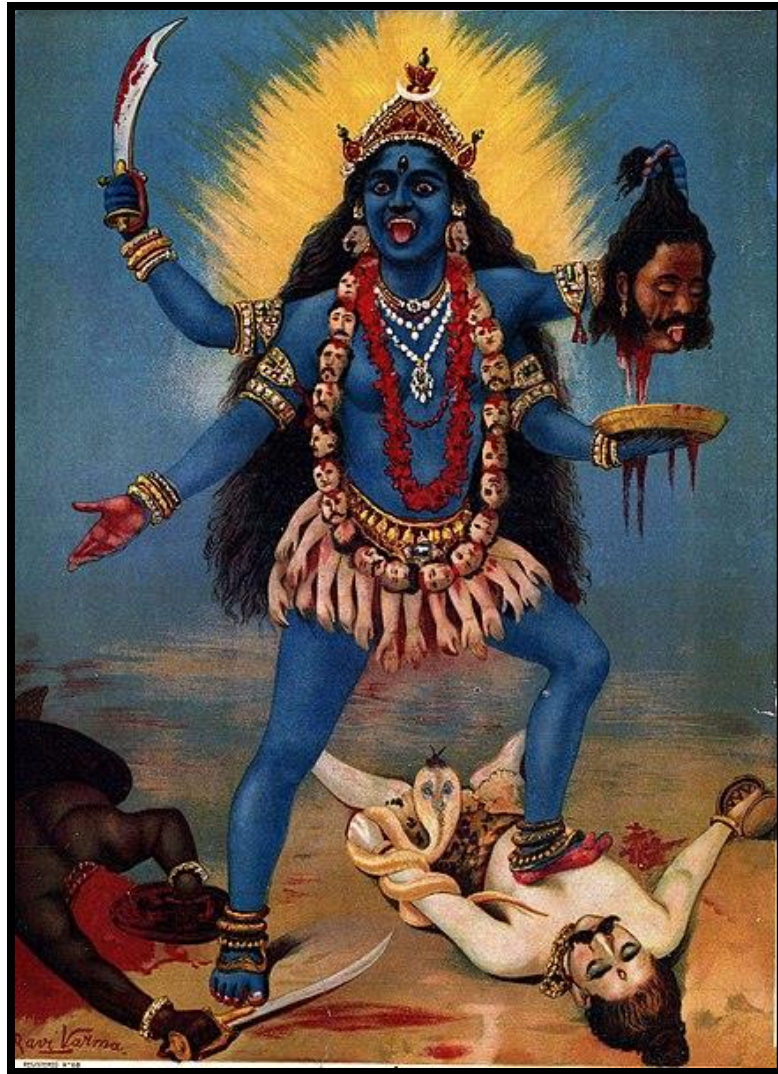


# **DAYLIGHT FOR DREAMERS**

**By Jerold London**

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## DAYLIGHT FOR DREAMERS

TIMES AND PLACES

April, 2012, New York City Family Court. 2005, Denver and New Orleans.

CHARACTERS

KEVIN (born in 1972), classical guitar virtuoso, living in New Orleans (and later, in New York City). Kate's lover, 1994-1999. "KEVIN (Kate's mind)" signifies Kevin's body with Kate's mind inside it.

KATE (born in 1972), a rising Denver attorney. Kevin's lover, 1994-1999. "KATE (Kevin's mind)" signifies Kate's body with Kevin's mind inside it.

JEFF, musical associate and Kevin's best friend during his New Orleans years (2001-2005). Also serves as narrator.

COLLEEN (BONNIE) (born in 1981), a Kevin groupie, New Orleans and New York.

JUDGE JAMES, of the U.S. Federal District Court, Denver.

CECIL LONGFORCE, cyber engineer, defendant and hostile witness in Kate's Denver lawsuit.

VOICE OF YOUSSEU LOSEC, Kevin's friend in San Antonio (1999-2001). A fellow carpenter.

#### NOTES

Throughout most of the play Kevin's and Kate's bodies are interchanged – presenting obvious opportunities for staging. Underlying considerations are Kevin's obsession with music, Kate's obsession with personal success in her legal practice, and Kate's long-held resentment resulting from Kevin's walking out on her in 1999.

... in the dialogue indicates a thoughtful break.

... // signals the starting point of interrupting (but **not** overlapping) text.

And the vessel that he made of clay was marred in the hand of the potter; so he made it again, another vessel, as seemed good to the potter to make it.

Jeremiah 18:4.

# DAYLIGHT FOR DREAMERS

## SCENE 1 – IN FAMILY COURT

**Upstage center:** Courtroom, New York City Family Court, April, 2012. An elevated judge's bench with a semi-elevated witness chair on one side, a U.S. flag on the other, a table with a chair facing the bench, and a row of chairs behind. JEFF is seated in the witness chair, facing the audience. Otherwise the courtroom is empty.

### JEFF

You just don't tell a story like this in a courtroom.  
Not under oath you don't.  
Not if you want to help your best friend in a custody battle....  
Trouble is ... it's the truth.

Hi! My name's Jeff. Seeger.  
I'm from New Orleans. A musician. A guitar player there, and Kevin's best friend.  
Best in the world, if you don't count Kate ... or Bonnie.  
But if I'm asked to tell about Kevin,  
how can I start without saying a few things about them, too?  
It wouldn't make sense.  
You see, before Kevin came to New Orleans he'd been with Kate, out in Denver.  
An item maybe's the expression. About five years.  
When Kate was first cutting her lawyer's teeth.  
Career differences, I guess you'd say. And Kevin split.  
Spur of the moment. On a Monday morning. And that didn't sit well with Kate.  
They didn't talk for six years, or so,  
when suddenly, on the night of Kev's big gig at Blind Thomas's,  
they reentered each other's lives. Sort of.  
Same night he met Bonnie.  
Aunt *Bunny*, Cloë calls her. Kevin and Kate's little girl. Cloë.  
She's nearly five.  
Jesus Christ! Oh, sorry. Pardon my Cajun.  
*Five years old*. And me, still single.  
Cloë's the reason Kevin asked me, paid for me, actually, to fly up here.  
It breaks your heart to see things like this happen to the people you love.  
Family Court has got to be one of the saddest places on Earth....

But let's start at the beginning. Saturday morning of Kev's big break.

SCENE 2 – KATE’S BEDROOM

**Stage right (lit by itself, at first):** Dawn on a Saturday morning in 2005. KATE (Kevin’s mind) is waking up in the master bedroom of her Denver home. The makings of a fantastic sunrise are just appearing through her uncurtained window. A mirror stands a few feet from the foot of her bed. A pop-up laundry hamper is in the corner. A standing desk is by the wall. Two doors – one, out, the other, into a bathroom (neither area visible to the audience). The phone rings once, and she pulls a pillow over her head, as it rings twice more, then stops. JEFF walks down to the side of the stage (**far stage left**), standing alongside a café table, chairs, and a large copy of a picture of the Hindu goddess Kali, on an easel – her bare foot resting on the chest of god Shiva.

**KATE (Kevin’s mind) comes fully awake and looks at herself, perplexed.**

**KATE (Kevin’s mind)**

What in Hell?!  
What’s going on?... [beat] Who said that?

**KATE scrambles out of bed, takes a brief glimpse through the window, and then catches a view of herself in the standing mirror.**

**KATE (Kevin’s mind)**

*O my God. O my God.* I must have died last night.

**KATE looks around the room, and in the mirror, and touches herself several times, not believing what she feels and sees.**

**KATE (Kevin’s mind)**

I’m dead. Okay. I must be. To look like this.  
But I don’t *feel* dead. However that is.  
And how? In a *woman’s* body? With a *woman’s* voice? And *this* voice?...  
I’ve lost my mind.  
[gazing pause] What in God’s name happened last night, Jeff?  
I was with *you*, right?

**JEFF**

Yes, you were.

**KATE (Kevin's mind)**

Where? My place?...

Ohhhh, I get it. I'm dead, all right.

Dead drunk in Jackson Square, and you're laughing your ass off.

Well, Buddy, take this.

**KATE slips down her pajama bottoms and moons JEFF. Then she pulls her pajamas back up and walks around and around the room, looking, and for a time, staring out of the curtainless window.**

**JEFF**

What man, seriously, ever wonders?

What he'd do if he wakes up in the morning as a woman?

**Points over at Kate.**

There's my man Kevin, right now, the morning after he'll never forget....

*Really*, that is Kevin. He's the man, guitar in hand.

My bosom bud, four years now. Blood bro's. Hungry I's together.

And in all that time I've never known him to bend the truth. Not like this.

**KATE (Kevin's mind)**

This is too bizarre....

**Carcassi Number 1, in C-Major, on classical guitar is heard from offstage.**

**KATE (Kevin's mind)**

What's that? [*listening*]

Not Hell. That's for sure. Not with Carcassi's music.

Hear that, Girl? His Number 1, in C-Major.

**The music stops, and Kate pinches one of her nipples, and then again, harder.**

**KATE (Kevin's mind)**

Ow! I could give myself a heart attack, doing that.

**Kate parades herself, in a provocative manner in front of the mirror.**

**KATE (Kevin's mind)**

You think I don't recognize you, but I do. Kate.  
It's just that you never let me see you from this angle before.

**Kate walks over to the pop-up laundry hamper in the corner of the room. She thinks a moment, and then dumps its entire contents over her head. Sitting down on the floor, she replaces every item, inspecting each one. Standing, she goes into the bathroom (out of audience sight). Sounds of toilet flushing; and then a shower being turned on....**

**KATE (Kevin's mind)**

[beat] Oh, no. Oh, yes. Oh, I do. I do. I do. I do.  
I **do** feel that!

**The phone rings again. This time, after four rings, the answer machine goes on:**

**[Kate's recorded voice] This is ... uh ... my machine, beg your pardon. A short message would be appreciated. After the beep.... Or call back....**

**BEEP.**

**Stage left is lit: front room of Kevin's cluttered French Quarter apartment. No one there. Electronic equipment and papers are everywhere. Speakers up on boxes. Amplifiers. Recording devices. TV with DVD/VCR player attached. Three barstools, with backs, and rungs for the feet. A table. In one corner, a sink, cupboard, and refrigerator. Two doors – one (toward stage right) leading outside, and the other, at the back, to Kevin's bedroom (not visible to the audience).**



**KEVIN (Kate's mind)**

[*offstage*] Kevin? Kevin? Wake up. Wake up, if you're there.  
I know: This is impossible.  
But, if you're there, for God's sake pick up the phone. It's me, Kate.  
Of course, not really *me*....  
[*beat*] Maybe you're in the bathroom. I'll call back.

**KEVIN, unshaven, phone in hand, enters the front room of his apartment, hangs up, and sits down on a bar stool. At the same time KATE turns the water off.**

**KATE (Kevin's mind)**

I like the body, and stuff, Lady. But what do I do with all this hair?

**KATE emerges from the bathroom in a white, terrycloth robe, drying her sopping hair with a towel.**

**The phone rings again. She thinks a moment, and then presses the speaker button.**

**KATE (Kevin's mind)**

Hello?

**KEVIN (Kate's mind)**

Kevin?..  
Is it you?  
Dear Lord, I hope so.  
But it doesn't sound like you.

**KATE (Kevin's mind)**

What? Who's this?

**KEVIN (Kate's mind)**

Kevin??

**KATE (Kevin's mind)**

Kate?

**KEVIN (Kate's mind)**

Thank you, Jesus, it *is* you, isn't it? We have to talk.

**KATE (Kevin's mind)**

I'm not dead?  
I was kinda thinking I was. In strange heaven.  
Who is this, anyway? You sound like Sean.

**KEVIN (Kate's mind)**

And *you* don't sound like you, either. I'm Kate.

**KATE (Kevin's mind)**

This is frigging ridiculous. I don't even know where I am.  
Except, of course, I suppose I do.  
Or how I got here.

**KEVIN (Kate's mind)**

You're on the phone, in *my* bedroom. In Denver. And I'm?... Where am I?

**KATE (Kevin's mind)**

In *my body*? You're in *my body*?

**KEVIN gets down and walks around the front room of his apartment.**

**KEVIN (Kate's mind)**

Yes, I'm in your body, in your place, if you call *this thing* a place. Where is it?

**KATE (Kevin's mind)**

Where's what?

**KEVIN (Kate's mind)**

What city is this in?

**KATE (Kevin's mind)**

What?

**KEVIN (Kate's mind)**

What city do you live in, Kevin? With this rat's nest of papers.

**KATE (Kevin's mind)**

Oh. New Orleans.  
And those are my music notes. They're important. Don't mess with them.

**KEVIN (Kate's mind)**

You're kidding, of course. How could I?...  
But, *Kevin*, what's going on?

**KATE (Kevin's mind)**

You're asking me?

**KEVIN (Kate's mind)**

Who *else* can I ask?

**KATE (Kevin's mind)**

I haven't the foggiest.

**KEVIN (Kate's mind)**

You *are* Kevin, aren't you?

**KATE (Kevin's mind)**

Not like any Kevin I've ever seen. Except for music on my brain.

**KEVIN (Kate's mind)**

But you're still Kevin, aren't you?

The one.... We used to live together, right?

**KATE (Kevin's mind)**

I remember this bed. And this window.

You haven't got curtains yet, have you?

**Looks out the window again.**

JC's beard! Would you look at that sunrise!

I never saw anything like that before.

Maybe I *am* dead.

**JEFF**

Kev never thought much about sunrises, before the sunrise *that* morning.

Six years; and nothing.

He packed up, one Monday, after Kate left for court, and drove off.

Her house, and her high-powered legal career, reflecting in his rearview mirror.

With no goodbye, no note, no forwarding address, no email, nada. Nothing.

**JEFF calls attention to the portrait of  
Kali beside him.**

**JEFF**

Oh, in case you're wondering, this is Kali.

She's a badass goddess, Hindu style.

With her lover, god Shiva, at her feet.

We'll hear more about her, later.

