

**Syd**  
by Craig Houk

SAMPLE

## SYD

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SYD



*For Diana.*

*Thank you for sharing your wild and wonderful story with me.*

*And for allowing me the opportunity to honor your father.*

# SYD

## **CHARACTERS**

HELEN TRAHAN Female, Late 30s

SYDNEY (SYD) TRAHAN Female, 19 y/o

ROBERT (BUD) TRAHAN Male, Early 40s

BEVERLY LARSON Female, Early 40s

BEAUREGARD (BEAU) LARSON Male, Mid 40s

## **SETTING**

The kitchen and back porch of the Trahan's single-family home in the Uptown neighborhood of New Orleans, somewhere along Highway 1 in Louisiana, and the Larson's living room.

## **TIME**

1973.

## **SCENE BREAKDOWN**

1-1	June 24th	Afternoon	Trahan Kitchen/Porch
1-2	June 24th	Near Sundown	Trahan Kitchen
1-3	June 24th	Sundown	Trahan Porch
1-4	June 24th	Near Midnight	Trahan Kitchen
2-1	June 25th	Morning	Highway 1
2-2	June 25th	Morning	Trahan Kitchen
2-3	June 25th	Early Evening	Trahan Porch
2-4	June 25th	Late Evening	Trahan Kitchen
2-5	July 4th	Evening	Larson Living Room
2-6	July 4th	Evening	Short Distance from the Canal Street Dock
2-7	July 17th	Early Evening	Trahan Kitchen

## SYD

**SYD** received its world premiere production at LAB Theater Project in Ybor City/Tampa, Florida, opening on Thursday, February 22<sup>nd</sup>, 2024, and closing on Sunday, March 10<sup>th</sup>, 2024. The play was directed by Owen Robertson and featured the following cast and production team:

Mandy Keen as Sydney “Syd” Trahan  
Tiffany Faykus as Helen Trahan  
James Skinner as Robert “Bud” Trahan  
Isabel Natera as Beverly Larson  
John D. Hooper as Beauregard “Beau” Larson

Stage Manager: Idannys Suarez  
Producer/Light & Set Design/Technical Director: Owen Robertson  
Sound Designer: Rick Anthony  
Scenic Artist: Cas Hardy  
Costume Design: Corinne Todd  
Assistant Producer/Props & Set Dressing: Beth Tepe-Robertson  
Videographer: Kaplan Bryant  
Scenic Painters: Caroline Jett, Beth Tepe-Robertson, Cas Hardy, Owen Robertson and Idannys Suarez

SYD

# SYD

ACT 1

SCENE 1

*June 24, 1973. Afternoon. A kitchen. We see HELEN TRAHAN, late 30s, female, who has nearly finished setting the table for dinner. She is jovial. There is a television playing off. Helen calls out.*

**HELEN.** Sydney. Sydney, dinner's ready. Call your Daddy, please. I expect he's out back. *(She takes the main course from the counter and sets it center on the table. She calls out again.)* Sydney, you hear me? Dinner's ready. Go get your Daddy. *(She stands quietly, waiting for a response. None comes. She crosses to the archway and calls off into the living room.)* Sydney!

**SYD.** *(Off.)* Yeah, Mama?

**HELEN.** My goodness, you play that TV way too loud.

**SYD.** *(Off.)* Sorry, Mama. I'll turn it down.

**HELEN.** No, just turn it off. Now, listen to me. I've put together a nice meal for the three of us and I'd appreciate it if you and your Daddy'd come to the table.

**SYD.** *(Off.)* Okay, Mama.

**HELEN.** And wash your hands.

**SYD.** *(Off.)* Yes, ma'am. *(Helen heads to the refrigerator to retrieve a pitcher of lemonade. The television goes silent.)* Daddy! Dinner's ready!

**HELEN.** *(Quietly with a sigh.)* God give me strength. *(She retrieves three glasses from the cupboard, brings them to the table and begins to pour the lemonade. BUD TRAHAN, early 40s, male, enters.)*

**BUD.** Somethin' smells real good in here. *(He kisses Helen on the cheek.)*

**HELEN.** Thank you, Bud. That's very sweet. Now, sit down before everything gets cold. *(Bud sits.)*

**BUD.** Where's Syd?

SYD

**HELEN.** I sent her to wash up. And I mean honestly, how many times do I have to ask you to please stop callin' her that?

**BUD.** Oh, come on now. What's the harm in it? We've been callin' her that since she was in diapers.

**HELEN.** 'Syd' sounds like a man's name, at least to me. And anyway, she's a grown woman and it's time she started actin' like one.

**BUD.** She's nineteen, she's my little girl, she'll always be my little girl.

**HELEN.** (*Calling off.*) Sydney! (*SYDNEY TRAHAN, 19, female, enters.*)

**SYD.** I'm right here, Mama. Excuse me for not movin' at the speed of light.

**HELEN.** Can you please not speak to me that way? Now, let me see your hands.

**SYD.** I think I know how to wash my own hands.

**HELEN.** Let me see 'em. (*Sydney extends her hands, palms up. She then turns them over, palms down.*) Sit down. (*Sydney and Helen sit. Helen stares intently at Sydney.*)

**SYD.** What? What'd I do now?

**HELEN.** I just wanna know what's gotten into you today.

**SYD.** Nothin's gotten into me, 'cept you've been all over my ass / since church this mornin'.

**BUD.** / Syd, please.

**HELEN.** Well, I hardly think that danglin' your spit over the balcony and then repeatedly suckin' it back / into your mouth was proper behavior for church.

**SYD.** / You pinched me so hard, you broke the skin, Helen.

**BUD.** Don't be callin' your Mama by her first / name.

**SYD.** / She's always givin' me a rough / time.

**HELEN.** / I'm almost at my limit with you, young / lady.

**BUD.** (*Not hostile, just firm.*) / That's enough. Can we please just eat in peace? You said yourself, Helen. Food's gettin' cold.

**HELEN.** Yes, it is.

SYD

**SYD.** Fine with me, I'm starved. (*Sydney reaches for a bowl or a plate of something. Helen puts her hand on Sydney's.*)

**HELEN.** Are you tryin' to upset me on purpose? (*Sydney takes her hand away.*)

**BUD.** Come on, Syd, you know better than that. Prayers first.

**SYD.** Right. Sorry, Mama. (*Helen extends both hands. Bud takes one, Sydney takes the other. Helen starts the prayer and the other two chime in quickly.*)

**HELEN.** Bless us, O Lord, and these, Thy gifts, which we are about to receive from Thy bounty. Through Christ, our Lord. Amen. (*They all make the sign of the cross, Sydney half-heartedly.*) Now, how about I make everyone's plate? Whatta you say? Like old times?

