breaking point was a literal breaking point. My arm. I stood there looking at it and I heard... this voice in my head. A voice I had never heard before...

SOUND CUE: "YOU DON'T OWN ME" BY LESLEY GORE

After the song, Jessie returns to folding clothes.

JESSIE (CONT'D)

I left that night. And I felt...

(beat)

I felt.

Jessie goes to get a sign and holds it up.

It reads: "WE ARE WORTHY"

BLACKOUT

END ACT 1 SCENE 4

ACT 1 SCENE 5: MAX**INT. KITCHEN - NIGHT**

As the lights come up, Max is on the phone.

MAX

Well, yes Betty Sue, I told Lou Ann that she should be putting real mayo in her potato salad, but she just insists on using that Miracle Whip. Now, you know me, I don't talk about people, but I swear that girl hasn't got the sense God gave a kumquat. Bless her heart.

(beat)

What's that? Oh, you heard about what happened down at the school today? Well... I was down there for the parent-teacher conference with Ms. Rosenstein.

(beat - whispers)

She's Jewish, you know.

(beat - regular voice)

We was talking and we hear all this commotion out in the hall. So, we go out there and there's all these kids shouting and pointing at this girl. And she was shaking and crying and one of the kids points at her and says, "he was trying to use the girl's room."

(beat - eyes wide)

Well, I didn't understand. This girl was just the prettiest little thing. She had makeup on and her hair, well, it was short, but it was stylish, you know? I always wanted to get my hair done like that, but I don't have the neck for it.

(beat)

Well, it turns out, she wasn't a girl at all. That's right! Yes. They call them trans. No, not trains, Betty Sue. Trans. It's short for transgendered. I just read about it not two weeks ago in the People magazine. They had one of them "Who wore it best?" stories and right next to it was this whole article about the trans's.

(MORE)

MAX (CONT'D)

I guess, sometimes, someone is born with, you know, boy parts or girl parts, but they don't feel like that on the inside. It's like they don't feel right in their own skin. Well, that just broke my heart. I mean, I wake up every day and am convinced I'm twenty years younger and forty pounds thinner and then I'm very disappointed when I look in the mirror!

(laughs - beat)

Well, anyway, Ms. Rosenstein said to this little girl, she said, "Jonah..." And the little girl said, "My name is Joanne." And Ms. Rosenstein was all, "I'm sorry, Joanne, but you know you're have to use the boy's room. They passed a law." And I remembered reading about that in the paper and at the time, I thought it made sense. If you're a boy you use the boys' room and if you're a girl you use the girls' room.

(beat)

But then I saw her... I saw her crying and... and I thought about what that must be like... she just wanted to the bathroom. And something in me just snapped and I walked right up to her and I said, "Joanne, you are the bravest person I have ever met in my whole life."

SOUND CUE: "BRAVE" BY SARA BAREILLES

After the song, Max goes back to the phone.

MAX (CONT'D)

And I took Joanne's hand and I looked at Ms. Rosenstein and I said, "Just try to stop me."

Max gets up and finds a sign to show the audience.

It reads: "WE ARE ALLIES"

BLACKOUT

END ACT 1 SCENE 5

ACT 1 SCENE 6: HAYDEN**EXT. PARK - DAY**

As the lights come up, Hayden is sitting in a chair as if on a park bench, looking out.

He spies something and nods his head toward the audience, talking to the unseen person on the bench next to him.

HAYDEN

Oh my God. Look at that guy, John.
That one over there stretching.
The one with the body that looks
like it was built by some horny gay
scientist in a lab. No, don't
point! He's looking!

Hayden looks away, pretending to be looking at anything but the hot guy. Slowly he turns back.

HAYDEN (CONT'D)

Okay, it's cool.
(lustful sigh)
He's beautiful. What do you think?
Old enough to rent a car? Yeah,
probably not. Do you remember
being that young? When nothing
sagged and nothing hurt and a light
breeze would give you an erection?
(beat)
Oh yeah, like I have a shot with
someone like him. I couldn't get
guys like that when I was his age
much less when I'm twice that.
More than twice that. God... how
did that happen? How did we get so
fucking old? How did we outlive
everyone we knew?
(beat - shrugs it off)
Maybe he has daddy issues. No, I
don't like the daddy thing either,
but if it means someone like that
is going to have sex with me, he
can call me Betty for all I care.
(shakes head)
Of course now he's on his phone.
Probably checking his Grindr.

Hayden takes a beat then pulls out his phone and opens Grindr.