**Another Carcassi on classical guitar is heard from offstage.**

**JEFF**

I have to tell you, this is meant to be a love story.  
One like maybe you've never heard before.  
One like maybe Jack Gilbert might tell.  
Just so you know.  
And Kevin? In his girlfriend's body? After what he did to her?  
Call it karma. That's what I'd call it: karma.

**KEVIN (Kate's mind)**

At least you're not like a total stranger.

**KATE (Kevin's mind)**

You wake up with total strangers in your bed?

**KEVIN (Kate's mind)**

None of your damn business, Sir. And get that tone out of your voice.  
You walked out on *me*, remember?

**KATE (Kevin's mind) opens her robe and looks into the mirror.**

**KATE (Kevin's mind)**

I must have been an idiot, to walk out on this.

**KEVIN (Kate's mind)**

Stop it! Stop looking at me.  
And *don't touch*.  
I mean it, Kevin, *don't touch me*.

**KATE (Kevin's mind)**

But if I'm you, what do you want me to do?  
Put on gloves and a blindfold to take a shower?

**KEVIN (Kate's mind)**

What are you saying? [*horrified*] You took a shower?

**KATE (Kevin's mind)**

[*tentatively*] Yes. Why?

**KEVIN (Kate's mind)**

*You didn't!* What about my hair?

**KATE (Kevin's mind)**

What about it? It's beautiful. Like the rest of you.  
I don't know what the fuss is about.  
Except ... well ... What do you do with it, when it's sopping wet?

**KEVIN (Kate's mind)**

Oh my God! Oh my God! What have you done?  
Just ... don't go outside. What will people think?

**KATE (Kevin's mind)**

I don't know what to do.

**KEVIN (Kate's mind)**

What *are* we supposed to do?

**KATE (Kevin's mind)**

Do?

**KEVIN (Kate's mind)**

To get ourselves out of this mess.

**KATE (Kevin's mind)**

I haven't had time to think.

**KEVIN (Kate's mind)**

What's happening to us? What's going on?  
Why are they doing this to me?

**KATE (Kevin's mind) looks at herself  
again in the mirror.**

**KATE (Kevin's mind)**

Do you think it's all a dream? Maybe?

**KEVIN (Kate's mind)**

How *can* it be?  
Both of us, at the same time, together, in the *same dream*?  
And I'm in a *man's* body?... It's a fucking nightmare. That's what it is.

**KATE (Kevin's mind)**

[*beat*] Kate?

**KEVIN (Kate's mind)**

What?

**KATE (Kevin's mind)**

What were you doing last night?

**KEVIN (Kate's mind)**

Doing?... Nothing special. Just reading. Virginia Woolf. Orlando.

Why?

How could that matter?

**KATE (Kevin's mind)**

I don't know....

Last night I was writing you a letter.

**KEVIN (Kate's mind)**

A letter? Why in the world, after all this time?

**KATE (Kevin's mind)**

I was a bit drunk....

And ... well ... missing you.

**KEVIN (Kate's mind)**

You haven't thought of me for six years.

And then, all of a sudden, last night?

**KATE (Kevin's mind)**

I *have* thought of you. A lot....

We *did* love each other, I think. Once. Didn't we?

I did.

**KEVIN (Kate's mind)**

You bastard! How can you say that? And leave me in the dark all this time?

**KATE (Kevin's mind)**

I guess I did take off, kinda badly, didn't I?

I mean, I know I did.

**KEVIN (Kate's mind)**

Damn right you did.

**KATE (Kevin's mind)**

And I wanted to tell you, how it wasn't *you*.

It was *Colorado* that was impossible for me. And my music.

Anyway, last night I was jamming with Jeff, until after midnight.

And we drank some green stuff, a whole shitload of it.

**JEFF**

Nearly killed John Lafitte's ghost.

**KATE (Kevin's mind)**

And I was wasted, out of my mind, ready to crash, when it hit me:  
I'm the greatest in the world, Kate, at what I'm doing now, on classical guitar.  
And I smelled blood. And I wanted you to know.  
I've put in my 10,000 hours.  
And all of a sudden, I felt so all alone....  
It's on the table. It should be. In the front room.

**KEVIN (Kate's mind)**

What is?

**KATE (Kevin's mind)**

What I wrote you.

**KEVIN (Kate's mind)**

This thing? [*reads it*]

**KATE (Kevin's mind)**

I think I might have said goodbye.  
And that I love you....

**Suddenly smacks her forehead.**

*O, fuck! O, fuck, fuck!*  
*O my God, I'm fucked. Royally.*

**KEVIN (Kate's mind)**

[*putting letter down*] What are you panicking about? Now's not the time.

**KATE (Kevin's mind)**

Does it sound like I'm panicking?

**KEVIN (Kate's mind)**

It sounds like you used to.

**KATE (Kevin's mind)**

All right, I am.  
I have a gig tonight.  
It's the biggest of my life. *The killer.*  
And here I am; and there you are; and I'm fucked.  
There's no way I'll ever make it a thousand miles back to New Orleans in time.

**KEVIN (Kate's mind)**

I don't get what you're saying.

**KATE (Kevin's mind)**

It's a show. A performance, over at Blind Thomas's, on Bourbon Street.  
Up near St. Louis. Tonight. *Tonight*.  
I nailed it last night, I really nailed it.  
And who knows who might be there and hear me?  
It's my biggest chance, ever.

**KEVIN (Kate's mind)**

You couldn't be here, anyway.

**KATE (Kevin's mind)**

Waddaya mean? Why not?

**KEVIN (Kate's mind)**

With that hair?! Besides, I need for you to stay in Denver, for my lawsuit.

**KATE (Kevin's mind)**

What are you talking about?

**KEVIN (Kate's mind)**

The Longforce trial. It starts Wednesday, in District Court.  
And if I'm not back to being me, *you'll* have to sit at counsel's table for me.  
It's the most important case of my career.  
And there are a thousand and one things I'll have to do to get you ready.  
And your hair.... I'll fly home this afternoon. I'll have to.

**KATE (Kevin's mind)**

[beat] Fuck you.

**KEVIN (Kate's mind)**

Fuck you, too. What?

**KATE (Kevin's mind)**

I'm supposed to play lawyer, in Colorado? When I don't know a thing about it?  
While my music career goes down the toilet in flames, in New Orleans?

**KEVIN (Kate's mind)**

Kevin, I'm talking millions, hundreds of millions of dollars.  
And I don't have a chance without your help.  
What will my clients say, if I don't show up? Or the judge? My life will be in ruins.



**KATE (Kevin's mind)**

Have you lost your mind?

**KEVIN (Kate's mind)**

You'll have to get ready to take my place, somehow. I don't know how.  
Wrap a scarf around your hair; or maybe get to my hairdresser.  
And a thousand pages of depositions you have to read before I get there....  
And I'll have to teach you trial procedure, and hearsay.... *O, Hell!*

**KATE (Kevin's mind)**

You're fucked up.

**KEVIN (Kate's mind)**

We'll go to court together, and I suppose you can ask for a continuance.  
Before you screw things up too badly.  
That's what we'll do.

**KATE (Kevin's mind)**

And you can go to Hell.

**KEVIN (Kate's mind)**

What?

**KATE (Kevin's mind)**

It's just like it always was before. Why does your damn career have to take front  
and center over everything else that matters to anybody else?

**KEVIN (Kate's mind)**

But, Kevin, it's everything to me.  
Everything I've worked for in my life.

**KATE (Kevin's mind)**

And *my* career isn't?

**KEVIN (Kate's mind)**

*Your* career?

**KATE (Kevin's mind)**

Haven't you been listening? Tonight I have the gig of my life.  
And for me, it's everything I've spent *my whole life* working for.

**KEVIN (Kate's mind)**

Oh.

**KATE (Kevin's mind)**

You're talking money.  
I'm talking music, and performances down the road, maybe New Your City,  
someday. Even Carnegie Hall, someday ... *Carnegie Hall*.  
Let them find another lawyer to try the damn case.

**KEVIN (Kate's mind)**

[beat] I see your point. I guess *I* just panicked.... Kevin ...?

**KATE (Kevin's mind)**

Yes...?

**KEVIN (Kate's mind)**

Isn't there *something* we can do? Please.

**KATE (Kevin's mind)**

Like what?

**KEVIN (Kate's mind)**

I'm not sure. Maybe some sort of trade?

**KATE (Kevin's mind)**

You trust me? To work something out? Now?

**KEVIN (Kate's mind)**

What other choice do we have?

**KATE (Kevin's mind)**

Okay. Okay. Give me a second, to think this thing through.

**KEVIN (Kate's mind)**

Okay.

**KATE (Kevin's mind)**

[beat] I sorta feel like we're in an emergency room, without any real doctors.  
By ourselves. And we could really commit malpractice, couldn't we?  
Not knowing one end of a courtroom from the other.  
Not knowing a classical guitar from a marimba.

**KEVIN (Kate's mind)**

That's no help.

**KATE (Kevin's mind)**

I never imagined dying could be such rocket science.

**KEVIN (Kate's mind)**

That's not helping, either.

**KEVIN coughs, and tries to clear his throat.**

**KATE (Kevin's mind)**

You okay?

**KEVIN (Kate's mind)**

I need a drink of water.

**KEVIN goes to the sink for a drink of water, feeling his face.**

**KEVIN (Kate's mind)**

[*calling across the room*] You know, Kev, I haven't the slightest idea what to do. Shaving. How long has it been, since you shaved?

**KATE (Kevin's mind)**

[*with a raised voice*] Don't worry about it. I wasn't going to shave for another week, or so, anyway. Just leave it.

**KEVIN (Kate's mind)**

[*normal voice again*] And your sheets? Have you changed them since the last election?

**KATE (Kevin's mind)**

Get used to it. You're me, now.

**KEVIN (Kate's mind)**

I may have your hands and face, but I'm still the woman inside me.

**KATE (Kevin's mind)**

[*thoughtfully*] But, you *do* have my body.... Don't you?

**KEVIN (Kate's mind)**

So?...

**KATE (Kevin's mind)**

I have an idea.

**KEVIN (Kate's mind)**

What?

**KATE (Kevin's mind)**

If you help me, I agree to try my very best,  
substituting for you in court.

**KEVIN (Kate's mind)**

What do you expect me to do?

**KATE (Kevin's mind)**

Go, get my guitar. It's by the chair, there.

**KEVIN (Kate's mind)**

I see it. What do you want me to do with it?

**KATE (Kevin's mind)**

Pick it up and take into the bedroom. And then do what I tell you.

**KEVIN picks up the guitar and takes it  
and the telephone into the bedroom (out  
of audience sight).**

**KEVIN (Kate's mind)**

[*offstage*] Okay, I'm here, in your bedroom....  
This place is a disaster. Do you bring girls in here?

**KATE (Kevin's mind)**

Not relevant, Counselor.  
You've got my guitar, right?

**KEVIN (Kate's mind)**

[*offstage*] And a chair? Did you want me to bring one of your barstools in, too?

**KATE (Kevin's mind)**

Nope, just sit on the side of the bed.  
But you can go get the crate, if you want.

**KEVIN comes into the front room for the  
crate, and returns to his (unseen)  
bedroom.**

**KEVIN (Kate's mind)**

[*offstage*] I have it. And I'm propping my foot on it, like you used to.

**KATE (Kevin's mind)**

You remember.

**KEVIN (Kate's mind)**

[*offstage*] That's the sum of it. Don't get your hopes up.  
And I don't read music, either.

**KATE (Kevin's mind)**

Just lift it. In your left hand only, by the neck.

**KEVIN has placed the phone down, on the bed, presumably, and begins to speak in a raised voice. KATE, likewise, begins speaking in a raised voice.**

**KEVIN (Kate's mind)**

[*offstage*] It fits.

**KATE (Kevin's mind)**

Now, take your right hand, and move the body onto your right hip.

**KEVIN (Kate's mind)**

[*offstage; beat*] I don't understand.

**KATE (Kevin's mind)**

What?

**KEVIN (Kate's mind)**

[*offstage*] I don't know what.  
It just seems to fit, that's all.

**KATE (Kevin's mind)**

Get ready.

**KEVIN (Kate's mind)**

[*offstage*] What are you expecting me to do?

**KATE (Kevin's mind)**

Close your eyes.  
And place your left hand across the fret board, on to the strings.

**JEFF**

It was a Helen Keller moment, Kate told me later.  
In a single movement, the three middle fingers of her left hand found their places across the strings. No hesitation. And her left thumb, right there on the back, as it was meant to be.

**KATE (Kevin's mind)**

Are you there?

**KEVIN (Kate's mind)**

[*offstage*] I feel it.

**KATE (Kevin's mind)**

How?

**KEVIN (Kate's mind)**

[*offstage*] Like it's natural.

**KATE (Kevin's mind)**

Good. So far, so good. Now, with the back of the index finger of your right hand, strike down the first five strings.

**The sound of a perfect C.**

**KATE (Kevin's mind)**

Excellent! I hear it. It's in the body.

It's what I'd hoped. Muscle memory. No brain. Just body.

I've done it, maybe a million times. It's part of my body's chemistry.

**KEVIN (Kate's mind)**

[*offstage*] It makes no sense.

**KATE (Kevin's mind)**

It doesn't have to make sense. That's the point. It's natural.

**KEVIN (Kate's mind)**

[*offstage*] O my God. Wow!

**KATE (Kevin's mind)**

You can play.

**KEVIN (Kate's mind)**

[*offstage*] If you say so. But I have no idea *what* to play.

**KATE (Kevin's mind)**

Time's short. Go back in the front room.

Turn on the amplifier and the CD player.

One of the CDs I've burned is already in it.

Start it; and grab my pick from the table.

**KEVIN does so; and there is the sound of classical guitar music playing.**

**KEVIN (Kate's mind)**

*[offstage, again]* Back.

**KATE (Kevin's mind)**

Now, close your eyes.

Take the guitar, and play along with what you're hearing.

**JEFF**

It didn't make sense to me either.

Two former lovers, one pissed as Hell at the other, struggling to make separate lives meet, a thousand miles apart, in switched bodies.

With her eyes closed, Kate didn't miss a lick.