**SYD.** I can make my / own plate.

**BUD.** (*To Helen.*) / Sounds like a real good idea, sweetheart. I'd like that very much. And I expect Syd would like that too, wouldn't you, Syd?

**SYD.** 'Course, Daddy. (*Bud hands his plate to Helen.*)

**HELEN.** Thank you, Bud. (*Helen begins to put a plate of food together for Bud.*)

**BUD.** Oh, and before I forget, I was readin' the paper out back, and I saw that the Dixie Roto Magazine insert was missin'. Have either of you two seen it?

**HELEN.** No, I'm sorry, Bud, / I haven't.

**SYD.** / Maybe it fell out when the paper boy tossed it onto the porch. I'll take a look out front. (*Sydney starts to rise out of her chair.*)

**HELEN.** Stay right where you are. You can look for it after we've eaten. I expect it's not urgent. (*Sydney sits.*)

**BUD.** No, I suppose it ain't. But I tell you, of all days for that to go missin'. Hm... (*He takes a sip of his lemonade.*)

**HELEN.** Okay, well, what is it, Bud? Why are you actin' all coy?

**BUD.** Oh, never mind.

**HELEN.** Come on, now. Out with it.

**BUD.** No, no, I'm sure it can wait. (*He winks at Sydney.*)



SYD

**HELEN.** Fine. I've lost interest anyway. It can wait until the end of time now, for all I care.

**SYD.** Well, I don't wanna wait that long.

**BUD.** Hey, Syd.

**SYD.** Yeah, Daddy?

**BUD.** After dinner, if you can't find the insert, maybe you can run next door to the Larson's to see if they don't mind givin' us theirs. Whatta you say?

**SYD.** Sure. *(Helen hands Bud his plate.)*

**BUD.** *(To Helen.)* Thank you, dear. *(Helen smiles and then reaches for Sydney's plate.)*

**HELEN.** Sydney. *(Sydney hands her plate to Helen.)* Go ahead and eat, Bud. *(Helen begins to put a plate of food together for Sydney. The portions will be conspicuously smaller.)*

**BUD.** You sure you ladies don't mind if I start without you?

**SYD.** 'Course not, Daddy.

**BUD.** Helen?

**HELEN.** Didn't I just say?

**BUD.** Well, all right then. Everything looks real good. Don't you agree, Syd?

**SYD.** Looks so good I can't wait to get it into my mouth.

**HELEN.** Oh, for goodness' sake, Sydney. You'll have your food in just a second here.

**BUD.** *(He takes a bite.)* Mmmmmmm. Mm, Mm, Mm. So good. You have outdone yourself, Helen.

**HELEN.** *(Blushing.)* You stop.

**BUD.** I am deadly serious. Best meal ever. It's like heaven on a biscuit.

**HELEN.** Thank you, Bud. Now, shut up and eat. *(She laughs quietly as she hands Sydney her plate.)* Here you go, Sydney.

**SYD.** Thanks, Mama. *(Sydney eats. Bud continues to eat. Helen begins to serve herself.)*

**BUD.** So, how're your studies comin', baby girl?

SYD

**SYD.** Oh. Um... Well, they're comin' along good. Real good in fact.

**BUD.** That's nice to hear. And your grades?

**SYD.** I'm at ninety-three percent.

**BUD.** Wow! Ninety-three percent! Well, that's great! And what does that mean exactly?

**SYD.** Anything at ninety-three or above is considered 'excellent', grade point value of four.

**BUD.** Oh, boy! I see. And?

**SYD.** I got an 'A', Daddy.

**BUD.** Ah! Okay! Well, that's just what I wanted to hear. That's real nice, Syd. That's my girl.

**HELEN.** She can do better.

**BUD.** Better than an 'A'?

**HELEN.** Just barely an 'A'. Maybe if she didn't spend so much time in front of that TV out there –

**BUD.** All right, well let's cut her some slack. I expect studyin' to be a nurse ain't easy. And she works hard too. How many hours you puttin' in at the hospital, Syd?

**SYD.** Twenty a week, forty-five durin' vacation breaks...

**BUD.** *(To Helen.)* You see?

**SYD.** ...And excuse me, Mama, if once in a while, I like to plant myself in front of the TV. Sometimes it's nice to just sit down, relax a little, and not have to think about bed pans and bed sores for a couple of hours. *(We hear Beau Larson calling after his wife, Beverly Larson.)*

**BEAU.** *(Off.)* Beverly! Beverly, get back here and leave 'em nice folks alone! It's Sunday, for Chrissake! Ain't nobody wants to be bothered on a Sunday!

**BEVERLY.** *(Off.)* Well, I'm sorry, Beau, but this cannot wait! *(BEVERLY LARSON, early 40s, female, appears at the kitchen door. She peers through the screen and then knocks on the frame. She holds a copy of the Dixie Roto Magazine insert in her hand. She calls in.)* Helloooo. *(BEAU LARSON, mid 40s, male, appears just behind her. They are both out of breath. Helen and Bud rise out of their chairs. Helen moves to the door.)*

SYD

**HELEN.** Well, hi, Beverly. What're you two doin' here?

**BEVERLY.** Do you mind if we come in?

**HELEN.** Well, normally I wouldn't, but we were just—

**BEAU.** Oh, damn it, they're havin' dinner. I told you so. Sorry about that, folks. We can come back another time. Come on, Beverly, let's go. (*Beau takes Beverly by the arm and starts off. Bud moves past Helen to the door.*)

**BUD.** No, it's okay, Beau. Why don't you two come on in? (*He opens the screen door.*)

**BEAU.** You sure it's all right?

**BUD.** 'Course it's all right. (*To Helen.*) Sweetheart?

**HELEN.** Well, certainly. We're always happy to have you over. (*Beverly pushes past everyone and makes her way into the kitchen.*)

**BEVERLY.** Terrific. Because I've been desperate to talk to Bud about what I found in today's Times-Picayune. Hi, Sydney.

**SYD.** Hi, Mrs. Larson, Mr. Larson.

**BEAU.** (*Having just followed Beverly in.*) Hey, Sydney.

**HELEN.** That looks like the Dixie Roto Magazine insert in your hand, Beverly. (*Curious, Sydney rises out her chair.*)

**BEVERLY.** It sure is.

**HELEN.** Funny that, we were just talkin' about it. Sydney was gonna stop by after dinner to see if you might share yours with us since ours went missin'. Bud was askin' about it.

