

IN CONCLUSION, BECAUSE I LOVE YOU...

A musical in two acts

By Anthony Scott

Based on the album "In Conclusion, Because I Love You..."

By Tony Burton

CHARACTERS

SCOTT, mid 20's: A hopeless romantic, musician and actor with a dream of becoming a celebrated playwright in musical theater. Roommates with Celeste.

GREGORY, mid 20's: A socialite and gogo boy/dancer at a local gay night club with the dream of excelling into the beauty industry as a celebrity make-up artist. Roommates with Tessa.

CELESTE, mid-20's: A student currently in school to get her undergraduate degree in fashion design, dreams of getting her graduate degree in fashion at NYU and jumpstarting her dreams of becoming a fashion designer.

TESSA, mid-20's: An uber-confident, dry-humored tattoo artist who both does and doesn't understand what a hilarious demeanor she has. Roommates with Gregory.

KYLE, late 20's: A NYC film student whose beauty and infectious attitude captures the eyes of many. In a relationship with Celeste.

TIME

The night of December 21st, 2021 and the following year.

PLACE

ACT I: The play takes place in Scott and Celeste's apartment in the Steven's Square neighborhood of Minneapolis as well as Gregory and Tessa's apartment in the Uptown neighborhood of Minneapolis. The show begins in Scott's bedroom.

ACT II: Scott, Celeste and Gregory all become roommates after moving to NYC to produce Scott's musical. Tessa moves eventually too.

SET

The set can be one large, two story set piece that has two separate sides/halves, ideally fixed on a roundtable. One half is Scott and Celeste's apartment in both Minneapolis and NYC for Act II, and the other half is Gregory and Tessa's apartment in Minneapolis.

On a third of Scott and Celeste's apartment is Scott's bedroom, lit in twinkle lights and typically furnished with more monotone decor and artwork. A piano is placed so that when playing, the audience sees the face of the pianist. Scott's room resembles what a romantic coffee shop in november would look and feel like, but instead of coffee there's musical equipment and candles. On another third is Celeste's bedroom, set with the typical requirements of a bedroom and a few mannequins and sewing machines. In between Celeste and Scott's rooms is a cozy living room with a staircase going down to the ground floor. The living room has typical furnishings, a dining table, and a door that leads into the kitchen on a back wall.

When the set is flipped, the audience sees a similar layout. In Gregory's bedroom, neon colors like pink, green, and or blue are plastered in posters on the walls and cluttered, contained

messes can be seen among typical bedroom furnishings alongside a vanity packed full of makeup must-haves. Tessa's bedroom is much more bare, with a guitar and classic decor indicating that she's a bit more organized than Gregory and not home very often. In between their bedrooms is another living room with a similar set-up and door leading off into a kitchen.

Act I - Scene I

(SCOTT is sitting at his piano in his room alone. He plays and mumbles along to Innocent I.)

SCOTT

(Mumbling the melody without words) Na-na, na-na-na-na-na. (He pauses playing) Hm, okay, then what... (He continues playing and mumbling) Na-na, na-na-na-na-na.

CELESTE

(From outside SCOTT's room) Scott! Are you going to help me set-up at all?

SCOTT

(Continuing to play) In a second! I'm actually getting somewhere with this melody!

CELESTE

You've been playing that keyboard for hours, Scott. I promise it will be there after you help me—

SCOTT

(Stops playing) Celeste, please. I have deadlines I can't miss. And for once in a long time, the melody I'm coming up with is uplifting! It's proof I'm finally getting over Austin.

CELESTE

I'd argue helping me prep for our double date with this new guy would also classify as proof that you're getting over Austin. And it would give your voice and fingers a break.

SCOTT

Double date? Don't get your hopes up. He hasn't responded to me for a while. Could easily be another ghost story. I'd say give it another 10 minutes. If he doesn't text me back, we're prepping for yet another party of three. And I doubt your new boy-toy is going to care how we arrange—

CELESTE

Party of four, Scott! We're having a party of four.

SCOTT

I appreciate the optimism, I do. But, Celeste, you don't know the gays like I do. You can talk for hours on facetime every night for weeks but then get ghosted once it's time to finally meet face to face. And the pandemic doesn't help, it gives too much justification to avoid in-person contact.

(CELESTE enters SCOTT's room wearing a dirty apron.)

CELESTE

I think the pandemic actually brings people closer than you think. Sure, you can't go out clubbing, or have a huge rager every weekend with countless one-night stands, but if you are smart about it, you can have more one-on-one time with someone who really cares about you-

SCOTT

Ah-ha! There it is. Your optimism is based on the assumption that someone really cares about me.

CELESTE

People do Scott. You care about me just as I care about you. Our friends and families love us.

SCOTT

You know what I mean, no one cares enough to take the time to-

CELESTE

Yes I know what you mean, but you're still wrong. This is Kyle and I's third night together this week, and-

SCOTT

Oh god, don't remind me. Look, I really like Kyle and all, but his mansplaining of how to get your car started in sub-zero temperatures really annoyed me. And I can't even drive.

CELESTE

So he knows his way around cars, so what? We needed the help. You needed the help. How else would you depend on me for late night target runs out of the city?

SCOTT

Hey, hey, hey. I will not be blamed for the target downtown closing earlier than before.

CELESTE

Scott, we're in the middle of a global pandemic, they have to shut the stores down early to sanitize, for public safety.

SCOTT

I don't know, with all the unrest last summer and fall, scapegoating with the pandemic sounds pretty avoidant and convenient to me.

CELESTE

What can I say, Minneapolis is going through it.

SCOTT

Yeah, and at no fault of the people who actually live in the city.

CELESTE

There's no disagreement there. But still, you do depend on me for late night target runs, admit it.

SCOTT

ANYWAY...

CELESTE

We're getting off track. I'm making sushi and I need you to fan the rice.

SCOTT

Sushi? Isn't that like super complicated?

CELESTE

Yes, but my new cooking instructor gave a really good tutorial last week online. The secret is fanning the rice, it should be sticky and cold before you–

SCOTT

Tell me why again a fashion design major is taking a cooking course? Aren't you paying so much–

CELESTE

Yes, I am. And I'm taking the cooking course because I like to be well-rounded, not one-dimensional. And because everyone should know how to cook.

SCOTT

I am not one dimensional. Look, I'm sorry if I am not dying to assist in yet another one of your catered double dates that just ends up being you and Kyle awkwardly flirting while I eat my feelings after being stood up.

CELESTE

Scott, if no one is going to give you the love you deserve, you need to give it to yourself. And who knows, you may not have to with this new guy! I mean, he seems legit and I know he makes you happy.

SCOTT

I know, he almost makes me too happy, like I feel the need to put my guard up so that I can't get hurt again. I'm always fighting the urge to just lock my bedroom door and not leave until I finish this musical so that I can finally graduate.

CELESTE

You know you write based on life experience, you can't just lock yourself anyway and deny yourself any romantic connection. You'll get nothing done.

SCOTT

Easy for you to say, talk to me again when you're a gay who also happens to be a hopeless romantic.

CELESTE

Hold up. Ever since freshman year, men came into and left our lives regularly, some in the most chaotic fashion. That's part of life. Remember the advice you gave me whenever I had boy troubles last year?

SCOTT

That's different, you're straight. And gorgeous. My advice to you wasn't universal, you have way more options than I do.

CELESTE

You're selling yourself short.

SCOTT

No, I've just been stood up enough times to not get my hopes up anymore. Even if everything seems to be going great.

CELESTE

Have you ever been stood up by the guy you invited tonight?

SCOTT

Gregory? No, we haven't been able to see each other yet, and we only just started talking. With the holidays and all, it's been hard to find a time to finally meet. He's a gogo boy who's been doing a lot of holiday parties and club nights, so he's been really busy recently. This is his first night off in a while, so he must be exhausted. I wouldn't be surprised if he ends up canceling.

CELESTE

He'll come. You two have been facetimeing for hours every night after he gets off for weeks. The fact you two are still talking despite not yet meeting is proof that it's practically a love story already. Let it inspire you.

SCOTT

Gregory and I are at the same spot that Austin and I were two months ago, and you know how that turned out. It could go either way.

CELESTE

Gregory is nothing like Austin, even I know that.

SCOTT

Yes, I know. And I hope he does show up. But, if he doesn't, I'm not going to let it get to me too much. I'm keeping an open mind, but still.

CELESTE

Thank you. That's all I ask. Now come on, we've got a double date to prepare for!

SCOTT

Okay, okay.

(SCOTT and CELESTE leave SCOTT's bedroom and enter the living room. KYLE enters at the foot of the stairs and rings the doorbell.)

CELESTE

Must be Kyle, I told him to show up early and help prep!

SCOTT

Kyle's helping prep? Oh god. .

CELESTE

We just want to make sure you and your date have a good time. You need this. Now go get him, I have sushi to make and rice to fan!

SCOTT

Fine, but if he mansplains anything again I'm locking myself in my room for the rest of the night.

CELESTE

Okay, well then avoid any conversation about the Oscars. He is WAY too opinionated about Amanda Seyfried's rumored nomination for Mank. He loves her more than anything in this world.

SCOTT

Kyle is obsessed with Amanda Seyfried? The girl from Mamma Mia?

CELESTE

Yes, it's one of his favorite films. He sings it all the time. And she's never been nominated by the Academy. He wants her to get nominated so badly.

SCOTT

Interesting...

CELESTE

What, can a man not obsess over what's known commonly as the most famous and iconic juke-box musical ever made?

SCOTT

Of course, but that usually makes them gay by proxy...

(KYLE rings the doorbell again)

CELESTE

Shh! Go get him!

SCOTT

Fine!

(SCOTT runs down to get KYLE)

KYLE

Scotty!

SCOTT

Hey Kyle.

KYLE

Where's my ingenue?

SCOTT

Making sushi.

KYLE

That's my girl. (Walks up the stairs) So who's the lucky man tonight? I mean, besides me?

SCOTT

His name is Gregory.

(SCOTT and KYLE enter the living room.)

KYLE

Huh. A gay Gregory. Bet he's had a rough childhood.

CELESTE

(Offstage from the kitchen) Kyle!

KYLE

And there she is! Well I hope Gaygory gets here soon, can't wait to meet him.

(CELESTE runs out into the living room, hugs and kisses KYLE)

SCOTT

Maybe don't call him Gaygory.

