

All-Male Peep Show

by

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ACT I

1 SCENE: KEVIN AND MIKES APT.-NYC-MORNING

Mike is getting ready for work, Kevin, his lover, is helping him tie his tie.

MIKE

Did you see HX Magazine?

KEVIN

No.

MIKE

Marco Rossi's in town.

KEVIN

Really?

(pause)

What's he doing?

MIKE

Shakespeare in the Park! Please Kevin, what do you think he's doing? He's stripping.

KEVIN

Where?

MIKE

At that All-Male Peep Show on 47th Street.

KEVIN

Well, you sure know where they are, don't you?

MIKE

What does that mean?

KEVIN

You know what that means.

MIKE

Kevin, just cause I know where they are, doesn't mean I still go.

KEVIN

Oh, you still go.

MIKE

I'm sorry, I just thought it would be interesting to see Marco Rossi.

(CONTINUED)

1 CONTINUED:

KEVIN
Why would that be interesting?

MIKE
He's a big deal.

KEVIN
He's just a porn star.

MIKE
He's not just a porn star.

KEVIN
You just want any excuse to go hang out
in those places.

MIKE
I don't "hang out" in those places
anymore, Kevin.

KEVIN
But you want to.

MIKE
No, I...I really, I can't talk about
this, I'm gonna be late.

Mike exits, Kevin stays, thinks for a moment.

2 SCENE: THE PEEP SHOW-NYC-EARLY MORNING

Lights up we are at the All-Male Peep Show. Ameer comes on-stage and gets a wheeling mop/bucket and mops out all of the booths. When he is mopping booth 1, Robert enters.

ROBERT
Hey, Ameer. Hey, how you doing?

AMEER
I'm fine.

ROBERT
Hey, is Greg in yet?

AMEER
No, not yet.

ROBERT
Okay really quick...I got this new
outfit, but I'm not sure which one I like
better.

Pulls out two g-strings, holds one up to himself.

(CONTINUED)

2 CONTINUED:

ROBERT (cont'd)
This one, or...

Holds another up.

ROBERT (cont'd)
...this one?

AMEER
Why you need new outfit?

ROBERT
I wanna look good for Marco Rossi.

GREG
Hey guys.

ROBERT
Oh, Greg, really quick. Which one you like better this one or this one?

GREG
Are you're dressing up for Marco Rossi?

ROBERT
Aren't you?

GREG
Was I supposed to?

ROBERT
You don't think its exciting?

GREG
(Sarcastic)
Oh, yes, it's really exciting.

Robert, slightly annoyed, rolls his eyes and leaves.

AMEER
So, how is your mother?

GREG
She's not good.

AMEER
I am sorry.

GREG
She doesn't want to take her medicine.
She doesn't want anybody helping her.

(CONTINUED)

2 CONTINUED: (2)

AMEER

Well, what can you do?

Greg leaves, Brian enters.

BRIAN

Ameer, I'm here.

AMEER

Ugh!!! Brian, where were you, yesterday?

BRIAN

I was sick.

AMEER

Really?

BRIAN

Yes. I really was, I'm sorry, next time I'll call I promise.

AMEER

You say that everytime.

BRIAN

I'm sorry, next time I really will call.

AMEER

You better.

BRIAN

I will.

AMEER

No you won't.

Switches on lights and music begins.

Music Cue-100% Pure Love

3 SCENE: 100% PURE LOVE

The minute the "OPEN" sign goes on music starts, Music Cue and the Peep Show comes to life and the lights begin to flash. Very early in the music the men, Robert, Brian, and Greg, step through the doors dressed in very layered clothing, like for the dead of winter in Russia. During the song, the men change from these dead off the cold, bitter streets costumes into the sexily clad, made-up men of the Peep Show. Music lowers.

ROBERT

So, where were you yesterday?

(CONTINUED)

3 CONTINUED:

BRIAN

Why does everybody wanna know where I was.

GREG

Because we worry about you.

BRIAN

You don't need to worry about me.

GREG

Well we do.

BRIAN

Well you don't need to.

GREG

So, where were you?

BRIAN

I was sick.

ROBERT

You weren't dancing at the Gaiety?

BRIAN

I don't dance there anymore, I told you that.

GREG

You danced there last week.

BRIAN

Well I danced there last week, but not anymore.

ROBERT

Why, what happened?

BRIAN

They told me not to come back.

ROBERT

Why?

BRIAN

I have no idea.

GREG

They just said, "Don't come back"?

BRIAN

Yep.

(CONTINUED)

3 CONTINUED: (2)

GREG

Why?

BRIAN

I guess they don't like me.

GREG

Did you piss 'em off?

BRIAN

I don't wanna talk about it.

(To Robert)

And what the hell are you wearing? You look like a God Damn Billy Doll.

After they finish getting dressed, they exit to their booths and pop into their windows. As they exit, Ameer moves his stand to the downstage position directly facing the house center aisle. The mood should remain desolate, while the men wait for customers. When everyone is in place, the first customer of the day enters.

4 SCENE: FIRST CUSTOMERS OF THE DAY

All of the guys will enter straight up to Ameer's stand. During this scene, Ameer in no way attempts to be friendly to the customers. He rarely says one word to them, treating them with disdain.

JANET

Hey, is Marco Rossi really performing all week?

AMEER

Everyday.

JANET

Wow.

AMEER

How many tokens you want?

JANET

Oh, gimme five dollars worth please?

Ameer hands him coins.

JANET (cont'd)

And he's gonna show his dick and everything?

AMEER

Everything.

(CONTINUED)

4 CONTINUED:

He exits and goes in to a booth.

BRADLEY
Can I get four dollars worth please?

AMEER
Do you have anything smaller?

BRADLEY
No, sorry.

AMEER
Hold on.

Ameer exits.

MIKE
I can't believe I let you drag me here.

BRADLEY
Oh, fuck Kevin, if it was up to him you'd never leave the house. You know you love it.

MIKE
You never feel bad afterwards?

BRADLEY
Never?

MIKE
Never!

BRADLEY
Mike, grow up. It's not like you're dating these guys. It's just a show. They're just performers. It's like a Broadway show without the boring parts.

MIKE
I've never been jerked off at a Broadway show.

BRADLEY
You didn't see Footloose?

Ameer comes back. He gives Bradley change and Bradley exits.

MIKE
Can I get 3 please?

Ameer hands over the tokens and Mike goes in to a booth.

(CONTINUED)

4 CONTINUED: (2)

AMEER
Tokens! Tokens! I don't hear tokens.

Music Cue-Total Eclipse of the Heart

5 SCENE: TOTAL ECLIPSE OF THE HEART

One by one, the booths turns around and the men begin to dance to the music. At one point in the song, the booths should start rotating leaving Booth 2 only "open." At end of scene, booths turn back around.

BRIAN
Did you cum, yet?

MIKE
Not yet.

BRIAN
You're not into me?

MIKE
No, I'm too excited I can't cum.

BRIAN
There's no rush. Take your time.

MIKE
Show me your ass.

BRIAN
You like my hole?

MIKE
Do you like to get your ass eaten?

BRIAN
I love that.

MIKE
Oh my god!

BRIAN
Did you cum yet?

MIKE
Not yet.

BRIAN
What else do you get into?

MIKE
Have you ever been tied up?

(CONTINUED)

5 CONTINUED:

BRIAN
A couple of times.

MIKE
Did you like it?

BRIAN
Oh yeah, I loved it.

MIKE
What happened?

BRIAN
I got tied up.

MIKE
How?

BRIAN
How what?

MIKE
How did you get tied up?

BRIAN
Oh, With rubber. Did you cum yet?

MIKE
Stop asking me that.

BRIAN
What?

MIKE
"Did you cum yet ... did you cum yet."
Goddamn, I can't cum if you keep asking
me that.

BRIAN
Well, you don't need to get testy with
me.

MIKE
Well, you're making me self conscious.

BRIAN
I just wanna make sure you're turned on.

MIKE
Well, I'm not turned on now.

(CONTINUED)

5 CONTINUED: (2)

BRIAN
Well, that's not my fault.

MIKE
It is your fault.

BRIAN
Sorry, Jesus Christ.

MIKE
Just turn around. Don't talk. Just turn
around.

Booth one and booth three spin back around, so we see all three boys dance at once as song and. One by one booths all turn around. One by one all customers exit and the boys reappear in their windows.

6 SCENE: STEVEN ASKS FOR AN INTERVIEW

Steven enters at end of previous song. Ameer is reading his paper. Dialogue begins immediately after last beat of music.

STEVEN
Excuse me, um, I was wondering if I could
talk to the manager.

AMEER
I am the manager.

STEVEN
I saw the sign out front. So I was like
wondering if I could do an interview or
something. Who do I talk to?

AMEER
You wanna dance?

STEVEN
Well, I wanna find out about it.

AMEER
Have you ever done it before?

STEVEN
No.

AMEER
Have you ever been inside a place like
this before?