**BEVERLY.** Oh, my goodness. So, he hasn't told you yet? Bud, you haven't told 'em yet?

**BUD.** Not yet, no.

**HELEN.** But he's been hintin' at somethin'. Seemed pretty anxious to get his hands on it.

**BEAU.** Damn it, Beverly! See! Now you've gone and spoiled the surprise!

**HELEN.** What surprise? What is goin' on?

**SYD.** Oh, for fu— (*Sydney stops herself. She then crosses to Beverly and pulls the insert from her hand.*) I'll take that.

SYD

**HELEN.** Sydney! *(Sydney moves away. Beverly, Beau and Helen huddle around, looking over Sydney's shoulder as Bud keeps his distance. Sydney excitedly unfolds the insert. A big smile as she turns to Bud.)*

**SYD.** Daddy!

**HELEN.** What? What is it? *(Helen reaches for the insert, but Sydney moves away.)*

**SYD.** Well, guess who's on the cover of this week's installment of Dixie Roto Magazine? *(Helen turns to Bud. Bud smiles.)*

**HELEN.** Oh, come on now. You have got to be yankin' my chain. Why in the world would Bud be –? All right, Sydney, hand it over, let me take a look at that. *(Sydney, in jest, reluctantly hands the insert to Helen. Helen takes it and inspects the cover.)* Well, I'll be.

**BEVERLY.** That's a real nice picture of Bud, isn't it?

**BEAU.** And check out that headline: "Big-City Blacksmith".

**HELEN.** Looks like the Guidry farm behind you there.

**BUD.** S'right. *(To the Larsons.)* Sydney used to go horseback ridin' there on weekends.

**BEVERLY.** *(Quietly.)* Well, la-di-da.

**HELEN.** Okay, so now I'm on pins and needles. What's this all about, Bud?

**BUD.** Well, go on and read for yourself.

**SYD.** The article's on page six. *(Sydney grabs the insert from Helen and crosses to the kitchen table. She sits down and begins thumbing through the pages. The rest huddle around. Sydney finds the article.)*

**BEVERLY.** Go on, Sydney, read it.

**HELEN.** Out loud, so everyone can hear.

**SYD.** *(Reading proudly from the insert.)* "New Orleans resident, Robert "Bud" Trahan, will be honored with the Metalist Award of Excellence for his extensive and lasting contributions to the blacksmithing community throughout the great state of Louisiana over the last twenty years. The Metalist is the most prestigious award bestowed by the Pelican State Blacksmiths Association and will be presented to Mr. Trahan at Gallier Hall in Lafayette Square on Tuesday, July 17th, 1973, at 7:00 PM..."

SYD

**HELEN.** Oh, my God.

**BEAU.** Ain't that somethin'?

**BEVERLY.** And that's not all. Goes on to talk about how Bud fell into blacksmithin' after seein'... Oh, darn it. What's that man's name, Bud? Famous blacksmith?

**BUD.** Alexander Winkler Bealer, III.

**BEVERLY.** That's the one.

**BUD.** I saw him at the North Georgia State Fair in 1943. Got my first anvil and hammer three years later and I've been playin' with fire ever since.

**BEAU.** And you know, business is gonna pick up for sure, Bud. Not like you been strugglin' to find work otherwise, though.

**BUD.** No. No, we're doin' okay. And yeah, you're right. I expect I'll get a few more customers after this. Probably even some from out-of-state.

**HELEN.** You really think so?

**BUD.** 'Course I think so. I mean, free advertisin', right?

**HELEN.** My God. I just don't know what to say. This is real good news. I'm so proud of you, Bud. (*Helen hugs Bud tightly. Bud reaches out to Sydney.*)

**BUD.** Whatta you say, Syd? You gonna join us over here?

**SYD.** If you got room for me.

**BUD.** There's plenty of room. Come on. (*Sydney joins them for a group embrace.*)

**BEAU.** Okay, Beverly. Let's get the hell outta here and let the Trahan's get back to their dinner. We've pestered 'em enough already.

**BEVERLY.** All right, all right. (*They start off.*) I'll see you at card club on Wednesday, Helen.

**HELEN.** Oh, now wait a minute you two. Look, why don't you stay and have a drink with us? Hm? To celebrate the good news?

**BEVERLY.** Well, that sounds real nice.

**BUD.** I'll make us a couple of Sazeracs, Beau.

**HELEN.** Oh, and a couple of Brandy Milk Punches for me and Beverly.

**BUD.** You got it.

SYD

**BEAU.** Now, hold on, hold on. While I hate to pass up one of Bud's Sazeracs, I think Beverly and I need to get out of y'all's hair.

**HELEN.** No, now listen. You make yourself a plate of food, Beau. Plenty left over. And then you and Bud can head out back and talk about whatever useless nonsense you men generally talk about. And Beverly'll stay here with me in the kitchen. You hungry, Beverly?

**BEVERLY.** Not especially, but I may pick a little.

**BUD.** Okay, well, that's settled then. Syd, can you grab the milk outta the fridge? I'm gonna get started on those drinks. *(He exits through the archway.)*

**HELEN.** And set up two tray tables for your Daddy and Mr. Larson on the porch.

**SYD.** Yes, Mama. *(She goes to the refrigerator and retrieves the milk.)*

**HELEN.** Go on, Beau. Help yourself. Plates are in the cupboard up there, silverware in the drawer below.

**BEAU.** Yes, ma'am. *(He grabs a plate and then goes to the table.)*

**HELEN.** Have a seat, Beverly.

**BEVERLY.** Don't mind if I do. *(Beverly and Helen sit. As Sydney passes them with the milk...)*

**HELEN.** Oh, and Sydney. When you're done doin' what I asked, I'd like you to come back and join us here.

**SYD.** Oh. Um... Well, if it's all right with you, Mama, I think I'll pass. I've got some studyin' to do.

**HELEN.** *(With a forced smile.)* I wasn't askin', Sydney. And I expect your studies can wait 'til later this evenin', can't they?

**SYD.** Normally they might but I'm actually headin' out with some of the girls tonight.

**HELEN.** I'm sorry, you're what?

**SYD.** I'm goin' out later. For a few drinks and then maybe some dancin'...

**BUD.** *(Off.)* Hey, Syd! I need that milk, baby girl!

**SYD.** I'll be right there, Daddy!

SYD

**HELEN.** Oh, no. No, no, no. You will not be goin' out tonight; do you understand me? Especially on a Sunday night.

**SYD.** What difference does it make? It's not like you and Daddy aren't havin' drinks at home with the neighbors.

**HELEN.** Well, it's not the same thing, now is it? We're doin' it in honor of your Daddy's award. And the rest of us aren't endeavorin' to get our nursin' degree. *(Sydney starts to interject.)* No. Not another word. And I don't appreciate you arguin' with me in front of the Larson's. You will not be goin' out tonight and that's all there is to it.

