

Before Pride (Draft 5)

By

The Dreams of Hope Performance Troupe
Teaching Artists:

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REMINDER

1

Hands 1

1

An ensemble member enters.

ONE

In kindergarten we all had to hold hands to travel around school.

Another ensemble member enters, taking hold of the hand of the first. More enter, each grabbing the hand of the one before.

ONE

Someone would grab one hand and another person would grab another, and we would all be in a straight line. I had a partner everywhere we went. Like when you cross a street for safety. It was so you didn't get lost, it was an older family member, like moms or best friends. It was just normal. So, I didn't think much of it.

All the ensemble members enter, forming a line of hand-holding. Into movement, music

2

Music/Movement - Before Shame

2

3

Sue Bell 1

3

The following should be broken up among the full ensemble.

SUE BELL

You know whatever time you're born in is a great time and things always evolve. My time happened to line up with some sort of significant things.

Okay, um, My name is Sue Bell, I'm fifty-five and a life-long Pittsburgh-er. I'm working class and the oldest of three kids. My father was a city cop, which proved to be really interesting as I grew up. I think I was aware at a very young age of being different in my sexual orientation but didn't really have a vocabulary for it, because that was something that nobody ever, ever talked about. It was hinted at. There were whispers, but you never said it out loud. It really was like the love that dare not speak its name.

As this last part is being said, some of the ensemble begin to put paper bags over their heads.

(CONTINUED)

SUE BELL

I remember when I was six years old, and at that time you always went downtown, no matter where you lived, you went downtown to go to the doctor, to do your school shopping, or whatever. So, I was coming back from a doctor's appointment. And there used to be a lot of movie theaters downtown. There was a poster for this movie, and this is probably 1964, 1965, yeah probably like 1966. I can still see this so vividly in my mind. It was a hot pink poster with like probably a big yellow daisy flower-power thing on it. And the movie was called Friends, and I've always meant to look it up on IMDB, but I never have. Um, and on the poster was sort of like a, like a cartoon drawing of two men about to kiss. And immediately I identified with this poster, and I knew that I should never talk about it, ever.

4

Hands 2

4

TWO

My mom is the most important person in my life. Without her I don't know what I'd do. We were at my uncle's funeral. She held my hand to comfort me.

5

Scene - Coming Out

5

RUTH (20) enters holding a cell phone. Mary (17) sits on the couch reading.

RUTH

Look at this.

Mary takes the phone from Ruth.

MARY

What am I- Is this Donny's.

RUTH

Yeah.

MARY

Ruth!

RUTH

Read. It's that one, it's open there.

MARY

Yeah.

RUTH

Yeah? Did you read it? Who is this jerk?

(CONTINUED)

MARY

What?

Ruth takes the phone from Mary.

RUTH

(reading)

"See you there, stud. I can't wait to see you in that band uniform." Winky face.

MARY

Boys are weird.

RUTH

Boys are jerks. He's making fun of him. It's middle school all over again, remember the way the boys would tease him.

MARY

Yes, I remember.

RUTH

I'm going to tell mom.

MARY

No! Don't do that.

RUTH

Donny does not have to deal with this crap any more.

MARY

No, it's fine. Tom is not making fun of him.

RUTH

Tom.

MARY

Just leave it alone, okay.

RUTH

Who *is* Tom?

MARY

He's Don's friend.

RUTH

What aren't you telling me?

MARY

Nothing.

(CONTINUED)

RUTH
What is going on with our brother?

MARY
He's fine.

RUTH
Is he doing drugs?

MARY
Yes.

RUTH
Really?

MARY
No!

RUTH
What is it?!

Pause.

MARY
Tom is... they're dating.

Pause.

RUTH
Oh...so...oh...he's-

MARY
Yes.

RUTH
Oh.

MARY
Ruth.

RUTH
Oh my God.

MARY
Calm down.

RUTH
He told you?

MARY
I mean, he didn't really have to.

RUTH

What does that mean?

MARY

Nothing. We talked about it a few months ago.

RUTH

A few months ago?!

MARY

This is really scary for him.

RUTH

Of course it's scary. It's wrong! Why didn't you tell me! How could you not tell me! I could have gotten him help.

MARY

This! This is why. Sit down and take a few breaths. He does not need help. There is nothing wrong.

RUTH

Nothing wrong?! Of course, you would say that.

MARY

What is that supposed to mean?

RUTH

Does Mom know?

MARY

She can not know about this.

RUTH

Yeah.

MARY

Promise me you won't tell her anything.

RUTH

Yeah, of course.

MARY

Or Donny.

Pause.

MARY

Ruthie, or Donny.

RUTH

It may be too late for you to lead a normal life, but our brother still has a chance.

(CONTINUED)

Long pause.

MARY

Do not talk to him about this.

Mary exits.

6

Hands 3

6

THREE

Patty cake, patty cake baker's man." When I was little. My sister and I played. "Bake me a cake as fast as you can." Should be slower. "Roll it pat it." You don't roll or pat cakes. "Mark it with a B. Put it in the oven for baby and me."