HAYDEN (CONT'D)
 Yep! Called it! 68 feet away.
 (looks at phone; scoffs)
 Versatile top? Please.
 (beat)
 What does his profile say? Nobody
 reads those. What are you gonna
 learn anyway? It's a max of 255
 characters. What kind of deep
 insight can you get about someone
 with that? The noises I'll make
 when I get up off this bench will
 be more than 255 characters.
 (looks at phone)
 "No old men."

Hayden puts away the phone.

HAYDEN (CONT'D)
 No, I don't blame him. I wasn't
 interested in guys our age when I
 was his age.
 (beat)
 Do you think when we were young, we
 made older guys feel... irrelevant?
 Invisible? I know it's different
 now. We didn't have 255 characters
 to proactively shoot down entire
 groups of people we thought we
 wouldn't be interested in. We had
 to do it to their faces.
 (beat)
 I'm not talking about sex, John,
 I'm talking about... you and I grew
 up in a time when it wasn't easy to
 be open but it was *easier* because
 of the people who came out before
 us. They were our history, just
 like we're theirs. And I don't
 think we appreciated it anymore
 than they do.
 (beat)
 We're still relevant, aren't we?

SOUND CUE: "DON'T LET THE SUN GO DOWN ON ME" BY ELTON JOHN

At the end of the song, Hayden goes to get a sign and shows
 it to the audience.

It reads: WE ARE BETTER WITH AGE

END ACT 1 SCENE 6

ACT 1 SCENE 7: BAILEY**INT. BEDROOM - DAY**

As the lights come up, Bailey is turning one way and then the other, as if appraising themselves in a full length mirror.

They take a few beats of this and then address the audience.

BAILEY

You know how every school has "the fat kid?" The one that's bigger than everyone else? Yeah, I wasn't that kid. There was one guy that was bigger than me... but he could get you pot, so that made him cool. I was in choir and band and drama and each of those things adds twenty pounds, so I was the defacto fat kid.

(beat)

I got teased a lot. Called names. Fatso. Lard ass. Wide load. Tits. That was fun. I tried to take solace in the knowledge that I was smarter or funnier or more talented than they were. Whether any of that was true or not was beside the point. That was my story and I stuck to it. Clung to it for dear life... like that bitch Rose clinging to that piece of wood at the end of "Titanic."

(beat)

There was room for Jack. Just saying.

(beat)

But that was high school, you know? Everything is harder in high school. When you get to be an adult, you don't have to deal with that kind of stuff because there's absolutely no bias against people of size.

Bailey gives the audience a skeptical side eye.

BAILEY (CONT'D)

And it's even easier in the LGBTQ community where no one is judgy.

Bailey rolls their eyes dramatically.

BAILEY (CONT'D)

You want to hear something funny?
I overheard this guy at the gym...
what? Yes, I go to the gym. And
not to cruise the locker room.

(beat)

Not just to cruise the locker room.

(beat)

Anyway, this guy was spectacular.
Like if Chris Evans fucked Chris
Hemsworth and they had some perfect
Chris hybrid baby. But he was
talking to his friend, who was like
if Chris Pratt fucked Chris Pine
and... why are they all named
Chris? It doesn't matter. And the
first guy says, "No matter how much
I work out, I can't get my delts to
pop." Of course I had to go look
that up, but what he was saying was
that even as spectacular as he was,
he wasn't happy with the way he
looked. And at first I thought...
"What a fucking idiot." I would
commit crimes - serious crimes to
look even a tenth of good as he
does. But then... I realized... we
all have something. Something that
gets in our heads and makes us
doubt ourselves. Something that
makes us feel... less than. You're
all sitting thinking of yours right
now, aren't you? If you are... I
only have one thing to say to you.

SOUND CUE: "GOOD AS HELL" BY LIZZO

At the end of the song, Bailey gets a sign and holds it up to
the audience.

It reads: "WE ARE ALL BEAUTIFUL"

BLACKOUT

END ACT 1 SCENE 7

ACT 1 SCENE 8: LEE**INT. CHAPEL - DAY**

As the lights come up, Lee walks in and looks at something in front of them. A look of distaste crosses their face.

LEE

Oh, God. Did I really look like that? No! Come on. I didn't really look like that. What is up with my hair? It's all... Didn't they have a brush?

(beat)

Granted, they had work to do. I wasn't camera ready when they brought me in here. A baseball bat to the head can't be fixed with creative lighting.