She was a puppet to the music. She was Kate. She was Kevin.

She was both; and nothing heavy about it.

**KATE (Kevin's mind)**

*[joyfully]* You've got it!

**JEFF**

Kate nodded.

**KATE (Kevin's mind)**

There's barely just enough time. Jeff'll be calling any minute; and you've got to tell him.... Tell him there's a change in plans. He'll freak out. But you'll have to insist.

**KEVIN (Kate's mind)**

*[offstage]* What plans?

**KATE (Kevin's mind)**

He's got to play my CDs for you, at Blind Thomas's.

You'll play along, like a duet. It's the only way. Period.

He'll say you're nuts; but it'll give you the cues you need.

**KEVIN (Kate's mind)**

*[offstage]* If you say so.

**KATE (Kevin's mind)**

Now, right now, start listening to them, *all* of them. Three times through each. All three of my CDs: the red label, the blue label, and light blue label.

**KEVIN is heard taking a deep breath.**

**KATE (Kevin's mind)**

You'll be fine.

**KEVIN (Kate's mind)**

[*offstage*] You're lying, I know, but thanks. And who cares, anyway?  
No one will ever know it's me. They'll think it's you.

**KATE (Kevin's mind)**

That's the attitude. Just keep thinking, it's only *my life* that's on the line.  
Jeff'll pick you up around eight. Take the guitar.  
He'll set up everything else on their system. Give him the three labels....  
Remember, red, first; dark blue, second ... //

**KEVIN (Kate's mind)**

[*offstage*] And the light blue, third. I've got it. Anything else?

**KATE (Kevin's mind)**

Just stay calm. That's the most important thing. And call me when it's over.

**KEVIN (Kate's mind)**

[*offstage*] I'll call you before. Around six, five your time.  
For a final dose of encouragement. I know I'll need it.

**KATE (Kevin's mind)**

You're a trooper.

**KEVIN (Kate's mind)**

[*offstage*] I'm only doing this because of your promise. Start on the depositions.  
They're in my briefcase, on the dining room table.

**KATE (Kevin's mind)**

Will do, Counselor. And remember: You've got nothing to worry about.

**KEVIN (Kate's mind)**

[*offstage*] Easy for you to say.

**KATE (Kevin's mind)**

Bye, for now.

**KEVIN (Kate's mind)**

[*offstage*] Bye-Bye.



SCENE 3 –KEVIN’S FRONT ROOM

**Stage left:** front room of Kevin’s apartment. JEFF is now sitting at the café table (**far stage left**) – the copy of the picture of Kali having been removed.

**KEVIN (Kate’s mind) enters through the bedroom door with guitar and wooden crate, which he places, upturned, in front of the center barstool. He restarts the red label, sits down, props his left foot up on the crate, closes his eyes, and plays along for a few bars. He next changes to the dark blue label, repeats the same process; and then the light blue label. The phone rings. He gets up and walks into the (unseen) bedroom.**

**KEVIN (Kate’s mind)**

I don’t have a snowflake’s chance in Hell. Well, I’m just dubbing in, for a friend.  
[*offstage*] Hello.

**JEFF**

[*on a cellphone*] You ready, my man?

**KEVIN (Kate’s mind)**

[*offstage*] Jeff?

**JEFF**

Yeah. I borrowed this phone.... [*beat*] What?

**KEVIN (Kate’s mind)**

[*offstage*] What did we drink last night?

**JEFF**

You don’t remember?

**KEVIN (Kate’s mind)**

[*offstage*] You wouldn’t believe what I don’t remember, *Jeff*.

**JEFF**

We seriously wounded that bottle of Absinthe I’ve been saving.

**KEVIN (Kate's mind)**

[*offstage*] Why? Why did we do it?

**JEFF**

You know. For fame and fortune.

**KEVIN (Kate's mind)**

[*offstage*] Jeff?

**JEFF**

What?

**KEVIN (Kate's mind)**

[*offstage*] We've got to make some changes, tonight.

**JEFF**

What?!

What are you talking about?

**KEVIN (Kate's mind)**

[*offstage*] At Blind Thomas's.

**JEFF**

You can't. Now....

[*beat*] What kind of changes?

**KEVIN (Kate's mind)**

[*offstage*] I'm doing a duet.

**JEFF**

The fuck you are.

What are you on?

**KEVIN (Kate's mind)**

[*offstage*] Set up my CDs on their sound system. I'm going to play along in sync.

**JEFF**

Have you lost your mind?

**KEVIN (Kate's mind)**

[*offstage*] That's what ....

I thought you'd say.

But it's the only way.

**JEFF**

You're not doing it. You're not making a change like that at the last minute.

**KEVIN (Kate's mind)**

[*offstage*] Why not? Others have. Remember Nat and Natalie Cole?

**JEFF**

You've been smoking this morning, haven't you?

**KEVIN (Kate's mind)**

[*offstage*] Jeff, I really don't know how much this means to you. But it's the *only thing* that's on my mind, right now. And it's going to be *that way*, or the highway.... Period.... From on high.

**JEFF**

You're going in there, even if I have to carry you in, myself.

**KEVIN (Kate's mind)**

[*offstage*] Jeff, the CDs, on their system, or I won't be here when you come.

**JEFF**

[*slight pause*] Okay. Okay. You're the man. Pick you up at eight.

**KEVIN (Kate's mind)**

[*offstage*] Fine.

**JEFF**

One thing you oughta know. There's a bigtime agent from New York in town. And I heard he's planning on being at the Blind Thomas tonight. Just a head's up.

**KEVIN (Kate's mind)**

[*offstage*] Just what I need.

**JEFF**

What?

**KEVIN (Kate's mind)**

[*offstage*] Just what I *agreed*....

**JEFF**

You knew about it?

**KEVIN (Kate's mind)**

[*offstage*] I thought there would be the possibility.

**JEFF**

The stars are lining up for you, my man, tonight.

**KEVIN (Kate's mind)**

*[offstage]* If you only knew....

See you at eight....

Bye-Bye.

**JEFF**

*Bye-Bye?...*

*[beat]* Kev, is that you in there?

**KEVIN (Kate's mind)**

*[offstage]* No.

Not at all.

I'm a Green Fairy, just visiting.

**JEFF**

You'll get over it.

See ya.

**KEVIN (Kate's mind)**

*[offstage]* Later.

**JEFF**

Alla ...

**KEVIN (Kate's mind)**

*[offstage]* Gator.

**JEFF**

That's my man.

**KEVIN Disconnects and reenters the front room.**

**KEVIN (Kate's mind)**

Almost blew it, didn't you?...

You're going to kill me, Kevin.

And you'd have reason to, if you didn't deserve it so much, you bastard.

**KEVIN resumes practicing.**

SCENE 4 – IN LIMBO

**Stage right:** Kate's master bedroom. KATE (Kevin's mind) is in bed, reading a deposition. From the (unseen) bedroom of Kevin's apartment, **stage left**, KEVIN (Kate's mind) calls:

**The phone rings, and KATE answers on the speakerphone. Throughout the time that Kevin's mind is in Kate, she wears no bra. (It's a Kevin thing; not a Kate thing.)**

**KATE (Kevin's mind)**

Is that you, Kate?  
How's the virtuoso coming?

**KEVIN (Kate's mind)**

[*offstage*] Exhausted. But I'm good.  
And the music's good.  
It's unbelievable, in fact.  
Actually, it's brilliant...  
But ... //

**KATE (Kevin's mind)**

But what?

**KEVIN (Kate's mind)**

[*offstage*] I can't see how I'm playing this thing, in front of an audience.  
I'm scared shitless, if you want to know.

**KATE (Kevin's mind)**

Just, keep your feelings out of the way.  
Stay with the music. Let it come from your body. And ...  
And ... shit! Just keep your eyes closed.

**KEVIN (Kate's mind)**

[*offstage*] I'll try. I promise.

**KATE (Kevin's mind)**

To what?

**KEVIN (Kate's mind)**

[*offstage*] To keep my lawyer's brain out of the artist's way.

**KATE (Kevin's mind)**

That's good advice. For any lawyer.

**KEVIN (Kate's mind)**

[*offstage*] Watch it, Friend.

**KATE (Kevin's mind)**

Are we? Friends, now?... I sure hope so. I need a friend.

**KEVIN (Kate's mind)**

[*offstage*] I'm holding up my end of our bargain.... Trying to.

**KATE (Kevin's mind)**

Okay; no more practicing. You're ready. Or you're not.

Nothing's going to change that.

Just take a shower. And put on a suit and tie ... //

**KEVIN (Kate's mind)**

[*offstage, with a tinge of panic in his voice*] A tie? What tie? How do I do that?

**KATE (Kevin's mind)**

Fuck down. Just take a shower, and call me back.

I'll talk you through it. Don't panic now.

**KEVIN (Kate's mind)**

[*offstage*] What's Jeff look like?

I don't even know what he looks like....

This is insane.

**KATE (Kevin's mind)**

Chill, my Love.

**KEVIN (Kate's mind)**

[*offstage*] I'm going to forget you said that.

**KATE (Kevin's mind)**

He's around six foot, dark hair, usually mussed.

**[Altered, for the circumstance.]**

But just stand outside. He'll come up to you.

**KEVIN (Kate's mind)**

[*offstage*] I'm getting really scared.

**KATE (Kevin's mind)**

You'll be fine. And who knows it's you, anyway?

**KEVIN (Kate's mind)**

[*offstage*] Gotcha.... Call you back.... Bye-Bye.

**KATE (Kevin's mind)**

I don't think you should be saying, *Bye, Bye*.  
I wouldn't.

**KEVIN (Kate's mind)**

[*offstage*] Fuck off.

**KATE (Kevin's mind)**

That's more like it.

**KEVIN (Kate's mind)**

[*offstage*] Goodbye; whatever.

**KATE (Kevin's mind)**

Break a leg.

#### SCENE 5 – THE PERFORMANCE

**Center stage:** 10:30 Saturday night. Blind Thomas nightclub, dimly lit – a spotlight on KEVIN (Kate's mind), who is sitting on a stool, facing the audience, dressed in a suit and tie, hair now partially across his face. He is just resting his guitar against the stool, and unfolding a letter from his pocket. BONNIE is sitting, alone, at the café table (**far stage left**).

**KEVIN (Kate's mind)**

**Whispers into the mike.**

This was written, especially for now:

[*reading*] The whisper in my throat, invisible at night;  
My voice and I alone, so near the morning light.  
O sweetest enemy of sleep, the memory of your eyes, the thrill,  
The break of dawn with you, the stillness of your waking smile,  
Your kiss between my hands.  
This aching solitude in me now fully understands.

**Spotlight slowly fades. Then applause;  
and a return of the spotlight on him.**

**KEVIN (Kate's mind)**

I thought I'd be terribly afraid tonight.  
But out there, you've made me feel so much at ease. Thank you....  
It's like travelling a thousand miles to come home, and you knew it.  
Coming into a whole new world, and somehow you knew it.... Thank you.

**More applause.**

**KEVIN (Kate's mind)**

It went by so fast.  
No. I mean there's nothing to be sorry for. Nothing to be afraid of.  
You've brought me that close to you.  
And now I'm beginning to understand what I never understood before.  
About him.... I hope my hair looks okay. And the tie. I did the best I could....  
I'm Kevin, by the way. But, of course, you all know that.  
Except, I'm really not. Not the Kevin they introduced.  
Not the young man on the edge of greatness. His mind is someplace else.  
But if he were here, he would have loved it.  
This was *his* night.  
I'm just sitting in for a friend....  
Have you ever thought what it would feel like to be in another person's body?  
Riding the hot-air balloon of *their* life, over *their* fields, and joys, and fears?...  
No, I guess not....  
Well, goodnight.

**Spotlight fades to background nightclub  
noise. BONNIE gets up from her table,  
comes over, and gently brushes Kevin's  
hair back.**

**BONNIE**

I've heard you before. You're wonderful. You always are.....  
[beat] Do you remember me?

**KEVIN (Kate's mind)**

[beat] I'm sorry.

**Stands.**

I lost it, for a moment. Did you say something?



**BONNIE**

You probably don't remember me. But that's all right.  
You looked at me, sort of special tonight.  
But you were probably thinking of someone else.

**KEVIN (Kate's mind)**

Hi.

**Extends his right hand.**

Nice to meet you. I'm Kevin.

**BONNIE gives him a kiss on the cheek  
instead.**

**BONNIE**

Colleen. But most everybody calls me Bonnie.

**KEVIN (Kate's mind)**

Hello, Colleen.

**BONNIE**

Come over here. Why don't you? And sit down at my table for a while.

**KEVIN smiles at BONNIE, and walks  
with her to her table.**

**BONNIE**

Sitting with you ... //

**KEVIN (Kate's mind)**

O my God! It's over! It's over!  
How did I do?

**BONNIE**

You heard the people. They loved you. Like I do. Your music, I mean....  
I've been here the whole time.

**KEVIN (Kate's mind)**

You're sweet.

**BONNIE**

Are you with somebody?

**KEVIN (Kate's mind)**

Yes. Yes.  
I'm with Jeff. Jeff's his name.  
He should be over, in a minute.

**BONNIE**

And he's your boyfriend?

**KEVIN (Kate's mind)**

*My boyfriend?*  
Oh, no. No.  
It's nothing like that.

**BONNIE**

But you *are* gay, aren't you?

**KEVIN (Kate's mind)**

No. Most definitely not ... //

**BONNIE**

It doesn't make any difference ... //

**KEVIN (Kate's mind)**

Why would you think I'm gay?

**BONNIE**

It's just, when you walk ... //

**KEVIN (Kate's mind)**

Shh....

**Puts a finger to Bonnie's lips.**

I've had a lot on my mind ... //

**BONNIE**

You don't have to explain it. It's Jeff, isn't it?

**KEVIN (Kate's mind)**

Jeff's my right hand. No way without him. But we're definitely only *friends*.

**BONNIE**

Maybe it's the excitement. You *do* seem different tonight.

**KEVIN (Kate's mind)**

Bonnie.... You said people call you that, right?