7

History - First Reminder

7

ONE

July 4th, 1965. It's a Sunday.

TWO

A group of thirty-nine people, conservatively attired in suits, ties, and skirts circle the square outside Independence Hall in Philadelphia. They hold signs that read-

THREE

15 million US Homosexuals ask for equality, opportunity, and dignity.

ONE

Fair Treatment From their fellow citizens

THREE

Homosexual Americans. Unrecognized Minority.

ONE

No society can be great without ALL of its citizens.

FOUR

The event is known as the Annual Reminder.

TWO

In later reminders a pamphlet is circulated, which reads-

THREE

July fourth--the anniversary of the signing of the Declaration of Independence--is traditionally the day for a re-statement and reaffirmation of the liberties and rights, with the proclamation of which our country was born in 1776.

(CONTINUED)

TWO

Frank Kameny, one of the event's organizers, wished to represent homosexuals as "presentable and 'employable.'" A strict dress code and code of conduct was enforced.

THREE

Homosexual Rights - July fourth-a day for serious, solemn, and probing thought. It is a day properly to ask: Are we guaranteeing to all of our citizens the rights, the liberties, the freedoms, which took birth and first form in the Declaration of Independence and the documents, such as the Constitution and the Bill of Rights, which followed it?

TWO

Frank Kameny had been fired from his job as an astronomer with the United States Army Map Service in 1957, after he was caught cruising by an undercover cop in Lafayette Park, across the street from the White House.

THREE

Why are those who are concerned with the rights of homosexuals demonstrating today? Because the homosexual American citizen finds himself denied many of the unique and special features of American life that are guaranteed by the Declaration of Independence, the Constitution and its Bill of Rights. The homosexual American citizen feels he is being denied many of the liberties and freedoms guaranteed by those documents and enjoyed, without second thought, by his fellow American citizens.

8

Hands 4

8

FOUR

1 2 3 oh! No! Haha! I declared a thumb war. You're going down. 1 2 Gah! You can't cheat! Wait, no. 1 2 3 4 I just won a thumb war ha! You lose, I win. Best 2 outta 3?

9

Scene - Politics

9

TAYLOR (16) washes her hands. SHEILA (24) enters.

She sees Taylor, takes her in.

SHEILA

What do you think you're doing?

Turning to see Sheila.

TAYLOR

Washing my hands.

SHEILA

I can see that. Do you know where you are?

TAYLOR

In a bathroom?

SHEILA

Very cute.

TAYLOR

I'm sorry, what's wrong?

SHEILA

You're not fooling anyone, dear. This is not your bathroom.

TAYLOR

Is this your bathroom?

SHEILA

Alright, very funny. This bathroom is for girls. Now get out. I have to do my business.

Taylor turns back to the sink.

TAYLOR

There are two stalls, have your pick.

Sheila glares for a moment, then exits. Taylor takes her time to touch up her makeup.

Sheila enters again. JESSE (21), a restaurant manager, follows behind.

JESSE

Umm, sir-ma'am... can you please leave the restroom? This customer would like to use it.

SHEILA

It's becoming an emergency.

TAYLOR

There's plenty of room.

SHEILA

You see what I mean.

JESSE

I believe she would prefer to use the restroom alone.

(CONTINUED)

TAYLOR

Then she's going to have to wait.

JESSE

Please, The men's restroom is just across the hall.

TAYLOR

I'm aware.

Pause.

JESSE

I'm going to need you to come into the hall with me.

Taylor glares at Sheila.

TAYLOR

No.

SHEILA

Are you able to control this or do I have to call the authorities?

JESSE

What? No. That's- (to Taylor) Please. Come with me.

TAYLOR

I don't have to go anywhere.

Jesse grabs her arm taking her into the hall

JESSE

I'm going to have to ask you to leave.

LIBERATION

10

Sue Bell 2

10

SUE BELL

You know the stories about the seventies, when I was coming of age, they're all true. Everything was like lots of sex, lots of drugs, lots of wild behavior. And it was kind of a radical time. My father was a Bircher. And the John Birch Society is like a little less dangerous than the Ku Klux Klan, but kind of in the same, same deal. And my mother was a civil rights organizer, on the, on the down low, you know. So, it was really interesting that kind of tension in the house. But I grew up with a real keen interest in political activism, in grass roots activism, and it was partly a sign of the times.

There were these little pockets, especially on the college campuses in Oakland. And so I heard from one of these- there was a group of women who were all living together and they decided to call themselves Amazon Odyssey. And this was the name of their household. Their mission was to find innocent young students and radicalize them. So, (laughs) so, I kind of fell in with them a little bit. It was then that I first heard about the first gay pride, um, it was a march, It was a march. We didn't even call it Pride. It was a gay rights march. Which, ultimately, and I heard about it sort of at the last minute, and I went. And I was worried about, you know, being seen. We were all worried about being seen. There were probably about fifteen people. Two-thirds of whom had paper bags over their heads with the eyes cut out. It made the evening news. But they only filmed paper bags and marching feet.