**SYD.** *(Quietly and with a defiant smile.)* Well, it's already been decided, so, tough shit, Helen. *(She exits through the archway with the milk.)*

**HELEN.** *(Rising up, she slams her hands on the table.)* Sydney! *(Beau and Beverly freeze. Helen sits.)* I'm sorry.

**BEVERLY.** There's no need to apologize. Just take a deep breath. *(Beau has not moved. Bud enters.)*

**BUD.** What the hell happened in here?

**BEVERLY.** Everything's fine, Bud. Just a little misunderstandin' is all.

**BUD.** Sounded like a little more than that. *(To Helen.)* You all right, sweetheart?

**HELEN.** Mm hm.

**BUD.** You sure? 'Cause I'm happy to have a talk with Syd.

**HELEN.** I'm fine, Bud. Just leave it be. Please.

**BUD.** *(Unconvinced.)* Well, okay then. You joinin' me, Beau?

**BEAU.** *(Distracted.)* Uh, yup.

**BUD.** Well, get your ass in gear then. Drinks are comin' up, ladies. *(Bud exits. Beau remains still.)*

**BEVERLY.** Beau?

**BEAU.** Yeah?

**BEVERLY.** Did you get what you wanted?

**BEAU.** Uh, yeah. Yeah, I sure did. Looks delicious.

**BEVERLY.** I'm sure it is. Now, why don't you grab yourself a knife and a fork and head on out to the porch?

SYD

**BEAU.** Yes, ma'am. (*Beau does so and exits through the archway.*)

**BEVERLY.** You sure you're okay?

**HELEN.** Oh, I'm fine. You know how it is. You've got your hands full with those boys.

**BEVERLY.** Indeed, I do. Good thing we've got just the two of 'em livin' at home now.

**HELEN.** And how are Billy and Jack?

**BEVERLY.** Oh, they're doin' real well. They're actually visitin' with Beau's parents down in Leeville, so we've got the house to ourselves for a few days.

**HELEN.** Oh, well, I bet that's nice.

**BEVERLY.** It sure is.

**HELEN.** And Roscoe? How's he doin'? He's been on his own for quite some time now, hasn't he?

**BEVERLY.** Almost two years now. But you know, we don't really stay in touch. We don't much appreciate the company he keeps, not interested in havin' those types hangin' around if you know what I mean.

**HELEN.** I see. So, where's he livin' now?

**BEVERLY.** Not sure exactly. Not sure I care to know, 'cept I've been hearin' that he's somewhere over in the French Quarter. (*Bud enters with the drinks.*)

**BUD.** And here we go. One Brandy Milk Punch for the beautiful Mrs. Larson and one for the even beautifuler Mrs. Trahan. (*He kisses Helen on the cheek.*)

**HELEN.** Thank you, / Bud.

**BEVERLY.** / You are way too much, Bud.

**BUD.** It was my outright pleasure. Think nothin' of it. (*He grabs his plate and starts off.*)

**HELEN.** Let me at least warm that up for you, Bud.

**BUD.** No, no, it's fine. And I don't wanna keep Beau waitin'. You ladies enjoy. (*Bud exits. The ladies are charmed by his cheerfulness, Beverly especially so. They drink.*)



SYD

**BEVERLY.** Well, anyway. I'm sure you've heard the rumors.

**HELEN.** Yeah, I suppose I have. But that's all they are, Beverly. Just rumors. I'm sure there's little truth to 'em. And besides, Roscoe's a good man.

**BEVERLY.** No, no, no. I'm sorry but he is not a good man.

**HELEN.** Well, 'course he is. He's a Pastor for goodness' sake.

**BEVERLY.** With the Metropolitan Community Church, Helen.

**HELEN.** Well, okay. I mean, I understand that they're an unconventional bunch.

**BEVERLY.** The congregants are all deviants and perverts.

**HELEN.** I'm not sure that's entirely true.

**BEVERLY.** Would you and Bud go there?

**HELEN.** No, we would not. But from what I understand, Roscoe has worked very hard for that church, to build it and to keep it goin' in the face of many obstacles, sometimes out of his own pocket.

**BEVERLY.** Let me speak plainly with you, Helen. And this is very difficult for me because I prefer not to discuss private family matters. And I do not like to use this kinda language, especially as it relates to my first-born son, but Roscoe is a faggot. And that's all there is to it.

**HELEN.** Beverly, no, that's not true.

**BEVERLY.** It is true. And I'm not gonna be one of 'em Mothers who pretends it's not. Who spends sleepless nights beatin' her chest and prayin' to God and beggin' Him to save her son's soul. Tryin' to figure out what she's done wrong. Because I've done nothin' wrong. Roscoe has a disease. Of the mind and of the body. He's got the Devil in him. And I want nothin' to do with the Devil.

**HELEN.** I'm sorry. That's unfortunate.

**BEVERLY.** Do you know, they've opened some makeshift homosexual bar over on Iberville Street?

**HELEN.** Yeah, well, Sydney mentioned somethin' about it. Upstairs Lounge, I think it's called, opened maybe a year ago. I didn't ask questions.

SYD

**BEVERLY.** Well, that's where most of 'em congregate. That's where Roscoe goes. I don't even wanna imagine what they're gettin' up to over there. But whatever it is, they better believe that God is watchin'. And one day, every last one of 'em is gonna come face to face with their Maker. And when they do, they'll have to answer for the choices they've made. *(Lights down on the kitchen and up on a porch. Bud and Beau are settled in, both sitting behind tray tables, upon which sit their dinner plates and drinks. A copy of the Times-Picayune lies somewhere near Bud.)*

**BEAU.** Well, whatta you think, huh? Roberts gonna turn the Saints into a winnin' team this year?

**BUD.** Oh, I doubt it. I mean, they had a shit-awful season last year. And other than draftin' Manning in '71, he's been about as useful as Fears was before him. Then, of course, they get second pick this year – which they earned by virtue of their shitty record – and whatta they do? They trade it away! Hell, I bet Roberts doesn't even make it to coach the regular season.

**BEAU.** Yeah, you're probably right. Be nice to at least make it to the playoffs once, though, you know?

**BUD.** Sure would. 'Cept I don't see that happenin' anytime soon. *(They drink.)*

**BEAU.** Hot day today.

**BUD.** Sure is. Little bit of a breeze, though, so, not too bad, I guess.

**BEAU.** Guess not. Hotter than yesterday.

**BUD.** Feels that way, yeah. *(They drink.)*

**BEAU.** How's Sydney doin'?

**BUD.** Oh, she's doin' real good. She's workin' hard and gettin' good grades.

**BEAU.** Haven't really seen her around much.

**BUD.** Well, she'll be around more. Her first year, she had to live in the nurses' residence. Hospital was pretty strict. On weekdays, she had to check in by seven and on weekends by ten. So, between studyin' and workin', she didn't have time for much else.