(beat)

I'm still not sure why I did it. I was never exactly the heroic type. I avoided conflict at all costs. I was lactose intolerant, but I once drank an entire vanilla creme latte because I couldn't bear to tell the dude at Starbucks that he had gotten my order wrong. But when I saw Micah... I didn't really know her very well but she was just so nice and... she just wanted to live her life in peace, but being a transgender woman of color means you're not always able to do that.

(looks at her body again)

She would've done my makeup better.

(beat)

There were three guys. And they were saying some awful things to her. The usual awful things. Freak. Fairy. Fag. And I know I should've just called the police, but... I don't know. Instead, I got angry. And I rushed in there and... I never saw the baseball bat coming. Coward hit me from behind.

(beat)

And I know now that I'm dead, I should let go of the anger but...

(shakes head)

No. Because here's the deal.

(MORE)

LEE (CONT'D)

I look at myself lying there with the shitty makeup and the bad hair and I realize... I'm not alone. I'm lying there next to Matthew Shepard. I'm lying there next to Blaze Bernstein and Paul Broussard and Selena Reyes-Hernandez and Islan Nettles. I'm next to Antonio Brown and Tevin Crosby and Eddie Justice and the 46 other people murdered at the Pulse Nightclub.

(beat)

I'm angry because we have been teased and taunted and bullied and terrorized and killed for too long. In the 1960s we fought back at Stonewall and we made people pay attention. In the 1980s we fought back against the silence that was killing too many of our friends and family and we made people pay attention. In the 2000s we fought for the right to love and marry who we want and to serve our country proudly and we made people pay attention. We have earned our rights through decades of pain and loss and heartache and grief and at the top of that list of rights is the one to our lives.

(beat)

So, to anyone who may want to try to take away any of those rights, I say pay attention this... You think you're scary with your hateful words and your legislation and your baseball bats?

(beat)

Bitch, you don't know scary until you run up against a group of Pissed Off Queers.

SOUND CUE: "RISE UP" BY ANDRA DAY

At the end of the song, Lee gets a sign and holds it up.

It reads: "WE ARE NOT AFRAID."

BLACKOUT

END ACT 1 SCENE 8

ACT 1 SCENE 9: RILEY**INT. SCHOOL BOARD MEETING ROOM - NIGHT**

As the lights come up, Riley nervously steps to center as if standing at a lectern in front of a crowd.

RILEY

Hello. Hi. Can you...
 (as if adjusting mic)
 Is this okay? Can you... you can?
 Oh, okay. All right. Yes. Hi.

Riley takes a beat, then pulls out a set of notecards.

RILEY (CONT'D)

Distinguished members of the school board, parents, fellow teachers, and students...

(beat)

Did I say parents? Okay. Hi.

(beat)

Uh... so, my name is Riley Adams and I teach eleventh grade English here at West Elm High. Go Badgers!

(beat)

Okay. Uh... I've come to speak to you today about the "Parental Rights in Education" bill that the governor signed into law earlier this year. It is my opinion that this law is harmful to...

(beat - as if listening)

What? Oh, hi Mr. Kinsle. Your son Jason is in my English lit class? Yeah, I'm sorry, I didn't hear what you shouted very loudly at me. Uh, no... I'm not a socialist. No, not a commie either. A what? A libtard? I don't know what that is, but I don't think I am one. If I could just finish my statement.

(back to cards)

This law will negatively impact our ability to educate and protect the children in our classrooms.

(beat - listens)

Mr. Kinsle, I didn't interrupt when you were talking. Well... no, if I'm being completely honest, the things you were saying didn't make any sense.

(MORE)

RILEY (CONT'D)

They made the opposite of sense. They were ignorant and misinformed and more than a little homophobic and, not even close to being grammatically correct. Well, I'm English teacher, Mr. Kinsle, so I think that kind of makes me an expert on grammar. Okay... If you're going to... Never mind...

(beat - reconsiders)

You know, on second thought, I do mind. I mind when people like you, who don't have the truth and facts and compassion and reason on their side, resort to screaming insults because it's the only way you can get what you want. I mind when the school boards and politicians and the media make up things that don't happen in real life in order to scare people into giving away their power and their money. I mind when they pass a law that is so poorly and broadly written that it could be used to keep me from teaching classic literature like "The Color Purple" or "The Picture of Dorian Gray." A law that could be interpreted to say that if a kid were to come to me... in tears... afraid because they didn't know how to come out to their parents and were considering running away or worse... I couldn't talk to them about it.