11

History - Various Pride Stories 11

DON HAMMOND

My name is Don Hammond.

JIM HUGGINS

I'm Jim Huggins.

GARY SADLER

Gary Sadler.

JIM HUGGINS

I'm from Wheeling, West Virginia. I moved to Pittsburgh in the early seventies.

(CONTINUED)

GARY SADLER

Pittsburgh, all my life.

DON HAMMOND

I moved here in January of 1984.

JIM HUGGINS

I think we started at melon square, and we ended up in Schenley Park. So, we walked- And it was a really hot day. But there were probably about fifty or sixty of us, I think. And it was a motley crew. It was an interesting group. Um, that- there was a guy named Brother, and his sister, who had this dance act together. This was unfortunate because Brother brought their um, anaconda. So, there was this snake. It was- the seventies (laugh) Right. Ok. (laugh) So, he brought this snake. The unfortunate thing is that he didn't think about this- snakes can't keep themselves cool in broad daylight. So, the snake actually died by the time it g- oh yeah. It was terrible, you know. He- it started out wrapped around him and the further we got. It- he was holding it, and then he was holding it further out, and then he was holding further out, and there was this runny poop coming out the end of it. And we had no idea. He had no idea. His sister was really pissed. (laugh) Yeah, So, we killed the snake on the way. Not we did, they did. That would- The First Gay Pride - Snake! (laugh) It should be in the archives somewhere.

DON HAMMOND

And that was my first community we went all kinds of places together. Shopped together exercised together, went dancing together, um went to our first gay pride parades, which were- what shall I say...Profiles in Courage. It was early eighties, sometimes we would have them in the oval up in, you know, fruit loop in Schenley.

GARY SADLER

When I was in my twenties. It was probably in the eighties. Um, but it was- I always felt like it was- I actually expected more. I was very disappointed in the city. Cause I always thought. Cause I was very much into traveling, like if I wanted to go to DC, like I said, I went to the DC pride, which, no comparison, at that time. You know. so I would just get so disappointed, cause I'd be thinking like why is there no pride like, as big here? But it was interesting watching it develop over time. It was a very small event. And as I said before it was a great time for drag queens, cause they were so excited to dress up. And march down the street.

(CONTINUED)

JIM HUGGINS

Or ride down the street.

GARY SADLER

Or ride down the street in a car, yeah.

They laugh.

JIM HUGGINS

"I'm a Drag Queen, I'm not going to walk. I'm riding in the back of a convertible."

They laugh.

GARY SADLER

Yeah. But it was just interesting, and I think what was interesting about it too. You didn't know where they were going to be sometimes, because it's moved around.

JIM HUGGINS

Yes, it's kept changing.

DON HAMMOND

Oh God, I remember there was one pride- there was one early pride where it was raining. And we were up at the Fruit Loop. And as I recall there were like, oh god, maybe if we were lucky there were like twenty people there. We were all being rained on. But I could just look at the faces of the people there and they were so proud that they had completed the march. I think it ended there at that time. And there I was, and I wanted my babies to see how important loving yourself and loving other people was. So, we had them in their little strollers and we had them in- with little signs and everything, and I remember thinking. "Yeah, there should be more people here, but this is only our start." And that's- that was a truth. I mean, I just- I just remember that a lot of us, who I guess had long since accepted our sexuality were wondering, "Why are people so afraid to come out for these events." Number one, and number two why is it that we are marching in a place- or in a neighborhood where they know you're gay. (laughs) You know, what- what else- you know- are you trying to prove. So, I think one of the smartest decisions that Pride ever made was taking it downtown, because, you know, we need to be visible. We don't need to be visible just to people who love us, you know. We need to be right in the faces of folks who can't stand us. You know, let them know, "We're here. And no, you've not broken our spirit." And that's what Pride is all about.

12	<u>Music - Community</u>	12
13	<u>Hands 5</u>	13

FIVE

Hand shakes, and special handshakes, like a fist bump, ankle shake, butterfly kisses shake. Like the little shake you and your best friend do after a scary movie. The one that will mend the friendship after a fight. The one you laugh about 50 years later when one of you remembers it and you see how quick it all is. How small it all is, but how much time has gone by.

14	<u>Scene - Community</u>	14
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ALANA (17) dances at pride, in a crowd of people. KIM (17) enters.

The crowd parts and Kim sees Alana, checks her out, then pretends not to see her.

Alana sees Kim, checks her out.

Kim looks at Alana, catches her. Alana's head snaps back. Kim does the same.

Alana smiles and walks over to Kim.

ALANA

You should be careful.

KIM

What?

ALANA

I said, you should be careful. I hear there are a lot of homosexuals around these parts.

KIM

Oh really?

ALANA

Yes, of all genders and orientations.

KIM

Oh my.

ALANA

I know.

KIM

And what's your orientation?