**BEAU.** She's changed.

**BUD.** Whatta you mean? Changed how?

SYD

**BEAU.** Well, she's a grown woman now.

**BUD.** Yeah, that's what Helen keeps sayin'. She's still a teenager, Beau.

**BEAU.** True enough. (*They drink.*) She's tough, that's for sure. Maybe a little too rough around the edges?

**BUD.** Well, she's always been that way.

**BEAU.** Has she?

**BUD.** 'Course she has. Do you remember the time she took one of my cross-peen hammers, marched right on over to the Nunez house, and beat Rodger Nunez with that thing? Lucky for him, he was more than a foot taller than her. Otherwise, she mighta killed him had she wacked him over the head with it. And lucky for us, she was nine at the time. Otherwise, we woulda been in a heap of legal trouble for sure.

**BEAU.** Well, that Nunez boy had it comin'.

**BUD.** He was a hot head, that's for sure. Always gettin' into trouble. And I guess Syd had had enough of his teasin' and tormentin'.

**BEAU.** He's still a hot head from what I hear.

**BUD.** Oh yeah? Well, that's too bad.

**BEAU.** He, uh... he hangs around with my oldest boy.

**BUD.** With Roscoe?

**BEAU.** Yup. They, uh... they run in the same circles. You know what I'm sayin'?

**BUD.** Yeah. Yeah, I know. Well, I had no idea.

**BEAU.** Well, you know, we try not to talk about it. (*Bud nods.*) So, I just thank God every day for givin' me my two other boys. Billy and Jack are gonna be just fine. They ain't like Roscoe. I mean, with Roscoe, I could just tell, from an early age. Somethin' was off about him. (*They drink.*)

**BUD.** My Mama passed away when I was eleven, so, it was just me and my Daddy after that.

**BEAU.** Oh. Well, I'm sorry to hear that, Bud.

**BUD.** It was a long time ago. And I'm sure you're wonderin' why I'm bringin' it up.

**BEAU.** I'm listenin'.

## SYD

**BUD.** My Daddy was a police officer. He kept crazy hours. Nearest relative was my Aunt Minnie on my mother's side, but she wasn't able to take care of me. She ended up in an institution after a while. So, when my father would go out on patrol, he'd sometimes leave me with one of the neighbors. And when there wasn't anyone around to watch me, he'd drop me off at the local bar. He was good pals with the barkeep. And I didn't mind. Plenty of stuff to keep me entertained: Jukebox, pool table, all sorts of characters comin' and goin'. So, there was this one guy who'd swing by late afternoons: Leroy. He was in his forties, never married, worked part time as a roofer, hardly had two nickels to rub together. And oh boy, was he a talker. Always flappin' his gums, never knew when to keep his mouth shut. On this one particular day, I was lookin' for somethin' to do, so I offered to clean all the cue sticks. I was at the back of the bar when Leroy came stumblin' through the front door. Usually, he'd come in sober and then leave drunk, but on that day, he was already half in the bag. So, he goes to the bar, and he orders a double whiskey neat. He downs that pretty quick and then he orders another. After that, he makes his way back to me. He pulls a bar stool over, sits down on it, leans into me, and asks me what I'm doin'. I mean to tell you, his face was all swollen, his teeth were dirty, and his breath smelled god-awful. So, I backed off a little. And when I did, I could see that he got real sad. I felt bad for him. So, I bolstered myself, moved closer to him, and answered, "I'm just cleanin' these cue sticks, Mister." That's when he smiled, leaned in again, and whispered to me, "I gotta secret that I ain't never shared with no one. Do you wanna hear it?" (*Bud inhales deeply and then lets out a breath.*) I gotta tell you, Beau, I did not wanna hear it and I wanted to tell him so, but instead I just said, "Sure, Mister." And this is what he said to me: "Lucifer has put a thorn in my flesh. And God is dead." Then he reached out his hand – it was all cracked and dry and red. And I wanted to run or at least call out, but I just couldn't. Then he grabbed my hand real tight and pulled me in to him. He put his other hand around the back of my head and he... he buried his face into my hair. And he breathed in real deep. He stank so bad I thought I might be sick. But before anyone saw what was happenin', Leroy all of sudden just let go of me. He stepped back, his eyes wellin' up with tears. And then he turned and walked back to the bar, paid his tab, and left. Some things

SYD

can't be fixed, Beau. And some things are worse than others. You understand (*Sydney enters.*)

**SYD.** Daddy?

**BUD.** Yeah, baby girl?

**SYD.** So, listen. I'm headin' out in a bit with some of the other nurses.

**BUD.** You get your mother's 'okay'?

**SYD.** No.

**BUD.** You want me to talk to her?

**SYD.** I'm a grown woman, Daddy.

**BUD.** So, I've been hearin'.

**SYD.** Anyway, I didn't come out here to ask for permission. I came out here to ask for money.

**BUD.** Says the grown woman.

**SYD.** Daddy...

**BUD.** All right, okay, I can give you some cash. My wallet's upstairs.

**SYD.** I'll get it.

**BUD.** (*Rising.*) No, no, I'll get it. Gonna get me and Beau here another drink anyway. I think he needs it. And I'm gonna check on your Mama and Mrs. Larson while I'm at it.

**SYD.** Thank you, Daddy.

**BUD.** You got it. (*Bud exits. Sydney starts to follow him.*)

**BEAU.** Hey, Sydney. (*Sydney stops and turns to Beau.*)

**SYD.** You can call me Syd.

**BEAU.** All right. Syd.

**SYD.** Yes, Beau?

**BEAU.** So, you're headin' out this evenin'?

**SYD.** That's the word on the street.

**BEAU.** Bet you got a fun night planned.

**SYD.** I'm plannin' on havin' fun if that's what you mean.

**BEAU.** Where you goin'?

SYD

**SYD.** Well, I don't know just yet. Me and the girls are gonna play it by ear, I guess. Why're you so interested?

**BEAU.** Oh, just curious is all. I'm an old man, don't get out much. Just wonderin' what women your age get up to. Lots of crazy shit goin' on in the world right now, so, maybe I'm just thinkin' about your welfare.

**SYD.** I already have a Daddy, don't need two of 'em.

**BEAU.** Fair enough. Though I do wonder if Bud might be a little too easy on you.

**SYD.** Somethin' tells me if he was here right now, you wouldn't be sayin' these things.

**BEAU.** Maybe not.

**SYD.** So, what makes you think he's such a pushover?

**BEAU.** Well, you're his daughter. That's all it takes. And while I'm at it, I think maybe you're a little too hard on your Mama.