(beat)

This is not a parents' rights issue. It is a human issue. You're telling me, "Don't say gay?" Okay... I won't say it. I'm going to scream it.

SOUND CUE: "ROAR" BY KATY PERRY

At the end of the song, Riley gets a sign and holds it up.

It reads: "WE ARE GOING TO BE LOUD"

BLACKOUT

END ACT 1 SCENE 9

ACT 1 SCENE 10: TRUE COLORS**INT. STAGE - NIGHT**

On the screen, in silence, the following appears on a stark white background with black letters:

The first known cases in the United States of what would become known as AIDS were diagnosed in 1981.

It was the start of a plague that would decimate an entire generation of the gay community.

By 1995, an estimated 10% of the approximately 1.6 million men aged 25-44 who identified as gay had died.

160,000 members of our community... gone.

The screen fades to black.

SOUND CUE: "TRUE COLORS (CHORAL VERSION)" BY CYNDI LAUPER

In the darkness, the opening strains of "True Colors" are heard, vamping as the ensemble enters through the audience passing out color-changing LED tea lights.

As the song nears its conclusion, one person from the ensemble gets a card and holds it.

It reads: "WE ARE NOT GOING TO FORGET"

BLACKOUT**END ACT 1 SCENE 10**

ACT 2 SCENE 1: MASON**INT. CHAPEL - DAY**

Mason stands center and delivers the following as if reciting wedding vows to his partner standing in front of him.

MASON

I'm a little nervous. I...

(deep breath)

You remember how I said we should write our own wedding vows? Yeah, next time I suggest something that dumb, slap me, okay?

(beat)

So... when I was seven, I told my mother that I was going to get married... that afternoon... to a girl. My mother smiled patiently... and in retrospect perhaps with just a touch of relief... and told me, "Mason... you can't get married." And I didn't understand why. I mean, I loved that girl... she had a Hello Kitty backpack.

(beat)

That should've been my first clue.

(beat)

When I was twelve, I was watching the news with my parents and they had a story about how they had legalized gay marriage in Massachusetts. And I asked my mother, "what's gay marriage?"

(beat)

That relief I saw when I was seven? It was gone. But she patiently explained that it was when two men or two women wanted to get married, but they hadn't been able to until then... and still couldn't anywhere except Massachusetts. And I didn't understand why. I mean, if two people loved each other, why would anyone else care if they wanted to get married? And my mom said, "Because some people have sad, pathetic, miserable lives and they want everyone else to be miserable so they don't feel so bad."

(beat)

(MORE)

MASON (CONT'D)

She didn't say that, but when I told her I was going to include that story in my wedding vows, she insisted that's what she said.

(beat)

When I was sixteen I had figured a bunch of stuff out and I had started dreaming about what *my* wedding would really look like. They had just made gay marriage legal in California and I figured it was only a matter of time before it was legal everywhere. And then came Prop 8. A bunch of people voted to take away other people's rights. And by then... I understood why. And I put those dreams about what my wedding would look like... I put them away... locked them up in a box that I put up high on a shelf. Even when other states started legalizing it, I still didn't open that box again.

(beat)

I still remember... June 26, 2015. The Supreme Court decision made it legal. And I'm not gonna lie... I cried. Not because I was happy about it... I was... but it also made me a little sad. All I could think of is all the people who had come before us... all those handsome young men and beautiful women who had lived their entire lives dreaming of a wedding they would never get to have.

(beat)

So, for them... I took down that box from the shelf and I opened it up and started dreaming again.

(beat - smile)

You've made those dreams come true.

SOUND CUE: "DO YOU WANNA DANCE" BY BETTE MIDLER

At the end of the song, Mason gets a sign and holds it up.

It reads: "WE ARE GETTING MARRIED"

BLACKOUT

END ACT 2 SCENE 1

ACT 2 SCENE 2: HARPER**EXT. STREET - NIGHT**

As the lights come up, Harper is center stage talking to unseen passersby.

HARPER

Spare any change?

(beat)

Hey, can you spare any change so I can get something to eat?

(beat)

I'm trying to get some food.

Anything you can...

(beat)

Can you help me get something to eat?

Harper steps forward and mimes accepting money from someone, then puts it in their pocket.

HARPER (CONT'D)

Hey, thanks. Thank you, so much.

I really appreciate it... What?

No, I'm going to use it for food.

I don't do drugs... I swear, man,

I'm going to get something to eat...

(mirthless chuckle)

Not everyone who lives on the streets does drugs. And we're not all crazy, either...