(CONTINUED)

ALANA

Well, I used to be facing that way, but now I'm facing this way.

Pause.

KIM

Wow.

ALANA

You set me up.

KIM

Okay, you're right. I set you up.

ALANA

How about this one: Les-bi-honest, you want my number.

Kim laughs.

ALANA

What?

KIM

That's terrible.

ALANA

I've had it work for me on one to zero occasions.

KIM

I got one.

ALANA

Alright.

KIM

Roses are Red
Violets are Blue
Let's get an apartment together.

Pause.

KIM

Too fast?

ALANA

I'll let you know in a little bit.

Beat.

ALANA

I'm Alana.

KIM

Kim.

They shake.

ALANA

This is your first Pride.

KIM

You can tell?

ALANA

Yup.

KIM

Oh boy.

ALANA

Don't worry, it's a good thing. Suddenly, the world doesn't seem so small.

KIM

That's good.

Pause.

ALANA

So, who do you know?

KIM

I, ah, a couple friends from school said they were down here. I wanted to see what it was like.

ALANA

Well, here it is. What do you think?

KIM

I think it smells a little.

ALANA

I think it smells a lot.

KIM

Yeah.

Kim laughs

ALANA

What?

KIM

Are you always this witty?

(CONTINUED)

ALANA
Only around pretty girls.

Pause.

KIM
This really is amazing.

ALANA
You've really never been to something like this before?

KIM
No, never.

ALANA
Sorry, you are, family, right?

KIM
Yes, I think. Yes.

Alana chuckles.

ALANA
Alright.

KIM
Yes, I am. I don't know.

ALANA
Hey, it's fine.

KIM
I'm really kind of new to all of this.

ALANA
Me too.

KIM
Really?

ALANA
No. But I was.

KIM
You're...

ALANA
What?

KIM
I don't know.

ALANA

I hope that's a good "I don't know."

KIM

I think it might be.

ALANA

Alright.

Kim waves at someone.

KIM

I see them. I should probably go.

ALANA

Totally. Can I get your number?

KIM

Sure.

Alana pulls out her cell phone.

Kim pulls a pen from her pocket, takes Alana's arm, and writes her number.

Alana smiles and pockets her cell phone.

KIM

That's me.

ALANA

That's you.

KIM

See you around.

ALANA

Yeah. Hope so.

Kim leaves. Alana watches her go.

SIX

His hand just slipped into mine, and I knew it. I knew the warmth and the soft squeeze. It was so small, but... Then I had to leave, I let our hands slip as I turned to go, but he tightened his grip one more time.

16

Sue Bell 3

16

Some kind of movement to the following.

SUE BELL

My second year at college, she showed-up on campus working in the summer time. I pretty much had a crush on her. We were pretty much the only two people on the campus in the summer, and we were both working. So, we starting having lunch together. And eventually little by little, you know, but we were both so afraid. It was like, "I really want to hug you, is that okay?" You know, and she'd be like, "I don't know, it's really scary, you know." Eventually, inch by grueling inch, it finally worked out. but every step of the way was full of doubt and shame. It was like, "Oh God, we're going to have to confess this." You know and pay for this. "Oh my God, if anybody found out, they would kill us." And that was a very real fear. Um, one of the reasons I never came out to my parents is because I was certain that my father would show up at my door with a shotgun in his hands.

Pause

SUE BELL

My mother always knew. She always knew. But we never talked about it.

17

Hands 7

17

SEVEN

Me and Josh kinda hit it off. So we started holding hands. It felt amazing, really soft big hands. He was perfect. Next was kissing. Then we got into a fight and it was over.

18

Movement - Romantic Love

18

19

Hands 8

19

EIGHT

Sitting. Thinking. Trying to find something to write. He holds his own hands, in comfort? I don't know. Fingers intertwined with themselves. Pinkies touching as they support his adorable purple head. Still thinking. When he knows, he forces his hands together in a clap of sudden realization. He pulls them apart and begins to write.

Alana and Kim enter.

ALANA

Welcome! To my palace.

Alana laughs.

KIM

It's lovely.

ALANA

Thank you. Can I get you something to drink? I have water and water with ice cubes in it.

KIM

Thanks, I'm fine.

ALANA

Alright. Um, have a seat.

KIM

Thanks.

Alana sits. Kim sits too, a little ways away.

KIM

Should we be doing this?

ALANA

Of course, my parents won't be back for a while. You want to be here right?

KIM

Of course.

Pause.

KIM

So... how are you?

ALANA

I'm nervous.

KIM

Why?

ALANA

I don't know.

(CONTINUED)

KIM

I'm the one who's never done this before.

ALANA

I know. But it's you.

KIM

Me?

ALANA

Yeah?

KIM

What about me?

ALANA

You're kind of amazing.

KIM

Oh.

Kim scoots a little closer to Alana.

ALANA

You know you really are.

KIM

Are what?

ALANA

Amazing.

KIM

I mean, I think so.

Alana gives Kim a playful shove.