**SYD.** And I'm thinkin' maybe that's none of your business.

**BEAU.** See, now that's exactly what I'm talkin' about. That attitude right there. You got a mouth on you.

**SYD.** Well, we all got mouths on us, don't we? One of the first things I learned in nursin' school.

**BEAU.** You know what I mean.

**SYD.** I do know what you mean. And I am tellin' you again, it's none of your damn business. So, I guess maybe we're done here. *(Sydney starts off.)*

**BEAU.** Now listen, Syd— *(Beau rises and reaches for her arm.)*

**SYD.** *(Sharply.)* You better be careful there, Beau. You make one more move and, believe me, you will be crawlin' outta here without your testicles. *(Beau cautiously moves his hand away.)* And I think you know what my Daddy might do to you if he saw you puttin' your hands on me.

**BEAU.** I wasn't gonna put hands on you.

**SYD.** Oh, yeah? Well, it sure looked like you were.

**BEAU.** You're damn lucky you ain't my kid.

SYD

**SYD.** Well, I've seen the way you and Beverly treat Roscoe, so I couldn't agree more.

**BEAU.** Your Mama's a good Christian woman. And there ain't nothin' comes before her faith in Christ. And you need to trust that she knows what she's doin'. God has a plan for you, Syd. And even though things might not make sense right now, sooner or later they will. *(Lights down on the porch and up on the kitchen. The kitchen has been mostly tidied by Helen and Beverly. There are two freshly made Brandy Milk Punches on the table. They are in the middle of a conversation.)*

**BEVERLY.** Well, I can't think of anyone dumber than the Baily sisters. I mean, how long have they been playin' Canasta with us, and they still haven't figured it out? They lose every hand.

**HELEN.** Francis and Faye have a good time and that's really all that matters.

**BEVERLY.** They're both nuttier than a five-pound fruitcake. But they are good for a few laughs, that's for sure.

**HELEN.** It wouldn't be card club without 'em.

**BEVERLY.** No, I suppose it would not. *(They share a laugh. Helen is finishing putting things away and/or cleaning up.)*

**BEVERLY.** Listen, Helen.

**HELEN.** Mm Hm?

**BEVERLY.** Now, you stop me if you feel like I'm oversteppin' here.

**HELEN.** *(She stops what she's doing.)* All right.

**BEVERLY.** I think you need to put your foot down with Sydney. *(Helen starts to interject.)* Now, I saw how upset you got earlier, and I don't like to see you in that condition, but that young lady could use some firm discipline from you. Before she gets too outta control. Before it's too late.

**HELEN.** Whatta you mean? Before what's too late?

**BEVERLY.** Beau and I went through somethin' similar with Roscoe.

**HELEN.** Oh, come on now, Beverly. Sydney isn't anything like Roscoe. And I'm sorry, but you don't know what it's like to raise a daughter. It's very different.

**BEVERLY.** I hardly see how Sydney's any different than a boy.

SYD

**HELEN.** And what's that supposed to mean?

**BEVERLY.** A Mother knows, Helen. A Mother always knows. And Fathers... well, they're only good for two things: payin' bills and keepin' the bed warm. I mean, Beau only just made things worse with Roscoe. And it's plenty clear that Sydney has Bud wrapped around her little finger. Now, don't get me wrong – Bud's a good man, no doubt about it – but he doesn't see what you and I see. So, it's up to you.

**HELEN.** And what do you suggest I do, Beverly?

**BEVERLY.** I suggest you pray to God for guidance. And then you do whatever it takes to get that girl back on the right path. Her soul depends on it.

**HELEN.** I see. You know, it's gettin' late, Beverly. And I'm a little tired. Do you mind?

**BEVERLY.** Oh. Uh, no, 'course I don't mind. I'll just, uh... I'll just grab Beau and we'll be on our way.

**HELEN.** Thanks for stoppin' by.

**BEVERLY.** Well, it was my pleasure. Thank you for lettin' us disrupt your day. And we are very much lookin' forward to that award ceremony in a few weeks.

**HELEN.** (*Halfheartedly.*) Oh, my goodness, I almost forgot. It's always nice to have somethin' to celebrate, isn't it?

**BEVERLY.** It sure is. So, listen. You get some rest, and we'll talk soon. (*Beverly moves to Helen, gives her a hug, and then exits the kitchen. Lights down on the kitchen and up on the porch. Bud and Beau have finished eating and are drinking fresh Sazeracs.*)

**BEAU.** That just ain't accurate, Bud. And I don't believe it. Now, what I heard – which is more likely to be true – is that those men broke into that hotel lookin' for intel on that DNC Secretary, what's her name?

**BUD.** Ida Wells?

**BEAU.** That's the lady. She goes by Maxie, though, right?

**BUD.** S'right.



SYD

**BEAU.** Anyway, that Maxie Wells woman was supposedly usin' her office phone to set up little rendezvous between committee members and high-class hookers.

**BUD.** Oh, now come on, Beau. First off, you ain't even gettin' the story right.

**BEAU.** No, now listen. That John Dean fella – the White House Counsel guy – his girlfriend was one of 'em hookers. And Maxie had pictures of her, and a bunch of other prostitutes locked in her desk drawer– (*Beverly enters the porch.*)

**BEVERLY.** All right, Beau, that's just about enough of that. Sorry, Bud. I married a conspiracy theorist. And a drunk one at that.

**BUD.** Oh, Beau's okay. We're havin' a good time.

**BEAU.** S'right, Beverly. Bud and me are havin' a real good time. And then you come along.

**BEVERLY.** And it looks like I came along at just the right time. Come on now. We're goin' home.

**BEAU.** What? Noooo.

**BEVERLY.** Yes. Let's leave these good people be. You can come over and play with Bud some other time. (*Beverly winks at Bud.*)

**BUD.** Probably a good idea. I'll catch up with you later, Beau. I'm gonna watch the sun set and then I think I'm gonna have a little lie-down here on the porch. Feels like another nice breeze comin' through.

**BEVERLY.** Sounds lovely. Let's go, Beau.

**BEAU.** Oh, all right, all right. The old ball-and-chain has spoken. Can you help me up, Beverly?

**BEVERLY.** Why should today be any different? (*Beverly starts to help Beau up, but Bud steps in.*)

**BUD.** I got him. (*Beverly steps aside.*)

**BEVERLY.** Thank you, Bud. (*Bud helps Beau up and guides him off the porch.*)

**BEAU.** Hey, Bud.

**BUD.** Yeah?

**BEAU.** Hey, listen. I voted for Nixon. Both times.

SYD

**BUD.** I know, Beau. Everyone knows.

**BEAU.** And he's gonna get through this second term, no matter what 'em far left radical commies throw at him. You mark my words.