CELESTE

Yeah, babe. Just Gregory.

KYLE

Alright. Sorry man, you know I love you and the gays.

SCOTT

Of course.

(A beat, deadpan to the audience, the scene freezes.)

Now, I'm not denying that true metrosexuals exist. I mean, not every man in the entertainment industry can be gay. I'm not saying that by design, they're toxic. But meet Kyle, a New York film student with a better sense of style than me, Stevens Square's gay posterboy. He's easily the fakest metrosexual I've ever met. And I've met a lot of metrosexuals. I mean, look at him – he's beautiful. He's got the quaffed hair; the tailored, steam-pressed slacks that cut off tastefully to reveal a pair of size 13 steve maddens; a dark gray peacoat atop a compressed turtleneck decorating a masculine chest with muted, geometric designs. It's obvious, he goes to the gym. And then, last but not least, a couture scarf draped over his broad yet slender-enough shoulders. You know what I mean. But you who doesn't? Celeste. She's willfully oblivious to so much. And I don't have the heart to tell her. (A beat, perhaps SCOTT looks dreamingly at KYLE.) Let's be real, it's not that I don't have the heart to tell her. I'd be lying if I said I didn't like looking at him. (A beat, SCOTT turns back to the audience) Okay,

okay, desperate times call for desperate measures, people. It's slim pickings for a gay 20-something living through a global pandemic.

(GREGORY enters from below and rings the doorbell with a bag at his side, the scene unfreezes.)

KYLE

GAYGORY!

SCOTT

Oh god.

CELESTE

Kyle, no. Come help me fan the sushi rice.

SCOTT

I'm going to get him, please don't wait up.

(CELESTE and KYLE leave into the kitchen, SCOTT goes to meet GREGORY out on the stairs. SCOTT opens the door and locks eyes with GREGORY. A beat.)

GREGORY

Hi,

SCOTT

Hi.

GREGORY

Can I come up?

SCOTT

Oh yeah, of course, please!

(GREGORY starts walking up the stairs)

SCOTT

My roommate and her boyfriend are making sushi for us... if you want it, that is. I'm not sure if you like sushi, or if you've already had dinner. Do- do you like sushi?

GREGORY

Yeah, I do. And that's so kind of your roommate. I'd love some.

SCOTT

Okay, great! It won't be ready for a while, so first I can show you my room and my piano, it's–

GREGORY

Where you've been facetimeing me every night for the past two weeks?

SCOTT

Exactly, sorry if my playing ever annoyed you, I'm just working on–

GREGORY

Your musical.

SCOTT

Yeah, sorry.

GREGORY

Don't be, I love it.

(SCOTT and GREGORY pass through the living room into SCOTT's bedroom.)

SCOTT

You do?

GREGORY

Yes, it's the coolest capstone project I've ever heard of. And from what you've played for me over facetime, it sounds great. I really like it.

SCOTT

So you do like me?

GREGORY

Yes, Scott, I like you.

SCOTT

Good, cuz I like you too.

GREGORY

And I love your room. It's even better in person. And this window, wow.

(SCOTT and GREGORY now stand behind the piano, staring out to the audience, through an invisible window.)

SCOTT

Some nights, when it's as clear as this, I like to stare out and watch the stars.

GREGORY

It is really clear tonight. And it's amazing how many stars you can see being so close to downtown.

SCOTT

I was happy Celeste let me have the room with the bigger windows.

GREGORY

Celeste, your roommate right?

SCOTT

Yeah, my roommate – the one making sushi.

GREGORY

She sounds really cool! My roommate, Tessa, is obsessed with astrology. She told me that tonight marks a rare astrological event.

SCOTT

Oh really?

GREGORY

Yeah. (GREGORY pulls out binoculars.) The Great Conjunction, where Saturn and Jupiter appear to cross paths in the sky. It happens every 20 or so years, and this is the first time in over 400 years that it's set to happen at night, like right now.

SCOTT

Huh, I've never heard of it. Does it hold any significance? I'd be lying if I said I wasn't obsessed with astrology too. I'm a Sagittarius.

GREGORY

Oh trust me honey, I know. Leo here. And yes, it's known as a time of endings and new beginnings.

SCOTT

Really?

GREGORY

Yes, and oh! I see it, they're about to cross.

(The Great Conjunction begins. GREGORY looks through the binoculars. CELESTE brings out trays of sushi to the living room with KYLE.)

THE GREAT CONJUNCTION

SCOTT (SUNG)

Say it was subtle, oh but we both know the truth

GREGORY (SUNG)

As planets crossed paths, your orbit crossed mine too

SCOTT (SUNG)

It was galactic, and as you shined through
My orbit switched quick to pull close to you

GREGORY (SUNG)

Another story for a chaotic year
Uncertainty was high, yet we were clear

SCOTT (SUNG)

And we fell quick, up in that penthouse suite

SCOTT, GREGORY, CELESTE, KYLE (SUNG)

When I said: "I love you like you love me"

I love you like you love me

I love you like you love me

I love you like you love me

I love you like you love

CELESTE (SUNG)

At that first party, oh, two of seven sins

KYLE (SUNG)

Pride and lust were at, were at it once again

CELESTE (SUNG)

No one knew all that you would let me do
Once the party left me alone with you

KYLE (SUNG)

Another story for a chaotic year
Uncertainty was high, yet we were clear

CELESTE (SUNG)

And we fell quick, up in that penthouse suite

SCOTT, GREGORY, CELESTE, KYLE(SUNG)

When I said: "I love you like you love me"

I love you like you love me
I love you like you love me
I love you like you love me
I love you like you love me
I love you like you love me
I love you like you love me
I love you like you love-

SCOTT, GREGORY (SUNG)

And it was colder but we didn't notice anything

CELESTE, KYLE (SUNG)

Our dreams grew bolder, oh it was a real reason to sing

SCOTT, GREGORY (SUNG)

And it grew warmer until our love had brought on spring

CELESTE, KYLE (SUNG)

And we danced together, we danced just like a dream

SCOTT (SUNG)

Say it was subtle, oh but we both know the truth

GREGORY (SUNG)

As planets crossed paths, your orbit crossed mine too

SCOTT (SUNG)

It was galactic, and as you shined through
My orbit switched quick to pull close to you

GREGORY (SUNG)

Another story for a chaotic year
Uncertainty was high, yet we were clear

SCOTT (SUNG)

And we fell quick, up in that penthouse suite

SCOTT, GREGORY (SUNG)

When I said: "I love you like you love me"

(Lights out.)

Act I - Scene II

(Lights up to reveal GREGORY in his room alongside TESSA the next day. They are sitting at or near his vanity of extensive make-up.)

TESSA

And then this man with the most tattoos I've ever seen walks in with a full ensemble of leather, from head to toe. Biker cap, leather vest and pants, doc martens, the whole nine yards. Usually, those types of clients don't catch my eye, cuz I get them all the time. But this guy came in like a man on a mission. He walked up to the front desk with this certain kind of undeniable intensity in his eyes and then with the most serious tone asked the receptionist to see me. She then told him that he had to book an appointment first and I'm not kidding you when I tell you that this man began SOBBING. UNCONTROLLABLY SOBBING. He had to have been I don't know, 6' 3" or 6' 4", at least 250 pounds of pure muscle, SOBBING. I then came over to ask what was going on, and this man showed me his phone – which looked tiny in his hands. On it was a picture of a pomeranian – Sprinkles. Turns out, his dog had died that morning. Sad, right? Anyway, this guy goes on to explain that his buddy, who was a previous client of mine, got a tattoo of his dead cat at an appointment with me last year and now whenever that old client smokes a joint, he says his cat tattoo moves and reminds him that his cat is okay in the afterlife.

GREGORY

Oh my god, so what did you do?

TESSA

I gave him the tattoo, of course. It was hard to find a spot, because like I said, this man is almost entirely covered in tattoos, but I had to. Who am I to deny a grieving Tom of Finland the benefits of my artistic powers?

GREGORY

Well, damn. You win – my night wasn't nearly as entertaining.

TESSA

Tell me about it.

GREGORY

So you know that guy I've been facetimeing every night for hours for the past two weeks?

TESSA

Yes. Scott. Basic and unimportant last name. 26 years old. Struggling to complete his musical capstone project for a degree that he thinks is competitive. A mediocre singer-songwriter. Allergic to certain pet dander. Only child. Sagittarius Sun. Scorpio Moon. Vegetarian.

GREGORY

Wha– yes. Tessa, how did you–?

TESSA

Like you said, you two have been facetimeing for weeks now.

GREGORY

Yes, but you've been gone every – how did you know – Wait, he has Scorpio moon?

TESSA

Yes. One of his few redeeming qualities. You should know this.

GREGORY

Huh, cool.

TESSA

Tell me about your night.

GREGORY

Oh yeah, so I went over to his place right before the great conjunction – which was so cool, by the way, thanks for telling me about it. We ended up watching it together from this huge bay window in his bedroom,

TESSA

Must have been facing east.

GREGORY

What?

TESSA

Go on.

GREGORY

So yeah we sat and talked for a while while his roommate and her boyfriend made us sushi. I learned so much about all of them as we were eating together. Turns out his roommate, Celeste, is going to school to become a fashion designer, and her boyfriend, Kyle, is a film student in New York who's home for the holidays. Kyle wants Celeste and Scott to move to New York as soon as the pandemic is over. Scott's going to try to produce the musical he's working on out there and Celeste promised to help with costumes. It was such a fun night, and both Scott and Kyle are very attractive.

TESSA

Kyle's a metrosexual?

GREGORY

What? I mean, maybe? He does have a great sense of style.

TESSA

Makes sense. And you're a striving choreographer. You want to do the choreography for Scott's musical once it's produced.

GREGORY

I don't know! I mean I just met them. But I am going over tonight again – for a themed house party. The theme is Night Crawling, whatever that means. Oh! And they wanted me to invite you. You should totally come.

TESSA

I would love to, but it is against my morals to participate in any themed party.

GREGORY

What? Why? What do you mean?

TESSA

Themed parties are just restricted versions of otherwise more democratic parties. I love my freedom.

GREGORY

Oh, okay, I mean you could probably–

TESSA

I'm just kidding. Themes make life more organized, harmonized, and cohesive. I love themes. You should know this.

GREGORY

Oh, okay. So does that mean you'll join me?

TESSA

If you help me make my costume.