(beat)

How did I end up here? Ah, man you don't want to hear that story.

Because it's... It stopped mattering a long time ago.

(beat)

How old I am? Why? Are you cop or something?

(beat - appraises)

I'm eighteen. What do you mean you don't believe me? I'm eighteen.

I'm an adult. I don't give a fuck if you don't believe me. You know,

what? Here... take your money back. I don't want it.

Harper tries to give the money back.

HARPER (CONT'D)
 Okay... yeah, okay. Thanks.

Harper puts the money back in their pocket.

HARPER (CONT'D)
 Uh... about a year. I don't know.
 Time kinda loses meaning out
 here... No, the shelters are... I
 mean, there's a couple of good
 ones, but they fill up fast and...
 (shrugs - chuckles again)
 What do you want to hear, man?
 That my parents were drug addicts
 and they abused me and so I ran
 away? Sorry... I was full on upper
 middle class, dad's an accountant,
 mom teaches bible school. I got
 good grades, never got in any
 trouble...
 (beat)
 So, what happened?
 (beat)
 I came out.
 (beat)
 I used to... they always told me
 they loved me. Like every day...
 and I used to think... I thought I
 knew what would happen when I told
 them.

SOUND CUE: "NO MATTER WHAT" BY CALUM SCOTT

At the end of the song, Harper takes a beat, then looks out.

HARPER (CONT'D)
 Only that's not what happened.
 (beat)
 I was fifteen.

Harper takes a beat, then gets a sign and holds it up.

It reads: "WE ARE SOMEONE'S CHILDREN"

BLACKOUT

END ACT 2 SCENE 2

ACT 2 SCENE 3: ELLIS**EXT. STAGE - NIGHT**

As the lights come up, Ellis takes the stage. The following is delivered as a spoken word soliloquy.

ELLIS

I, we, you, he, she, it, they
Does it matter
When I say the way
I stress my
Form of address?

Do you wonder
Why I speechify?

Is a pronoun
That profound?

You shake your head
Dead to the notion
That motion and e-motion
Are not the same claim

Me, us, you, her, him, it, them
You roll your eyes
And condemn my identity
The very thing to which
I cling for my serenity

It's an obscenity

Mine, our, your, her, his, their
Yes, there are those
Who share they care
On a scale so frail
That their want is rendered
In a six point font
At the bottom of an email

Is your signature significant?
Or is it signaling?

True or virtue
Have you spent any time
On the sublime investigation
Of the foundational implication
Of wanting to be heard?

(MORE)

ELLIS (CONT'D)

But it's just a word

Myself, yourself, herself
Himself, itself, ourselves
Yourselves, themselves
Too often words are placed low
On the shelves of thought
We're taught that we ought to
Speak carefully, but do we?

Of this I'm convinced
Instead, a Prince said
"Words are like shoes
They're something to stand on
And isn't life better
With a really good pair of shoes?"

I matter
You matter
He matters
She matters
We matter
They matter
It matters

Don't complain
Don't disdain
Don't constrain
And certainly... don't rain

SOUND CUE: "DON'T RAIN ON MY PARADE" FROM FUNNY GIRL

At the end of the song, Ellis gets a card and holds it up.

It reads: "WE ARE LISTENING"

BLACKOUT

END ACT 2 SCENE 3

ACT 2 SCENE 4: AUBREY**INT. OFFICE - DAY**

As the lights come up, Aubrey enters and speaks to an unseen person in the office.

AUBREY

Excuse me, Ms. Miller? I'm Aubrey, I interviewed for... Right, yes, I know I didn't get the job and I know this is unorthodox but I'd love to get some feedback about *why* I didn't get the job. I want to learn from this so I can improve for my next opportunity.

(beat)

I know, but I have all of the qualifications, the degree, and the experience. And I thought the interview went great. I mean, you even told me I was the one to beat. So, did the person who got the job... Rebecca? Okay, what did she have that I need to improve on? Was it my resume, did I say something wrong, or...? No? Okay... then why... My car? What about my car? The bumper sticker. Oh... well, it's an equal sign. It's about equality for... Oh, you know it? Okay...

(beat - stunned)

No, you're right. You can't ask me about my sexual orientation in a job interview. But you saw the bumper sticker and presumed.

(beat)

You know you can't discriminate against someone because of that, right? You can't not give me the job because I'm...

(beat)

No, the Supreme Court ruled...

Aubrey picks up a piece of paper from the table.