STEVEN
No. Not really.

(CONTINUED)

6 CONTINUED:

AMEER

So why you wanna work here?

STEVEN

What do you mean?

AMEER

I mean, you never been here, but you wanna work here, why?

STEVEN

I have a friend who does it.

AMEER

He works here?

STEVEN

No, but he works in a place like this.

AMEER

And he told you about it?

STEVEN

A little bit.

AMEER

What'd he say?

STEVEN

He said you can make really good money.

AMEER

What's wrong, you don't want to work at MacDonald's? Ha, ha, ha.

STEVEN

No, I actually don't want to work at MacDonald's.

AMEER

Okay, you come back at 3:00 and we'll see what we can do.

STEVEN

So just come back at 3:00?

AMEER

Yeah.

STEVEN

And you'll be here?

(CONTINUED)

6 CONTINUED: (2)

AMEER
I'm always here.

STEVEN
Okay I'll see you at 3:00.

AMEER
What's your name?

STEVEN
Steven.

AMEER
Okay, Steven, I'll see you at 3:00.

STEVEN
What's your name?

AMEER
Ameer.

STEVEN
Ameer?

AMEER
Yes, you got it, Ameer.

Steven exits one way, Ameer exits the other.

7 SCENE: BACKSTAGE WITH THE MEN

The men are still in their booth windows. They hang out for a long time in silence.

BRIAN
What time is it?

GREG
One o'clock.

Long pause. Mike & Kevin enter and get ready for upcoming scene.

BRIAN
Is it one o'clock, exactly.

GREG
It's one o'clock, exactly.

8 SCENE: KEVIN AND MIKE ARGUE ON THE PHONE

KEVIN
Mike, where were you just now?

(CONTINUED)

8 CONTINUED:

MIKE

It's one o'clock I was having lunch.

KEVIN

Really?

MIKE

Yes. I really was, I'm sorry, next time I'll call I promise.

KEVIN

Your assistant said you were in a meeting.

MIKE

I was at lunch.

KEVIN

So you lied to your assistant?

MIKE

No.

KEVIN

What did you tell him?

MIKE

I told him I was going to lunch.

KEVIN

You didn't say, "If Kevin calls, tells him I'm in a meeting."

MIKE

Of course not.

KEVIN

Why would he say you were in a meeting?

MIKE

Because he's an idiot? I don't know why.

KEVIN

Just admit it. You didn't go to lunch, you didn't have a meeting. Just admit it, you were sleazing around some God Damn dirty bookstore.

MIKE

(In a quiet, hushed voice)
For the last time, Kevin. I don't go to those places anymore, I told you that.

(CONTINUED)

8 CONTINUED: (2)

KEVIN

I know what you told me.

MIKE

Kevin, I was not at a dirty bookstore. I was having lunch and if you don't want to believe me, you don't have to.

KEVIN

I'll tell you what I believe, Mike. I believe I was getting your dry cleaning ready, which I believe you asked me to do. And I believe I was emptying out your pockets. And I believe I found a gold token. And I believe there were two people fucking on the back. And I believe it's from your Peep Show on 47th Street. Am I wrong? Am I? Are you there?

9 SCENE: BACKSTAGE WITH THE MEN AGAIN

The men are still in their booth windows.

BRIAN

What time is it now?

GREG

It's one-o-five.

BRIAN

(Long pause)

Is it one o' five, exactly?

GREG

It's one o'five, exactly.

BRIAN

Goddamn, I feel like it's four o'clock, already.

(Long pause)

I'll be right back.

ROBERT

She's a mess.

GREG

You gotta feel sorry for him

ROBERT

I use to but I don't anymore.

GREG

You don't feel sorry for him

(CONTINUED)

9 CONTINUED:

ROBERT
He doesn't think he has a problem.

GREG
Well they never do.

Ameer enters.

AMEER
(Opening door)
Wheres Brian?

GREG
He's in his booth.

AMEER
What's he doing.

GREG
What do you think he's doing?

AMEER
(Going into booth)
No, what are you doing? Get in that
fucking window.

BRIAN
I'm just taking a break.

AMEER
You don't do that stuff here. No drugs
here. No, Brian, no, you can't do this,
Brian, come on, you can't do this come
on, not today please.

BRIAN
I'm just taking a break.

AMEER
Come on, give me that bag.

BRIAN
No, my money's in there.

AMEER
I know whats in there. Come on let me
have it. You get it back at the end of
the day. Come on.

Gino enters.

(CONTINUED)

9 CONTINUED: (2)

GINO
Excuse me, um, I'm looking for someone
named Ameer.

GREG
Oh, hold on. Ameer. Hold on. Ameer,
somebody want's to talk you.

AMEER
(Entering from middle booth)
Yes, hello, what can I do for you?

GINO
Are you Ameer?

AMEER
Yes.

GINO
I'm Gino. We spoke on the phone, I'm with
Marco Rossi.

AMEER
Yes, yes. Gino, how was your plane trip?

GINO
Fine.

AMEER
Come with me.

Brian appears in window. Greg and Robert just look at him
disapproving.

BRIAN
Who was that?

GREG
Donald Trump. He's coming to fire you.

10 SCENE: AMEER AND GINO

Ameer and Gino enter.

AMEER
Everybody is so excited. The phone has
finally been ringing again. We use to
have Live-Girl-Peep-Show but
(MORE)

(CONTINUED)

10 CONTINUED:

AMEER (cont'd)

nobody show up, so now we do All-Male Peep Show and people come, but they say bring porn stars, bring porn stars, so we get Ryan Idol but night before, he falls out the window, so people say get Jeff Stryker, very reliable Jeff Stryker, no jump out of windows, no problems, nice penis, perfect!

GINO

Yeah-yeah, that's great, so listen, he's out in the car right now.

AMEER

Right now?

GINO

Yeah, and I wanna bring him in the back door if that's okay?

AMEER

Yes, it is right over there.

GINO

great, but listen, you have to do me a favor.

AMEER

Whatever you want.

GINO

Just don't look at him.

AMEER

Why?

GINO

He's very shy. He doesn't like people looking at him. So, I'm gonna bring him through right now but please, just don't look at him. Just keep doing whatever you're doing. Act natural. Don't act funny or anything.

AMEER

I'm fine. No problem.

GINO

So, where's his dressing room?

He points off-stage.

(CONTINUED)

10 CONTINUED: (2)

AMEER

Around the corner I put a star on the door.

GINO

Thats nice, he'll like that.

AMEER

You know cause he's star.

GINO

Okay, so you just do what you do and I'll walk him through.

Ameer goes to tell boys Marco Rossi is coming.

AMEER

He's here, he's here.

BRIAN

Who?

AMEER

Marco Rossi.

BRIAN

Oh, big deal.

AMEER

Brian, you behave. So, listen , he's a little shy, I am very sorry but you have to go inside your booths while he walks by and wait and then come back out, okay. For me please. We want him to be comfortable, right?

GREG

This is crazy.

ROBERT

It's exciting.

BRIAN

Whatever.

Gino re-enters, stops, looks around, says...

11 SCENE: AMEER AND GINO

GINO

Okay Marco, the coast is clear.

Marco enters.

(CONTINUED)

11 CONTINUED:

GINO (CONT'D) (cont'd)
Marco, this theatre is over 90 years old.

MARCO
Yeah and so are half the customers.

GINO
This reminds me of the old Park Theatre
in Toledo Ohio. Did I ever tell you about
the first time I ever stripped in a place
like this.

MARCO
About a million times Gino. Please, give
me a break. If I wanna hear stories from
the 20s I'll call my Grandma.

GINO
Whats wrong with you today?

MARCO
I'm just nervous.

GINO
Oh relax, Marco your gonna be fine.

MARCO
No look at me I'm totally out of shape.

GINO
You're in perfect shape

MARCO
Look at these abs. It's embarrassing. How
long until I'm on?

GINO
5 hours and 43 minutes.

MARCO
Holy shit.

He jumps down and starts doing push ups.

MARCO (CONT'D) (cont'd)
Come on Gino help me out here. I need
some resistance.

Gino gets in a weird looking position that makes it look like
the two of them are fooling around. Ameer rolls by with mop.
Stops. Looks. Is shocked.

(CONTINUED)

11 CONTINUED: (2)

MARCO (CONT'D) (cont'd)

Harder.

GINO

I'm pushing.

MARCO

No harder, I cant feel it.

Ameer exits.

GINO

Jesus Christ cant we do this later.

MARCO

No I need it right now. Come on, sit on me. Yeah that's it. Yeah, that's good. Harder. Yeah pefect. Great that should do it. Agh!!!

He collapses on floor then gets up.

MARCO (cont'd)

I feel better all ready. Thanks! So what's the story here anyway?

GINO

About what?

MARCO

About cops. Can I do the beer bottle trick or not.

GINO

Marco, its New York City. Anything goes but jay walking.

MARCO

If I get arrested, your dead you here me.