ALANA

Getting cocky.

KIM

Birds of a feather.

Alana moves a little closer to Kim.

ALANA

Hi.

KIM

Hi.

They get a little closer.

ALANA

That's better. I can see you better.

KIM

What can you see better?

ALANA

I can see that you have some lipstick on your cheek.

KIM

What. No I-

Alana kisses her cheek.

KIM

Oh.

Alana goes in to kiss Kim on the lips.

The sound of a door opening freezes her.

KIM

What was that?

ALANA

Shoot. They're back early.

KIM

What should we do?

Kim smiles.

ALANA

Come on.

Kim takes Alana's hand and they run off.

21

Sue Bell 4

21

SUE BELL

There was a club in, it may still be open, I'm not sure, the Noreh Social Club. And Noreh is just Heron backwards. So, the Noreh had three floors. There was the general population on the first floor, on the main floor. And it was mostly guys, but you know, some women. The second floor was the women's floor. And the basement was like the leather bar. And it was very dark, and none of the women would dare go down there. It was like, "You don't wanna go down there. You don't know what's going on down there." Whatever.

So, um, I was upstairs. I was of age, I was a member. There was no reason I shouldn't have been there. but

(MORE)

(CONTINUED)

SUE BELL (cont'd)

the bar. All the bars were raided frequently in those days. But there was the tavern guild, was an association of bar owners, who would pay off the mob and payoff the police for protection, but you know periodically, the police had to raid the place to look for minors.

So, my father, as I said, was a city cop, and Lawrenceville was his neighborhood. So, I- there's all this ruckus and the music suddenly went off. So, I peeked around the corner and down the steps, and all these cops are coming in, and I see my dad coming in. Now, as I said, my father was- sort of had this hair-trigger temper, and he would have been embarrassed to the point of violence if he had seen me.

My brother got arrested one time for nothing. For like shoplifting, and you know, he had the crap beaten out of him. So, I was not about to let my father see me at the Noreh. He wouldn't have had to acknowledge that I was his daughter, but he just would have felt so outraged. So, I made a b-line for the bathroom

and forced the little window open

and jumped out of the second floor.

I busted up my knees, which is why I can't sit on the floor any more. (laughs) But that was so much better than being caught by my father. Being in jail would have been better than being caught by my father.

22

History - Violence

22

SUE BELL

As I said, it was a really regular occurrence to raid the bars. Theoretically, just making sure that minors weren't being served. but it was a lot more than that. You served your night in jail. So, misdemeanor. I don't even know what the charges were.

This should begin quietly, reverently, the reminder.

ENSEMBLE

Howard Efland, Robert Hillsborough, Harvey Milk

SUE BELL

There was always a little- in the neighborhood papers, and in the press and the Post-Gazette, it was this little like police blotter of round-ups. It would say, so and so, was picked up for drug trafficking, so and

(MORE)

(CONTINUED)

SUE BELL (cont'd)

so was picked up for prostitution, and so and so was picked up for, and they always made it sound like like they were being a pedophile. But really they were being consenting adults.

The litany builds in energy, slowly.

ENSEMBLE

Terry Knudsen, Robert Allen Taylor, Steven Charles, Charlie Howard, Rebecca Wight, James Zappalorti, Julio Rivera, Paul Broussard, Allen Schindler, Brandon Teena, Scott Amedure, Chanelle Pickett, Roxanne Ellis, Michelle Abide, Fred Mangione, Nick Moraida, Matthew Shepard

SUE BELL

The police would occasionally raid the fruit loop in Schenley park. It was just kind of a well-known cruising place. So, periodically, when they had to make their quota they would round people up, and drag them in. And print their names in the papers.

The ensemble become fast, stronger.

ENSEMBLE

Billy Jack Geither, Gary Matson, Winfield Mowder, Barry Winchell, Steen Fenrich, Sissy "Charles" Bolden, Arthur "J.R." Warren, Danny Overstreet, Fred Martinez, Philip Walsted, Rodney Velasquez, Gwen Araujo, Nizah Morris, Terrienne Summers, Sakia Gunn, Richie Phillips, Nireah Johnson, Brandie Coleman, Glenn Kopitske, Emonie Spaulding, Scotty Joe Weaver, Daniel Fetty

SUE BELL

Well, people were kicked out of their house, which you know, still goes on. But it was much more prevalent then. We were beaten. We were. Some people were publicly humiliated, by their parents, the people who were supposed to protect them.

The ensemble takes on an element of chaos, names begin to overlap.

ENSEMBLE

Ronnie Antonio Paris, James Maestas, Jason Gage, Kevin Aviance, Michael Sandy, Andrew Anthos, Ryan Keith Skipper, Ruby Ordeñana, Roberto Duncanson, Sean William Kennedy, Steven Domer, Stacey Brown, Ebony Whitaker, Duanna Johnson, Ashley Sweeney, Sanesha Stewart, Lawrence "Larry" King

(CONTINUED)

SUE BELL

We would kind of sit around the park in the dark and talk about it. But um, who had what experiences and, you know. Who was brave and how we were afraid.