AUBREY (CONT'D)

This? You want me to read... Okay... The Equal Employment Opportunity Commission... Right! Yes, it says right here at the top.

(MORE)

AUBREY (CONT'D)

"On June 15, 2020, the Supreme Court of the United States issued its landmark decision in the case Bostock v. Clayton County, which held that the prohibition against sex discrimination in Title VII of the Civil Rights Act of 1964 includes employment discrimination against an individual on the basis of sexual orientation or transgender status." Exactly, so you... read the highlighted part?

(scans the page)

"Title VII applies to private-sector employers with...

(beat)

"With fifteen or more employees."

(looks up)

How many employees do you have?

(beat)

Eleven.

Aubrey looks away, trying to maintain composure.

AUBREY (CONT'D)

So, what you're saying is that you've given the job to a less qualified person... you specifically did not hire me... because you think I'm queer... and it's perfectly legal in this state.

(beat - controlled anger)

I would've killed this job. I would've been the best employee you've ever had. The woman you gave this job to will never come close to doing what I could've done.

SOUND CUE: "I'M THE ONLY ONE" BY MELISSA ETHERIDGE

At the end of the song, Aubrey gets a sign and holds it up.

It reads: "WE ARE VALUABLE"

BLACKOUT

END ACT 2 SCENE 4

ACT 2 SCENE 5: DREW**INT. NIGHTCLUB - NIGHT**

As the lights come up, Drew is in a chair at a nightclub, nodding their head to the music. They point out someone in the club and speak to an unseen friend next to them.

DREW

That one. In the jeans. Body is only a six but that butt? The butt is a solid nine with an emphasis on the word solid.

(looks at friend)

What difference does it make? Because someone with a butt that good knows how to be good to a butt, if you know what I mean.

(beat - looks out again)

Well, yes, the face is maybe a four, but that just makes them work harder. Besides, if we're doing it right, I'll never see the face.

Drew pretends to be looking over their shoulders and not able to do so (as if getting it from behind).

Drew laughs, loving the joke. Drew spots another one.

DREW (CONT'D)

Oh! That one. Right there. In the t-shirt. Even the East German judge would give that one tens across the board... Well, of course they have a boyfriend. So, what? Monogamous?

(laughs)

Please. You know what they say, there ain't no M in LGBTQIA... Name one monogamous couple you know... Dan and Michael?

(laughs)

Stop. Michael is on Grindr so much his phone got arrested for being a pimp. Keisha and Heather? No, no. Keisha has been doing that barista at the coffee house down on third. Yeah, the pale skinny one with the tattoos. Apparently Keisha likes a little cream in her coffee, okay?

(laughs again)

(MORE)

DREW (CONT'D)

I'm telling you, there is no such thing as monogamy in our gay little corner of the world.

(beat - waves hand)

I'm not being a pessimist, I'm being a realist. Most LGBTQIA relationships are open, whether everyone in the relationship admits it or not... Well, if I were you, I'd start believing it really, really fast. Because otherwise you're setting yourself up for a lifetime of heartache. People are going to cheat on you. They are going to hurt you. They are going to disappoint you...

(beat)

They're going to leave you.

(beat)

They're going to break your heart.

Drew takes a moment, lost in the memory of the person who broke their heart. Then they shake it off.

DREW (CONT'D)

Which is why I say, fuck monogamy. You get yours...

(points at the "ten")

And that one is going to be mine.

(beat)

What am I going to say if their boyfriend finds out?

SOUND CUE: "IF THAT'S YOUR BOYFRIEND" BY MESHELL NDEGEOCELLO

At the end of the song, Drew is full of swagger for a moment.

DREW (CONT'D)

That's just the way it is. The heart may plan the journey, but it's the organs significantly south of there that do the driving.

(beat - not convincing)

And I wouldn't want it any other way.

Drew takes a beat, then gets a sign and holds it up.

It reads: "WE ARE NOT READY TO GIVE UP"

BLACKOUT

END ACT 2 SCENE 5

ACT 2 SCENE 6: LANE**INT. LIVING ROOM - DAY**

As the lights come up, Lane enters speaking to an unseen person as they give a tour of the space.

LANE

And this is the living room.
Thanks, yeah, I love the way it
turned out.