GINO

Marco, your not gonna get arrested. That was Texas and it was a long time ago. Besides if the cops show up and you've got a beer bottle hanging out your ass just tell em you've got a very serious drinking problem. They'll understand, they're Irish.

12 SCENE: GREG CALLS HIS MOM

Greg steps out of a booth with his cell-phone, dials a number, puts the phone up to his ear and waits for a response.

GREG

(on phone)

Hey, Mom, I can't talk long I'm on a break. No. No. No. People are being weird today. I'll explain it later. So, how ya feeling? Did you take the medicine? You didn't? Mother what did I say? How do you expect to feel better when you won't take your medicine? I don't want to argue either. No, you said you'd take it you should take it. Just take your medicine, what else can I say?. I love you too but you're making me cray. And you wonder where I got my stubbornness from, you're worse than me. I know it makes you drowsy thats what it does, it's got codein in it. Okay, I can not debate this right now with you, I got to get back to work. I will call you in one hour and we will not have this conversation again. I love you, too.

13 SCENE: AMEER AND BRIAN AND GINO

BRIAN

Ameer.

AMEER

Not now Brian, I'm very busy.

BRIAN

Ameer, just one minute.

AMEER

What?

BRIAN

I'm really sorry about yesterday and everything. I know you think I'm an asshole. But I don't want to cause problems for you. I really like you, Ameer, you know that, right?

AMEER

Brian, what would happen, if for one day only, you do no drugs. Just for one day, what would happen?

(CONTINUED)

13 CONTINUED:

BRIAN
I don't know.

AMEER
Just think about it.

BRIAN
Okay I will.

AMEER
You know Brian, you are an asshole.

BRIAN
I know.

AMEER
Say it.

BRIAN
Say what?

AMEER
Say, "I am an asshole."

BRIAN
(In a Pakistani accent)
I am an asshole.

14 SCENE: MIKE AND BRADLEY DISCUSS

MIKE
Do you think I'm an asshole?

BRADLEY
Mike, listen to me.

MIKE
No, tell me honestly. Do you think I'm
an asshole?

BRADLEY
Mike, some guy gives you a handjob, you
give him ten bucks. What's the big deal?
You jack off, don't you?

MIKE
Don't you?

BRADLEY
And do you always think of Kevin?

MIKE
I never think of Kevin.

(CONTINUED)

14 CONTINUED:

BRADLEY

That's why it's called a fantasy, Mike. Because you're fantasizing. Everybody fantasizes. It's no big deal. You don't think Kevin fantasizes about having sex with other guys?

MIKE

No.

BRADLEY

Mike, of course, he fantasizes. It's completely natural. Jacking off with some guy is hardly sex anyway, believe me. I'm telling you it's no big deal.

MIKE

So you don't think I'm an asshole.

BRADLEY

No, I think you're stupid, that's all.

MIKE

Why am I stupid?

BRADLEY

Because only an idiot would let his boyfriend find peep show tokens in his pockets.

MIKE

So what should I do?

BRADLEY

Buy him orchestra seats for Chicago. He'll get over it.

MIKE

You really think that'll work?

BREADLEY

It worked the last time, didn't it?

15 SCENE: KEVIN CALLS BEST FRIEND

KEVIN

(on phone)

It's so typical, Larry. He is such a typical faggot. They say they want a relationship but the minute they get one they fuck it all up. He probably thinks he does want to be monogamous. But he's fucked up, gay men are fucked up.

(MORE)

(CONTINUED)

15 CONTINUED:

KEVIN (cont'd)

They are, they're just fucked up. You know they're fucked up.

(beat)

What do you mean, "How's the sex?" I think it's great. I think he thinks it's great. Maybe he's lying about that, too. I don't know. The whole thing just makes me want to throw up.

MIKE

Kevin, I'm here.

KEVIN

Oh my god, speak of the devil.

MIKE

Kevin.

KEVIN

I'll call you later.

Kevin hangs up.

MIKE

Kevin.

Mike enters with bouquet of roses.

MIKE (cont'd)

These are for you.

KEVIN

You ever watch "Jerry Springer"? You are so pathetic.

He walks past him. Mike is left standing alone on-stage. Kevin yells, as loud as he can:

KEVIN (cont'd)

Get in here!

Music Cue-White Wedding

16 SCENE: WHITE WEDDING

The Curtain pulls on as the men are walking on-stage into place. Bradley, Shane and Janet, in that order from SR, with briefcases. When they reach their places on-stage, they take off their suits, put on different outfits. Shane is in leather and chains, Janet is in lingerie and a dress, Bradley is in vinyl.

Opening Music-All enter with briefcases in left hand.

(CONTINUED)

16 CONTINUED:

Action-Walk DS to SL of boxes.

Action-Switch briefcases to left hand and place on

Action-Adjust ties.

Action-Snap open briefcases and open up tops.

Action-Layout outfits-bodies facing SR.

Lyric-Hey little sister what have you done

lyric-Hey little sister who's the only one

Lyric-Hey little sister who's your superman

Action-Jackets open and off. Fold neatly and tightly.

Lyric-Hey little sister who's the one you want

Lyric-Hey little sister shot gun!

Action-Jackets in briefcases, nicely so that you don't

Lyric-It's a nice day to start again

Action-Ties off.

Lyric-It's a nice day for a white wedding

Action-Ties in briefcases.

Lyric-It's a nice day to start again.

Action-Right sleeves unbuttoned/left sleeves unbuttoned.

Lyric-Hey little sister what have you done

Action-Take shirts out of pants.

Lyric-Hey little sister who's the only one

Action-Top shirt buttons undone and con't to work down.

Lyric-I've been away for so long (so long)

Lyric-I've been away for so long (so long)

Action-Shirts off.

Lyric-I let you go for so long

Lyric-It's a nice day to start again

(CONTINUED)

16 CONTINUED: (2)

Action-Shirts in briefcases.

Action-Shoes off.

Lyric-It's a nice day for a white wedding

Action-Unbutton pants.

Lyric-It's a nice day to start again.

Action-Open pants and slide down.

Action-Pants in briefcases.

Instrumental

Action-Free-for-all in getting into outfits and packing up briefcases.

Lyric-Pick it up.

Lyric-Take me back home

Action-All 3 men are pick up their briefcases and prepare to go in to the booth..

Music Cue-Whatta Man

17 SCENE: WHATTA MAN

The Curtain reopens to reveal the men standing in their booth doorway. The White Wedding men turn around and see them, turn back to the audience and smile, then run into the booths. Booths start rotating. When dialogue is going on, only that booth should face audience. During each chorus, the booths revolve to new positions.

A. Brian and Shane Dialogue:

SHANE
So, what's your name?

BRIAN
Brian.

SHANE
No, your real name.

BRIAN
It's Brian.

(CONTINUED)

17 CONTINUED:

SHANE

Nobody uses their real name here. I wanna know your real name. Tell me your real name.

BRIAN

Richard?

Shane gives him money.

SHANE

So where are you from, Richard?

BRIAN

Kansas.

SHANE

The city or the state?

BRIAN

The city.

SHANE

You're from Kansas City?

BRIAN

Yeah.

SHANE

No, you're not.

BRIAN

I really am.

SHANE

Tell me where you're really from.

BRIAN

I did.

SHANE

Do you want more of this?

(Brian nods yes)

Then you tell me where you're really from.

BRIAN

Miami?

Shane gives him money as booths revolve.

Chorus plays while booths spin.

(CONTINUED)

17 CONTINUED: (2)

2nd verse:

B. Greg and Bradley Dialogue

BRADLEY
Are your eyes real?

GREG
Excuse me?

BRADLEY
Are those really your eyes?

GREG
What do you mean?

BRADLEY
You don't wear color contacts?

GREG
No.

BRADLEY
That's your real color?

GREG
It's my real color.

BRADLEY
God, you're amazing. You really are.
You're amazing. I bet guys come in here
all the time and tell you how amazing you
are. Don't they? They do don't they? You
can tell me. I won't be jealous.
Do they?

GREG
Bradley.

BRADLEY
Oh my god.

GREG
What?

BRADLEY
Say that again.

GREG
What?

BRADLEY
My name. Say it again.

(CONTINUED)

17 CONTINUED: (3)

GREG
Bradley?

BRADLEY
Oh god, the way you say my name.

GREG
Bradley.

BRADLEY
Don't make fun of me.

GREG
Bradley.

BRADLEY
Oh man, stop it.

GREG
What?

BRADLEY
You know what.

GREG
What, Bradley?

BRADLEY
Do you know my cock is rock hard right now?

GREG
Bradley.

BRADLEY
I swear it is rock hard.

GREG
Really.

BRADLEY
That's you, man. You did that. Do you have a boyfriend?

GREG
No.

BRADLEY
Would you like one?

Chorus and booths revolve.

3rd verse:

(CONTINUED)

17 CONTINUED: (4)

C. Robert and Janet Dialogue

ROBERT

Stand up. Turn around. Will you lift it up for me, Janet?