GREGORY

Do you already have one in mind?

TESSA

Of course. The theme is easy.

GREGORY

Night Crawling? What do you want to be?

TESSA

A cockroach, obviously.

(Lights out.)

Act I - Scene III

(Lights up to reveal GREGORY in an oversized jacket covering a lacey, gogo boy costume and TESSA in a hilarious cockroach costume approaching SCOTT and CELESTE's apartment.)

TESSA

I already think we're too cool for these people. Are you sure they are worthy of us?

GREGORY

Yes, Tessa. They are worthy. Now come on.

TESSA

I am going with you just to remind myself of my superiority. And to prove I can be social with plebeians.

GREGORY

Say whatever you need to. (A beat) God this street looks different in the daylight. I can't remember which house was his.

(KYLE enters from the other side of the stage dressed as a sexually fluid version of Hugh Hefner, if that's possible.)

KYLE

GAYGORY!

GREGORY

Oh hey, Kyle.

TESSA

Who is Gaygory? (A beat) Why is that man dressed as a sexually fluid Hugh Hefner?

GREGORY

That's Kyle. He must have interpreted Night Crawling like me – as a reference to the sexually deviant, afterhours lifestyle.

TESSA

Well you are both wrong. Night crawling obviously refers to organisms that feel safest to roam – or crawl – at night. You should know this.

KYLE

Gregory, buddy. Is that woman bugging you? (A beat) See what I did there?

GREGORY

This is Tessa, my roommate. Tessa, Kyle. Kyle, Tessa. Celeste and Scott invited her.

KYLE

It's a pleasure to meet you Tessa. Nice costume.

TESSA

Obviously.

GREGORY

Do you know which house number is theirs? I forgot.

TESSA

He doesn't know either. He's only ever come here at night.

GREGORY

I'll call them.

(GREGORY walks a bit away to make the call.)

KYLE

Kinda weird to start a Night Crawling party during the day, right?

TESSA

Extremely weird. Cockroaches aren't meant to be seen in daylight.

(SCOTT is revealed dressed in lazy drag beside CELESTE, who is dressed like catwoman, in their living room. SCOTT pulls out his phone and answers.)

KYLE

Neither is Hugh Hefner.

TESSA

Sexually fluid Hugh Hefner.

KYLE

Sure...

(GREGORY walks a bit away to make the call, the music to 2023 Starts.)

GREGORY

(On the phone) Hey, your house is on 2nd Avenue, right? (A beat) And your house number again?

2023

2-0-2-3 **SCOTT (SUNG)**

2-0-2-3 **CELESTE (SUNG)**

2-0-2-3 **KYLE (SUNG)**

2-0-2-3 **TESSA (SUNG)**

2-0-2-3 **SCOTT, CELESTE, KYLE (SUNG)**

2-0-2-3 **GREGORY (SUNG)**
2-0-2-3

2-0-2-3 **SCOTT, GREGORY, CELESTE, KYLE (SUNG)**

Another weekend party **SCOTT, CELESTE (SUNG)**

SCOTT (SUNG)
I'll dress in drag, you'll dress in lace

CELESTE (SUNG)
Which couch will we pass out on?

GREGORY (SUNG)
Will we fall straight on, straight on our face?

KYLE (SUNG)
So the world's falling apart

SCOTT, GREGORY, CELESTE (SUNG)

Make it art, make it art

KYLE (SUNG)

Fuck it up, do your part

SCOTT, GREGORY, CELESTE (SUNG)

Make it art, make it art

KYLE (SUNG)

So the world's falling apart

SCOTT, GREGORY, CELESTE (SUNG)

Make it art, make it art

SCOTT, GREGORY, CELESTE, KYLE (SUNG)

Fuck it up, do your part

Make it art, make it art

(During the next chorus, the scene transitions into GREGORY and TESSA's apartment the following weekend, with different costumes – the seven deadly sins. SCOTT is dressed as pride, GREGORY as lust, KYLE as jealousy, CELESTE as greed, TESSA as sloth.)

SCOTT, GREGORY (SUNG)

2020 won't be the end of me

CELESTE, KYLE (SUNG)

(2-0-2-3)

SCOTT, GREGORY (SUNG)

I'm partying in 2023

CELESTE, KYLE (SUNG)

(2-0-2-3)

SCOTT, GREGORY (SUNG)

2020 won't be the end of me

CELESTE, KYLE (SUNG)

(2-0-2-3)

SCOTT, GREGORY (SUNG)

My mind is free in

SCOTT, GREGORY, CELESTE, KYLE (SUNG)

2023

(The transition to GREGORY and TESSA's is complete.)

SCOTT, CELESTE (SUNG)

Another weekend party

SCOTT (SUNG)

You'll dress as lust, I'll dress as pride

CELESTE (SUNG)

We may not always be good

GREGORY (SUNG)

But we'll keep the dream, keep the dream alive

KYLE (SUNG)

So the world's falling apart

SCOTT, GREGORY, CELESTE (SUNG)

Make it art, make it art

KYLE (SUNG)

Fuck it up, do your part

SCOTT, GREGORY, CELESTE (SUNG)

Make it art, make it art

KYLE (SUNG)

So the world's falling apart

SCOTT, GREGORY, CELESTE (SUNG)

Make it art, make it art

SCOTT, GREGORY, CELESTE, KYLE (SUNG)

Fuck it up, do your part

Make it art, make it art

(Another transition, the scene moves back to SCOTT and CELESTE's apartment, with new themed outfits again.)

SCOTT, GREGORY (SUNG)

2020 won't be the end of me

CELESTE, KYLE (SUNG)

(2-0-2-3)

SCOTT, GREGORY (SUNG)

I'm partying in 2023

CELESTE, KYLE (SUNG)

(2-0-2-3)

SCOTT, GREGORY (SUNG)

2020 won't be the end of me

CELESTE, KYLE (SUNG)

(2-0-2-3)

SCOTT, GREGORY (SUNG)

My mind is free in

SCOTT, GREGORY, CELESTE, KYLE (SUNG)

2023

(The transition back to SCOTT and CELESTE's is complete.)

SCOTT, CELESTE (SUNG)

Never would have guessed that our address would be
Indicative of a philosophy
But in the dark, we were set free
And in that moment it wasn't as scary

SCOTT (SUNG)

I played you Ribs, you sang along

GREGORY (SUNG)

A song of loss became one of love

SCOTT (SUNG)

You told me all about your dreams

SCOTT, GREGORY (SUNG)

And then I felt us both falling
Us both falling
Us both falling
You told me all about your dreams
In that moment I felt us both falling

So the world's falling apart

CELESTE, KYLE (SUNG)

Make it art, make it art

SCOTT, GREGORY (SUNG)

Fuck it up, do your part

CELESTE, KYLE (SUNG)

Make it art, make it art

SCOTT, GREGORY (SUNG)

So the world's falling apart

CELESTE, KYLE (SUNG)

Make it art, make it art

SCOTT, GREGORY, CELESTE, KYLE (SUNG)

Fuck it up, do your part

SCOTT, GREGORY (SUNG)

Make it art, make it art

SCOTT, GREGORY, CELESTE, KYLE (SUNG)

2020 won't be the end of me (2-0-2-3)
I'm partying in 2023 (2-0-2-3)
2020 won't be the end of me (2-0-2-3)
My mind is free in 2023

(The scene transitions back and forth throughout the rest of the song as often as the director sees fit, as long as it ends with SCOTT and CELESTE's apartment.)

2023 **SCOTT, GREGORY (SUNG)**

2023 **CELESTE, KYLE (SUNG)**

2023 **SCOTT, CELESTE (SUNG)**

2020 **GREGORY, KYLE (SUNG)**

2020 **SCOTT, GREGORY, CELESTE, KYLE (SUNG)**

2023 **SCOTT, GREGORY (SUNG)**

2023 **CELESTE, KYLE (SUNG)**

2023 **SCOTT, CELESTE (SUNG)**

2020 **GREGORY, KYLE (SUNG)**

2020 **SCOTT, GREGORY, CELESTE, KYLE (SUNG)**

2023 **SCOTT, GREGORY (SUNG)**

2023 **CELESTE, KYLE (SUNG)**

2023 **SCOTT, CELESTE (SUNG)**

2020 **GREGORY, KYLE (SUNG)**

2020 **SCOTT, GREGORY, CELESTE, KYLE (SUNG)**

2023 **SCOTT, GREGORY (SUNG)**

2023 **CELESTE, KYLE (SUNG)**

2023 **SCOTT, CELESTE (SUNG)**

2020 **GREGORY, KYLE (SUNG)**

2020 **SCOTT, GREGORY, CELESTE, KYLE (SUNG)**
2023

(Lights out)

Act I - Scene IV

(The end of 2023 leaves SCOTT and GREGORY alone in SCOTT's bedroom. SCOTT sits at the piano and GREGORY sits on a stool or the floor beside the piano.)

GREGORY

I'd ask what we're doing for next weekend's house party, but since the Oscars are next Sunday and Kyle is staying in Minnesota for the rest of the semester, I think it's obvious.

SCOTT

Yep. Kyle's already put together tally sheets for us all to predict the winners.

GREGORY

Oh god.

SCOTT

And whoever guesses the most winners gets a mystery prize from Kyle.

GREGORY

Again - oh god.

SCOTT

That man is something else. He's been kinda confusing lately, right?

GREGORY

Right. I mean, you saw the way he stared at us when we kissed on New Years, right? All the while he left Celeste hanging. I felt so bad for her.

SCOTT

I'm telling you, he's not as straight as people make him out to be.

GREGORY

Who actually thinks he's straight?

SCOTT

Celeste.

GREGORY

After all these months? Heaven help her...

SCOTT

I just hope he doesn't break her heart.

GREGORY

Me either, but it's also not our problem. (A beat) I won't lie – if Kyle was actually gay, or bi, he'd make for a fun threesome with us.

SCOTT

Babe!

GREGORY

What? You know I love you, and I only want to be with you. But, I mean...

SCOTT

No, you're right. I'd be lying if I said I didn't find him really attractive.

GREGORY

Really?

SCOTT

Well, yeah. You know I love you and only want to be with you too. I just, I don't know...

GREGORY

You want to fuck him too.

SCOTT

Babe!

GREGORY

Babe!

SCOTT

We shouldn't be talking about this.

GREGORY

Why not? You love me, I love you, and it's not like anything is going to happen anyway.