(looks out)

Oh, the pictures? Yeah. Those are
friends of mine. Which one? The
woman in the tube top and floppy
sun hat? Yeah, that's John. He
loved to put on that outfit and go
to high tea at the Huntington
Gardens in Pasadena. All the
snooty rich women would purse their
lips and whisper to each other and
he would look at them and say
things like, "These watercress
sandwiches are just divine aren't
they?" He was an artist and every
year he would do these crazy,
elaborate photo shoots for his
Christmas cards. One year he was
wearing a black and white polka dot
dress, a black wig with a white
stripe in it, and smeared makeup
and he was on the floor picking
pills out of a shag carpet and it
said "Merry Christmas from Cruella
de Valley of the Dolls."

(beat)

He died in 1993. AIDS. He was 42
years old.

(beat - different photo)

That's my friend Mary. Best
friend. It didn't matter that she
was married and I'm gay, we were
soul mates. We shared the same
brain and would argue frequently
over whose turn it was to use it.
Yeah, that's us at the Friendship
Oak in Gulfport, Mississippi. We
used to take these incredible, 2000
mile long road trips to see crazy
roadside attractions like the
biggest ball of twine and the
world's largest ball of popcorn.

(MORE)

LANE (CONT'D)

That tree is like 500 years old and you can't see the plaque there, but it says... "I am called the Friendship Oak. Those who enter my shadow will remain friends through all their lifetime."

(beat)

Mary died of breast cancer in 2010. She was 45 years old.

(beat)

Yeah, that's my friend Chris. He and I had known each other for a couple of years and then started dating in late 2019, early 2020. Just a few dates, nothing serious, but I sort of felt like there was possibility there, you know? He was a singer, dancer, actor - he had been famous when he was a kid. He was on Broadway and in a boy band and he was working on this incredible new music. He loved music. We went to a few cabaret shows and whenever the singer would do some fantastic run or whatever, he would make this noise, like, "Mmm..." Like he was eating a really good meal and had tasted something delicious.

(beat)

He died of COVID. He was 34.

(beat)

That's the thing about our community... because a lot of us have to build our own family, we often have a lot of amazing friends - life long, life altering friends... but we also seem to lose too many of them.

SOUND CUE: "FOR FOREVER" FROM DEAR EVAN HANSEN

At the end of the song, Lane gets a sign and holds it up.

It reads: "WE ARE YOUR FRIENDS... FOREVER"

BLACKOUT

END ACT 2 SCENE 6

ACT 2 SCENE 7: AVERY**INT. CHURCH - DAY**

As the lights come up, Avery takes center stage and addresses the audience as if they are the congregation.

Two people stand off to the side - referred to as "the choir" - and nod, raise their hands toward the heavens, and generally encourage Avery throughout.

AVERY

Brothers and sisters, I come to you today with hope in my heart. That's right, I said hope! Hope that this country is finally turning away from its wicked ways and back to God where it started and where it belongs. Can I get an amen from the choir?

The "choir" shouts an amen.

AVERY (CONT'D)

Amen. The work our man of God, Donald Trump... the true President of these United States no matter what the evil acolytes of "Sleepy Joe" say... the work he did to bring back the Supreme Court to its roots, making decisions based on the law of God and not made up laws of man, has finally paid off and the obscenity known as "Roe v. Wade" is being overturned. Can I get a hallelujah from the choir?

The "choir" shouts hallelujah.

AVERY (CONT'D)

It is truly a blessed day, but we are not stopping there, are we? No. We are going to continue our march toward the promised land by taking on the sinners, the criminals, the fornicators, the most evil of them all... you know who I'm talking about. The homosexuals. We will not rest until our sacred institution of marriage is restored to its glory.

(MORE)

AVERY (CONT'D)

We will not rest until our
bathrooms are safe from the she-men
who want to groom our children. We
will not rest until we get them out
of the military, out of the
government, and out of our country
if I have anything to say about it.
Can I get two amens?

The choir responds with two amens. Through the following,
Avery gets more and more worked up, but not in a godly way.

AVERY (CONT'D)

You know I have seen their wicked
ways up close. I have gone into
their dens of iniquity. In the
name of God, I went to see the sin
firsthand in their bars and their
bathhouses. That's right. God
told me to see it with my own
eyes... three or four times. He
told me to go to those places where
men... all bulging with their
muscles and their sweaty torsos...
they cavort and frolic with each
other in unnatural ways. Kissing
each other. Touching each other.
Putting things in places that you
would never think would fit until
you try it yourself. And then they
get worked up into a frenzy of lust
and desire that overtakes their
entire bodies until they're ready
to explode...

(beat - recovers)

In an unholy way, of course.

(takes another beat)

Those places seduce the innocent.
And if God says I have to go back
there again, well... I know exactly
what I will say to him.