**BEVERLY.** Consider 'em marked, Beau.

**BEAU.** Oh, shit.

**BUD.** What's the matter?

**BEAU.** I almost forgot. I was hopin' to borrow your mower. Mine's busted, ran over a tree root.

**BEVERLY.** Well, you aren't mowin' the grass right now, are you? Not in your condition.

**BUD.** All right listen, Beau. I'm gonna take the lock off the tool shed and you can come pick it up tomorrow whenever you like, okay?

**BEAU.** Thank you, my friend.

**BUD.** Any time.

**BEVERLY.** I can take it from here.

**BUD.** You sure?

**BEVERLY.** Oh yeah. He's been much worse than this many times over.

**BUD.** Well, okay. He's all yours then.

**BEVERLY.** Ain't that the sad truth?

**BUD.** Just be careful there. And take your time. *(Beverly guides Beau off. Bud smiles, maybe laughs, and shakes his head. He goes back onto the porch and sits down. All lights fade to black.)*

**SCENE 2**

*June 24<sup>th</sup>, 1973. Before sundown. An empty kitchen. Sydney enters. She is dressed for the evening out. She is wearing a long denim skirt and a cotton button-down shirt. She moves to the refrigerator, opens it, and pulls a six pack of canned beer from it. She then turns to see Helen in the archway.*

**HELEN.** Headin' out already?

SYD

**SYD.** Just gettin' an early start. I won't be late. Should be home by midnight.

**HELEN.** You finished with your studies?

**SYD.** I will be in about three years.

**HELEN.** (*A half-smile.*) I see. Well, I'm gonna ask you to return that beer to the fridge. It belongs to your Daddy.

**SYD.** I'll replace it when I get paid in a couple of days.

**HELEN.** If you can't afford to drink, Sydney, then maybe you shouldn't be goin' out at all.

**SYD.** Me and the girls have been plannin' this for some time now, Mama, so, I'm not gonna miss it. You're actin' like I'm out every night of the week.

**HELEN.** Whatta you need the beer for anyway?

**SYD.** We're meetin' up at Marilyn Durand's place first, and I don't wanna show up empty handed.

**HELEN.** And from there?

**SYD.** I already said. Out dancin'.

**HELEN.** Where?

**SYD.** Jesus, Mama, I'm not gonna share every detail of my evenin' with you.

**HELEN.** What's the harm in tellin' me where you're goin'?

**SYD.** No harm, I guess, 'cept I guess we haven't decided yet.

**HELEN.** You just said you and the girls have been plannin' this for a while.

**SYD.** You know what? I'm done talkin' about it. Point bein', it's none of your concern where I'm goin' or what I'm doin'. So, bye, Mama. (*She starts for the kitchen door. Helen follows her.*)

**HELEN.** I don't know where you get off talkin' to me that way. (*Sydney has opened the screen door.*) Sydney! (*Sydney stops and turns to Helen.*)

**SYD.** What!?

SYD

**HELEN.** Who do you think is payin' for your education? Hm? And who do you think's responsible for puttin' a roof over your head? And providin' you with a bed to sleep in? And puttin' food in your mouth?

**SYD.** Well, it's not you. It's never been you. It's always been Daddy. And if it wasn't for him, we'd have none of this. So, let me ask you, what have you ever actually done for me?

**HELEN.** I gave birth to you. I raised you.

**SYD.** So, what is it you're lookin' for then, hunh? Some kinda prize? And for what, Helen? For openin' your legs that one time? I doubt you'd be able to find a prize more useless at the bottom of a box of Cracker Jack. *(Helen moves to Sydney and slaps her across the face. Sydney drops the beer. Helen retreats, surprised at herself.)*

**HELEN.** Sydney, I— *(Sydney suddenly moves to Helen. Helen braces herself.)*

**SYD.** Sit down, Mama.

**HELEN.** Sydney—

**SYD.** Sit down. *(Helen sits and lowers her head. Sydney joins her at the kitchen table.)* You got somethin' you need to get off your chest? *(Helen looks at Sydney but stays silent.)* Go on, Mama. Now's your chance. I'm gonna give you some of my precious time.

**HELEN.** Your Daddy and me didn't raise you this way.

**SYD.** What way?

**HELEN.** The sarcasm. And the spite. The hate. You have no idea what I've had to put up with over the years. The things that've been said to me, the things I've overheard. In church, at social events, on the street, at card club in my own home... The awful things people have said about you. About my daughter, my flesh and blood. The terrible names they called you: tomboy, lesbian, dyke. And the nasty stories they told. And God help me, I defended you every single time, even though I expect that some of what I was hearin' was quite possibly the horrifyin' truth.

**SYD.** You defended me, Mama? And how exactly did you do that?

**HELEN.** By callin' it what is was: trash talk and gossip. "She's a good, Christian girl", I'd remind 'em. "She'll grow out of it, it's only a phase",

## SYD

I'd say. "As a matter of fact, she has her eye on that Landry boy down in East Riverside, I half-expect they'll be married one day". And I'd just repeat 'em same things over and over, until either they believed me, or they just stopped talkin' about it. And that's what I did to protect you.

**SYD.** You were protectin' yourself, Mama. And let me make one thing clear. I don't hate you; I never have. But I do hate that you're a coward.

**HELEN.** I see. Well, times have changed, I'm not blind to that. But they aren't changin' quite as fast as you think they are, Sydney. You suppose it's okay for you to just do and say whatever you want, whenever and however you want? Because that's not how the world works, not the one we're livin' in anyway. And it's not safe out there, Sydney. No woman is safe out there.

**SYD.** I'll take my chances. *(Sydney starts for the door.)* Oh, and if it's any consolation, I did have a crush on that Landry boy. Turns out, he likes girls with big tits and empty heads, so I never had a chance with him anyway. *(Sydney exits. All lights fade to black.)*

## SCENE 3

*June 24<sup>th</sup>, 1973. ~7:50 PM. The porch. Bud is asleep. Helen enters. She crosses to the top of the stairs and sits. The sun will completely set in a few minutes. She stares out, lost in thought. Bud rouses and sits up.*

**BUD.** Sweetheart? Helen? *(Helen looks back to Bud and smiles faintly.)* What're you doin'?

**HELEN.** I thought I'd try and catch the sunset.

**BUD.** It's nearly gone now. I was hopin' to see it myself, but I guess I slept through. *(Bud goes to her and sits next to her.)* You okay?