SCOTT

Of course nothing is going to happen. It can't.

GREGORY

Right. Because of Celeste.

SCOTT

Because he's "straight" and because of Celeste, yeah.

GREGORY

Those are the only reasons?

SCOTT

Yeah.

GREGORY

I don't believe you. What aren't you telling me?

SCOTT

It's not – (A beat) it's complicated.

GREGORY

Okay, okay. If you don't want to talk about it, we don't have to.

SCOTT

No, it's okay. I just haven't had the best experiences with open relationships. Or threesomes.

GREGORY

Woah, woah, woah, babe. Who said anything about an open relationship? I think we're just talking through our sexual desires, together. There's nothing wrong with that. That's how it should be, right?

SCOTT

You're right. I guess there hasn't always been this much transparency with my partners in the past.

GREGORY

What do you mean?

SCOTT

Well, we wouldn't have conversations like this. We'd just find ways to avoid the harder conversation altogether, until–

GREGORY

Until you couldn't anymore. Until it was too late.

SCOTT

Yeah. Someone would cheat, or lie, and then we'd be forced to have a talk, and it always left me feeling hopeless - or even worse – guilty, once it was over.

GREGORY

The same thing would happen to me and my exes. I think being comfortable with these types of conversations requires a lot of maturity, you know? Maturity I know I haven't always had.

SCOTT

Me either.

GREGORY

So what if we were guilty once? We have to forgive ourselves if we ever want to move on. And we both deserve to be happy.

SCOTT

You're right. (a beat) I'm so happy I found you, and that I found you when I did.

GREGORY

Touche lover boy. Now are you going to play me something or are you just going to sit on that piano bench and talk all night?

SCOTT

You want to hear a new song? I just submitted the final score and script of the musical. It's one of my favorites in the show.

GREGORY

Of course I want to hear it! Why else would I be waiting for you to play?

SCOTT

I might need your help to sing it, it's a duet. Here's the sheet music, you sing for Tyler. I got the first verse and chorus, it'll be your turn in the second.

(SCOTT begins playing INNOCENT.)

INNOCENT

SCOTT (SUNG)

I was a mess of a man
Always writing the thoughts in head
Even when hope was dystopian

I would write, I would write, I would write

You were a mess of a guy
Always searching for another vice
In and out of the clubs every night
You would cry, you would cry, you would cry

SCOTT, GREGORY (SUNG)

Then something changed in us
When we began to trust
And some may call it unfair
How you led me from despair

We were guilty once
We'll be guilty again
But tonight I swear
We are innocent
Innocent

GREGORY (SUNG)

Now we're the talk of the town
Like two kings back to claim our crowns
All our past wars are irrelevant now
Cuz we won, cuz we won, cuz we won

And though the ghosts of the past
Will try to knock down what we have
No their words won't have an impact
Cuz we're one, cuz we're one, cuz we're one

SCOTT, GREGORY (SUNG)

And something changed in us
When we began to trust
And some may call it unfair

How I led you from despair

SCOTT / GREGORY (SUNG)

We were guilty once
We'll be guilty again
But tonight I swear
We are innocent

The hearts we broke
Never would recommend
Such an aftermath
To a bitter end

We were guilty once
We'll be guilty again
But tonight I swear
We are innocent
Innocent
Innocent

We were innocent
We were innocent
We were innocent
Innocent

(Lights out.)

Act I - Scene V

(Lights up to reveal CELESTE and SCOTT hanging up final decor for KYLE's Oscar viewing party in the living room. TESSA and GREGORY sit with drinks in hand, completing their predictions for who will win.)

GREGORY

What about best actor?

TESSA

Anthony Hopkins.

GREGORY

Really? You think so? Everywhere I've read says that Chadwick–

TESSA

Everyone else is wrong. Anthony Hopkins will win.

CELESTE

No no no, I saw Chadwick's performance. It was stunning. He's destined to win.

TESSA

Scott, tell your roommate with the perfect complexion and silky soft hair that her beauty may be right but she is wrong. I assure you all — it's Anthony's year.

SCOTT

Uh, sure. You heard her, Celeste, right? You're wrong, I guess.

CELESTE

I heard. Uh, Tessa? ...thanks?

TESSA

Please don't thank me. Just absorb the information I share. You're beautiful enough to expect such counsel. You should know this.

(KYLE appears and rings the doorbell. SCOTT heads to get him.)

GREGORY

Alright, Anthony Hopkins it is.

KYLE

Scotty!

SCOTT

Hey Kyle, how are finals going?

KYLE

They are going fine. Now, no more talk of school, okay? I know it's the end of semester and we're all stressed to pass our courses, but tonight is the Oscars! For the first time in our lifetimes, the Oscars are in April. It is criminal, if you ask me, for the academy to reschedule the ceremony so close to the end of the semester, but nothing will stop me from seeing my queen Amanda Seyfried take home her first statue.

SCOTT

Got it. So you like Amanda Seyfried? I heard you love Mamma Mia.

KYLE

Of course I love Mamma Mia. The Swedish euphoria that is ABBA combined with the clever story telling of Britain's Catherine Johnson easily makes Mamma Mia the best juke-box musical ever made!

SCOTT

Huh. Catherine Johnson? I didn't know who wrote the story. (A beat) Can you believe it? You know more about Mamma Mia than a gay man.

KYLE

Music has no specific sexuality.

SCOTT

And neither do you.

KYLE

What?

SCOTT

Oh, it's a quarter to... to showtime! Amanda is probably gracing the red carpet right now.

KYLE

Oh to be that carpet. (a beat) Not in a creepy way, though. All I'm trying to say is... she's fierce. I just want her to step on me, but like in a nonsexual way?

SCOTT

Oh my god, I totally understand.

(SCOTT and KYLE enter the living room.)

CELESTE

Hey babe!

KYLE

Woah, you all did this for me?

CELESTE

Yes! There are glasses of Saint Germaine mixed with champagne too, just like you like it.

KYLE

Oh wow! Thank you guys, thank you!

TESSA

Don't thank us all. Just thank Scott and the goddess who is only attracted to you out of divine pity – they did all the work. Gregory and I have been finalizing our predictions and drinking this extremely sweet and carbonated beverage that you foolishly claim is quality alcohol.

KYLE

I see. So, who do you think will win supporting actress?

TESSA

That's a hard category. Anyone but Amanda Seyfried.

KYLE

Anybody – but Amanda Seyfried?

TESSA

Yes, Mank was her most forgettable role to date. She should have been nominated for–

KYLE and TESSA

Mamma Mia.

TESSA

Yes. Mamma Mia.

CELESTE

Here we go again.

KYLE

My, m-

SCOTT

Please, no.

GREGORY

Well, I've finished my predictions, and the show is starting!

HOST/HOSTESS (should be pre-recorded and fade off toward the end)

Hello and welcome to the 2021 Academy Awards in beautiful Los Angeles! Today, the Oscars is making history by hosting its ceremony in April, and not February. As we continue to navigate this pandemic together, we must remain united in celebrating what unites us all... film!

(SCOTT's phone rings, he looks to see who it is.)

SCOTT

It's my professor, they were supposed to call once they've graded my show. Oh god- I'll go take this in my room. I'm almost too nervous to answer... uh, Gregory, can you come with?

GREGORY

Sure!

(SCOTT and GREGORY make their way into SCOTT's room and shut the door.)

SCOTT

Hello? Yes, this is Scott. ... Oh no, this isn't a bad time at all, just watching the Oscars with some friends! ... Really, you liked it? That's amazing. I'm glad to hear it. ... Really? Thank you! ... Wait, what? You did what? ... No, no, that's totally fine, I'm just surprised. I never thought - thank you. ... Wait, what? They want to - oh my god! When?! ... December? This year? I mean that's kind of a quick- ... Right now? You need me right- ... okay, uh, one moment. ... Can I call you back in like 5 minutes, I have to get my coat, and - ... okay great, bye!

(SCOTT ends the call.)

GREGORY

What are they saying?

SCOTT

They loved the script and score. I'm definitely graduating next month!

GREGORY

That's amazing, babe!

SCOTT

That's not all. They also liked it so much that they submitted it to competition at a playwriting workshop in New York City... off-broadway, but still New York! The script won the competition and they're interested in premiering it in New York this December!

GREGORY

Oh, oh my god! That's – that's amazing, babe!

SCOTT

They said they wouldn't have called me so late, you know, if time wasn't of the essence. But if I'm seriously interested, they said I should come to the office now to start going over logistics. I should go, right? I should go.

GREGORY

Right now? Why would your professors ask you to come right now, it's so late? We're watching the Oscars with everyone–

SCOTT

Babe, this could be my shot. I know it's last minute and super late, but New York never sleeps. And the show, it's filled with songs about us! I mean, the title track, it's a testament–

GREGORY

I know, I just... do you even know anything about this workshop program?

SCOTT

No, I don't. And, I won't know until I go talk to them. I promise to tell you all about it once I'm done.

GREGORY

Would you have to move out there? To New York? What about us? What about your apartment?

SCOTT

I'll ask all these questions, I promise. And if I have to go to New York, I'm taking you and Celeste with me.

GREGORY

And what if we can't go with you?

SCOTT

There will be time for what ifs once I'm back home. Just know you have nothing to worry about. I'll be back sooner than you think, I promise.

(SCOTT hugs and kisses GREGORY. They walk back out to the living room.)

GREGORY

I don't know if this is a good idea, Scott. I mean I don't know if I could actually go with you, I'd have to let the club know, and –

CELESTE

Can't go where? Scott? Where are you going?

SCOTT

My professor got back to me about my script. They loved it so much that they submitted it to a playwright workshop in New York City, and the workshop wants to premiere it off Broadway this winter! They said they're working with tight deadlines, so they said if I'm interested in the opportunity I'll have to come in now to discuss logistics and decide if I want to go forward with it.

CELESTE

Oh my god, New York?! Scott, this is fantastic!

KYLE

Oh my god, buddy! Awesome! You're going to love New York. I can show you around the West Village!

SCOTT

We're all going to love New York. If it sounds like a good deal, I'm going to take it, and I'll demand that Celeste be hired to do all the costumes and Gregory, my all-star gogo-boy, to do the choreography for the production. This could be our big break you guys!

CELESTE

Oh my god! This is amazing, it's – it's almost unbelievable.