By the end of the litany, the ensemble is in full riot mod. It is time for Stonewall. These are names of LGBT people that have been murdered, and were written about in newspapers.

ENSEMBLE

(Echoes of this throughout the following.)

Who was brave and how we were afraid.

ENSEMBLE

Simmie Williams Jr., Lance Neve, Steven Parrish, Jeremy Waggoner, Angie Zapata, Nahkia Williams, Tony Randolph Hunter, Ruby Molina, Lateisha Green, Romel Sucuzhanya, Taysia Elzy, Nathan Runkle, Caprice Curry, Michael Goucher, Carl Joseph Walker-Hoover, August Provost, Dee Green, Jason Mattison Jr., Mariah Malina Qualls, Myra Chanel Ical, Amanda Gonzalez-Andujar, Toni Alston, Dana A. "Chanel" Larkin, Sandy Woulard, Victoria Carmen White, Stacey Blahnik Lee, Joshua Wilkerson, Chrissie Bates, Tyra Trent, Rosita Hernandez, Lashai Mclean, Camila Guzman, Shelley Hilliard, Danny Vega, Cassidy Nathan Vickers, Charlie Hernandez, Dee Dee Pearson, Githe Goines, Crain Conaway, Tyrell Jackson, Coko Williams, Paige Clay, Brandy Martell, Mollie Olgin, Tracy Johnson, Tiffany Gooden, Kendall Hampton, Deja Jones, Kyra Cordova, Janette Tovar, Mark Carson

This morphs into.

ENSEMBLE

Who was brave and how we were afraid. Who was brave? How we were afraid. How were we afraid? Brave. Afraid. Brave! Afraid. Who was brave?!

PRIDE

24

History - Stonewall

24

ONE

At around 1:20 the morning on Saturday, June 28th, 1969. The NYPD raided a bar in New York City's Greenwich Village neighborhood called the Stonewall Inn. The bar, owned and operated by the Mafia, was known for being a home to the most marginalized of the LGBT community of that time and place. This included drag queens, the transgender community, and homeless youth.

TWO

Though raids were very common, this raid caught everyone off guard. It was also typical to receive some advanced notice, which never came.

THREE

Standard procedure was followed. The police asked patrons to form lines. All dressed as men were asked to present identification. All patrons dressed as women were to accompany a female police officer to the bathroom, who would inspect their genitals. If any were found to have male genitalia, while wearing women's clothing, they would be arrested.

FOUR

The patrons refused to comply. First, those dressed in women's clothes refused to go to the bathroom. Then others refused to show their ID's.

ONE

The officers decided to take everyone who did not comply to the police station.

TWO

When they came out the front door, however, they found that a large crowd had assembled. Those that they had released did not leave for safety, as was typical.

THREE

More and more people came to see what was happening. A crowd of more than 100 gathered. They began to get rowdy.

FOUR

One woman was being escorted from the bar to a paddy wagon. She complained that her handcuffs were too tight.

(CONTINUED)

ONE

She was described by onlookers as-

TWO

a typical New York butch.

THREE

She fought against the officers, who beat her with a nightstick. As she was being forced into the paddy wagon she turned to the crowd and asked-

TWO

"Why don't you guys do something?"

Overlapping.

ONE

"Why don't you guys do something?"

FOUR

"Why don't you guys do something?"

THREE

"Why don't you guys do something?"

FOUR

The onlookers erupted into a riot that lasted well into the next week.

ONE

This was not the annual reminder. This was different. We fought back. Who cares about fitting it. Don't hire me. How were we afraid? Who was brave?

25

Hands 9

25

NINE

Tears stream down his face. He lifts her hand, brings it to his face, holds it close. Her hand moves, slowly, across his face, cheek, temple, forehead, nose, mouth. Her hand drops with a gentle thud.

26

Scene - Aftermath

26

Ruth sits in the waiting room. She stares at the floor. Mary enters.

MARY

How is he? What happened?

Pause.

(CONTINUED)

RUTH

I don't know.

MARY

What happened?!

RUTH

It was some kids. I guess he was with that...with Tom, after school. They beat him up pretty bad.

Mary sits down.

MARY

How is he?

RUTH

I don't know. Mom just talked to the nurse. They won't let us in yet. I think he broke some...I think...

Pause.

MARY

He's alive.

RUTH

He's alive.

MARY

Was Tom okay?

RUTH

How would I know?

Beat.

MARY

I don't know, Ruth. Sorry.

RUTH

Yes. I think he was fine, or fine enough. He was here. They let him go to his dad a little bit ago.

MARY

Alright.

RUTH

I wish-I wish you told me about all this, sooner.

MARY

What could you have done?

(CONTINUED)

RUTH

Helped him, somehow.

MARY

I get that you disagree with this, with what he is, but-

RUTH

Disagree? He's not an opinion. He's my brother. I want him to be safe. He's not safe like this. Can you honestly tell me that he's safe, being the way he is, now?