**BONNIE**

Yep, Bonnie.

**KEVIN (Kate's mind)**

Bonnie, I'm *not gay*, one bit. I promise you that.  
But I *am, definitely*, off form tonight.

**BONNIE**

I thought so.

**KEVIN (Kate's mind)**

It's all this strange stuff in my mind.

**BONNIE**

Don't worry, you were wonderful.  
Trust me: You're great.

**KEVIN (Kate's mind)**

[*beat*] Bonnie, may I ask you a personal question?

**BONNIE**

Oh, you're good.

**KEVIN (Kate's mind)**

How well do you know me?  
Really?  
Feet on the ground.

**JEFF comes up to their table with two bottles and a mug of beer, and stands there. A beat.**

**JEFF**

[*looking at BONNIE*] Unless you'd prefer a Merlot.

**BONNIE**

Beer's fine, thank you.

**JEFF gives the mug of beer to BONNIE and one of the bottles to KEVIN.**

**JEFF**

[*barely able to contain his excitement*] You're in! You're fucking in, my man!

**Looks at BONNIE.**

O, pardon the Cajun.

**KEVIN (Kate's mind) and BONNIE (simultaneously)**

[BONNIE] No problem.

[KEVIN] What?

**JEFF**

He wants you in New York....

I'm not shitting you, Kev.

He's ready to give you a contract. On the spot.

**KEVIN (Kate's mind)**

What are you talking about?

**JEFF**

It's a no-brainer, he says. You have chops like he hasn't heard since Dylan.

**BONNIE**

What's going on?

**JEFF**

**Tips his bottle of beer to BONNIE.**

Kev has hit the jackpot.

There's this agent, in from New York. Kev knows about him.

And he went crazy, what he heard tonight. Kev's the man; Kev's *the man*.

**KEVIN (Kate's mind)**

If you're talking about me ... //

**BONNIE**

[*to JEFF*] What's that actually *mean*?

**JEFF**

[*to KEVIN*] It's everything you've worked your fingers down to calluses for.

You're in. You've landed a spot in New York City....

[*beat*] Don't you get it? *the Big Apple*.

Carnegie Hall, maybe, someday, like you've dreamed.

**KEVIN (Kate's mind)**

**Looks at his hands.**

Maybe ... when the trial's over ... //

**JEFF**

What trial? What are you talking about?

**KEVIN (Kate's mind)**

[*slight pause; puzzled*] I've got to get back to Denver....  
Tomorrow.

**JEFF**

Are you nuckin' futz? Why aren't you pumping?

**Pumps his fist in the air.**

You've just won the seventh game of the World Series. I should have brought ....  
Oh, for Christ's sake, what's wrong with me? Back in a sec.

**Leaves the table.**

**BONNIE**

You're about to get a shower.... And this ....

**Kisses KEVIN square on the lips.**

[*slight pause*] Let's celebrate tonight. Just you and me. Okay? Away from here.

**KEVIN (Kate's mind)**

You know me *that well*?

**BONNIE**

[*slightly flustered*] Not really.... I was just ... excited for you.  
In the moment.... But that's not to say I'm not willing.

**KEVIN (Kate's mind)**

I ... I don't know what to say.

**BONNIE**

I'll give you a clue.... Say yes.

That would be a real good thing to hear right now....

[*slight pause*] I'm making a mountain of a fool out of myself, aren't I?

**KEVIN (Kate's mind)**

There's something I need to explain.

**BONNIE**

You look like you've never heard a woman talk this way.

**KEVIN (Kate's mind)**

I haven't. I can assure you of that.

**BONNIE**

Well, I can tell you, I'm not the only one.

You should hear what the others say about you. What they'd like to do...

[beat] You don't have a clue, do you? What being a woman is like.

**KEVIN (Kate's mind)**

I thought I did.

**BONNIE**

Don't feel bad about it. Most men don't...

[beat] Tell me, honestly: Do you have a girlfriend?

**KEVIN (Kate's mind)**

I did. Once.

Six years ago.

**BONNIE**

*You haven't made it for six years?*

**KEVIN (Kate's mind)**

She's in Colorado. I hadn't done much thinking about her.

Until last night. When I wrote her a letter.

And told her I loved her, I think. And told her goodbye.

**BONNIE**

You haven't loved anybody else?

**KEVIN (Kate's mind)**

[beat] Have you been following me, or something?

**BONNIE**

Only an innocent shadow, on the wall. When I could.

**KEVIN (Kate's mind)**

And have you ever seen me with a girl?

**BONNIE**

No. Never.

**KEVIN (Kate's mind)**

What a life! Music, music, music.

**BONNIE**

What?

**KEVIN (Kate's mind)**

I think I might have spent too much time with Carcassi....  
His numbers 1, and 2, and 11, and 22.

**BONNIE**

And 23.

**KEVIN (Kate's mind)**

And 23.

**BONNIE**

That's my favorite. It's like a small bird's wings....  
Touching me somewhere.  
You know.

**KEVIN (Kate's mind)**

Whoa!

**BONNIE**

Does talking sexy bother you?

**KEVIN (Kate's mind)**

Bonnie ... now listen to me.

**BONNIE**

Yes ...?

**KEVIN (Kate's mind)**

There's no way we're doing anything tonight.  
Trust me on that.  
And it's not because I'm gay, because I'm not.

**BONNIE**

It's because I'm ... //

**KEVIN (Kate's mind)**

And it's not because of anything about you. You're hot. Anybody can see that.

**BONNIE**

The torch hasn't burned out yet, has it?

**KEVIN (Kate's mind)**

You could say that.

**Bonnie's disappointment stands out like  
a Christmas tree in May.**

**BONNIE**

Oh.

**KEVIN (Kate's mind)**

Tell me, does sex mean all that much to you?

**BONNIE**

It's absolutely the best thing in the world I know. Absolutely.  
But only when you do it the right way.

**KEVIN (Kate's mind)**

Which is how? Exactly?

**BONNIE**

When you let it take you through the door.

**KEVIN (Kate's mind)**

What door?

**BONNIE**

The *spiritual door*. Kali's door. The door how I feel about you.  
It happened, once, to me.  
I burst like a rainbow. Water everywhere.  
But it wasn't mutual, and never came again.

**KEVIN (Kate's mind)**

The *spiritual door*?

**BONNIE**

I don't talk about it, much. It's sacred.  
But I'll tell *you*, if you want to hear.  
Because I really think it's something we can make happen. Someday.



**KEVIN (Kate's mind)**

If you keep it to words.

**BONNIE**

Make you a better lover, you mean. For someone else.

**JEFF returns to the table with two bottles of unopened champagne, one of which he sets down, and the other he uncorks, and sprays over Kevin's head. Then he hands KEVIN a towel.**

**JEFF**

He's coming over, in a few minutes.  
This guy. Allanton's his name. Marty Allanton.  
And he's got a place in New York for you.  
On Broadway. Some show, just getting its legs.  
They need a fresh talent ... a classical guitarist....  
And that'll be you.

**KEVIN (Kate's mind)**

**Wiping off his head and face.**

There's no way I'm going to New York. What's my law firm going to say?

**JEFF**

Your law firm?  
What are you talking about? You don't need any lawyers.

**KEVIN (Kate's mind)**

What am I going to say?

**JEFF**

I'll tell you what ***I'm*** going to say: Don't let lawyers mess your life up.  
There's not a one of them who has talent to compare to yours.

**KEVIN (Kate's mind)**

Thank you, I think.  
But I'm not going any further until I talk with my law firm.

**JEFF**

You've been acting leafy all day.  
You don't have a law firm.

**BONNIE**

I feel super sad, all of a sudden.

**KEVIN (Kate's mind)**

Give us a few minutes, Jeff. Alone, please.

**JEFF**

If you say so.

**JEFF goes upstage, and sits at the table  
in the Courtroom.**

**KEVIN (Kate's mind)**

Okay. Talk to me.

**BONNIE**

Do you feel anything for me? At all?

**KEVIN (Kate's mind)**

I just met you.

**BONNIE**

I know it can't be tonight. But if there's something in there, moving.  
Maybe, someday. Right? Maybe?  
In New York? If we happen to run into each, and have a few drinks?

**KEVIN (Kate's mind)**

Not tonight. But I can't speak for the rest of my life.

**BONNIE**

So you *do* feel something.

**KEVIN (Kate's mind)**

I feel like a stranger in a strange land.  
I've never been so confused. The music tonight. The dizziness.  
Coming back down to earth. Thinking of Colorado. And now you.

**BONNIE**

I wish you wouldn't think of me as a stranger.

**KEVIN (Kate's mind)**

*I'm* the stranger, Bonnie. I'm calling *myself* a stranger.  
Why, I don't even know myself.  
I'm not sure I can even feel my soul anymore.

**BONNIE**

I can bring it back to you.  
It's all the commotion, tonight.  
You'll be fine tomorrow. You just need some rest, and a little space.  
Shhh. Everything's going to be all right.

**BONNIE gently caresses Kevin's neck  
and shoulders; and then lightly brushes  
her fingertips against his lips.**

**KEVIN (Kate's mind)**

Is that it? Is that what a woman does, to get through the door?

**BONNIE**

It can start this way. Yes.  
Soft caresses. A little gentle kissing ... not too much, and only lightly.  
And when the moment's right, you can get naked.  
But just from the waist up.  
That's important. It takes all your self-control when you're a man.  
Men generally don't like that part.  
It's too slow, they say. But it brings everything in, to a woman.  
The goal is to touch soul to soul, skin to skin.  
Feeling the energy of my breasts, rubbing against yours.  
Penetrating its way inside.  
That's a feeling you never forget.

**KEVIN (Kate's mind)**

*[squirms a bit]* I have a feeling I've never had before.

**BONNIE**

It can feel strange.  
Like falling in love the very first time.

**KEVIN (Kate's mind)**

Like the music, tonight, felt?

**BONNIE**

It can feel like your music, at first.  
But more like an orchestra.  
A triumphal *Yes* to everything you've ever wished possible.

**KEVIN (Kate's mind)**

Where's this coming from?

**BONNIE**

From my heart. From the joy in my heart for you....  
[beat] Why? What do you mean?

**KEVIN (Kate's mind)**

Who taught you this?

**BONNIE**

It's tantric. It's from divine energy.  
But it only works with a man who's sensitive, and gentle, and kind.

**KEVIN (Kate's mind)**

[almost aside] Like a woman.

**BONNIE**

You could say that. A man who's like a woman.

**KEVIN (Kate's mind)**

But I didn't mean to.

**BONNIE**

It lasts only a short while, at best. You feel as though you've been cut loose,  
and reach each other through your wounds....  
And, you meet Kali, face to face, right up to her red, red tongue.

**KEVIN (Kate's mind)**

*You meet whom?*

**BONNIE**

Kali. Kali is the scent, the taste, and the sweat of pure sex.

**KEVIN (Kate's mind)**

[whistles] *Where have I been?... Where is Kali?*

**BONNIE**

She's Indian. The Hindu Divine Feminine, created to save Earth from Pestilence.  
And if it weren't for Kali, we'd all be dead now; because each drop of the blood of  
Pestilence, when it touched the ground, grew instantly into another monster, just  
as horrible. But Kali's tongue stretched out, as fast as his blood would spurt, and  
licked it up every drop.... But his blood drove Kali bat-shit crazy. She started  
dancing on battlefield corpses, in a frenzy, cutting off their heads, and putting  
them on a belt around her waist. Screaming, madly. Biting her tongue. Until god  
Shiva came to her, and lay down at her feet, and calmed her with his love.

**KEVIN (Kate's mind)**

Whoa!

**BONNIE**

They became one, together, inside one another. Divine soul to divine soul.  
And Kali's crimson tongue became the symbol of sexual love. Healing love.  
If you could only be inside a woman's heart, and experience it.  
It's the realization of God around you.

**KEVIN (Kate's mind)**

I've never heard anything like this....  
Where are you from?

**BONNIE**

Actually, New York, originally.  
I'm sort of a displaced artist, down here.

**KEVIN (Kate's mind)**

Are you on something?

**BONNIE**

No. Absolutely. Never. Drugs are the Devil.

**KEVIN (Kate's mind)**

Then, what are you? Some kind of shaman?

**BONNIE**

I do what I can do.  
You heal with your music. I heal with my ... my tongue.  
And I think I'm in love with you.

**JEFF walks back to the table; and KEVIN  
and BONNIE stand.**

**KEVIN (Kate's mind)**

[to JEFF] I know; I know. It's time. I'm just walking Bonnie out.

**KEVIN and BONNIE walk away from the  
table. JEFF sits down at it, and watches  
them leave. As they are exiting:**

**BONNIE**

I saw how you did it.

**KEVIN (Kate's mind)**

Did what?

**BONNIE**

How you kept your eyes shut, when you were playing the guitar.

**KEVIN (Kate's mind)**

To keep my mind out of the way.

**BONNIE**

And that's the way to make love. Jack Gilbert's way.

**BONNIE gives KEVIN a quick kiss on the cheek.... Then, almost out of hearing:**

**BONNIE**

[*exiting*] I love you, Kevin. I always will.

SCENE 6 – BACK IN KATE'S BEDROOM

**Stage right:** Kate's bedroom, as in Scene 2. KATE (Kevin's mind) and KEVIN (Kate's mind), still unshaven, are together, in bed. On the standing desk there are monitors, a keyboard, mouse, hard drive, etc.

**KATE (Kevin's mind)**

*Shit!* If I can't get *this*, I mean, shit!  
I've read through the depositions. All of them.  
But I can't get it through my thick head, why?

**KEVIN (Kate's mind)**

Why what? exactly.

**KATE (Kevin's mind)**

What was the point? Why did Longforce do it? If he did.  
He already had plenty enough money, to last him fifteen lifetimes.  
Why would he hang his friends out to dry, like that?  
And sacrifice his honor?...  
It makes me get to thinking, maybe he really *didn't do it*, after all.

**KEVIN (Kate's mind)**

We're talking, possibly, hundreds of millions of dollars here.  
That kind of money's an addiction, to some people.