Janet starts to lift the dress up.

ROBERT (cont'd)

A little higher. Come on, Janet, don't be shy. Oh my God, I'm gonna tell you something right now. Can I tell you something?

Janet nods "Yes."

ROBERT (cont'd)

This is gonna be our secret, you understand right? You are the most beautiful woman I've ever been with. Kiss me.

Janet leans in as if to kiss her through the glass, then rears back and spits at her.

ROBERT (cont'd)

Lick it up! Lick it up!

At end of scene the booths revolve twice, first time they are kissing, the second time they are exchanging money. When booths are completely turned around the peep show men appear in their booth windows counting their money. The other men sneak out the back of the booths. When the men appear back in their windows, Gino and Marco enter.

18 SCENE: GINO SHOWS MARCO THE STAGE

GINO

So you'll already be on the stage before the curtain opens. The music'll start to play and that disco ball right there will start spinning. Then you'll hear Ameer start to introduce you. He's gonna read a list of your credits, then finally he'll go "And now Marco Rossi". Then you'll come out, and the crowd will applaud you, well hopefully. Don't forget, it's a gay audience, they hate everything but hopefully they'll applaud.

(CONTINUED)

MARCO

They better applaud, remember when we did the Nob Hill in San Francisco and I came out and they just stared at me, what was that about.

GINO

Oh please, those bithches in San Francisco think, they've seen it all. You can't impress them. But this is New York City baby. It's a party town. Its gonna be great. Just relax and have fun!

MARCO

Didn't you use to strip in San Francisco.

GINO

Oh, that was years ago! I headlined the campus theatre. But it was different back then. We use to put on shows. I'd come out, the room would be full of hot guys I'd take my dick out, get rock hard. I had a cowboy outfit I use to wear and it came off piece by piece, and I'd go in the audience and let them all undress me. Then I'd put alcohol on the floor and light it up and I'd perform behind the fire. Its all true, oh Marco, those were the days.

MARCO

Didn't you use to bring a T-Rex on stage and fuck it.

GINO

I'm not that old.

MARCO

Well you act like it was 100 years ago.

GINO

It feels like it was. Do you know who Jack Wrangler was?

MARCO

No.

GINO

What about Richard Locke? Casey Donovan? Kip Knoll? These guys were great performers. They loved it. But now days, ugh...I was at the Gaiety the night Joey Stefano collapsed. It was sad.

(MORE)

(CONTINUED)

18 CONTINUED: (2)

GINO (cont'd)

He came out, did a few moves and then bam. Down he went.

MARCO

That's why I retired Gino. You get over it. It's not fun anymore. It's just work. You bust your ass and then the check bounces. It's bullshit. How many poroducers did I work with who didn't give two shits about me. When I got arrested in Texas nobody bailed me out. I sat there all night, by myself. Have you ever spent a night in jail?

Gino shakes head no.

MARCO (cont'd)

It changes you. It makes you think about things. You find out who your real friends are. After that I was burned out. I needed a break. I was done. But when I was retired, I'd get fan letters from people saying they missed me and that really affected me. Every time I read a fan letter I got revved up. They changed me. They got me excited. I'm different now. I'm ready to perform again. I'm like Barbra Streisand in Las Vegas. I'm like Cher at Madison Square. I'm like Tony Danza on Broadway. I'm a new man. Imagine how Susan Lucci felt after winning the Emmy. Like she could tackle any thing. And now she's gonna take over for Bernadette Peters in Annie Get Your Gun. And she cant even sing. But that doesn't matter. It's all about confidence. And that's what I have back. My confidence! Gino I'm telling you, I feel rested, I feel good and I'm ready to have fun. I wanna enjoy myself. When I go out there tonite I wanna knock the audience over. I wanna shock them. I wanna show them that it doesn't have to be the same old crap. Don't worry, Gino, your gonna see a real show tonite. Your gonna feel like your back in the old days. If everybody in that audience isn't turned on you can keep my paycheck. After tonite, you'll see, I'm ready for anything. Maybe even...Hamlet.

(CONTINUED)

18 CONTINUED: (3)

GINO

Oh my God, that's brilliant. How bout an all porn star production of Hamlet. It would make a fortune.

MARCO

I could play Hamlet.

GINO

Ryan Idol could be Horatio.

MARCO

Rex Chandler as Oephalia.

GINO

And Jeff Stryker as the old dead ghost. There's a theatre in San Francisco, the Victoria Theatre, it's old and crappy, but dirt cheap. We could open there then tour the country. What do you think.

MARCO

I think you're a genius. That's it, I've decided. Tonite will be my farewell performance as a stripper. No more cum-stained covered walls for me. I'm going legit. Hamlet, starring Marco Rossi. I like the way that sounds. And then we could make it into a movie.

GINO

Directed by Kenneth Branagh.

MARCO

Do you think he'd do it?

GINO

After, Wild Wild West. What choice does he have?

19 SCENE: AMEER INTERVIEWS STEVEN

During scene Ameer is mopping stage while they talk. Steven stands center stage and watches him.

AMEER

Some of the men are really nice and some of the men are really not.

STEVEN

But it's safe right?

(CONTINUED)

AMEER

Oh yeah, it's safe, of course. But I'm just telling you, some of the men are really weird. Some are really scary. Some will tell you they want to cut you up in little pieces. Some will call you names. And some will ask you to move in with them. Never give out your phone number. Well it's your life, you can do what you want, but we're not responsible. If some guy offers you a bunch of money for your phone number and begs you to spend the night and you go home with him and you get high and the next day you end up floating in the East River, it's not our problem. You understand?

STEVEN

Some guys end up floating in the East River?

AMEER

No. If, I'm saying "if" you end up in the East River.

STEVEN

But somebody ended up in the East River?

AMEER

No, but if you do, it's not our problem. Steven Just be careful, that's all I'm saying. Talk to the other guys, they will tell you.

STEVEN

Are they friendly?

AMEER

some of them are. Some are straight, too, so, you know. Are you straight?

STEVEN

Yeah.

AMEER

You're straight?

STEVEN

Pretty much.

AMEER

What's that mean, "pretty much."

(CONTINUED)

19 CONTINUED: (2)

STEVEN

I mean, I'm straight.

AMEER

So you don't like men at all?

STEVEN

Do you?

AMEER

Oh no, I am straight too. I have a beautiful wife in Pakistan. I hope to bring her here one day.

STEVEN

You're from Pakistan?

AMEER

Originally, yes, now I live in Queens.

STEVEN

Where is that?

AMEER

Queens? Just across the river.

STEVEN

No. Pakistan.

AMEER

Oh, far away.

STEVEN

What's it like?

AMEER

No, no money.

STEVEN

Oh.

AMEER

So, where are you from?

STEVEN

Oklahoma.

AMEER

Where is that?

STEVEN

It's far away, too.

(CONTINUED)

AMEER

So why do you come to New York?

STEVEN

Have you ever been to Oklahoma?

AMEER

No.

STEVEN

It's awful.

AMEER

So what you do in New York?

STEVEN

I'm going to school.

AMEER

Oh, what you study?

STEVEN

Biology.

AMEER

What's that?

STEVEN

Biology?

AMEER

Yeah, what's that?

STEVEN

It's like about the body and stuff, you know the study of life.

AMEER

Oh, okay. So are you ready to work?

STEVEN

Yeah, right now.

STEVEN (CONT'D) (cont'd)

Well, how much money can I make?

AMEER

Oh, everybody's different. Depends on what you do.

STEVEN

And there's definitely glass between me and the customers?

(CONTINUED)

19 CONTINUED: (4)

AMEER

In the booth, yes.

STEVEN

Yeah, I only want to work in the booth. I don't want anyone touching me.

AMEER

You don't like to dance?

STEVEN

I'm not a good dancer.

AMEER

When you do lap dances, you make a lot more money.

STEVEN

I'm just not comfortable.

AMEER

Steven, the booth is good, but you make a lot more money doing the lap dances.

STEVEN

How much more?

AMEER

A lot more.

STEVEN

I just don't think I'm comfortable doing that.

AMEER

Okay, if you change your mind you just let me know. So are you ready now?

STEVEN

To work?

AMEER

Yeah?

STEVEN

I wasn't expecting to work today. I didn't bring any clothes.

AMEER

That's okay, we'll take care of you. You wanna try?

(CONTINUED)

19 CONTINUED: (5)

STEVEN
Right now?

AMEER
Sure right now.

STEVEN
I guess.

AMEER
Steven, Don't worry you'll be fine.

STEVEN
Where do I go?

AMEER
Okay, you come with me.

Music Cue-Working Day and Night

20 SCENE: WORKING DAY AND NIGHT

Working Day and Night lyrics:

In opening music section, Ameer & Steven
exit, Greg and Robert cross stage,
stopped by Ameer & Steven's entrance.
Steven joins Greg & Robert and all 3
exit off SR, Ameer off SL.

Brian and Shane get into place, they
begin to dance on first line of song.