MARY

No.

RUTH

I could help him. He doesn't have to be like this. What if- It's my job to make sure he's safe, to make sure you're both safe.

MARY

I know, Ruth.

Pause.

RUTH

Why would anyone beat him up? He's so nice. Do you remember that valentines day with the pancakes?

MARY

Yes, the heart shapes.

RUTH

Yes.

MARY

He worked so hard on those.

RUTH

All the practice ones.

MARY

They were awful.

RUTH

They weren't so bad, as long as you didn't eat them.

They laugh a little.

MARY

You do a good job, keeping us safe.

(CONTINUED)

RUTH

Thanks.

Pause

MARY

Why do we have to choose between safe and happy?

27

Hands 10

27

TEN

They go to push the elevator button. Their hands touch. They look up and see each other's eyes. They fall in love. They grab each other's hands. They gaze more deeply into each other's eyes. They see all of the beauty, all the grace. A ninja jumps down and cuts off their hands. They fell to the floor screaming.

28

Scene - What's next

28

Jesse enters and stands in the checkout line at a grocery store, it's a long line. Taylor enters.

Jesse turns to see her.

JESSE

Do you want to go ahead of me?

TAYLOR

Are you sure?

JESSE

Of course, you only have a few things. I practically bought the whole store.

Taylor chuckles.

TAYLOR

Thanks.

Taylor moves ahead. Jesse looks at her face.

JESSE

No problem... You look familiar.

TAYLOR

I get that a lot. I have a famous face.

JESSE

No. It's-

Jesse remembers.

(CONTINUED)

TAYLOR
What?

JESSE
I-

Taylor remembers.

TAYLOR
Oh. You.

Taylor turns to face the front of the line.

Long pause, while Jesse thinks of something to say.

JESSE
Hey.

TAYLOR
I have nothing to say to you.

JESSE
I know how you must feel-

Taylor looks at Jesse.

TAYLOR
No, I think it's fair to say that you have no idea how I feel.

JESSE
That's true.

Taylor turns, considers, and starts to move.

TAYLOR
I'm going to find another line.

JESSE
Wait. That other girl was terrible.

TAYLOR
Yes, she was.

JESSE
I've been thinking a lot about what happened. You don't have to forgive me, obviously. I'm- I'm sorry. I didn't do any of that right. It was a really long day.

Pause.

Taylor settles back into the line.

TAYLOR

You grabbed my arm.

JESSE

That was wrong.

TAYLOR

Whatever. It's not the first time it happened.

JESSE

It's not whatever. It was wrong. I should have said something to her. In the moment- I don't always know what the right thing to say is.

TAYLOR

Yeah.

JESSE

We're getting a family restroom. I don't know if that helps.

TAYLOR

Sure.

JESSE

I'm just really sorry.

TAYLOR

Thanks for saying that.

Pause.

TAYLOR

I really wanted her to pee her pants.

Jesse laughs.

JESSE

I think she almost did.

ELEVEN

Well, shit. I don't know. Wait, when my mom was around... the day my mom moved out. I didn't know what was happening. I remember boxes. The moving truck in front. The moment my mom closed the door. Then I remember my dad crying on the kitchen floor. I had never seen him cry. I'm confused. Don't know what to do. I sit next to him and grab his hand.

ONE

July 4th, 1969. It's a Friday.

TWO

Last weekend's riots on Christopher Street are fresh in everyone's mind.

THREE

As they have for the last four years, organizers take a bus from New York City to Philadelphia to participate in the Fifth Annual Reminder. Frank Kameny is among them.

Alana and Kim enter.

ALANA

Come on.

KIM

Where are we going?

ALANA

It's just up here. Trust me. It's worth it.

KIM

I trust you.

Ruth has fallen asleep in the waiting room.

MARY

Was that- Did they just call us?

RUTH

What?

Mary stands.

Jesse and Taylor move forward in the line.

JESSE

I know you probably won't come into the restaurant again, but will I see you around? I mean, do you live around here?

TAYLOR

Yeah, I live in the neighborhood.

JESSE

Cool.

(CONTINUED)

FOUR

It is not the same. There is a buzz in the air. Kameny's insistence on conservative behavior and dress is less appealing to his community than ever. The Mattachine Society of New York City chose not to participate, publishing reasons in their newsletter-

ONE

Led by minions of the shiny-faced middle class, these ultra-sweet displays are almost ultra-straight...A "conservative appearance" is demanded, and to make certain that no scraggly beards, mincing gaits or, God forbid pants suits or bell bottoms sneak into the line, a 3-man committee will be on hand to "rule off the line those not meeting standards!" MSNY is obviously not supporting this exclusive, non-representative affair.

MARY

They just called our names.

Ruth stands. For a moment they don't move.

MARY

I'm scared, Ruthie.

RUTH

Me too.

TWO

The picket line forms, as in years past.

Alana and Kim reach the overlook.