**KATE (Kevin's mind)**

[*beat*] It's too weird, being here, like this, talking to myself next to me.

**KEVIN (Kate's mind)**

Can I tell you something?

**KATE (Kevin's mind)**

Of course.

**KEVIN (Kate's mind)**

When I went through security at Armstrong International it was like that. I thought to myself: What the Hell? Strip me naked. Go right ahead. Full Monty. I don't care. I could care less. It's not *my* body.

**KATE (Kevin's mind)**

So?

**KEVIN (Kate's mind)**

So. I was always the one who couldn't walk around naked. Couldn't be seen naked, and be comfortable about it. I never could.

**KATE (Kevin's mind)**

And ...?

**KEVIN (Kate's mind)**

What's changed? Why didn't I care anymore?

**KATE (Kevin's mind)**

Simple. It's not the same body. And I guess modesty runs with the body. Or else I'd be out there stripping for you right now.

**KEVIN (Kate's mind)**

[*slapping, playfully*] Stop it, you pervert....

[*beat*] But, Kevin ... do you think we'll ever get our own bodies back?

**KATE (Kevin's mind)**

Do you *want to*?

**KEVIN (Kate's mind)**

Of course I do....

But if I do, I'm going to make some changes.

**KATE (Kevin's mind)**

Oh?

**KEVIN (Kate's mind)**

I've come to realize that the sun doesn't rise and set on my career.  
You and your music have taught me that.  
What it means to create something new and beautiful.

**Reaches over and touches Kate's hand, gently and tentatively.**

**KATE (Kevin's mind)**

If you don't have someone to share it with, to understand it with,  
what is creating something new and beautiful worth? in the end?  
That's what this whole thing is teaching me.

I owe you, Kate, big time.  
And I'll do my damndest for you. I swear it.  
And I'm honestly working the best I can.  
But this Longforce case.  
Who did he have to share it with?..  
If there's there no smoking gun, what do we do?

**KEVIN (Kate's mind)**

We have to start by showing what our people and Longforce created.  
The breakthrough, dual-core microchip technology.  
And then the timeline for them to present their discovery, up to the disaster.

**KATE (Kevin's mind)**

RuufxChip.

**KEVIN (Kate's mind)**

Correct.  
How, at the critical moment, the key players all went to RuufxChip.

**KATE (Kevin's mind)**

Who came out of fucking nowhere.

**KEVIN (Kate's mind)**

Metaphorically speaking.  
And that's the problem.  
Longforce was in Canada, on his annual fishing trip, with his buddies.  
And by the time he got back, the damage was done.  
He had what people think was a staged blowup with the company's president,  
and stormed out. And when his computers were checked,  
they'd been professionally scrubbed into oblivion.



**KATE (Kevin's mind)**

That's certainly suspicious. But is it our smoking gun?

**KEVIN (Kate's mind)**

No. It's merely circumstantial. It doesn't prove a thing. Except ...

**KATE (Kevin's mind)**

[beat] Except what?

**KEVIN (Kate's mind)**

This is critical, Kev. *There wasn't time for him to get his computers scrubbed.*

**KATE (Kevin's mind)**

So he must have preplanned it, before he went to Canada.

**KEVIN (Kate's mind)**

It appears that way. But still, is that a smoking gun?

**KATE gets out of the bed, goes to the desk, turns on the computer, and begins surfing the net.**

**KATE (Kevin's mind)**

[*musings to herself*] No signs of theft before Longforce left town.

**KEVIN (Kate's mind)**

None, whatsoever.

**KATE (Kevin's mind)**

And a week's fly fishing in Alberta, at a ranch, with friends.

**KEVIN (Kate's mind)**

The ranch refuses to disclose who the others were.

**KATE reads from the monitor screen.**

**KATE (Kevin's mind)**

"An angler's paradise. The dream of fly fishermen the world around. From the coldest spots in the north, to Equatorial Africa, fishermen come to our unspoiled streams."

[beat] From Equatorial Africa?

**KATE suddenly slaps her forehead.**

**KEVIN (Kate's mind)**

What's wrong?

**KATE (Kevin's mind)**

*Equatorial Africa! Africa! From West Africa!*

[beat] Kate, I have to call Youssou.

**KATE goes to the telephone and calls.**

**KEVIN (Kate's mind)**

What in the world?

**KATE (Kevin's mind)**

[into the phone] Youssou Losec – L O S E C.... San Antonio, Texas.

[to KEVIN] My carpenter friend, in Texas, I worked with, after Denver....

He's from Senegal. Just a wild-ass hunch.

[into the phone] What?... Youssou – Y O U S O U....

[slight pause; excitedly] Yes. Yes.

**Thrusts a hand into the air.**

Hello?... Hello, yes. My name is ... whoops !

My name is Kate, a friend of Kevin, who worked with Youssou four years ago.

Is he there?...

[beat] Great! Great! He'll remember me.... I mean, he'll remember Kevin.

I'm the .... *He's* the guy who Youssou shot in the hand, with a nail gun....

[beat] Yes.... Yes....

[to KEVIN] He's coming !

[into the phone] Youssou?

**Puts the phone on speaker.**

**VOICE OF YOUSOU LOSEC**

Yes?

**KATE (Kevin's mind)**

Can you hear me okay? I'm on speaker.

**VOICE OF YOUSOU LOSEC**

Yes. I can.

**KATE (Kevin's mind)**

This is great! How great to hear your voice.

**VOICE OF YOUSOU LOSEC**

Who *are* you?

**KATE (Kevin's mind)**

I'm Kate ... sorry ... a close friend of Kevin's.  
He told you about me. In Colorado.

**VOICE OF YOUSOU LOSEC**

Kevin? The famous musician, who never heard of Youssou N'Dour?  
The greatest singer in Senegal.  
That Kevin?

**KATE (Kevin's mind)**

My bad.  
Wait. He's here, with me.

**KATE points to KEVIN to speak.**

**KEVIN (Kate's mind)**

Hello?

**VOICE OF YOUSOU LOSEC**

A long time, my Friend.

**KEVIN (Kate's mind)**

Too long, my Friend. And we plan to do something about that.  
But forgive my rudeness.  
I am eager to hear about you, and everything.  
But we have a real problem here. An emergency.  
And ... well ... I'll let Kate explain.

**KATE (Kevin's mind)**

Youssou ...? Or "Mr. Africa," as Kevin calls you, we're in desperate need of help.

**VOICE OF YOUSOU LOSEC**

What can *I* do?

**KATE (Kevin's mind)**

We're working on a lawsuit. I'm a lawyer, in Denver, and here's the situation:  
There's a man we're suing, named Cecil Longforce, a cyber engineer....  
But don't repeat any of this.

**VOICE OF YOUSOU LOSEC**

I won't.

**KATE (Kevin's mind)**

We suspect him of stealing priceless secrets from the company.  
And, to make a long story short, he went on a trip to Waterton National Park,  
in Alberta, Canada, in the spring of 2003,  
with a group of fishermen, whose names we need to find out.

**VOICE OF YOUSOU LOSEC**

I wasn't there.

**KATE (Kevin's mind)**

No, of course not.  
It's just, we think someone from Equatorial Africa might have been.

**VOICE OF YOUSOU LOSEC**

In the spring of 2003?

**KATE (Kevin's mind)**

That's right.

**VOICE OF YOUSOU LOSEC**

You do know, don't you, that Equatorial Guinea is in a state of national alert?

**KATE (Kevin's mind)**

I *might* have seen something ....

**VOICE OF YOUSOU LOSEC**

I have, too.  
About you're big lawsuit.

**KEVIN (Kate's mind)**

It's in the news?

**VOICE OF YOUSOU LOSEC**

That's a ton and a half of money you're asking for....  
[beat] Do you want me to check it out?

**KATE (Kevin's mind)**

Would you? Oh, please, yes.  
We'll make it worthwhile.

**VOICE OF YOUSOU LOSEC**

If it's for Kevin, anything I can do.  
How's the hand, Kev?

**KEVIN looks at his hands.**

**KEVIN (Kate's mind)**

No problem, my Friend, hardly a mark.

**VOICE OF YOUSOU LOSEC**

I'll call you back.

**KEVIN (Kate's mind)**

Unbelievable....

Thank you.

The number is ... //

**VOICE OF YOUSOU LOSEC**

I've got it.

**KEVIN (Kate's mind)**

Gotcha. We called you, didn't we? Love you, man.

**KATE (Kevin's mind)**

We'll be on the edge of our seats. Waiting.

**VOICE OF YOUSOU LOSEC**

Don't worry. I'll call. Goodbye.

**KATE (Kevin's mind)**

Goodbye.

**Disconnects.**

I'm not feeling so hot all of a sudden.

**KEVIN (Kate's mind)**

What's the matter?

**KATE (Kevin's mind)**

I have awful cramps.

**KEVIN (Kate's mind)**

O my God! Your period! I forgot.

**KATE (Kevin's mind)**

Forgot what?

**KEVIN (Kate's mind)**

It's my time ... I mean, *your time* of the month. You're starting your period.

**KATE (Kevin's mind)**

*My what?!*

**KEVIN (Kate's mind)**

Your *period*.... Menstruation. Didn't your mother teach you anything?

**KATE (Kevin's mind)**

About menstruation?? Hell no.

**KEVIN (Kate's mind)**

Come in here. I'll show you what to do.

**The two go together, into the bathroom.  
After a brief period, they reenter the  
bedroom, and take their former spots –  
KATE once more at the computer.**

**KATE (Kevin's mind)**

If you have to go through this every month, I'm glad I'm not a woman.  
But ... I guess I am, now, aren't I?  
It's a shitload of work, isn't it?  
But thank God for you. I've changed my life. *You've* changed my life.

**KEVIN (Kate's mind)**

You'll be fine.

**KATE goes back to surfing the net.**

**KATE (Kevin's mind)**

[*reading*] "Equatorial Guinea is a land extraordinarily rich in oil.  
But rated among the worst in the world for human rights abuses.  
In the 1990's the United States pulled its embassy.  
But reopened it in 2001, after the 9/11 attacks.  
In 2003 there was an attempted coup to overthrow the country's dictator.  
It involved mercenaries and arms sales through Zimbabwe.  
An arms dealer named Nick du Toit, from South Africa, was caught, with others.  
He is reportedly imprisoned in Equatorial Guinea,  
where it is feared he is being tortured."

**The phone rings.**

**KATE answers the phone on speaker.**

**KATE (Kevin's mind)**

Youssou? I certainly hope this is you.

SCENE 7 –IN DISTRICT COURT

**Upstage center:** The courtroom of Scene 1; but this time it is JUDGE JAMES' courtroom, U.S. District Court, Denver. The Judge is already seated; and LONGFORCE is in the witness chair. Otherwise the room is empty.

**KEVIN (Kate's mind) and KATE (Kevin's mind) enter the courtroom – KATE going to counsel's table (standing beside it) with notes in her hand, while KEVIN takes a seat in the row of chairs behind.**

**KATE (Kevin's mind)**

Thank you, your Honor.

**JUDGE JAMES**

Is counsel prepared to continue?

**KATE (Kevin's mind)**

I am, your Honor.

**JUDGE JAMES**

The witness has been sworn. Continue.

**KATE (Kevin's mind)**

Mr. Longforce, you knew, didn't you? the date when the critical presentations would be made on behalf of your company?

**LONGFORCE**

Of course I knew.

**KATE (Kevin's mind)**

Then why would you make plans to leave the country so soon before?

**LONGFORCE**

[*with disdain*] I often travel outside the U.S.  
I presume you're referring to my fishing trip to Canada.

**KATE (Kevin's mind)**

That's exactly what I'm referring to.

**LONGFORCE**

[*disdain*] It was planned a year in advance, as it always is.  
There was plenty of time for us to get ready, after I got back.

**KATE (Kevin's mind)**

Did you use the trip as an opportunity,  
to contact engineers at RuufxChip Microprocessing?

**LONGFORCE**

I don't know a thing about them, or their people.  
Except for the duck crap you clowns are trying to feed this Court.

**KATE (Kevin's mind)**

And you also don't know, I suppose,  
what it means to thief another person's secret processes.

**LONGFORCE**

You're the one who's ignorant on that score, Counselor, not me.  
God gives us our brains.  
And what we do with them is our own personal freedom, in *this* country, at least.  
Fairchild Semiconductor introduced the integrated circuit.  
And Fairchild's Jerry Sanders left them, to found AMD,  
which, if you don't know, is one of today's top microchip producers in the world.  
Same thing with Intel.  
Its founders came from Fairchild.  
Along with Federico Faggin.  
And he left Intel to design the Zilog-80 ... over a billion of those out there.  
Just follow the dots, if you can.  
Faggin left Intel to form his own company.  
And before Intel, he was with Fairchild.  
And Fairchild was founded by people who left Shockley.  
And Shockley, himself, left Bell Labs. Get the picture?

**KATE looks down, in a distracted,  
unsure manner, at her notes on the  
table.**

**KATE (Kevin's mind)**

[*slight pause*] Well, can I take you back to your *fly fishing* trip to Canada?  
In April, 2003.



**LONGFORCE**

What of it?

**KATE (Kevin's mind)**

Had you been to Waterton National Park before?

**LONGFORCE**

Not there, in particular.

But I go on fishing holiday *every year*.

**KATE (Kevin's mind)**

Every year?

**LONGFORCE**

Every year since I was a teenager.

**KATE (Kevin's mind)**

I take it, you're a first rate angler.

**LONGFORCE**

[*with pride in his voice*] I am, *indeed*.

**KATE (Kevin's mind)**

What elements are there, to *fly fishing* that way?

**JUDGE JAMES**

You better not be wasting the Count's time on this, young lady.

**KATE (Kevin's mind)**

Your Honor, I intend to follow this line of questioning only a bit further.  
And its relevance will soon become apparent.

**KEVIN shows a sign of pleased surprise.**

**JUDGE JAMES**

Proceed.

**LONGFORCE**

[*beat*] What's the question?

**KATE (Kevin's mind)**

What does it take to become an expert *fly* fisherman?  
If you're able to tell us.