SCOTT

I'm as shocked as you are, believe me. There's a lot I need to find out before agreeing to anything. I'm sorry for not being able to stay for the rest of the Oscars, hopefully I'll be back in time for best picture.

CELESTE

No need to apologize. And no rush getting back here, it's most important to get your questions answered!

SCOTT

I'll have to have Gregory fill me in on the details. I'm still betting on you, babe. I have a feeling you're going to end up predicting the highest number of winners!

TESSA

I helped him, of course he's going to win.

GREGORY

We'll see. Now go ahead, babe. You don't want to keep them waiting.

(SCOTT smiles and starts leaving.)

GREGORY

And babe,

SCOTT

Yeah?

GREGORY

I'm so proud of you. I love you.

(SCOTT and GREGORY kiss.)

KYLE

Gay!

TESSA

You're projecting.

KYLE, CELESTE

What?

TESSA

Nothing.

SCOTT

I love you too. Bye, guys!

(SCOTT leaves)

CELESTE

Okay... so Kyle. What can we expect if we guess the most winners?

KYLE

You will receive a prize, as stated previously.

GREGORY

And you're not going to tell us the prize?

KYLE

Of course not. Where's the fun in that?

CELESTE

Can we at least get a hint?

TESSA

Knowing Kyle, it'll probably be something vapid, like tickets to a basketball game, or used car parts.

KYLE

Tessa, you don't like me, do you?

TESSA

No. You should know this.

CELESTE

Why do you not like Kyle?

TESSA

That's a loaded question.

GREGORY

Not everyone needs to like each other.

CELESTE

Oh come on. She has to have a reason.

TESSA

Of course I have a reason.

CELESTE

So then tell me the reason.

TESSA

No.

CELESTE

No?

GREGORY

Celeste, please.

CELESTE

Just tell us the truth.

TESSA

You can't handle the truth.

GREGORY

I wonder how the Oscars are...

CELESTE

What is wrong with your roommate, Gregory?

KYLE

Celeste, lay off. Tessa doesn't need to like me. Let's get back to the Oscars.

GREGORY

There's only four categories left. Supporting Actress, Best Actress and Actor, and Best Picture.

KYLE

There's 23 categories. Most people when guessing winners place somewhere between 7-12 correct guesses. I'm at 10/23. What's everyone's prediction count so far?

CELESTE

9/23

KYLE

Not bad, you could still get 13! What about you, Gregory?

GREGORY

14/23. I'm honestly shocked. I could've sworn I guessed more incorrectly. How about you, Tessa?

TESSA

8/23.

GREGORY

What? How? You helped me with my list, how can I have guessed 6 more than you?

TESSA

My methods were flawed. I tried to steer you in the wrong direction by giving you people I was certain would lose, but they ended up winning.

KYLE

14/23 then, huh? That's spectacular, Gregory! You have Amanda Seyfried down for Best Supporting Actress, right?

GREGORY

Right. I had Youn Yuh-jung originally, but I thought I'd switch it to the underdog.

TESSA

That's foolish. You should have stayed with Youn.

CELESTE

I'm with Tessa on this one. Youn is the clear frontrunner.

KYLE

I respectfully disagree, ladies. Now, shh! They're about to announce the category, let's prove them wrong, buddy!

HOSTESS/HOST

And the Oscar goes to... Youn Yuh-jung!

CELESTE

YES! 10/23

TESSA

Another instance where women are proven to be superior to men.

KYLE

I can't believe this!

TESSA

Believe it, Kyle.

KYLE

She was amazing in Munk. I - I -

CELESTE

I'm sorry, babe.

TESSA

I'm not. Anyway... at this point, Gregory is the clear winner. Do we have to watch the rest or can we call it quits?

KYLE

I guess it doesn't matter anymore.

CELESTE

Kyle,

KYLE

No. It doesn't matter. Shut it off! They should rename the Oscars like they did the Grammy's when everyone kept getting snubbed. This is stupid.

GREGORY

So I won?

TESSA

Yes. You're 4 ahead of Kyle and Celeste and 5 ahead of me. There's only 3 categories left. You win no matter what. Cheers.

(TESSA cheers to GREGORY. CELESTE, GREGORY, and TESSA all take a drink.)

GREGORY

Alright, Kyle. What's my prize?

KYLE

Oh yeah, uh, can everyone else leave? Maybe go in the kitchen? The prize is a secret and must remain a secret.

CELESTE

What? Why?

KYLE

The prize refers to a secret that only the winner and I can know.

TESSA

Whatever. Come on, Celeste! Let's go make some secrets of our own.

CELESTE

Fine. Yeah, let's go Tessa!

(TESSA and CELESTE leave for the kitchen.)

GREGORY

Okay then... tell me why I'm actually nervous to be the winner now.

KYLE

No need to be. Are you ready for your prize?

GREGORY

I think so?

KYLE

Great. Close your eyes.

GREGORY

What?

KYLE

You want your prize? Close your eyes. Come on. Nothing to be afraid of.

GREGORY

Uh, okay.

(GREGORY closes his eyes.)

KYLE

Okay, now keep them close. I promise it'll all be worth it.

(KYLE moves closer to GREGORY and slips something in GREGORY's drink.)

GREGORY

(Humored) Kyle, what are you doing?

KYLE

Okay you can open them!

(GREGORY opens his eyes, jolts back a bit realizing how close KYLE is now.)

KYLE

In the entertainment industry and in life, secrets are like currency. The more dirt you have on someone, the more influence you have over them. Well, some view it that way. Others prefer to share their secrets with others to test their loyalties, gain their trust, or get something off their chest. Which do you prefer? Do you like to be told secrets or to tell your own secrets?

GREGORY

I don't know. I don't have many secrets.

KYLE

That's a great answer.

GREGORY

Thanks?

(GREGORY takes a drink)

KYLE

Your prize is one of two options. One, the ability to ask me to share one of my deepest, darkest secrets with you, or two, test my loyalty and share one of your own with me.

GREGORY

What kind of prize is that?

KYLE

A fun one. A chaotic one. Which do you choose? Do you want to tell me a secret or know one of my secrets? Fair warning, if you choose to know one of my secrets, I expect you to keep it. It'd be a test of your loyalty.

GREGORY

I don't know if-

KYLE

Oh come on, Gregory! I would've offered this to Celeste or Tessa if they won.

GREGORY

Kyle, I don't-

KYLE

Live a little Gregory!

GREGORY

Look, I don't want to-

KYLE

Fine. I'll decide for you.

GREGORY

What?

KYLE

I'll tell you a secret.

GREGORY

I- (GREGORY takes another drink) fine. Yes. Go ahead. Tell me your secret.

KYLE

Okay, I will. Although it might not be a secret to you.

GREGORY

What do you mean?

(GREGORY takes another drink)

KYLE

Eagle NYC. Pride 2019. The backroom. You were wearing leather, as was I.

GREGORY

Excuse me, what?

KYLE

You know what I'm talking about. Your life before Minneapolis?

GREGORY

Kyle, I-

KYLE

Don't try to deny it, Gregory. I remember you. I remembered you from the second you walked up those stairs with Scott. You two look so good together.

GREGORY

I – I don't know what you're talking about.

KYLE

Does he know, by the way? Does he know about–

GREGORY

Okay, stop.

(GREGORY puts his drink down.)

KYLE

My secret is that I still like you, Gregory. I still want you.

GREGORY

Look, back then I was sleeping with a lot of people. Sorry if I don't remember you. But, Scott is different, and I really like him.

(GREGORY is evidently getting more intoxicated as whatever KYLE slipped into his drink has started to kick in.)

KYLE

I like Scott too. I'd love to try something similar with him. Maybe we can all recreate that one night we had with that other guy in New York. Remember?

GREGORY

(Intoxicatedly) Kyle, I didn't even know your name back then. You were just a profile, and–

KYLE

You don't look so good buddy. You should get some food and go to bed, Gregory. I know the perfect late night diner I could pick up a milkshake for you. Wanna go?

GREGORY

S-sure...

(KYLE gets up and goes to the kitchen exit upstage, GREGORY is practically asleep)

KYLE

Celeste! Tessa! My prize for Gregory is dessert at the diner downtown! I'll be back eventually, might have to drive him home after because he looks pretty tired. See you in a bit!

(KYLE then returns to GREGORY, picks him up in his arms, and leaves down the stairs with him.)

(Lights out)

Act I - Scene VI

(Lights up to reveal GREGORY and SCOTT packing bags in SCOTT's bedroom later that year in late October. It should be evident that they are moving to New York City. CELESTE is seen on the phone at the bottom of the stairs, looking distraught and angry.)

SCOTT

And Tessa is packing all of your make-up? Once we're out of here, we're out of here, babe.

GREGORY

I know, and yes she is. Even if I forget something, Tessa said she plans to stay at least another year in the apartment and can mail anything I may forget, because let's face it, I'll forget something.

SCOTT

Okay, still, double check everything before we get on the plane.

(SCOTT heads to the living room, and then to the stairs. CELESTE sits on the stairs.)

Celeste!

CELESTE

What?

SCOTT

Are you sure you have everything?

CELESTE

It's over.

SCOTT

What? What's over?

CELESTE

After we graduated, I thought we were all set. You got the production contract finalized and signed, we're moving to New York, Gregory is no longer dancing for tips but instead getting his start as a professional choreographer, and I'm actually using my fashion degree for costumes. But it's all ruined now. It's all gone.

SCOTT

What are you talking about? What happened?

CELESTE

Kyle. He just broke up with me, over the phone just now.

(CELESTE starts balling. SCOTT runs to her side.)

SCOTT

What?! Why? He did it over the phone? What an asshole! I'm so sorry, you don't deserve any of this.

CELESTE

He cheated. That's why he broke up with me. He cheated!

SCOTT

What? With who? When?

CELESTE

I don't know who. He wouldn't tell me who. All he told me was it was last spring around the time you were offered the production. And now I'm moving so much closer to him, god I'm such an idiot.

SCOTT

No, he's the idiot Celeste. And New York City is huge, there's more people in the city than there are people in Minnesota.

CELESTE

I know, and I'm excited, but now I'll have this hovering over me and raining on our parade.

SCOTT

He will not have that power over us. We will go to New York and show him we can thrive without him!

CELESTE

I want to be happy, I want to be excited for you and for the show! God, I can't believe any of this.

SCOTT

What can I do to help? Gregory and I are here for you.