SOUND CUE: "LOVE SHACK" BY THE B-52s.

After the song is over, Avery gets a sign and holds it up.

It reads: "WE ARE ALL GOD'S CHILDREN"

BLACKOUT

END ACT 2 SCENE 7

ACT 2 SCENE 8: NOAH**INT. SCHOOL - DAY**

As the lights come up, Noah walks from one side of the stage to the other, addressing an unseen friend next to them.

NOAH

What did your mom pack for lunch,
Joey? Oh, I love your mom's
chicken salad. Wanna trade? Come
on! Please! I don't want to...

Noah looks out, slows down, and then keeps going.

NOAH (CONT'D)

Yeah, I heard what they said. But
we're not babies anymore. We're in
the third grade and my mom says we
need to just ignore it when people
call us names.

Noah gets to the other side of the stage and turns around to walk back the other way, laughing and smiling.

NOAH (CONT'D)

I can't believe Sara told you that!
She is such a gossip. It's like...

Once again, Noah looks out, slows a beat, then keeps going.

NOAH (CONT'D)

It's okay. We just started Junior
High and we can't let them get to
us. Just ignore it.

Noah reaches the other side of the stage and turns around to walk back the other way again.

NOAH (CONT'D)

How did you do on the algebra test?
High school math is so hard!

Noah looks out, then keeps going.

NOAH (CONT'D)

Just ignore it.

Noah reaches the other side of the stage and turns around to walk back the other way again.

NOAH (CONT'D)
 We're adults now, just ignore it.

Noah stops and goes back and forth through the following, the distances travelled getting shorter and shorter.

NOAH (CONT'D)
 Just ignore it. Just ignore it.
 Just ignore it. Just ignore it.
 Just... Just... just...
 (stops - beat)
 STOP!

Noah faces the unseen bully, angry.

NOAH (CONT'D)
 Our entire lives you have been
 calling us names. Fag. Dyke.
 Tranny. Lesbo. Queer. Homo.
 Fruit. Pansy. Carpet muncher.
 Fairy. Is there some sort of gay
 insult thesaurus?! And the truly
 stunning thing about it, really, is
 not that you say things like that.
 Bullies like you have existed since
 the first cave man couldn't club a
 woman fast enough before she got
 away and all of his cave man
 friends called him a fag and people
 like you haven't evolved much
 since. No, what's truly stunning
 is that we took it. We were taught
 to ignore it. We let you make us
 feel like we didn't matter. Like
 we could never be loved. Like we
 weren't human. Well, I'm done
 ignoring it. I'm done.

SOUND CUE: "THIS IS US" FROM GREATEST SHOWMAN

At the end of the song, Noah gets a sign and holds it up.

It reads: "WE ARE STRONG"

BLACKOUT

END ACT 2 SCENE 8

ACT 2 SCENE 9: YOU WILL BE FOUND/WE ARE FAMILY**EXT. PARK - DAY**

As the lights come up, all of the cast members come in one by one and take up different positions on the stage.

PRODUCTION NOTE: The dialogue parts are written as all separate characters (Person 1, Person 2, Person 3, etc.) but can be divided up in any way among any amount of performers that are in the cast.

The dialogue is intended to overlap and flow together.

PERSON 1
I feel so alone.

PERSON 2
It's hard to make friends.

PERSON 3
I'm looking for a community.

PERSON 4
I'm looking for a family.

PERSON 5
I need help.

PERSON 6
I'm looking for support.

PERSON 7
I'm looking for love.

PERSON 8
I want to go out and do things.

PERSON 9
I need to feel connected.

PERSON 10
I need to feel empowered.

PERSON 11
I need to get involved.

PERSON 12
I want to find my tribe.

PERSON 13
I want to be with people who
understand.

PERSON 14
I want to meet people who care.

The person who delivered the first line steps forward.

PERSON 1
I feel so alone.

SOUND CUE: "YOU WILL BE FOUND" FROM DEAR EVAN HANSEN

PRODUCTION NOTE: It is intended that during the interstitials of the song where dialogue from the show normally occurs, that someone from the cast will do a pitch for local support organizations, pride centers, gay groups, or whatever else is out there that is available.

After the song ends, Person 1 gets a sign and holds it up.

It reads: "WE ARE FAMILY"

SOUND CUE: "WE ARE FAMILY" BY SISTER SLEDGE

At the end of the song, all of the cast members hold up various signs that have been used throughout.

BLACKOUT

THE END