**LONGFORCE**

Of course I can tell you.  
The key to everything is your hours of expert practice, and your composure.  
And, of course, your preparation.  
I'm damned good at that.  
I work with the best gear, the best flies, the best guides.  
And I go to the very best sites.  
But even with all that, you can't wade rough bottoms, and let the pull of the water, and the silhouettes, affect your cast. A sloppy cast, and they simply dart away.

**KATE (Kevin's mind)**

Go on.

**LONGFORCE**

To be the best, you tie the best ... *yourself*.  
And you choose the right flies for the right fish.  
Your Rainbow, your Cutthroat, your Bull, your Dolly, or whatever.

**KATE (Kevin's mind)**

And you always go *fly* fishing with the same people?

**LONGFORCE**

For the most part we do. But there are *some* new guys, every year.

**KATE (Kevin's mind)**

Where else, besides Waterton, have you gone *fly* fishing?

**LONGFORCE**

All over the West, and a few times in Europe. And Canada, Alaska, Colorado, Montana, Idaho, Texas, Oklahoma, Nebraska, and East Tennessee.

**KATE (Kevin's mind)**

With, essentially, the same group of guys?

**LONGFORCE**

For the most part, I told you.

**KATE (Kevin's mind)**

Any girls? Any women on these trips of yours?

**LONGFORCE**

Hell no.

**KATE (Kevin's mind)**

Women can't *fly* fish?

**LONGFORCE**

I didn't say that. We just don't have them on *our* trips.  
It's just us men.

**KATE (Kevin's mind)**

What kind of men are you?

**LONGFORCE**

What do you mean by that crack?

**KATE (Kevin's mind)**

For example, are you all white?

**LONGFORCE**

Just what are you getting at?  
I'm no racist, if that's what you're trying to insinuate.

**KATE (Kevin's mind)**

Just casting for the truth.

**LONGFORCE**

I happen to go where whites fish, and Native Americans.  
Any law against *that*?

**KATE (Kevin's mind)**

So, if a non-white were on your trip, you'd notice that?

**LONGFORCE**

Of course.

**KATE (Kevin's mind)**

What about April, 2003, at Waterton?

**LONGFORCE**

Nothing different there.

**KATE (Kevin's mind)**

No non-whites?

**LONGFORCE**

[*slight pause*] No.

**KATE (Kevin's mind)**

Ah, but there was one, wasn't there?...

**LONGFORCE**

What are you saying?

**KATE (Kevin's mind)**

That we know that there was.

And remember, Sir, you are under oath here, and can go to jail for lying.

**LONGFORCE**

[*slight pause*] Well maybe there was. What of it?  
I just forgot.

**KATE (Kevin's mind)**

But you remember now. Correct?

**LONGFORCE**

[*beat*] Yes.

**KATE (Kevin's mind)**

And where he was from?

**LONGFORCE sits frozen in the witness chair.**

**KATE (Kevin's mind)**

[*slight pause*] Do you want my question repeated?

**LONGFORCE**

Shut up! *Shut up!*

**KATE (Kevin's mind)**

He was from Africa, was he not, Mr. Longforce?  
From West Africa.

**LONGFORCE**

Shut the fuck up, or I'll ... //

**JUDGE JAMES**

You *will not* use language like that in my courtroom.  
Or make threats.

**LONGFORCE stands, glaring at Kate.**

**KATE (Kevin's mind)**

He was from ... //

**JUDGE JAMES**

And you will sit down, this instant.

**LONGFORCE slowly sits down.**

**JUDGE JAMES**

You may continue, Counselor.

And there will be no more disturbances.

**KATE (Kevin's mind)**

Thank you, your Honor.... The secret man in Canada was from the Republic of Equatorial Guinea, was he not?

**LONGFORCE**

I'm not answering another one of your questions.

**JUDGE JAMES**

That's not your choice, Mr. Longforce.

Answer her question.

**LONGFORCE**

I know my Constitutional rights.

I refuse to answer her on the Fifth Amendment.

**JUDGE JAMES**

[*stunned*] That your answer might *incriminate you*?

This is not a criminal trial, Mr. Longforce.

**KATE (Kevin's mind)**

You met with an African. Do you want to tell us his name?...

[*beat*] We already know he was part of the plot to overthrow the government of Equatorial Guinea.

**LONGFORCE stands again, and clenches a fist at KATE, threateningly. JUDGE JAMES strikes her gavel.**

**KATE (Kevin's mind)**

Weapons and mercenaries were at hand.

A commander was ready.

All that was needed was money. Millions of it.

**KATE approaches LONGFORCE.**

**KATE (Kevin's mind)**

And that financing came through you, and RuufxChip.  
From the stolen micro-processing engineering you gave them illegally.

**LONGFORCE springs down from the witness chair at KATE, and strikes her in the face. She staggers backwards, as KEVIN rushes, and takes LONGFORCE to the floor. A guard (played by JEFF) enters, and in a struggle, handcuffs LONGFORCE.**

**LONGFORCE**

[*screaming*] He's a maniac.  
A murderer.  
A mass murderer.  
He has to be put down.  
He's killed thousands.  
His own people. And mine.

**LONGFORCE is forcibly removed from the courtroom.**

**JUDGE JAMES stands and pounds her gavel.**

**JUDGE JAMES**

Have that man arrested for violation of the Patriot Act.

**KATE (Kevin's mind)**

**Rubbing her jaw.**

Your Honor.  
Plaintiff moves to join RuufxChip Microprocessing Systems, its Directors, and officers, as co-defendants in this case.

**JUDGE JAMES**

Motion granted.

**JUDGE JAMES exits through the door to her chambers.**

SCENE 8 – IN KEVIN’S FRONT ROOM AGAIN

**Stage left:** The front room of Kevin’s apartment from Scenes 2 and 3 – now neat and tidy, with the picture of Kali hanging on the wall. (The bedroom is still not visible to the audience.)

**KEVIN (Kate’s mind), still unshaven,  
KATE (Kevin’s mind), and JEFF together  
enter through the bedroom door.**

**KATE (Kevin’s mind)**

Sit down. And tell us what you think.

**JEFF sits on an end barstool, perplexed  
by Kate’s familiar ways. KATE sits next  
to him.**

**JEFF**

It looks great, if that’s what you mean.  
But different, I guess you’d say.  
It’ll take some getting used to.

**KEVIN (Kate’s mind)**

Let’s have a beer.

**Goes to the refrigerator in the corner of the room.**

**JEFF**

My pad would certainly love this kind of attention, I can tell you.

**KATE (Kevin’s mind)**

We did it together.

**JEFF**

That lucky bastard over there, he leads an unreal life.  
First his guitar. Now you.

**KEVIN (Kate’s mind)**

You have no idea.

**JEFF**

So? What’s that picture about?

**KEVIN brings over three, opened, frosty bottles of beer, hands them out, and sits on the barstool next to KATE.**

**KEVIN (Kate's mind)**

Do you like her?

**JEFF**

I wouldn't date her.  
That's for damn sure.

**KEVIN (Kate's mind)**

She's a woman with four arms, a sword, a necklace of decapitated heads,  
and a ruby tongue, drenched in blood.  
What's not to like?

**JEFF**

I don't get it. What's all this about?  
Who is she?

**KEVIN (Kate's mind)**

Her name is Kali.  
And she's just destroyed the arch fiend of the Hindus, Pestilence.

**KATE (Kevin's mind)**

And gone batshit crazy doing it, I've been told.

**JEFF**

And who's the dude underneath her?

**KEVIN (Kate's mind)**

That's god Shiva, who will bring goddess Kali back to sanity.  
By making love to her.

**JEFF**

Why is she here?  
What's she got to do with you two?

**KEVIN (Kate's mind)**

It's to remind us that life's more than music, or the law.  
To remind me how lucky a man can get, if being a man is what a man wants to be.

**JEFF**

What are you going on about? You have everything a man *could* want.



**KEVIN (Kate's mind)**

Later.

**JEFF**

Later?

What do you mean, "later"?

**KATE (Kevin's mind)**

Not now, Jeff.

**JEFF**

[*exasperated*] You two have been acting weird ever since you got here.  
What's going on?

**KATE (Kevin's mind)**

Later.

**JEFF**

*Later what?*

**Stands, to leave.**

I used to feel like I was a friend. Now I think I've had enough.

**KEVIN (Kate's mind)**

[*to KATE*] Should we tell him?

**KATE (Kevin's mind)**

He's the only one we can possibly tell.  
But he'll never believe us.  
Sit down Jeff... Please.

**JEFF reluctantly sits back down.**

**JEFF**

What is it?...

[*beat*] Are you engaged or something?

**KATE (Kevin's mind)**

Not that ... but ... //

**JEFF**

Oh no! You're not pregnant, are you?

**KATE (Kevin's mind)**

*Hell no! ...*

[beat; then to KEVIN] I'm not, am I?

**KEVIN (Kate's mind)**

**Laughing.**

No, you're not pregnant.  
You just had your period.  
Remember?

**KATE (Kevin's mind)**

Oh. Yes.

**JEFF**

Your brains are scrambled eggs.

**KEVIN (Kate's mind)**

Jeff, do you just accept yourself, being a man?

**JEFF**

What's that crack supposed to mean?

**KEVIN (Kate's mind)**

Nothing personal.  
It's just something that's been on my mind lately.

**JEFF**

Not featuring being *the man*, huh?  
After Blind Thomas's?  
Hell, I'd change places with you in a heartbeat.

**KATE (Kevin's mind)**

Be careful what you wish for.

**KEVIN (Kate's mind)**

Because when I wake up in the morning, and look in the mirror,  
it dawns on me that I *am* a man ...  
and likely to stay that way, maybe for the rest of my life.

**JEFF**

What did you think you were? An altar boy?

**KEVIN (Kate's mind)**

An altered boy. Yes, you might say that.

**KATE (Kevin's mind)**

When you look in the mirror, Jeff, what do *you* see, first thing in the morning?

**JEFF**

What every man sees, of course. Myself. What else?

**KATE (Kevin's mind)**

Which is what? Exactly? And not your name.

**JEFF**

Oh, one of those New Age quizzes, huh?...

[beat] Well, I see a pair of eyes begging to go back to bed.

**KATE (Kevin's mind)**

And?

**JEFF**

And hair, all messed up. Is that what you're getting at?

**KATE (Kevin's mind)**

It doesn't strike you: Look at me! I'm a *man*.

**JEFF**

That's freakish. That's no news.

**KATE (Kevin's mind)**

That's my point.

When *I* look into a mirror, I don't see anything that reminds me of myself.

I see a woman, not a man.

**JEFF**

What are you supposed to see?

You *are* a woman.

**KATE (Kevin's mind)**

Am I? I used to think I knew myself, like the back of my hand.

But I'm changed. And I don't feel like I'm fitting in, the way I am now.

**JEFF**

If you're thinking of fitting in with Kev, you better start thinking New York.

**KATE (Kevin's mind)**

It's not that simple.

**JEFF**

Kate, I think I could really like you.

But if you're out to change my man....

[beat] Can't you see how much softer he's gotten around you?

**KEVIN (Kate's mind) shrugs his shoulders.**

**JEFF**

What is it, Kev? Too much success?

Too much being in celebrity life in Colorado?

**KATE (Kevin's mind)**

Too much not being myself....

[beat] I haven't always been a woman, Jeff.

**KEVIN (Kate's mind)**

And I haven't always been a man.

**JEFF**

And I haven't always been a babe-in-the-woods.

**KATE (Kevin's mind)**

You see and hear down the same corridors.

But it's the skin. And the peculiar sense of smell. And the little, lurking things.

How people treat you. Little differences. But they're enough.

Enough to mark the line between being feminine and masculine.

Enough to feel odd, unpleasantly odd, all the time. That's how it is.

A whole new perspective on life. And sex....

[beat] Do you remember the night we got hammered on Absinthe?

**JEFF**

That wasn't you, Kate. That was Kev, and me.

**KATE (Kevin's mind)**

I *am* Kev.... Look at me.... Look in my eyes ... close....

I'm Kevin.... In here, really....

I'm your best friend, Jeff.... ***I'm*** Kevin....

This is me.

**JEFF**

You're insane.  
And if you think I'm believing any of this, you're even more insane.

**KEVIN (Kate's mind)**

He's telling you the truth.

**JEFF**

You're both crazy.

**KATE (Kevin's mind)**

We've switched bodies, unintentionally. The morning after the Absinthe.

**JEFF**

Why are you doing this to me?  
Or is it some sick joke you're pulling on me?  
Like you don't have anything better to do.

**KEVIN (Kate's mind)**

How can we prove it to you?

**JEFF**

You can't. So give it up.

**KATE (Kevin's mind)**

Kate doesn't know this story, but I've told you.  
When I drove away from Denver, six years ago, destination unknown,  
I came to a truck stop near Taos, New Mexico, and met some drivers.  
And almost to a man they agreed, San Antonio was the place to be.  
So, I motored there, and found cheap digs.  
I did a boatload of construction work to build up my capital, and met Youssou....  
[to KEVIN] Changed our lives, didn't he?

**KEVIN (Kate's mind)**

Tell me about it.

**JEFF gets up, to get another beer.**

**JEFF**

Keep talking ... I'm listening....  
Do either of you want another cold one?

**KEVIN (Kate's mind)**

Not yet.

**KATE (Kevin's mind)**

[to KEVIN] You'd be been amazed, what I used to be able to do with those hands.

**KEVIN takes a look at his hands.**

**KATE (Kevin's mind)**

It's weird, isn't it?

**JEFF opens a bottle, and returns to his chair.**

**JEFF**

Weird isn't the word for the game you two are playing at.

**KATE (Kevin's mind)**

[beat] Anyway, Youssou, my San Antonio friend, is a master carpenter. And a world-class story-teller. Especially about Africa. His wife was too good looking to stay in Senegal, so they came to America.

**KEVIN (Kate's mind)**

Why do you say she was too good looking to stay in Africa?

**KATE (Kevin's mind)**

Powerful men there can get any beautiful woman they want....  
[beat] You can't take away a man's music, but you can, his wife.