CELESTE

I think I just need some solitude. I know I said I could help grab Gregory's stuff from his place, but I think I just need to stay here, take a shower, and plan what's next for me before we fly out tonight. I'm not okay but I'll be okay. Is it alright if I just stay here until we have to leave for the flight?

SCOTT

Of course. We will have the ride for the airport swing by Gregory's first to pick us up and then swing by here for you. We'll handle all the heavy lifting. Gregory and I have to head over to his place in a few minutes. We have most of his stuff packed already anyway.

CELESTE

Okay, thank you, I'm sorry I-

SCOTT

No, don't mention it! You're my best friend, I'm always here for you. Any inconvenience in light of Kyle's shittiness is on him. Not you. I'll go get Gregory and we'll head to his place.

CELESTE

Thank you.

(SCOTT runs up the stairs and into his bedroom where GREGORY is finished packing.)

SCOTT

Kyle just broke up with Celeste. He told her he cheated on her last spring.

GREGORY

Oh my god, is she okay?

SCOTT

She will be. She's going to stay here while we head to your place to finish packing up your stuff. I can have the driver pick us up at your place and then drive back here to get Celeste. I told her we'd handle all the heavy lifting, is that okay?

GREGORY

Of course.

SCOTT

Alright, thank you, let's get going.

(SCOTT and GREGORY leave SCOTT's room. They exit down the stairs, where CELESTE still sits. GREGORY pauses for a moment while passing by CELESTE.)

GREGORY

You don't deserve any of this, and we'll make sure he realizes he just lost the best thing that's ever happened to him. I love you.

CELESTE

Thank you, Gregory.

SCOTT

Let's get going.

(SCORPIO SEASON starts. Throughout the song, the scene rotates to GREGORY and TESSA's apartment, where more boxes and bags await GREGORY and SCOTT.)

SCORPIO SEASON

SCOTT (SUNG)

Everyone's breaking up yet here we are
Scorpio season never hit so hard
Pushing the blame at each other and then
Wonder why we decided to distance

Everyone's breaking up yet here we are
With our own struggles, yet we got this far
Both our eyes are set on a common goal
We will be the ones that survive the fall

SCOTT, GREGORY (SUNG)

Cuz thats us
You and me
What we have
We're in the dream

Yeah it's us
They all see
What they can't have
It's you and me

GREGORY (SUNG)

World peace breaking up and yet here we are
Making jack o lanterns in the dark
And the candlelight we illuminate
Says the world may fade but we're bright as day

World peace breaking up yet here we are
Two hot fire signs, one messy boudoir
Though we can't drive, they all ask us to cruise

Them out of despair, let's tell them the truth

SCOTT, GREGORY (SUNG)

That it's us
You and me
What we have
We're in the dream

Yeah it's us
They all see
What they can't have
It's you and me

And it's not like it's perfect
But god is it worth it
After all that we've been through
After all that we've been through

No we're not perfect
They wish it was worth it
After all that we've been through
After all that we've been through

And it's not like it's perfect
But god is it worth it
After all that we've been through
After all that we've been through

No we're not perfect
They wish it was worth it
After all that we've been through
After all that we've been through

Cuz that's us
You and me
What we have
We're in the dream

Yeah it's us
They all see
What they can't have
It's you and me

Everyone's breaking up yet here we are

CELESTE (SUNG)

Scorpio season never hit so hard

SCOTT, GREGORY (SUNG)

Everyone's breaking up yet here we are

SCOTT, GREGORY, CELESTE (SUNG)

Scorpio season never hit so hard

CELESTE (SUNG)

Hit so hard.

END OF ACT 1

Act I - Scene I

(Lights up to reveal TESSA and GREGORY's apartment, now without GREGORY's neon decor. A tripod stands in the living room so that it does not obstruct the view of TESSA, who walks on shortly after lights up. She looks as if she is dressed for an online audition. She places her phone on the tripod so that it can easily see her.)

(A dinging sound is heard, indicating the start of a video call.)

CASTING DIRECTOR (can be a pre-recorded voice-over)

Good afternoon and thank you for taking the time to participate in this virtual audition for the upcoming world premiere of In Conclusion, Because I Love You... The Musical! The team at EnigmaCasts would first like to acknowledge you were the first of hundreds to sign up for these auditions. We appreciate your motivation! Feel free to introduce yourself.

TESSA

Hello. My name is Tessa. I know the playwright of the show. I'm a former roommate of the choreographer, and quite literally worship the production's costumer, Celeste.

CASTING DIRECTOR

You know Scott, Gregory, and Celeste? That's fantastic, they didn't tell us you were auditioning.

TESSA

Of course they didn't, I didn't tell them I was auditioning.

CASTING DIRECTOR

Ah, I see. Why didn't you tell them?

TESSA

I have my reasons.

CASTING DIRECTOR

I see. Well, let's get started. Have you selected one of the monologues we provided for today's audition?

TESSA

I have prepared for the audition, yes.

CASTING DIRECTOR

Okay, then you did select a monologue from the selection we provided, right?

TESSA

I have prepared for the audition, yes.

CASTING DIRECTOR

Yes, but was is it- (A beat, perhaps TESSA gives the camera a certain look.) – you know what, let’s just move on. Go ahead, whenever you’re ready.

(TESSA does some off-putting quick prep before beginning, potentially pulling out a piece of paper, but does so with confidence.)

TESSA

This piece is entitled: Pigs Blood and Inheritance: My Journey Combatting Embezzlement. (A beat) When my parents – who passed away shortly after winning millions in a lottery experiment – spontaneously combusted on my 7th birthday, my life mission was determined. I was to accomplish the one thing my mother always wanted to do but never could – perform as the bucket of pig’s blood in an off-broadway production of Carrie the Musical.

When I turned 18, I discovered that the organization tasked to handle my newfound inheritance illegally wired the entire fortune my parents won shortly after their untimely death to a New York City-based casting agency named EnigmaCasts.

CASTING DIRECTOR

Um, ma’am- (Another beat, this time, TESSA certainly gives the camera a very SPECIFIC look.)

TESSA

It wasn’t until I further investigated EnigmaCasts that I discovered its Chief Financial Officer was a former employee of the organization that illegally transferred my inheritance. Today, I have sent a note to a willing individual who reached out to me as they are interested in auditioning for the new off-broadway show EnigmaCast is working on, a show called In Conclusion, Because I Love You... The Musical.

CASTING DIRECTOR

This is not a monologue, is-

TESSA

I have instructed this auditioner to report the following message to the production’s Casting Director: Now that I am 18 years old and legally allowed to manage my own inheritance, I demand the embezzled funds be returned to my bank account promptly. Also, in exchange for the our collective silence on the embezzlement, we demand that EngimaCast begin the process of producing an off-broadway production of Carrie the Musical so that I can avenge the legacy of my mother, who was once destined for greatness before her untimely death. I also require that my messenger star alongside me as Carrie in the revival of this amazing cult classic. Agree to these terms or face a lengthy legal battle.

Thank you.

CASTING DIRECTOR

(A LONG pause.) Uh, Tessa... we would like to offer you the role of Carrie for our highly anticipated revival production of Carrie the Musical.

TESSA

I will play a great Carrie.. You will not regret this.

CASTING DIRECTOR

In regards to our production of In Conclusion, Because I Love You–

TESSA

Oh, Scott's musical? No, his musical sucks. I'm not interested.

(Lights out.)

Act II - Scene II

(Lights up to reveal SCOTT, GREGORY and CELESTE's New York City apartment, which is similar in set up to SCOTT and CELESTE's Minneapolis apartment. On the ground floor of the two story structure is GREGORY's makeshift dance studio and CELESTE's costumes shop. Upstairs, SCOTT and GREGORY's room is New-Yorkified, with SCOTT'S piano still as the centerpiece to the room. CELESTE's room is also New-Yorkified, though a bit messier than in Act I.)

(GREGORY enters with a libretto in hand beside SCOTT. CELESTE is seen apart from the apartment onstage talking on the phone.)

GREGORY

This slower tempo is a bit difficult to dance to, babe.

SCOTT

So make it contemporary, I don't know.

GREGORY

And when are we going to get actors for the rehearsal tracks? It'll help me work if I don't have to mumble the melody while coming up with the choreography...

SCOTT

Our agents are finalizing our cast right now, sorry. We'll have our actors this time next week. I know this is less than ideal. Workshopping a world premiere of a musical like this isn't for the faint of heart.

GREGORY

It's fine, we can try it without the lyrics at first, I may tap you to sing though if I need you to. (A beat) Also, be nice, I've never professionally choreographed something so contemporary-

SCOTT

I'm sure it's great, babe.

(GREGORY pulls out his phone and starts the music to TAKEN AWAY. CELESTE ends the call she was on.)

TAKEN AWAY

CELESTE (SUNG)

What do you do when all that you want

Is so far gone from what you got
Never left until that fateful night
He came home and slept right at my side

(CELESTE calls SCOTT during this next verse, SCOTT quickly seems to be in disbelief and then anger. SCOTT hangs up and continues to watch GREGORY dance. GREGORY senses the tension.)

GREGORY (SUNG)

Did he know that he had done to us
After giving us the gift he bought
What a friendly thing for a foe to do
What a horrible tribute to me and you

SCOTT (SUNG)

Even with the dream of what we were in my head
Now I'm forced to rethink of what we were instead
Hope intrusive thoughts don't get in the way
I guess I never thought it'd be taken away

Oh the things that we all do for love
Oh the things the world with throw at us
But you love me and I love you too
So I pray somehow we make it through

SCOTT, GREGORY (SUNG)

Even at the night know I'm at your side
When the monsters call and you want to cry
Baby boy I'll always be there for you
And I pray somehow we make it through

You're not on your own, you're suffering through
The aftermath of what was done to you
I'd be lying if I said I wasn't hurt too
I just hope you know that I believe you

GREGORY (SUNG SIMULTANEOUSLY)

Even with the dream of what we were in my
head
Now I'm forced to rethink of what we were
instead
Hope intrusive thoughts don't get in the
way
I guess I never thought it'd be taken away

SCOTT (SUNG SIMULTANEOUSLY)

Even at the night know I'm at your side
When the monsters call and you want to cry
Baby boy I'll always be there for you
And I pray somehow we make it through

Oh the things that we all do for love
Oh the things the world with throw at us
But you love me and I love you too
So I pray somehow we make it through

You're not on your own, you're suffering
through
The aftermath of what was done to you
I'd be lying if I said I wasn't hurt too
I just hope you know that I believe you

Even with the dream of what we were in my
head
Now I'm forced to rethink of what we were
instead
Hope intrusive thoughts don't get in the
way
I guess I never thought it'd be taken away

Even at the night know I'm at your side
When the monsters call and you want to cry
Baby boy I'll always be there for you
And I pray somehow we make it through

Oh the things that we all do for love
Oh the things the world with throw at us
But you love me and I love you too
So I pray somehow we make it through

You're not on your own, you're suffering
through
The aftermath of what was done to you
I'd be lying if I said I wasn't hurt too
I just hope you know that I believe you

CELESTE (SUNG)

Taken away
Taken away

(As TAKEN AWAY ends, CELESTE enters the apartment.)

