

# *Faye Drummond*

By Tom Rowan

Characters:

THEODORE LETOS, a real estate tycoon, fifties

FAYE DRUMMOND, his third wife, thirties

PAUL LETOS, Theodore's son, early twenties

OLGA, Faye's maid, Latina, thirties

THE VENUS DeSOHO, a drag queen/performance artist, African-American, thirties

ARTHUR, Faye's stylist, twenties

FRANK PESCITELLI, Theodore's employee, forties

## Synopsis

*Faye Drummond* is a satirical contemporary take on the Greek myth that was dramatized in the *Hippolytus* of Euripides and *Phaedra* by Jean Racine.

Kentucky beauty Faye Drummond is the trophy wife of international hotel tycoon Theodore Letos, who keeps her in style in a sixtieth-floor penthouse overlooking Central Park. Though Theodore is often away on business, Faye distracts herself by attempting to start an acting or singing career, often with the help of her husband's contacts. Lately, Faye has been making life miserable for her faithful maid, Olga, and her young stylist, Arthur. Nobody knows why she's so moody and unhappy, refusing to eat and unable to sleep. Finally, she confides to Olga that she has fallen in love with Theodore's twentysomething son, Paul Letos, the product of Theodore's first marriage.

Later that morning, the Letos household is surprised by the sudden appearance of The Venus de Soho, a flamboyant drag queen who wakes up behind the couch, claiming Paul brought her home after a wild party at a club the night before. When Paul denies that anything happened between them or ever will, Venus curses him venomously and leaves.

Word comes via Frank Pescitelli, one of Theodore's flunkies, that Theodore's sailboat has gone missing following a thunderstorm in the Hamptons; the staff thinks Theodore may have been on board. Fearing the worst – and figuring that she and Paul may no longer be "related" – Faye confesses her passion to Paul. He rejects her just as a helicopter appears over the penthouse: Theodore has arrived home safe. A terrified Faye begs Paul to promise to keep her shameful secret as the chopper lands and the curtain falls on Scene One.

In Scene Two, Theodore, who has just closed an international deal to buy a huge chain of luxury hotels, wonders why neither his wife nor his son seems able to welcome him home with the expected enthusiasm. He hopes that Paul will finally start to take on some adult responsibilities by running one or two of the hotels. Faye is frantic with worry that Paul will spill the beans to his father, so Olga suggests she head off any possible damage by getting to Theodore first and telling him Paul made a pass at her; Faye claims she's scandalized by the bad advice.

Left alone with Faye, Theodore makes it clear that he expects a romantic celebration of his business victories, but she is too distraught to comply. Under pressure, she blurts out that Paul is in love with her; when Theodore doesn't seem to believe it, she tells him the young man attacked her. Theodore promises to punish his son.

Paul returns, and Theodore confronts him with Faye's story. Though Paul honors his promise not to betray her, he tries to get himself off the hook by confessing that he's really in love with another: Arthur, the stylist. Faye enters, intending to come clean, but is suddenly overwhelmed by jealousy when she sees Paul and Arthur together and perceives the truth. Paul and Arthur manage to escape but are followed by Frank, under instructions from Theodore.

Theodore and Olga try in vain to get Faye calmed down. When left alone, she composes a note to her husband--and then exits onto the roof..

Frank returns and tells Theodore he followed Arthur and Paul through Central Park until they boarded a hansom cab. He drew his gun and fired over the horse's head, causing the frightened animal to gallop away across the park--dragging behind it Paul, tangled in the rigging. Frank gives Theodore a bag containing parts of Paul's dead body. Claiming he didn't really want Frank to kill the boy, an enraged Theodore shoots Frank. Then he makes Olga read the note Faye left him, confessing her guilt and revealing Paul's innocence.

The Venus de Soho makes a grand entrance and claims her share of the responsibility; all are victims of the curse of love.