**KEVIN (Kate's mind)**

So *that's why* music's the only thing in your life you really love?  
Afraid some man might steal the rest?

**KATE (Kevin's mind)**

Like doing everything your ass could do, to make partner in your law firm?

**KEVIN (Kate's mind)**

You're an asshole.

**KATE (Kevin's mind)**

I'm sorry. I didn't mean that. And, please, I didn't mean it. It's not true.

**KEVIN (Kate's mind)**

But you *did* walk out on me, didn't you? Don't tell me you didn't mean that.

**KATE (Kevin's mind)**

It wasn't you. It was the bad vibes for classical guitars then in Denver.

**KEVIN (Kate's mind)**

You should have told me that.  
Instead of sneaking away and never calling.

**KATE (Kevin's mind)**

I know. And I may never be able to make that up to you.

**JEFF**

Can we stop this charade?

**KATE (Kevin's mind)**

[to KEVIN] I'm so, so sorry for what I did.... Really ... I am.

**JEFF**

I can't take much more of this.

**KATE (Kevin's mind)**

Okay. Let me finish my story....  
There was this Viking crew boss in San Antonio, named Erickssen.  
He was a head taller than Youssou; and a prick, supreme.  
Constantly bragging how women all loved him.  
And one day he started on Youssou, telling him what he'd like to do to his wife.  
That's when Youssou nailed my finger, grabbing for the trim gun I was using.  
Blood came spurting out, and I saw all the music of my life pass before my eyes.  
Erickssen rushed me to an emergency room, in his hotshit pickup truck.  
And it all got stitched up fine.  
But Youssou and I never worked with Erickssen again.

**JEFF**

[beat] Yeah?

**KATE (Kevin's mind)**

It was later, here in New Orleans, I heard the rest of the story.  
From a mason who used to work with us.  
"Remember Erickssen?" he asked me. I looked at my finger.  
"And that truck of his, he was so crazy about?... Well, he ditched it."  
I asked him, why.  
"He was at a bar one night, with another man's woman.  
And that guy, who was one mean son-of-a-bitch, came in, looking for her.  
Erickssen got out of there pronto, and shot away in his pick-up.  
But in a couple of blocks, he jumped out, and never got in it again....  
You see," he said to me, "someone had put something inside that smelled like  
decaying human bodies. And that smell never goes away."

**JEFF**

[beat] And?

**KATE (Kevin's mind)**

And I remembered Youssou telling me how he used chemicals like that, in Dakar, to train dogs.

**KEVIN (Kate's mind)**

**Pinches his nose.**

That's sickening.

**KATE (Kevin's mind)**

Yeah. And it made me smile inside.

**JEFF**

Will you two stop?

This stuff is too stupid.

And besides, I've been watching, and I can see what's wrong.

You're keeping your hands to yourselves, the way you do.

No problem. I've figured the whole thing out.

**KATE (Kevin's mind)**

Oh yeah?

**JEFF**

Sure.

It's what always happens when someone screws somebody over in a relationship.

**KATE (Kevin's mind)**

Thanks.

**JEFF**

No problem.

It just takes time, and a little patience, and forgiveness, I guess you'd say.

**KEVIN (Kate's mind)**

It's more complicated than that, Jeff.

*I am Kate, in Kevin's body ... //*

**KATE (Kevin's mind)**

*And I'm Kevin, in Kate's body ... //*



**JEFF**

And I'm Leo Brouwer, if you didn't know, here, in disguise.... [*beat*] Prove it.

**Kate stands.**

**KATE (Kevin's mind)**

Come with me.

**JEFF**

What are you doing?

**KATE (Kevin's mind)**

Into the bedroom, and name your Carcassi.  
I'll play whatever you want, with no cues from anywhere.

**JEFF slowly stands, and follows KATE into the bedroom – the door closed behind them. In a few moments the sounds of a Carcassi étude (on classical guitar) can be heard. The two reenter the front room, sitting down where they were before.**

**JEFF**

[*exhausted pause, and sigh*] If ... if I ... if I could understand a thing.  
I'd have to admit to losing my mind in there....  
[*beat*] But it's all hocus pocus, *isn't it?*... *Please?*

**KATE (Kevin's mind)**

After all that, and you still don't get the shit we're in here together?  
Jeff, this is our lives.  
And I dream of waking up, and finding myself in a man's body again.

**JEFF**

I saw a woman become my man, right in front of my eyes, smack in my face.  
And if I saw that, for Christ's sake, man! How can you two stand it?

**KEVIN (Kate's mind)**

I don't feel really a part of anything that's me anymore, or what I grew up with.  
And I miss womanness more than I can tell you.  
That night at Thomas's, I felt like a genius.  
But when the intoxication wore off, emptiness started seeping in.  
Genius, without a soul, is a missile without a captain.

**KATE (Kevin's mind)**

O Captain, my Captain, our fearful trip's *not done*....  
It isn't even my own cunt I'm wearing.

**JEFF**

Holy Mother!  
I can't believe you sincerely just said that, Kate.

**KEVIN (Kate's mind)**

I didn't.

**KATE (Kevin's mind)**

It turns my stomach, to think of a man having sex with me.

**KEVIN (Kate's mind)**

Same with me....  
The other way, I mean.

**JEFF stands. They all stand.**

**JEFF**

You two are in a Labyrinth of your own. And I can't help.  
In fact, if I don't get out of here I'll go crazy, too, just thinking about it.

**JEFF turns to go, and KATE gives him a big hug.**

**JEFF**

Shit, I miss ya, man.

**KATE (Kevin's mind)**

Me too.

**KEVIN (Kate's mind)**

Till mañana, then.

**JEFF**

Till mañana, then.  
Good luck, you two.

**JEFF exits.**

SCENE 9 – IN A MESS

**Stage left:** The front room of Kevin’s apartment from Scenes 2, 3 and 8 – again in the mess it was in Scenes 2 and 3 – with no picture of Kali. JEFF is outside, at the front door.

**JEFF**

[*hollering and knocking*] Good God, man, get the fuck up.

**KEVIN**

Wha?

**JEFF**

[*hollering*] Kevin. Kevin. Is that you in there? Alive?

**KEVIN**

Not so loud.

**JEFF**

You *are* alive! All for one, and one for all!

**KEVIN enters the front room through the bedroom door, opens the front door, and lets JEFF in.**

**KEVIN**

Where’s Kate?

**JEFF**

What do you mean, *where’s Kate*?

Kate who? What are you talking about?...

Don’t tell me you had a girl over here, last night?... After all we drank?

You *are* the man!

**KEVIN looks all around.**

**JEFF**

Are you okay?

**KEVIN**

**Pounds on the wall where Kali hung, in Scene 8.**

What on dogshit Earth is going on?... No. No. **No.** Where did she go?

**JEFF**

Get a grip, will ya?

**KEVIN**

[*slight pause*] I'm going to start crying.  
Shit! Right out loud.

**JEFF**

Never again, in my life, man, am I giving you Absinthe again.

**KEVIN**

What ... the ... fuck?

**JEFF**

Don't you remember last night?

**KEVIN**

Last night?... Yeah. Kate and I were talking, after you left.  
And we ....  
[*beat*] Where is this? Where am I?

**JEFF**

I don't know anything about any Kate.  
But tonight, you're going to the Blind Thomas, with me.  
Tonight you're going to knock 'em dead.

**KEVIN**

Tonight?

**JEFF**

Yes, *tonight*.

**KEVIN**

Tonight?...  
[*beat*] But that was weeks ago.

**JEFF**

Nope. It's *tonight*.

**KEVIN**

Then what happened to last night? And to all those other nights?

**JEFF**

I haven't the foggiest idea what you're talking about.

**KEVIN**

[*beat; then slowly*] Then ... what happened ... was a dream?

**JEFF**

I had no clue Absinthe was *that* powerful.

**KEVIN**

Don't you remember Kate?

**JEFF**

Kate who?

**KEVIN**

Kate, who was here with me yesterday.

**JEFF**

I never met any Kate of yours.

The only Kate of yours I know of, is the one you dumped in Colorado.  
Years ago.

**KEVIN**

The one I dumped?

**JEFF**

Don't you remember that, either?

**KEVIN**

But we found each other.  
And she played at the Blind Thomas. For me.  
And we won the lawsuit against Longforce. In Denver.  
And now the Earth's breaking apart....  
Jeff, I don't want to lose her again.  
Even if it was a dream, I don't want to lose her again.

**JEFF**

Kev, you're delusional. Let me fix you some coffee.

**KEVIN**

What did you do to me?

**JEFF starts a cup of coffee.**

**JEFF**

I thought it was okay. It's the Green Fairy. I drank some, too, and look at me.

**KEVIN**

I thought you were my friend.

**JEFF**

*I am your friend.* I just made a little mistake. They said it was safe.

**KEVIN**

Who? Who said it was safe?

**JEFF**

Edgar Allen Poe, for one.... And Vincent Van Gogh.

**KEVIN**

Are you mad?

**JEFF**

I meant it to be bottled courage, for a shy musician.  
You know. For fame and fortune.

**KEVIN**

[*beat*] Jeff?

**JEFF**

What?

**KEVIN**

We've got to make some changes, tonight.

**JEFF**

What?!

What are you talking about?

**KEVIN**

At Blind Thomas's.

**JEFF**

You can't. Now....

[*beat*] What sort of changes?

**KEVIN**

I'm doing a duet.

**JEFF**

The fuck you are. What are you on?

**KEVIN**

Set up my CDs on their sound system.  
And I'm going to play along in sync.

**JEFF**

Have you lost your mind?

**KEVIN**

That's what ....  
I thought you'd say.  
But it's the only way.

**JEFF**

You're not doing it.  
You're not making a change like that at the last minute.

**KEVIN**

Why not? Others have.  
Remember Nat and Natalie Cole?

**JEFF**

You've been smoking this morning, haven't you?

**KEVIN**

Jeff, I really don't know how much this means to you.  
But it's the only thing that's on my mind, right now.  
And it's going to be *that way*, or the highway....  
Period.... From on high.

**JEFF**

You're going in there, even if I have to carry you in, myself.

**KEVIN**

Jeff, the CDs, on their system, or I won't be here when you come.

**JEFF brings a cup of coffee to Kevin.**

**JEFF**

Okay. Okay. You're the man.  
Pick you up at eight.

**KEVIN**

Fine.

**JEFF**

One thing you oughta know.  
There's a bigtime agent from New York in town.  
And I heard he's planning on being at the Blind Thomas tonight. Just a head's up.

**KEVIN**

Just what I need.

**JEFF**

What?

**KEVIN**

Just what I *agreed*....

**JEFF**

You knew about it?

**KEVIN**

I thought there was the possibility.

**JEFF**

The stars are lining up for you, my man, tonight.

**KEVIN**

If you only knew....  
See you at eight....  
Bye-Bye.

**JEFF**

*Bye-Bye?*...  
[beat] Kev, is that you in there?

**KEVIN**

No.  
Not at all.  
I'm a Green Fairy, just visiting.

**JEFF**

You'll get over it.  
See ya.

**KEVIN**

Later.



Ala ...

**JEFF**

Gator.

**KEVIN**

That's my man.

**JEFF**

**JEFF lets himself out. KEVIN puts down his cup of coffee, and goes into the bedroom. He returns, reading a letter that he holds in his hand. He puts it down; sits; and picks up his guitar.**

SCENE 10 – IN PERFORMANCE AGAIN

**Center stage:** 10:30 Saturday night. The Blind Thomas nightclub of Scene 5 – a spotlight on KEVIN, who is sitting, as before, on a stool, facing the audience, dressed in a suit and tie, hair now partially across his face. He is just resting his guitar against the stool, and unfolding a letter from his pocket. BONNIE is sitting, alone as before, at the café table (**far stage left**). KEVIN whispers into the mike:

**KEVIN**

This was written especially for now:  
[reading] The whisper in my throat, invisible at night;  
My voice and I alone, so near the morning light.  
O sweetest enemy of sleep, the memory of your eyes, their thrill,  
The break of dawn with you, the stillness of your waking smile,  
Your kiss between my hands.  
This aching solitude in me now fully understands.

**Spotlight fades to background nightclub noise. BONNIE gets up from her table, comes over, and gently brushes Kevin's hair back.**

**BONNIE**

I've heard you before. You're wonderful. You always are.....  
[beat] Do you remember me?

**KEVIN**

[beat] I'm sorry.

**Stands.**

I just lost it, for a moment. Did you say something?

**BONNIE**

You probably don't remember me. It's all right.  
You looked at me, sort of special tonight.  
But you were probably thinking of someone else.

**KEVIN**

Hi.

**Extends his right hand.**

Nice to meet you. I'm Kevin.

**BONNIE gives him a kiss on the cheek.**

**BONNIE**

Colleen. But most everybody calls me Bonnie.

**KEVIN**

Hello, Colleen.

**BONNIE**

Come over here. Why don't you? And sit down at my table for a while.

**KEVIN smiles at BONNIE, and walks with her to her table.**

**BONNIE**

Are you with somebody?

**KEVIN**

Yes. Yes. I'm with Jeff. He should be over, in a minute.

**BONNIE**

And he's your boyfriend?

**KEVIN**

*My boyfriend?* Oh, no. No. It's nothing like that.

**BONNIE**

But you're gay, aren't you?

**KEVIN**

No. Most definitely not ... //

**BONNIE**

It doesn't make any difference ... //

**KEVIN**

Why would you think I'm gay?

**BONNIE**

It's just, when you walk ... //

**KEVIN**

Shh....

**Puts a finger to Bonnie's lips.**

I've had a lot on my mind ... //

**BONNIE**

Maybe it's the excitement. You *do* seem different tonight.

**KEVIN**

Bonnie.... You said people call you that, right?

**BONNIE**

Yep, Bonnie.

**KEVIN**

Bonnie, I'm *not gay*, one bit. I promise you that.  
But I *am, definitely* off form tonight.

**BONNIE**

I thought so.

**KEVIN**

It's all this strange stuff in my mind.