**HELEN.** I'm fine. Long day is all.

**BUD.** Let's turn in early then. Whatta you say?

**HELEN.** You still tired after that long nap?

**BUD.** Didn't say I was tired.

**HELEN.** *(A polite smile.)* Not tonight, Bud.

SYD

**BUD.** Sorry. Bad timin' on my part.

**HELEN.** No, it's fine. I love that you still find me desirable.

**BUD.** Well, 'course I do. What'd make you think otherwise?

**HELEN.** Oh, I don't know. I guess I'd like to think that I'm useful in some way.

**BUD.** What in the world are you talkin' about? Useful? What does you bein' the most beautiful woman I ever laid eyes on have to do with bein' useful?

**HELEN.** (*Unconvinced, self-conscious.*) You shut up.

**BUD.** I'm downright serious. I mean, come on. Without you, this entire house would come down on its foundation. Hell, there are so many things you do that are useful. You're an amazin' cook. You're always cleanin' up after me and Syd, spend most of your time in the laundry room 'cause we're always comin' home dirty. You head up all 'em bake sales at church. And you're all the time volunteerin' for somethin' or other in the community. And none of it has anything to do with how beautiful I think you are. (*A strange look comes over Helen's face.*) What? What's wrong?

**HELEN.** Do you smell that?

**BUD.** Oh, damn, it's probably my breath. I should brush my teeth. (*Helen stands.*)

**HELEN.** No. No, it isn't that. I smell smoke, Bud. Smells like somethin's burnin'. (*Bud stands. They both look off into the distance.*)

**BUD.** Oh yeah, I smell it now.

**HELEN.** (*Spotting something.*) There. Over there, Bud. Looks like a fire.

**BUD.** Holy Mother of— That's a real big fire.

**BEAU.** (*Off.*) Bud! Hey, Bud! You see that?

**BUD.** Yeah, Beau! We just saw! It don't look good! Don't look good at all. (*Beau appears. He looks in the direction of the fire.*)

**BEAU.** Looks like it might be over by Canal Street, close to the river maybe. Hard to tell exactly. So, listen. I'm gonna get my car and head that way. They may need help. You wanna come with?

**BUD.** Yeah, sure. I'll be right over. (*Beau exits. To Helen.*) You gonna be okay here by yourself?

SYD

**HELEN.** ‘Course I’ll be okay. You be careful, Bud. Don’t do anything stupid.

**BUD.** There’s nothin’ to worry about. Me and Beau are just gonna stay back outta the way unless they need us for anything. And I’ll call you if I can. *(We hear a car horn in the distance. Calling off.)* I’ll be right there, Beau! *(We hear a car start. To Helen.)* Love you, sweetheart.

**HELEN.** Love you, too. *(They kiss. Another car horn.)* You better get goin’.

**BUD.** Get some rest if you can. I’ll see you in a bit. *(Bud heads off. Helen watches. She waves as we hear Bud get into the car and the car speeds off. All lights fade to black.)*

**SCENE 4**

*June 24<sup>th</sup>, 1973. ~11:00 PM. An empty kitchen. The coffee maker is on and has just finished brewing. Helen enters and pours herself a cup. She’s anxious. The telephone rings. She puts her coffee down and answers the call.*

**HELEN.** Bud...? Hello...? Oh, I am so sorry, Dennis, I thought it was my husband callin’ back... Well, I was waitin’ for an update from him on that buildin’ that caught fire; I don’t suppose you’ve heard anything more...? You haven’t...? Well, I’m actually kinda surprised you’re not over there too... You were called away...? A disturbance? Where...? Oh... Oh my... I see. Well, what does any of that have to do with us...? Oh, dear God, Dennis, that can’t be true... Oh, my God... No. No, it’s fine, I’m glad you called... All right, well, if Bud isn’t home soon, I’ll just come over to the station and take care of things myself... No, you don’t need to pick me up, I’ll drive myself. It’s very sweet of you to offer, though... Yes... Thank you, Dennis... Goodbye now. *(Helen hangs up the telephone. She stands quietly. A look of sadness comes across her face. She begins to cry, softly at first. This will turn into heavy sobbing. Suddenly, we see and hear Bud approach the kitchen door. He is covered in soot and is extremely disheveled and tired. Helen sees him and hurriedly composes herself. She*

SYD

*moves quickly to the door as Bud enters.)* Oh, for goodness' sake, Bud, you're a mess. *(She pulls a chair from the kitchen table and moves it to the middle of the floor.)* Why don't you sit down here? You must be thirsty. Let me grab you some lemonade. *(Bud sits as Helen starts for the refrigerator.)*

**BUD.** Just some water, please, sweetheart.

**HELEN.** 'Course. *(Helen pulls a glass from the cupboard and gets Bud a glass of water from the faucet. She brings it to him.)* Well, my goodness, Bud, you're completely covered in ash. What in the world happened over there?

**BUD.** It was awful.

**HELEN.** Well, whatta you mean? Awful how?

**BUD.** I don't think you're gonna wanna hear this, Helen.

**HELEN.** Maybe not but I need to hear. Has someone been hurt?

**BUD.** There were several that were injured real bad.

**HELEN.** Oh, my God.

**BUD.** And that ain't the worst of it.

**HELEN.** Oh, dear Lord, Bud. Please don't tell me that people are dead.

**BUD.** We stopped countin' when we got to about twenty or so. All of 'em men.

**HELEN.** *(Beside herself with shock and grief, though not hysterical.)* No. Oh, God, no. No, no, no, no, no...

**BUD.** *(Rising out of the chair.)* Helen...

**HELEN.** ...No, no... *(Bud goes to Helen and gently soothes her.)*

**BUD.** Helen, look at me. Look at me. *(She does.)* Roscoe's dead.

**HELEN.** Roscoe? Where was the fire?

**BUD.** Over on Iberville Street. So, listen. I'm gonna head down to Leeville in the mornin' with Beau to pick up his other boys and bring 'em home. Maybe you can keep an eye on Beverly while we're gone? We won't be too long.

**HELEN.** *(Distracted.)* All right.



SYD

**BUD.** I'm gonna get cleaned up. and then I think we should go to bed, try to get some sleep. Tomorrow's gonna be a long day. (*He hugs Helen tightly and then starts off.*)

**HELEN.** Bud.

**BUD.** What is it?

**HELEN.** We can't go to bed just now.

**BUD.** Whatta you mean? Why not?

**HELEN.** Sydney.

**BUD.** She's not home yet?

**HELEN.** No.

**BUD.** Well, what's wrong? Where is she?

**HELEN.** Detective Cormier called.

**BUD.** Dennis?

**HELEN.** Yes.

**BUD.** Well, what'd he say? Is Syd in trouble? She okay? Helen! What's happened with Syd?

**HELEN.** She's been arrested. (*All lights fade to black.*)

**END OF ACT 1**