Ooh my honey

You got me workin' day and night

Ooh my sugar

You got me workin' day and night

Scratch my shoulder

It's aching, make it feel alright

When this is over

(CONTINUED)

20 CONTINUED:

Lovin' you will be so right

I often wonder if lovin' you

Ameer & Steven enter opposite sides,

Will be tonight

Ameer gives an outfit to him.

But what is love girl

If I'm always out of sight (ooh)

(That's why)

Ameer & Steven exit opposite sides.

You got me workin' day and night

And I'll be workin'

From sun up to midnight

You got me workin', workin' day and night

Kevin goes grocery shopping.

You got me workin', workin' day and night

Janet & Robert switch places with

You got me workin', workin' day and night

Brian and Shane.

All exit after

You got me workin', workin' day and night

Chorus.

You say that workin'

Robert & Janet dance.

Is what a man's supposed to do

And I say it ain't right if I can't give sweet love to you

(Ah)

I'm tired of thinkin'

(CONTINUED)

20 CONTINUED: (2)

Of what my life's supposed to be (well)

Soon enough darlin'

This love will be reality (ah ah)

How can you live girl

Ameer & Steven enter. Ameer gives

'Cause love for us was meant to be (well)

Steven shoes.

Then you must be seein'

Some other guy instead of me (ooh)

(That's why)

Ameer & Steven exit.

You got me workin' day and night

And I'll be workin'

From sun up to midnight

You got me workin', workin' day and night

Kevin goes grocery shopping.

(hold on)

Greg & Bradley switch with

You got me workin', workin' day and night

Robert & Janet

I'm so tired, tired, tired now

You got me workin', workin' day and night

You got me workin', workin' day and night

(hoo, hoo, hoo)

All exit.

INSTRUMENTAL

Greg dances.

(CONTINUED)

20 CONTINUED: (3)

Hands part follows.

When that is done, Ameer & Steven
enter, Ameer looks him over a final time.

Ameer and Steven exit, so that Greg
is left alone with Bradley for "oh, oh, oh"
You say that workin'

Everybody enters: the 3 dance couples take
Is what a man's supposed to do
places, Kevin and Mike set up for
And I say it ain't right
dinner.

If I can't give sweet love to you (well, ah)
How can you live girl
'Cause love for us was meant to be (well, ah)
You must be seein' (woo)
Some other guy instead of me (ooh)
(That's why)

You got workin' day and night (I don't understand it)
And I'll be workin'

From sun up to midnight

You got me workin', workin' day and night

You got me workin', workin' day and night

You got me workin', workin' day and night

You got me workin', workin' day and night

INSTRUMENTAL

Another "hands" section with all couples participating.

Lyrics continue and music fades out.

21 SCENE: THE DINNER SEQUENCE

A. Kevin and Mike

KEVIN

Do you have any idea how disgusted I am
by you? Do you?

MIKE

I do.

KEVIN

Do you really?

MIKE

I do.

KEVIN

No, you don't.

MIKE

Yes, I do.

KEVIN

Really?

MIKE

I'm sorry.

KEVIN

Are you really?

MIKE

Yes, I really am.

KEVIN

After everything that we've talked about.

MIKE

I know.

KEVIN

You promised me.

MIKE

I know.

KEVIN

You said you didn't want to do that
anymore.

MIKE

I'm sorry. I slipped.

(CONTINUED)

21 CONTINUED:

KEVIN

You slipped? You slipped. Is that how you see it, Mike? A slip. Really, is that how you see it? You are completely fucking up this relationship. You make me feel like shit. You embarass me in front of all of our friends. And you have the nerve to sit here at this table and look me in the eyes and describe what you're doing to us as a "slip".

B. Robert and Janet

ROBERT

You should wear a slip with this dress. When you stand up and the light shines through, everybody can see your pussy.

C. Kevin and Mike

KEVIN

Fuck you, Mike.

D. Robert and Janet

ROBERT

I don't want the whole world staring at your pussy. It makes me jealous.

E. Kevin and Mike

KEVIN

I'm not a jealous person, Mike. It's not about jealousy It's about trust. It's about honesty.

F. Shane & Brian

SHANE

Do I seem like an honest person to you?

BRIAN

Yeh.

SHANE

Because I am. You know. I'm into honesty. I like people to be honest with each other.

G. Bradley and Greg

(CONTINUED)

21 CONTINUED: (2)

BRADLEY

Let me be honest with you. I've been with thousands of guys.

GREG

Thousands, really? Now would that be like two thousand or like nine thousand?

BRADLEY

I lost count after three thousand. But I'm telling you, and I am not drunk right now and I am not on drugs. and I am not lying.

H. Shane and Brian

SHANE

And I want you to believe me when I tell you this.

BRIAN

What?

I. Robert and Janet

ROBERT

No, seriously, I'm gonna tell you something and you have to believe me.

JANET

What?

J. Bradley and Greg

BRADLEY

Will you believe me?

GREG

What Bradley?

K. Shane and Brian

SHANE

Out of all the men I've been with my entire life, you are by far the most amazing.

L. Robert AND Janet

ROBERT

The most beautiful.

M. Bradley and Greg

(CONTINUED)

21 CONTINUED: (3)

BRADLEY

The most perfect.

N. Kevin and Mike

KEVIN

The lies, Mike, they never end. It's like you'll say anything. You try to figure out what I want to hear and you repeat it over and over and you convince me you're something that you're not. And after awhile I begin to believe you. You spend the night, we make love in the morning, you bring me breakfast, you tell me that you love me, and I think this is working, this feels right, this is what I want. A committed, monogamous relationship with a beautiful man. I feel safe, I feel secure and I start to trust you again. And then I do your laundry and I empty out your pockets and I find a gold token with the words "Peep Show" on the back. I know what they're for. I've done all of that anonymous sex stuff. I've cruised dirty bookstores, I've gone to the Rambles, I've had my dick sucked at the Christopher Street bookstore, I've watched the boys do their jack-off shows at the Gaiety and the Eros and that place on 43rd Street that they turned into a deli.

MIKE

Show World?

KEVIN

Whatever. The point is, I've done it all, Mike, and I hated it. And I thought you hated it, too.

MIKE

I do hate it.

KEVIN

But you can't stop going.

O. Bradley and Greg

GREG

I used to dance at Show World.

BRADLEY

For how long?

(CONTINUED)

21 CONTINUED: (4)

GREG
On and off for two years.

BRADLEY
I think I've seen you there.

GREG
I was much younger.

BRADLEY
You're still young.

GREG
Oh no I'm not.

BRADLEY
How old are you?

GREG
How old do you want me to be?

P. Kevin and Mike

KEVIN
When I was holding that token this morning and I was picturing you in some goddamn buddy booth. You make me feel old and you make me feel ugly.

MIKE
You're not ugly and you're not old.

KEVIN
Come on, I'm 29. That's like being 60 in gay years.

Q. Shane and Brian

SHANE
How old are you?

BRIAN
I'm 21.

R. Kevin and Mike

KEVIN
When I was 21, I used to go to parties and everybody I met was older, and now when I go out, everybody I meet is like 22, 23, 24.

(CONTINUED)

21 CONTINUED: (5)

MIKE

This is not about age.

KEVIN

Well, it feels like it is.

S. Shane and Brian

SHANE

Do you like older guys.

BRIAN

I do.

SHANE

Because I like young guys I can teach things to.

BRIAN

Like what "things"?

SHANE

Like life things. Like how to get through life without killing yourself. I was a fucked up kid. I was a troublemaker. It took me a long time to figure things out. And I know a lot of boys in these clubs are fucked up, too, and I understand it. And I like to help.

T. Robert and Janet

JANET

I could help you with that. That's what I did before I got into investing, I was an accountant.

ROBERT

Well, I had this one accountant, but he fucked everything up.

JANET

I could help you.

ROBERT

Are you good?

JANET

I'm very good.

U. Shane and Brian

(CONTINUED)

21 CONTINUED: (6)

SHANE

People need guidance, you know. People need mentors to help them figure things out. I could do that for you, if you wanted me to.

V. Robert and Janet

ROBERT

That'd be great. How much would you charge?

JANET

I'm sure we could work something out.

ROBERT

That would be great, huh? My little baby, doing my taxes. I come in the room, while you're sitting at the desk. I stand behind you, reach my hand around your front, slip my hand in your bra, would you like that?

W. Shane and Brian

SHANE

Would you?

BRIAN

I've never had someone take care of me.

SHANE

I could take care of you. I know what you need. I'd like to take a walk with you. Could we do that? Do you have a break coming up?

BRIAN

For dinner.

SHANE

Meet me out front at 5 o'clock.

X. Robert and Janet

JANET

I thought more about our house.

ROBERT

What did you think?

JANET

I picked a color.

(CONTINUED)

21 CONTINUED: (7)

ROBERT
What color?

JANET
Yellow.

ROBERT
I love yellow.

JANET
You do?