**BONNIE**

Don't worry, you were wonderful. Trust me: You're great.

**KEVIN**

[*beat*] Bonnie, may I ask you a personal question?

**BONNIE**

Oh, you're good.

**KEVIN**

How well do you know me? Really? Feet on the ground.

**JEFF comes up with two bottles and a mug of beer, and stands there. A beat.**

**JEFF**

[*looking at BONNIE*] Unless you'd prefer a Merlot.

**BONNIE**

Beer's fine, thank you.

**JEFF gives the mug of beer to BONNIE and one of the bottles to KEVIN.**

**JEFF**

[*barely able to contain his excitement*] You're in! You're fucking in, my man !

**Looks at BONNIE.**

O, pardon the Cajun.

**KEVIN and BONNIE (simultaneously)**

[BONNIE] No problem.

[KEVIN] What?

**JEFF**

He wants you in New York....

I'm not shitting you, Kev.

He's ready to give you a contract. On the spot.

**KEVIN**

What are you talking about?

**JEFF**

It's a no-brainer, he says.

You have chops like he hasn't heard since Dylan.

**BONNIE**

What's going on?

**JEFF**

**Tips his bottle of beer to BONNIE.**

Kev hit the jackpot.

There's this agent, in from New York. Kev knows about him.

And he went crazy, what he heard tonight. Kev's the man; Kev's *the* man.

**BONNIE**

What's this actually *mean*?

**JEFF**

[*to KEVIN*] It's everything you've worked your fingers down to calluses for.

You're in. You've landed in New York City....

[*beat*] Don't you get it? *the Big Apple*.

Carnegie Hall, maybe, someday, like you've dreamed.

**KEVIN**

Maybe ... when the trial's over ... //

**JEFF**

What trial? What are you talking about?

**KEVIN**

[*slight pause; puzzled*] Get me a phone.

**JEFF**

Are you nuckin' futz? Why aren't you pumpin'?

**Pumps his fist in the air.**

You've just won the seventh game of the World Series. I should have brought ....

Oh, for Christ's sake, what's wrong with me? Back in a sec.

**KEVIN**

*Just bring me a phone....* Or fuck the whole thing.

**JEFF**

Jesus Christ, okay.

**Leaves the table.**

**BONNIE**

**Kisses KEVIN square on the lips.**

Let's celebrate tonight. Just you and me. Okay? Away from here.

**KEVIN**

You know me *that well*?

**BONNIE**

[*slightly flustered*] Not really.... I was just ... excited for you.  
In the moment.... But that's not to say I'm not willing.

**KEVIN**

I ... I don't know what to say.

**BONNIE**

I'll give you a clue.... Say yes.  
That would be a real good thing to hear right now....  
[*slight pause*] I'm making a mountain of a fool out of myself, aren't I?

**KEVIN**

There's something I need to explain.

**BONNIE**

You look like you've never heard a woman talk to you this way.

**KEVIN**

I haven't. I can assure you of that.

**BONNIE**

Well, I can tell you, I'm not the only one.  
You should hear what the others say about you. What they'd like to do....  
[*beat*] You don't have a clue, do you? What being a woman is like.

**KEVIN**

I thought I did.

**BONNIE**

Don't feel bad about it. Most men don't....  
[*beat*] Tell me, honestly: Do you have a girlfriend?

**KEVIN**

I did. Once. Six years ago.

**BONNIE**

*You haven't made it for six years?*

**KEVIN**

She's in Colorado. I hadn't done much thinking about her.  
Until last night. When I wrote her a letter.  
And told her I loved her, I think. And told her goodbye.

**BONNIE**

You haven't loved anybody else?

**KEVIN**

[*beat*] Have you been following me, or something?

**BONNIE**

Kevin, I'm pointing to the stars, and you're stuck, watching my finger.

**JEFF returns to the table with a  
cellphone. KEVIN dials KATE.**

**KEVIN**

Kate ... be there, if this is still your number. Oh, come on, pick up, please.  
*For God's sake, pick up the phone !! ...*  
[*beat*] I hope you're there, which makes absolutely no sense, I know.

**A spotlight on KATE, stage right, as she  
picks up the phone in her bedroom.**

**KEVIN**

Hello? Is that you, Kate?

**KATE**

You son of a bitch.

**KEVIN**

I love you, too.  
I found out last night.

**KATE**

Are you at Blind Thomas's?

**KEVIN**

How do you know about that?

**BONNIE gets up from the table.**

**BONNIE**

I love you, Kevin. I'll always love you.

**BONNIE exits.**

**KATE**

Was that Bonnie?

**KEVIN**

Bonnie? How do you know about Bonnie?  
Am I dreaming this again?

**KATE**

Does it feel like it?

**KEVIN**

Are you in court?

**JEFF goes upstage, and sits at the table  
in the Courtroom.**

**KATE**

Starts Wednesday.

**KEVIN**

Did we just both have the exact, same dream?

**KATE**

How is that possible? If it was the exact same dream, was it a dream?

**KEVIN**

I had a dream last night that changed my life. And I'm going to change my life....  
[beat] Kate? How do you feel about me?

**KATE**

I'm waiting.

**KEVIN**

For what?

**KATE**

For an apology.



**KEVIN**

O, my God!  
I'm sorry. I'm sorry. Truly, I'm sorry.  
I never knew, until the dream, how much I wanted you in my life.  
And how afraid of it I was.  
It was Denver. Not you.  
I'm on my way.

SCENE 11 – IN FAMILY COURT AGAIN

**Upstage center:** The Courtroom of Scene 1, New York City Family Court. JEFF now standing, alone, by the table.

**JEFF**

You can go, now. Love story's over.  
Kevin left for Denver the day following Blind Thomas's.  
Kate won her mega-million-dollar lawsuit in the famous Longforce case.  
The two got married. Moved to New York City.  
Kevin made it to Broadway. And later to Carnegie Hall, all as he had dreamed.  
Kate landed a partnership in a prominent, New York social justice law firm.  
And what else can I say?  
Everything, I guess you'd say, was perfect.  
Cloë came along in a couple of years.  
And Kevin added children's stories to his résumé....

**KEVIN**

*[offstage]* When Tommy Teddy Bear was a tiny teddy bear,  
he took a great big teddy bear's fall.  
From the back of a goose, a high-flyin' goose,  
on a gust of the wind with the screech of an owl,  
he fell, and he fell; and he yelled, and he yelled.  
From the back of a loose and a long-necked goose,  
with the shriek of a peacock and the squeal of a seal,  
he tossed and he tumbled through cottons of pink.  
He flipped and he fumbled, life flashed in a wink,  
till a ring, and a slap, and a bee in his ears,  
splashed him right in the lap of a sea of salt tears.  
Sheltered him in the drink from the worst of his fears.

**The sound of a young girl's delighted  
giggle offstage.**

**JEFF**

Kevin wrote that.

Yes, sir, that's his. He's the one. My Kevin, for his little Cloë.

I was thinking of putting it to music. On my guitar....

[beat] After Kate left him last Fall, well, Kevin went a bit loony.

Not dangerous. Just up, up, and away, like a loose balloon.

Stopped his guitar playing.

You can't imagine how much that hurts,

to think of someone that gifted giving up his music.

Playing classical guitar was life's meaning to Kev, before Kate....

[beat] He bought a used Wrangler. Piled next to nothing in,

except for a tent, some old clothes, and camping gear.

And headed nowhere, West, leaving Cloë with Bonnie at Thanksgiving.

But. And this is a giant "but."

Kevin left Bonnie with plenty enough cash, to last years.

It's not the money, I know. Bonnie's got plenty of her own.

The super successful artist and photographer she's become in New York.

Indeed, as you might have guessed by now, she followed him there.

And became their best friend.

And "Aunt Bunny."

And neither one really cares about money.

The important thing to Kevin is Cloë ... and Kate, of course. And Bonnie.

And, I hope still, his music.... [beat] How in Hell could anyone think of taking Cloë away from Kevin? For abandonment?...

[beat] They say life is dangerous when you travel the roads at night. In the rain.

Red and purple blues glistening off stainless steel. Like Bonnie's photographs.

She was damned successful. Opened an art studio on 57<sup>th</sup>. But never married.

All sorts of things you have to assume, at your own risk, driving at night.

But I say life is more dangerous falling in love.

You take things on. You go strange places.

You try to fit the essence of what you believe in, into another person's dream.

And with love there comes the inevitable fatigue.

Kate started quoting Jack Gilbert.

All the time.

**KATE**

[*offstage*] Everyone forgets that Icarus also *flew*.  
It's the same when love comes to an end,  
or the marriage fails, and people say  
they knew it was a mistake, that everybody  
said it would never work.... But anything  
worth doing is worth doing badly.

Sorrow everywhere. Slaughter everywhere. If babies  
are not starving someplace, they are starving  
somewhere else. With flies in their nostrils.  
But we enjoy our lives because that's what God wants.  
We must have the stubbornness to accept our gladness in the ruthless  
furnace of this world.... If the locomotive of the Lord runs us down,  
we should give thanks that the end had magnitude.

**JUDGE JAMES**

[*offstage*] Kate is one of the most remarkable lawyers I have ever met.  
She works tirelessly for women's rights.  
Striving to end female genital mutilation, everywhere.  
Standing up against unjust laws and customs everywhere.  
Making enemies for herself. Serious enemies. Dangerous enemies. Everywhere.

**KATE**

[*offstage*] Why?  
You ask why can't I bring Cloë up with you.  
Because I'm unfit for the task. And it's too dangerous. For her *and* you.  
I'm unfit because there are other tasks I *must* undertake while I have the breath.  
People who are more desperate for my help. Worlds away from here.  
Things I must do for myself. Things I must do for others.  
Risks I must run for myself, and not expose a young child to.  
Or a husband.  
I could be kidnapped, at any time.  
Or killed.  
And *that's* why.  
That's why I must go quiet alone, if I'm ever to find my true self.  
If I'm ever to understand the reason I was put on this Earth.  
If I'm ever to make sense of it.  
Why I must risk everything to make something better. For others.  
For the unbearable and the less fortunate. Before the dam breaks and it's too late.  
*That's* why.

**JEFF**

Why is a good question. Why ask why? And I don't have an answer for you.  
I saw Kevin and Kate together, a dozen times, or so, after New Orleans.  
And I can tell you this: Kevin loves Kate.  
And it's not his fault that *maybe he loves that little girl a little bit more.*

**KATE**

[*offstage*] Kevin, Bonnie's a first rate photographer.  
No doubt about it, she belongs in New York.  
But don't kid yourself, stupid man.  
She's here because of you. She's in love with you.

**VOICE OF YOUSOU LOSEC**

Sounds like you have surrendered, my Friend.  
A warrior does not surrender to grief.  
If a warrior is in need of water, he finds a way to drink.  
If he is in pain, he finds a way to end it.  
A warrior follows the path he has chosen,  
and accepts only the duties of that path.

**KEVIN**

[*offstage*] Is loneliness a duty?

**VOICE OF YOUSOU LOSEC**

Loneliness is a choice.  
It is a tree we choose to plant in the ground.

**KEVIN**

[*offstage*] Loneliness is a tree?

**VOICE OF YOUSOU LOSEC**

That leafs in the Spring, and shakes its leaves to the ground in the Fall.

**KEVIN**

[*offstage*] What are you saying?

**VOICE OF YOUSOU LOSEC**

You have a child?

**KEVIN**

[*offstage*] Cloë.  
She's nearly five.  
I left her with Bonnie.

**VOICE OF YOUSOU LOSEC**

To run with a pack of wolves?

**KEVIN**

*[offstage]* I'm done, running with people.

**VOICE OF YOUSOU LOSEC**

We have coyotes here, in San Antonio.

But not one has eyes that measure up to a little girl's eyes.

**KEVIN**

*[offstage]* What are you saying?

**VOICE OF YOUSOU LOSEC**

There's no one who seeks closure to loneliness who isn't being sought by another.  
Just as no one makes a sound, one hand clapping.

**KEVIN**

*[offstage]* Someone has planted a tree for me?

**VOICE OF YOUSOU LOSEC**

Lose some weight, my Friend.

You're feeling too important in yourself.

**KEVIN**

*[offstage]* I'll call you back.

**JEFF**

Someone's coming.

**JEFF exits.**

**KEVIN enters the courtroom from stage left, unshaven and noticeably disheveled. He sits at the table. In a moment, BONNIE enters from stage left. KEVIN stands up and walks up to her.**

**BONNIE**

Get away from me.

**KEVIN**

I have to talk to you.

You abandoned ship.  
When I was drowning.  
Not one, single call.  
I had to find ... //

Not, for four months.  
Myself.... And lose weight.  
*Four months.*  
I know you. I ... //

Not knowing a thing.  
Want to marry you.

[*pause*] Is that all you have to say?  
For yourself?

I wise man told me:  
Love is a tree....  
You have waited a long time.  
And now is the time.  
I want you, growing in my heart, for the rest of my life.  
To be faithful to you....  
And to Cloë.  
I want to marry you, Bonnie.

**BONNIE**

**KEVIN**

**BONNIE**

**KEVIN**

**BONNIE**

**KEVIN**

**BONNIE**

**KEVIN**

**BONNIE**

**KEVIN**

**BONNIE**

**KEVIN**

**KEVIN and BONNIE cautiously embrace. Lights dim. Spot on JEFF, as he enters with a beer, walks to the café table and chairs (far stage left), and sits. The picture of Kali stands beside the table; and he salutes it with his drink.**

**JEFF**

What is love, Kali?  
Do you have a clue?  
I certainly don't.

*[drinking pause]* Bonnie and Kevin stopped fighting over Cloë, just like that.  
And in their time, two more beautiful children.  
And Kevin went back to his music.  
Hurray !!

*[drinking pause]* And the revelation of it all?  
What?  
That to mean something in life it's best to fit where you're most needed?  
Is that it?  
Is that daylight? For a dreamer?

*[drinking pause]* I went to see A Doll's House.  
In Brooklyn.  
And except for the names and a few other things,  
the ending's the same one....  
I guess you'd say.

**END**