ALANA

Here. Look.

KIM

Wow.

THREE

They circle in front of Independence Hall.

Kim reaches for Alana's hand. Alana pulls back.

ALANA

What if someone sees?

KIM

Let them see.

ONE

Two unknown women hold hands.

(CONTINUED)

Pause. Kim takes Alana's hand again.

Ruth takes Mary's hand.

RUTH

Hey, be brave with me.

KIM

Be brave with me.

They hold hands.

JESSE

I'm, Jesse, by the way.

Jesse offers a hand.

Taylor considers, and takes it.

TAYLOR

I'm Taylor.

JESSE

It's good to meet you.

TAYLOR

Good to meet you too.

FOUR

Kameny runs to them and breaks them apart-

FRANK KAMENY

There is a time and a place for holding hands, on a picket line - no.

TWO

Craig Rodwell, another, younger, organizer who had also come from New York City sees this interaction. He immediately begins to hold hands with his lover, encouraging others to do the same.

CRAIG RODWELL

Our message is that homosexual love is good.

THREE

This was the final Annual Reminder. The movement had changed.

TWELVE

As far back as I can remember. You've always been holding my hand. You've been guiding me. When the grip was tight, I knew I was going the right way. It may have hurt, but you lead me here. Even if your grip was

(MORE)

(CONTINUED)

TWELVE (cont'd)

loose. At the time, I felt free and excited, but I wish you would have broken bones. Across the street, in the grocery store. Through my entire life. I may be too old and proud to reach for your hand on the crosswalk, but please never let go of my hand.

32

History - Pride Resolution

32

HISTORICAL

On November 2, 1969, Craig Rodwell, his partner Fred Sargeant, Ellen Broidy, and Linda Rhodes proposed the first pride march to be held in New York City by way of a resolution at the Eastern Regional Conference of Homophile Organizations meeting in Philadelphia.

CRAIG RODWELL

That the Annual Reminder, in order to be more relevant, reach a greater number of people, and encompass the ideas and ideals of the larger struggle in which we are engaged—that of our fundamental human rights—be moved both in time and location. We propose that a demonstration be held annually on the last Saturday in June in New York City to commemorate the 1969 spontaneous demonstrations on Christopher Street and this demonstration be called CHRISTOPHER STREET LIBERATION DAY. No dress or age regulations shall be made for this demonstration. We also propose that we contact Homophile organizations throughout the country and suggest that they hold parallel demonstrations on that day. We propose a nationwide show of support.

HISTORICAL

Christopher Street Liberation has been celebrated in many places and gone by many names since 1969. It is now most often known simply as Pride.

SUE BELL

Everything changes, you know, if you ain't changing you're dying. Um, but it's kind of not my thing. The way it is now, it's wonderful, but I don't feel any need to participate in it. Because it just is. Thousands of people now, and it's a party. I'm like, okay well, they don't need me. You know, um, but I'm glad to see it. But I'm glad to see it, but it's just really not my thing.

The following should be broken up among the ensemble.

ENSEMBLE

I go because I want to know.
I go because I need a place.

(MORE)

(CONTINUED)

ENSEMBLE (cont'd)

I go because of free stuff.
 I go because I had support.
 I go because I can.
 I go because I have to.
 I go because I want to learn.
 I go because everyone else does.
 I go because of the drag queens.
 I go because I'm bored.
 I go because I want to be myself.
 I go because I somehow feel at home.
 I go because it's fun.
 I go because I love myself.

I won't go because everything is crazy.
 I won't go because it's violent.
 I won't go because it's lost its meaning.
 I won't go because I'm not queer.
 I won't go because of alcohol.
 I won't go because of I might not fit in.
 I won't go because I'm not allowed.
 I won't go because it's crowded.
 I won't go because I don't want to be hated on.
 I won't go because I don't want to get lost.
 I won't go because it's too commercialized.
 I won't go because I don't want to be alone.
 I won't go because I can't.

Transforms into.

ENSEMBLE

I go because I'm brave
 I won't go because I'm afraid.
 I go because I'm afraid.
 I won't go because I'm brave.
 Brave.
 Afraid.
 Brave.
 Afraid.

33	<u>Music/Movement - Pride Today</u>	33
34	<u>Sue Bell 5</u>	34

SUE BELL

Yeah, I'm proud of having been involved, and getting over my own fear and self-doubt, becoming a part of something bigger than myself, which is just such an empowering thing. I'm proud of that. Whatever my own contribution is, and I think, you know, the world, I used think, I used to want to do great things to change the world. And I, now I believe that the world changes in little moments and in individual interactions,

(MORE)

(CONTINUED)

SUE BELL (cont'd)

eventually you get to a tipping point, where somebody can do some great action, and the world is ready, but it's really in all those one-on-one conversations, which is why it is so important for all of us to kinda, be okay with who we are. And then, kinda, not force the other people to be okay, but just say, "This is how I am, take it or leave it." So, and I hope you take it because it's worth it.