ROBERT
Janet, that's my favorite color.

JANET
You never told me that.

ROBERT
I'd like to see you in a yellow dress.

JANET
I look good in yellow.

ROBERT
Are you coming in next Tuesday?

JANET
I'm planning on it.

ROBERT
Then next Tuesday I wanna see you in a
yellow dress.

JANET
Would you like that?

ROBERT
I would like that very much.

Y. Bradley and Greg

BRADLEY
Don't you feel like we've known each
other our whole lives? Don't you think we
have a connection? Do you feel that? Do
you?

GREG
I do.

BRADLEY
Do you really?

(CONTINUED)

21 CONTINUED: (8)

GREG
I really do.

Z. Kevin and Mike

KEVIN
I just honestly feel like I don't even
know you any more.

MIKE
You know me.

KEVIN
I wonder.

22 SCENE: STEVENS' FIRST CUSTOMER

Steven is in booth 2. Shane enters booth.

SHANE
You know you're really hot.

STEVEN
Thank you.

He gives him money.

SHANE
I bet guys tell you that all the time.

STEVEN
What?

SHANE
How fucking hot you are.

STEVEN
Sometimes.

SHANE
You have a really pretty mouth.

STEVEN
Thank you.

SHANE
I'd like to fuck it. Would you like that?
Would you? Would you like to be my pussy
boy? Say it.

STEVEN
Say what?

(CONTINUED)

22 CONTINUED:

SHANE

"I wanna be your pussy boy."

STEVEN

You want me to say that?

SHANE

Yeah, say, "I wanna be your pussy boy."

STEVEN

I wanna be your pussy boy.

SHANE

Say it louder.

STEVEN

I wanna be your pussy boy.

SHANE

I know you do. You're a fucking faggot, aren't you? I bet you got a tight pussy-hole. Do you?

Steven nods "Yes."

SHANE (cont'd)

Do you really?

He nods "Yes."

SHANE (cont'd)

Don't lie to me, cocksucker. Are you lying?

Steven shakes his head "No." He gives him money again.

SHANE (cont'd)

So, what's your name?

STEVEN

Steven.

SHANE

No, your real name.

STEVEN

It's Steven.

SHANE

Nobody uses their real name here. Tell me your real name.

(CONTINUED)

22 CONTINUED: (2)

STEVEN

Jonathon?

He gives him money a third time.

STEVEN (cont'd)

So, what's your name?

SHANE

Why?

STEVEN

Just curious.

SHANE

It's Shane.

STEVEN

Shane?

SHANE

Yeah. Shane. You have a problem with that?

STEVEN

No, it's interesting.

SHANE

Shut up.

(Beat)

So where are you from?

STEVEN

Oklahoma.

SHANE

The city or the state?

STEVEN

The city.

SHANE

You're from Oklahoma City?

STEVEN

Yeah.

SHANE

No, you're not.

STEVEN

I really am.

(CONTINUED)

22 CONTINUED: (3)

SHANE

Tell me where you're really from.

STEVEN

I did.

SHANE

Do you want more of this?

He waves the money at Brian.

SHANE (cont'd)

Then you tell me where you're really from.

STEVEN

Minneapolis?

He gives him money a fourth time.

SHANE

God, I wanna fuck you. Would you let me fuck you? Really? Open your mouth. Wider. Come here. Closer. All the way on the glass. Stick your tongue out. I think I'm in love with you.

23 SCENE: ROBERT AND JANET IN BOOTH

At end of scene, Booth 2 turns back around and Booth 1 turns open to audience to reveal Janet masturbating under his yellow dress. Yellow lights are on full. Janet cums and sits. Booth spins back around.

24 SCENE: STEVEN AND BRADLEY IN BOOTH

BRADLEY

I hope this doesn't bother you, but I've been with thousands of guys. I mean, I don't want to brag here, but I just know what I'm doing. Look what I can do with my tongue.

(He demonstrates)

That's hot, huh? Have you ever seen anyone do that before?

STEVEN

No.

BRADLEY

Do you like it?

(CONTINUED)

24 CONTINUED:

STEVEN

Sure.

BRADLEY

You ever had a tongue up your ass?

STEVEN

Sure.

BRADLEY

Would you like my tongue up your ass?

He demonstrates again.

STEVEN

Sure.

BRADLEY

Do you have a boyfriend?

STEVEN

No.

BRADLEY

Would you like one?

STEVEN

Sure.

BRADLEY

My cock is rock hard right now. Do you like big dicks? You know, most guys tell me I'm the biggest they've ever been with. Does that scare you?

Steven shakes his head, no.

BRADLEY (cont'd)

It doesn't?

STEVEN

Oh, no. It does. I'm sorry.

BRADLEY

That's okay, baby. You don't have to be scared. I'm a very sensitive lover. If you're not enjoying it, I'm not enjoying it.

25 SCENE: MARCO ROSSI IN DRESSING ROOM.

MARCO

Okay, how long til I'm on.

(CONTINUED)

25 CONTINUED:

GINO
2 hours 14 minutes and 21 seconds.

MARCO
Okay. I'm gonna be good. And how do I look?

GINO
You look good.

MARCO
That's all?

GINO
What?

MARCO
I look good? That's it? Just good?

GINO
You look great.

MARCO
Well fuck that. I don't want look great I wanna look fucking amazing.

GINO
Marco, you look fuckin amazing.

MARCO
Really?

GINO
Of course.

MARCO
No, I don't.

GINO
Yes, you do.

MARCO
Your not just saying that.

GINO
Marco, you look fucking amazing. You look better than you've ever looked. You are the hottest man in this whole fucking city. When you take off your clothes the whole audience will go into cardiac arrest. Go find me a man in this city that's hotter than you. You can't do it.

(MORE)

(CONTINUED)

25 CONTINUED: (2)

GINO (cont'd)

Theres no one out there. You are the hottest Marco the hottest.

MARCO

Oh your too nice to me. Gimme a hug. I love you man!

GINO

I love you Marco.

They are still hugging, Marcos hands glide down to his butt.

MARCO

Gino, holy shit!

GINO

What?

MARCO

You got a nice ass!

26 SCENE: STEVEN AND MIKE IN BOOTH

MIKE

You're new huh.

(Steven nods yes)

I haven't seen you here before.

STEVEN

It's my first day.

MIKE

How's it going?

STEVEN

(laugh slightly)

It's going.

MIKE

What?

STEVEN

Nothing.

MIKE

You're not enjoying it?

STEVEN

Honestly. You may be the first normal guy I've met.

MIKE

I'm not normal.

(CONTINUED)

STEVEN
Well, you seem normal.

MIKE
Yeah, well.

STEVEN
My last two customers were freaks.

MIKE
What did they wanna do?

STEVEN
They were just freaks.

MIKE
I always worry about that.

STEVEN
About what?

MIKE
What the boys say about me after I leave.

STEVEN
Don't worry, you don't seem like a freak.

MIKE
Tell that to my boyfriend.

STEVEN
You have a boyfriend?

MIKE
Maybe.

STEVEN
Is he out of town?

MIKE
No.

STEVEN
Where is he?

MIKE
He's probably home, cooking dinner,
waiting for me.

STEVEN
Does he know you come here?

(CONTINUED)

26 CONTINUED: (2)

MIKE
Oh yeah, he knows.

STEVEN
He doesn't mind?

MIKE
Oh yeah, he minds.

STEVEN
Sorry.

MIKE
It's okay.

STEVEN
So, what do you want to do?

MIKE
I'm not sure.

STEVEN
What do you usually do.

MIKE
Different things.

STEVEN
Like what.

MIKE
I don't think I want to do them with you.

STEVEN
Why not?

MIKE
You seem different.

STEVEN
Really?

MIKE
Yeah, you seem like a nice guy.

STEVEN
So do you.

MIKE
Thank you.

STEVEN
Do you want to see my dick?

(CONTINUED)

26 CONTINUED: (3)

MIKE
No. That's okay.

STEVEN
You just want to hang out?

MIKE
Do you mind?

STEVEN
No.

Mike slips money through side of glass.

MIKE
I just like looking at you.

STEVEN
That's cool.

MIKE
I feel very relaxed with you.

STEVEN
Whatever you want.

MIKE
I'd like to touch you.

STEVEN
You want me to press up against the
glass?

MIKE
No, I want to touch you for real. Without
the glass.

STEVEN
That's not really possible.

MIKE
I know.

STEVEN
We could pretend.

MIKE
That's okay.

They sit and stare at each other for a very, very long time.

STEVEN
What are you thinking about.

(CONTINUED)

26 CONTINUED: (4)

MIKE

What an asshole I am.

Booth spins back around. Lights fade to Kevin.

27 SCENE: KEVIN AND MIKE RECONCILE

Kevin enters, actually at end of previous scene, looks at the audience.