GREGORY

Scott, please, it's not what it seems... I can explain.

(SCOTT leaves, GREGORY breaks down. CELESTE approaches GREGORY.)

CELESTE

I have heard Kyle's side of the story. Given that we've become closer and you're dating my best friend, I thought I'd give you a chance to explain your side.

GREGORY

What did he tell you? What did you tell Scott? I promise, it's not what you think.

CELESTE

Kyle told me you two hooked up years ago, before any of us knew each other, here in New York. He then told me you may have been too drunk to remember it, but that you two slept together again after the Oscar viewing party in April. (A beat) He did take you home that night.

GREGORY

Okay. Now it's my turn to tell you what happened. Back in 2019, I was in New York City gogoing at the Eagle with a few other gogo boys I was close with at the time. We were sleeping with a lot of people, and I broke some hearts and had my heart broken just the same. I didn't realize that Kyle was one of the guys I hooked up with until he talked to me about it after I won his stupid Oscar winner game. I didn't know any of the names of the guys I hooked up with, truth is, I didn't know many of their faces even. So yes, I did hook up with Kyle, long before any of us knew each other.

CELESTE

Okay, and then what happened that night? The night of the Oscars? Did you two hook up again?

GREGORY

Technically, yes, but he drugged me. That was the secret prize. He drugged me and then took me home and –

CELESTE

Are you saying– (a beat) that's a huge accusation, Gregory.

GREGORY

I know, I know, it's hard to believe, but I got a drug test the next day. It was quaaludes. I felt I needed to get tested because I felt physically horrible and blacked out after drinking only one glass of that Saint Germaine drink you made us. Kyle drugged me. And then he – (a beat) he raped me. I didn't know how to address it with you, or with Scott... I'm so, so sorry.

CELESTE

Why didn't you report him? Why didn't you turn in the drug test and get him locked up? Do you still have the drug test?

GREGORY

I still have the results flagged in my inbox. I was afraid of coming forward, ruining our relationship, and my relationship with Scott. I was afraid you both wouldn't believe me.

CELESTE

(A beat) Send me the results. (A beat) I believe you, but I need to see the results..

(CELESTE leaves lights fade to black)

GREGORY (SUNG)

Taken away, ay, ay, ay, ay, ay

Taken away, ay, ay, ay, ay, ay

Act II - Scene III

(Lights up to reveal SCOTT pacing outside the New York City apartment as the music blends into NOT YOUR FOOL. Throughout the song, GREGORY and CELESTE are seen conversing about the results that GREGORY delivers proving his accusations against KYLE are true.)

NOT YOUR FOOL

SCOTT (SUNG)

I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your

SCOTT, GREGORY, CELESTE (SUNG)

fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool

SCOTT (SUNG)

At 23, you made me believe
That I'd never deal with jealousy
That you would be more loyal
Oh how everything can spoil
At 23, I gave you a key
So you could have a place to sleep
While you danced all night for petty change
My mind became so rearranged

SCOTT, GREGORY, CELESTE (SUNG)

Not your fool
I'm not your fool

I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool

SCOTT (SUNG)

At 24 I bought a house
For both of us to live in, now
The walls seem less inviting
My temperature is climbing
At 24 I lost myself
Started to feel like someone else
Like maybe I was dying
My temperature is climbing

SCOTT, GREGORY, CELESTE (SUNG)

Not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool

SCOTT (SUNG)

At 25 you best believe
That I'll fulfill my destiny
Of reaching higher power
Oh doing shit that matters
At 25, I'll let you in
But you'll never do this shit again
Cuz once you do it's over
You'll be a chip fresh off my shoulder

SCOTT, GREGORY, CELESTE (SUNG)

Not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool
I'm not your fool

(CELESTE appears on stage so that she's next to SCOTT.)

CELESTE

Scott, you're going to want to see this.

SCOTT

Haven't you shown me enough today? What could you possibly have to add now that you've told me my boyfriend is cheating on me with your ex boyfriend?

CELESTE

Turns out it's not that simple.

SCOTT

What?

CELESTE

After I called you to tell you what Kyle told me, I spoke with Gregory, and–

SCOTT

And what? Did he confirm what Kyle said?

CELESTE

Well, yes, but–

SCOTT

So it is true. (A beat) Great. Okay, look, I don't care to know the details. I don't have the time to know the details. I can't address this right now. We're finally getting our cast next week. We're on tight deadlines. Frankly, none of us have the time to address this right now. You're behind on designs, Gregory is still choreographing the second act, I have a meeting with the casting director to–

CELESTE

Gregory didn't do anything wrong.

SCOTT

What? He cheated. How is that not wrong?! (A beat) Again, I can't deal with this right now. So if that's all, let's just get back to work.

CELESTE

Hear me out, please. I shouldn't have called before–

SCOTT

Celeste. Please, go back to your design board and get me the final–

CELESTE

Scott! Stop! Kyle raped Gregory.

SCOTT

What?

CELESTE

You heard me.

SCOTT

Kyle raped Gregory.

CELESTE

Yes, the night of the Oscars. After you left. Gregory won Kyle's stupid guess-the-winner game, and his reward was quaaludes.

SCOTT

(A beat) Do you have evidence?

CELESTE

Yes, a drug test Gregory took the next day. He's not lying.

SCOTT

Oh my god.

CELESTE

And he wants to report it. We need your help.

(Lights out.)

Act II - Scene IV

(Lights up to CELESTE walking into what looks like Central Park with an envelope in hand. Seated at a bench is KYLE, who looks rough. CELESTE sits down beside him.)

CELESTE

Kyle, how not nice to see you.

KYLE

You asked to see me, what is it? I You know how sorry I am. And I have told you everything, I promise.

CELESTE

Oh really? (CELESTE holds up the envelope) You really think we wouldn't find out, huh?

KYLE

Find out what, Celeste?

(The music for INNOCENT - REPRISE begins)

CELESTE

That you're a shitty pharmacologist. Gregory got tested the day after you raped him. And I've talked him into pressing charges. I hope you have a good lawyer, cuz you'll need it.

INNOCENT (REPRISE)

CELESTE (SUNG)

You are a mess a man
And I trusted, fell into your trap
At the expense of all of my friends
Yet again, yet again, yet again

Now I'm a stronger woman
And I won't stand for it ever again
Cuz there are men who are innocent

And we'll win, and we'll win, and we'll win

Cuz something's changed in us

Now we know who to trust

And you won't know what to do

Once we all come for you

(KYLE leaves the stage)

You'll be guilty once

We are through with you

And you'll never get

To subvert the truth

You are through

(The music fades, and Celeste pulls out her phone.)

CELESTE

Tessa? I need your help.

(Lights out.)

Act II - Scene V

(Lights up to reveal GREGORY in the makeshift dance studio practicing choreography. TESSA appears onstage with a few bags and pulls out her phone. Gregory's phone rings, and he runs over to answer it without looking at the caller ID.)

GREGORY

Scott?

TESSA

Gregory?

GREGORY

(A beat) Tessa?

TESSA

Speaking,

GREGORY

Oh! Hey Tessa! Sorry, I've been trying to reach Scott.

TESSA

I know.

GREGORY

You do? (A beat) How – it doesn't matter. What's up? How are you?

TESSA

I just spoke to Celeste, she caught me up on what's happening with you gay boys.

GREGORY

She did?

TESSA

She did. I wanted to call to offer you something.

GREGORY

Oh?

TESSA

Yes. I believe I could be of great assistance destroying that metrosexual who hurt you given my extensive legal background.

GREGORY

Your extensive legal background? (A beat) Celeste told you about Kyle.

TESSA

She did.

GREGORY

Well, then there's nothing to hide now. And I haven't heard from Scott since Celeste told him about it, so—

TESSA

I know. I instructed Celeste to talk some sense into your talentless boyfriend. He's being a coward.

GREGORY

I appreciate your sentiment, Tessa, I do. But let's focus on this extensive legal background you supposedly have. After considering all of my options in the situation, I decided with the help of Celeste to pursue legal action.

TESSA

Of course you did. I would expect only the most logical conclusions to result from her counsel. After you decided to go the legal route, she called me to help.

GREGORY

What? (A beat) Do you even have a law degree?

TESSA

Obviously. I graduated summa cum laude from Minneapolis Community College three years ago and received my law degree with an eagle perched on my shoulder. You should know this. Celeste knows this.

GREGORY

Wh-why? How? Why have I never heard about this?

TESSA

It was never really relevant until now..

GREGORY

Okay sure, but then how did Celeste know?

TESSA

We are close friends, you know. Closer than you think.

GREGORY

Since w- so what are you offering?

TESSA

Legal representation in your lawsuit against Kyle, pro bono.

GREGORY

Pro bono? Really? That would be- wait. Could I see your law degree before I say yes? I trust you, I just-

(CELESTE knocks on the door and pulls out her framed law degree.)

GREGORY

Oh, one second. Someone just knocked.

(GREGORY approaches the door.)

TESSA

I know, it was me.

(GREGORY pauses.)

GREGORY

What?

(GREGORY opens the door and sees TESSA. GREGORY hangs up and hugs TESSA.)

GREGORY

Oh my god! What are you doing here?

TESSA

Providing legal service, obviously. I am a certified lawyer after all, see?

(TESSA holds up her degree for GREGORY to see.)

GREGORY

Oh my god, you weren't kidding.

TESSA

Nope.

GREGORY

Okay, well then, I guess you can represent me... (A beat) Wait, why are you *here*? In New York? You could've just called.