KEVIN

You know when I was younger, I had fantasies. I use to fantasize about growing up, getting married. I wanted everything my parents had. I had my whole future planned out. I would sit and stare at my parents wedding pictures for hours, then I'd sit in church and plan my own wedding. I even knew exactly what my dress would look like. I thought my parents were perfect. So many of my friends complain about their childhood, but mine was really great. I grew up in this really loving home. My parents were incredibly popular, everyone loved them and they loved each other. Every time they parted, they hugged and kissed and said, "I love you." They were so affectionate. I couldn't wait to grow up and have everything they had. When I first met Mike it was great. I was so in love. He was everything I thought I wanted. He was intelligent, he was honest, he'd always bring me flowers. And whenever we went out it was really great. People would always say, "Kevin, he's so hot, he's so sexy, he's so butch! Where did you find him?" And now... he brings me flowers and I want to throw up. He kisses me and I wonder who else has he kissed today. He walks in the door says, "Kevin, I'm home." And I think, "Lucky me." I'm sorry, am I depressing you? I don't mean to, really. I use to have a sense of humor. I swear I really did. I just cant remember when.

Mike enters. They stare at each other from opposite sides of the stage.

Music cue-Baby Did a Bad Bad Thing.

(CONTINUED)

27 CONTINUED:

In between Kevin and Mike the three booths spin to reveal three very "raunchy" tableaus.

Blackout.

Intermission.

Act II

Music Cue-Sex

28 SCENE: SEX I'M A... THE CURTAIN-RAISER.

The window/pole set piece appears on-stage with Greg posed on it. Throughout the song, windows open and shut. Money is constantly being exchanged. The men get lots of money, stick it in their g-strings. They get felt up by the men. When the windows close, the men wipe themselves off with wet wipes. The men's faces and hands reaching through are the only thing we see of them. When Greg is finished, Brian does his thing, followed by Robert, and finally Robert and Greg.

29 SCENE: GREG'S MONOLOGUE

As Sex I'm A...is ending, Greg will step off the platform and count his money.

GREG

When I was a little kid I never realized how poor we were. I grew up in Birmingham, Alabama, and we lived in this really tiny apartment. Of course, when you're growing up you don't realize how small it is but I've gone back and looked in the window and I can't believe it. It wasn't even a one bedroom, it was more like a studio with an alcove. And, of course, my mom let me stay in the alcove. My mom's a really incredible person. You know how you always hear about these people with these really awful coming out stories. Mine wasn't like that. My mom was really cool about it. I never met my father. And I sometimes wonder if it would have been harder to come out if I'd grown up with both parents in the house, but my mom is just so open. So aside from not having money we were pretty happy. But unfortunately when I got in the seventh grade all the status stuff started to happen. Things like brand name sneakers and taking your lunch to school instead of buying it and allowances.

(MORE)

(CONTINUED)

GREG (cont'd)

Other kids would talk about buying things with their allowances and I would get so jealous. I never had money in my pocket. Never. And around my sophomore year in high school I just couldn't take it anymore and so I got a job. I went down to the local Pizza Hut and I filled out an application and they hired me on the spot and two weeks later I got my first paycheck. It was for 56 dollars and 16 cents. And I'll never forget cashing it. I was so worried they weren't gonna give me the money, but they did and I walked out of the bank and, this is really embarrassing, but when I got outside I started crying. I was just so happy, I couldn't believe it. I felt so rich. It was one of the greatest days of my life. So how did I end up here? How does a pizza boy from Birmingham, Alabama end up dancing in a g-string in Times Square. Well first of all this did not happen over night. I didn't just wake up one morning and start dancing at places like the Gaiety. I always knew I was gay. I didn't know what it meant but I knew I liked men. And there was this older guy who worked at the Pizza Hut with me and he was always making sexual jokes. And one night we were closing up and we started joking around and he asked me if I'd ever done anything with a guy and one thing lead to another and we wound up at his place. And it was great because even though the sex wasn't that good he had all these books and newspapers about being gay and he really showed me that it was no big deal. So anyway he took me to all the gay bars in town, I think there were like three or something, and I was only 15 at the time but they still let me in. And it was amazing, I met all these crazy people and had all this wild sex. And because I was so young everybody wanted to do me and I never had to pay for drinks. And some of the older guys even offered to give me money, you know for sex. And I started to figure out very quickly that if your smart and your good-looking and you play your cards right you can get away with anything. So I went home with some of these men, you know for money, and I made more in one night than I'd make in a whole weekend at Pizza Hut.

(MORE)

(CONTINUED)

GREG (cont'd)

And it was cash and it was tax free and it felt so good. At first I was pretty selfish with the money, I'd buy shoes and records and concert tickets. But after awhile I started to help out my mom. I'd pay half the rent, I'd buy groceries, I got us HBO. Having nice clothes was cool and all, but giving money to my mom, that was the best. It really changed me. I figured out what my mom made, and I looked back on our lives before I had a job and I have no idea how we got by. But the problem with making money is that it makes you greedy. I wanted more, but I'd pretty much tapped out the local market. I mean there's only so much you can make hustling in Birmingham. And I had this friend who'd moved to Atlanta, and he was always telling tell me how exciting it was and he was always trying to get me to come over for a weekend. And he sent me a copy of their gay paper and there was an ad for an amateur strip contest. First prize 500 bucks. Now I was making money, but I wasn't making that kind of money. And I loved to dance but I'd never gotten paid for it, so I signed up. And I went up for the weekend and I won. And my whole life changed. I met all these people who wanted to know where I was from. I got all these phone numbers. I was like a little celebrity. And everybody said, "What are you doing in Birmingham? How could you live in Birmingham?" And so I started to go to Atlanta all the time. I placed an ad in the back of one of their gay rags with a little picture of my chest and whenever I came to town I was busy the whole weekend. My mom couldn't figure out why I was so obsessed with Atlanta, but she was happy that I was independent. And I guess it's like this with every business, I don't know I've only been in this one, but once you get in, it's very hard to get out because I became very good at my job. And the better I got, the more money I made. And I experienced career advancement. You see there's like a circuit. You hear about clubs from other guys passing through town. You have a falling out with the boss.

(MORE)

(CONTINUED)

29 CONTINUED: (3)

GREG (cont'd)

If you're good or if you're reliable and other places hear about you the managers might come and try to lure you away, especially if you're reliable. See a lot of the guys here, and you did not hear this from me, a lotta guys that work in this business are really flakey. A lot of the guys are on drugs. I don't do 'em, I never have. And I'm not standing up here trying to be the go-go boy spokesperson, but a lot of the guys are really fucked up. That's why the managers like me, because I always come in when I say I'll come in and I do my job and then go home. I try to be very professional. Don't get me wrong, a lot of the guys are professional, but a lot of them are really fucked up, too. So anyway, a lot of the people all know each other: the owners, the managers, the dancers. It's all very connected. And that's how I ended up in New York. I worked my way up the corporate ladder and here I am, The Big Apple. The bigger the city, the more money you make. And you make the real money when you combine the two: the dancing and the hustling. It's a perfect combination because you meet so many people. I've danced in some clubs where there were like over 2000 guys and you're up on this pedestal and they're all watching you and putting dollars in your g-string and you get all these phone numbers. Dancing is like a commercial for hustling. It's kind of like porn. Nobody makes all their money from pornos, you make it from hustling with the people who see you in the movies. And it's the same with dancing. I danced at this one club in Canada where they actually have these little rooms so if someone wants a private show you just go off into the little room, do your thing, and ten minutes later you're back on the floor. It's very convenient. Some dancers don't like the sex and some hustlers don't like to dance, but I like it all. That's why New York is so good for me. It's the Big Apple, everything's here including my mom. I brought her out two years ago and she loves it. She loves Broadway, she loves Central Park.

(MORE)

(CONTINUED)

29 CONTINUED: (4)

GREG (cont'd)

We went down one morning and she stood outside the Today Show and Al Roker actually interviewed her. He said, "Where you from?" And she said, "Well I was from Birmingham, Alabama, but my son moved us up here so now I'm a New Yorker." And he said, "What does your son do?" And she said, "He dances on Broadway."

Music Cue-The Beautiful Ones

30 SCENE: THE BEAUTIFUL ONES

A. Greg walks back to Bradley.

B. Mike and Kevin dance across.

MIKE

You're really sexy, you know that?

KEVIN

Mike stop it.

MIKE

No, you really are. You really drive me crazy. You're really beautiful, do you know that?

KEVIN

Okay, that's enough. I believe you.

MIKE

Do you really?

KEVIN

I shouldn't, but I do.

MIKE

I never wanted to hurt you. I love you, Kevin, you know that?

C. Janet as a french maid cleans the booth.

D. Mike and Greg dance back across.

MIKE (CONT'D)

You're really sexy, you know that?

GREG

Thank you.

(CONTINUED)

30 CONTINUED:

MIKE

You really are. You know, you really drive me crazy. You're really beautiful, do you know that?

GREG

Okay, I believe you.

MIKE

Do you really?

GREG

You're very intense.

MIKE

I'd love to hurt you. Do you like to get rough?