TESSA

Oh, I'm starring in the off-broadway revival of *Carrie the Musical*. No big deal. I'm going to share a room with Celeste.

GREGORY

You're wha- (A beat) Wait – you got cast a Broadway revival of *Carrie the Musical*? *Carrie the Musical* – the 1988 cult classic box office disaster? You got cast in that?

TESSA

Yes. As *Carrie*. Obviously.

GREGORY

As *Carrie*?!

TESSA

What? Like it's hard?

GREGORY

I – I guess I didn't know you acted, or sang, for that matter.

TESSA

Oh. Well, I do.

GREGORY

And you never mentioned it?

TESSA

It was never really relevant until now.

GREGORY

I – I disagree. Scott is producing a show here – he could get you connected.

TESSA

I do not need his help.

GREGORY

Huh. Alright. Well, anyway. Back to the lawsuit. Have you taken on a case like this before?

TESSA

Yes, several times, I assure you that you'll have the best representation money can buy.

GREGORY

The best representation money can buy? I thought you'd do this for free – you know, pro-bono?

TESSA

That is what I offered, right? I know I just disclosed that I'm an established lawyer about to make her Broadway debut, but come on, Gregory, keep up.

(CELESTE and SCOTT appear onstage and approach the apartment door, where they see GREGORY and TESSA.)

CELESTE

Tessa!

TESSA

An angel calls.

GREGORY

It's Celeste.

TESSA

Oh thank god. You sent her all the results the doctors emailed you, right?

GREGORY

Yes.

TESSA

Perfect, I'll work with her. It'll be easier. We'll be in touch shortly.

(TESSA turns around and hugs CELESTE)

GREGORY

Since when are you two friends?

TESSA

Since a mediocre man broke her heart and I came in to affirm her newfound hatred of men.

CELESTE

Not all men. Just the straight ones. (A beat, CELESTE turns to TESSA) I'm so happy you're finally here! Did you two talk about—

TESSA

Yes, and I will be representing Gregory in his lawsuit against Kyle. So Kyle is royally screwed. I need to discuss some next steps with you, Celeste, if you don't mind.

CELESTE

As long as you don't mind doing it over the drink I plan to make for you as a congratulations for landing your first Broadway role in that revival of Carrie the Musical! Excuse us boys, we have to plan how to ruin an asshole's life. Come on, Tessa!

(CELESTE leads TESSA through the living room into the kitchen offstage. GREGORY and SCOTT share a moment of silence.)

GREGORY

Did you know that Tessa is a lawyer? Or an actress? Or that she landed the lead in the revival of Carrie the Musical?

SCOTT

I had no idea, but Celeste knew. When she told me I was just as shocked.

GREGORY

Huh.

(SCOTT and GREGORY share another moment of silence. SCOTT goes into hug GREGORY. They release.)

SCOTT

I wanted to apologize.

GREGORY

It's okay, I'm sorry too.

SCOTT

You have nothing to be sorry about. If I had stayed at home that night,

GREGORY

If you had stayed at home that night we wouldn't be here living out our dreams, producing your first musical. You can't blame yourself for the actions of someone else.

SCOTT

I love you. (A beat) How – how are you doing? I mean, given the situation. God, is that a bad question to ask?

GREGORY

I love you too. And, to be honest, I don't know. I guess I'm just feeling numb, you know? And it feels weird to just feel numb, I always imagined that I'd be a total mess if anything like this ever happened to me. But, then it did. And now, I'm just numb. And relieved. (GREGORY begins to break down, SCOTT responds supportively.) Relieved I still have you. Relieved that despite what happened, it's not going to ruin us. It's not going to ruin us, right?

SCOTT

Of course not. No, we won't let it.

GREGORY

I was so afraid, not so much of Kyle, but of losing you. Of hurting you. I feel like something was taken from us.

SCOTT

Something was. And I'm sorry for ever thinking this was something you could do on your own accord. I was wrong. So wrong. But, I'm still here and I'm not going anywhere. I still love you. And whatever you need me to do, I'll do.

(The music for SAINT GERMAINE begins)

GREGORY

I love you too. Thank you.

(SCOTT and GREGORY hug again.)

SAINT GERMAINE

GREGORY (SUNG)

When we drained the bottle of Saint Germaine
Did we unleash her spirit onto us?
Once we drank the bottle of Saint Germaine
I was abused, you were oblivious

SCOTT (SUNG)

If only we had thought it through,
Before Saint Germaine had got to you
Would he have tried if I stayed at home?
Who knows, why deal with the unknown?

If I had part the way like Saint Germaine,
Would I have stopped what would come of the night?
I was asleep, drunk on golden champagne
All while you were drugged under the strobe light.

GREGORY (SUNG)

If only we had thought it through,
Before Saint Germaine had got to you
Would he have tried if you had stayed at home?
Who knows, why deal with the unknown?

SCOTT, GREGORY (SUNG)

Now the stark disdain of that sweet Germaine
Coupled with all the pain left in its wake
Still would keep the Saint from calling out disdain
She'd say "Move forward, without the heart ache."

Oh, oh, oh
Oh, oh, oh

Now that we have thought it through,
Saint Germaine won't get the best of you

GREGORY (SUNG)

And he won't ever try again

SCOTT (SUNG)

You're not alone, and you're my best friend.

(Music and lights fade simultaneously.)

Act II - Scene VI

(Lights up to reveal CELESTE standing on a darkened stage with a spotlight.)

CELESTE

The hardest part for everyone was the testimonies. Tessa didn't give one because she acted as our legal counsel. Scott and Gregory had each other to lean on while we prepped what to say and how to say it, and I could lean on them too for mine, at least to a degree. Gregory obviously had the hardest time, and rightfully so, but it wasn't easy for me either. Part of me felt to blame for not seeing the threat sooner, you know? Kyle was my boyfriend, and although his actions did not reflect my intentions in any way, I still felt and feel somewhat responsible for what he did because, well, he was my boyfriend after all. When I tried to explain this to everyone, no one could understand my sentiment fully. They said I'm not to blame and to forgive myself. And I know I need to. I guess I'm still working on that.

SCOTT

I had the shortest testimony of everyone, because I left before anything really happened. But the pressure I felt to give the best testimony possible – you know, without descending into some vindictive or vengeful tone aimed to demonize Kyle in every way possible weighed down on me. I didn't want to seem more biased than I already obviously was. I just wanted to help Gregory get justice. I just want us all to be able to move on from this. And above all else, I want Gregory to know that I love him, no matter what.

GREGORY

The journey of this experience nearly broke me. But I never showed it, at least not for very long. I never wanted to seem weak, or broken, or damaged beyond repair. The truth is, if Celeste never found out what Kyle did, I don't know if anyone would have. I don't know if I would have spoken out at all. But I'm glad she did and I'm glad she helped me come forward. I'm grateful for all the support I received from the ones who really love me. I know that's not always the case in these kinds of situations. I just hope that the survivors that are out there, with or without support, can be inspired by my story. It happens more than anyone cares to admit. In the end, it's a reminder to be kind. To be courageous. To be honest. To learn to trust in those that truly love you, and trust that together you'll make it through to the other side of the struggle. I don't know if it will ever get better, I don't know if the memory of it will ever fade like I pray it will. But I do know that I don't feel as alone as I once did, and for me, I think that's enough.

SAINT GERMAINE (REPRISE)

(CELESTE, SCOTT, and GREGORY appear to be providing testimony in court.)

CELESE (SUNG)

We all drank the bottle of Saint Germaine
But no one else got drugged like he did
Once we drank the bottle of Saint Germaine
Kyle made it so we were oblivious

SCOTT (SUNG)

If only we had thought it through,
Before Saint Germaine had got to you
Would he have tried if I had stayed at home?
Who knows, why deal with the unknown?

If I had part the way like Saint Germaine,
Would I have stopped what would come of the night?
I was asleep, drunk on golden champagne
All while you were drugged under the strobe light.

SCOTT, CELESTE (SUNG)

If only we had thought it through,
Before Saint Germaine had got to you
Would he have tried if I had stayed at home?
Who knows,

SCOTT, GREGORY, CELESTE (SUNG)

why deal with the unknown?

Now the stark disdain of that sweet Germaine
Coupled with all the pain left in its wake
Still would keep the Saint from calling out disdain
She'd say "Move forward, without the heart ache."

Oh, oh, oh
Oh, oh, oh

SCOTT (SUNG)

Now that we have thought it through,
Saint Germaine won't get the best of you

SCOTT, CELESTE (SUNG)

And he won't ever try again
You're not alone, and you're our best friend.

(Music and lights fade simultaneously.)

Act II - Scene VII

(Lights up to reveal SCOTT and GREGORY standing beside a grand piano center stage, dressed to the nines.)

GREGORY

Hello and thank you for coming to see the final preview of our production of In Conclusion, Because I Love You - The Musical. My name is Gregory, and I had the honor of choreographing the show. I'm accompanied by my lovely partner and playwright, Scott. Scott, wave to the audience!

(SCOTT waves)

Truth is, he's used to being in front of a crowd this size, so be nice to him. He's usually writing and mumbling melodies at our piano at home, where only I can hear him. But I have talked him into performing the musical's title track for you all tonight with me as an extra special treat before we officially open tomorrow and the real pros blow it out of the water before a sold-out crowd! So, without further ado, enjoy!

(SCOTT begins to play IN CONCLUSION, BECAUSE I LOVE YOU...)

IN CONCLUSION, BECAUSE I LOVE YOU...

SCOTT (SUNG)

Oh how innocence fades like sun on rainy days
But our memories they keep the sunlight at bay
And there we are, laughing, thinking hey this could be something
Again

So in conclusion,
Because I love you,
I'll always be here, be here
And I'll always be true
Always be true

GREGORY (SUNG)

You tell me all of your heartbreaks, I tell you all of my mistakes
And we see each other face to face
And we don't hold any grudge
Anymore

SCOTT, GREGORY (SUNG)

So in conclusion,

Because I love you,
I'll always be here, be here
And I'll always be true
Always be true

Whatever road we're on
Whatever turn we take
Know that I love you
And I know what's at stake
With you
With me
And with us

And in conclusion,
Because I love you,
I'll always be here, be here
And I'll always be true
Always be true

Oh how innocence fades like sun on rainy days
But our memories they keep the sunlight at bay
And there we are, laughing, thinking hey this could be something

(Lights fade.)

END OF SHOW