GREG

Sometimes.

MIKE

Have you ever been tied up?

31 SCENE: SHANE AND BRIAN AT CENTRAL PARK

SHANE

Do you come here a lot?

BRIAN

I've never been here.

SHANE

You've never been to Central Park.

BRIAN

Nope.

SHANE

How long have you lived in New York?

BRIAN

Five years.

SHANE

And you've never come to Central Park.

BRIAN

I never had a reason to.

SHANE

Don't you ever need to escape?

(CONTINUED)

BRIAN

Yeah.

SHANE

So what do you do?

BRIAN

Things I shouldn't.

SHANE

How often.

BRIAN

Too often.

SHANE

Are you planning on quitting.

BRIAN

I'd like to.

SHANE

Why don't you.

BRIAN

It's not that easy.

SHANE

I know it's not easy. My sister spent two years in rehab, got out, got herself a job, a nice apartment, a new car...and then one day, out of the blue, she got back on the stuff and landed back in rehab. I know it's hard. So what? Are you happy?

BRIAN

No.

SHANE

You ever go to nice restaraunts?

BRIAN

No.

SHANE

You ever go to Broadway shows?

BRIAN

No.

SHANE

What was the last movie you saw?

(CONTINUED)

31 CONTINUED: (2)

BRIAN

I don't remember.

SHANE

I'd like to take you out. I'd like to really show you New York. Would you let me do that?

BRIAN

Do you feel sorry for me?

SHANE

No, I like you.

BRIAN

Why?

SHANE

I think you're interesting. Basically, I think you have a good heart.

BRIAN

Well, believe me, I don't. I always tell people this story. Do you wanna hear it?

Shane nods yes.

BRIAN (cont'd)

It's not very nice.

SHANE

Go ahead.

BRIAN

(Pause)

When I was 7 years old. I love this story. It's really awful. When I was seven years old my parents made me go to Sunday School. And I hated it. And every week I'd be really mean to my teacher and I'd make her cry. Well one day she grabbed me really hard by the shoulders and she shook me and she said, "Brian why do you act like this? Do you enjoy seeing me cry, do you?" And I looked her in the eyes and I said, "Yes". Well that made her cry more and I started laughing, so she slapped me really hard across the face, but I just kept laughing. So she she called my parents in and they kicked me out of Sunday School. And I was the first boy in the history of that church to be expelled from Sunday School.

(MORE)

(CONTINUED)

31 CONTINUED: (3)

BRIAN (cont'd)

And all the other kids were really jealous. And I loved it. It's pathetic, I have a million stories like that. Basically, I do not have a good heart.

Shane thinks for a moment, not sure what to do. Finally, he decides to tell it.

SHANE

When I was ten years old Kenny Rogers came to town and it was a really big deal. Everyone in town was going. And I begged my Dad to let me go, but he wouldn't let me because he believed rock concerts were evil. Even though it was Kenny Rogers. So I bought a ticket anyway and I just figured I'd sneak off and he'd never find out. But on the day of the concert, he wouldn't let me leave the house and I kept trying to figure out ways to get out, but he knew what I was up to and there was no way he was gonna let me go. So I went to his closet and took out his shotgun and went in the living room...

(Pause)

...and I blew his brains out.

(Pause)

The police showed up and there was blood everywhere. On me, on the walls, on the furniture. They tried to revive him but he was already gone. I told the police that we were just fooling around, that we both thought the gun was empty, that it was just a big accident. And they believed me. Nobody thought a ten year old could shoot somebody in cold blood. Not back then anyway. I got away with it. I missed the concert, but I got away with it. Believe me, your heart is fine.

32 SCENE: AMEER AND THE DANCERS

Robert, Greg, Steven pop out of their respective booths, as Ameer enters.

AMEER

Anybody seen Brian?

GREG

Not for a while.

(CONTINUED)

32 CONTINUED:

AMEER

This is bullshit. This is lots of bullshit. How you doing, Steven?

STEVEN

I'm fine.

GREG

I saw him talking to some guy out front during his break.

AMEER

He's an asshole.

ROBERT

He didn't say he was leaving.

AMEER

We're starting the runway in fifteen minutes. What does he want me to do, put two guys only on runway? He said, "I want to be on runway. Put me on runway." He's gone, that's it, he's gone.

ROBERT

Ameer, calm down. He said he'd show up, I'm sure he'll show up.

AMEER

No, Robert, bullshit. Did he show up yesterday, Robert? Did he? And was he supposed to? No, he's an asshole. You know he's an asshole. He's a fucked up, heroin asshole.

33 SCENE: SHANE AND BRIAN STILL IN PARK

SHANE

So what do you think?

BRIAN

I think I wanna marry you.

SHANE

And will you let me take care of you?

BRIAN

Do you really want to?

SHANE

Let's get together after the last show.

(CONTINUED)

33 CONTINUED:

BRIAN
Oh shit! What time is it?

SHANE
(Looking at watch)
Ten to seven.

BRIAN
Oh fuck. I gotta go. I'm gonna be late.
Oh shit.

Putting self back together.

BRIAN (cont'd)
We'll meet after the last show.

SHANE
Slow down.

BRIAN
I can't I'm really late. I'll see you
tonight.

34 SCENE: MARCO GETS READY TO STRIP

GINO
Okay Marco, you're on in ten minutes! Is
there anything you need?

35 SCENE: MIKE AND KEVIN SHOPPING

Mike and Kevin are crossing stage with grocery cart.

MIKE
What if we went together?

KEVIN
Oh my god, you're obsessed.

MIKE
Why, because I wanna see the biggest porn
star in the history of the world.

KEVIN
No, because you're obsessed.

MIKE
What if we went together?

KEVIN
What's the difference between going alone
and going together?

(CONTINUED)

35 CONTINUED:

MIKE

Don't you want to see Marco Rossi?

KEVIN

It doesn't matter what I want because you're gonna go anyway.

MIKE

No, I'm not.

KEVIN

Yes you are.

Kevin rolls the cart off stage in a huff.

MIKE

(to himself)

Jesus Christ.

36 SCENE: AMEER SELLS TICKETS

Walking up to Ameers' stool. There is a big line. After every character is already lined up and waiting, Ameer enters.

AMEER

Okay, gentlemen, we are open.

After each one pays, Ameer gives them a ticket and they exit off in to the Peep Show.

BRADLEY

Could I get one for Marco Rossi?

JANET

Could I get one for Marco Rossi, please?

SHANE

One for Marco Rossi?

MIKE

Could we get two for Marco Rossi?

KEVIN

This is ridiculous.

37 SCENE: AMEER GETS BOYS READY FOR SHOW

The boys appear in the windows.

ROBERT

Did you see the line out front?

(CONTINUED)

37 CONTINUED:

GREG
It's ridiculous.

STEVEN
Who's Marco Rossi?

Ameer entering...

AMEER
They're buying tickets. Is Brian back yet?

GREG
Not yet.

AMEER
God Damn it! Okay, Steven, listen to me.
Just listen to me, please.
(hushed)
How much money do you want to do the
runway today? Just today, how much money?

STEVEN
No, Ameer, I told you.

AMEER
No, Steven, just listen. Only today,
never again.

STEVEN
No, I'm not comfortable.

AMEER
Just today. Please, it's no big deal.

STEVEN
I'm just really not comfortable doing
that.

AMEER
It's no sex, just dancing. You just dance
on stage.

STEVEN
Ameer.

AMEER
Steven, please. Please. It has to be
good. Please. I'll throw in extra money.
How much money do you want?

(CONTINUED)

37 CONTINUED: (2)

STEVEN

I told you guys, I don't want people touching me.

AMEER

They don't really touch you. You just dance.

STEVEN

They don't touch you at all?

AMEER

No, they touch you a little bit.

STEVEN

I really can't do that.

AMEER

Okay, how much money you make so far today? Whatever you made already, I promise you make double on the runway. Greg, Robert, tell him.

GREG

Tell him what?

AMEER

Tell him the runway is no big deal.

STEVEN

Do they grab you?

ROBERT

You just kick 'em. Plus, we'll be right there. Nothing's going to happen to you, if that's what you're worried about.

STEVEN

I just don't want guys grabbing me.

ROBERT

Actually, you're safer on the runway. One time I was in my booth and this freak put his fist right through the glass.

AMEER

Robert, don't help.

(Beat)

Okay, just think about it. We open in five minutes, just think about it. Okay, let's go.

(CONTINUED)

37 CONTINUED: (3)

Greg and Robert disappear in their booths. Ameer turns back to Steven.

AMEER (CONT'D)
Steven, I promise you, you do the runway
(Makes money gesture)
I promise.

STEVEN
Ameer, I just...

AMEER
No, just think about, just think about
it. Please. Okay? Okay?

He exits and Steven thinks about it.

38 SCENE: STEVEN'S MONOLOGUE STEVEN

STEVEN
(To audience)
I thought working here might be easy. You know, easy money. But that guy Ameer, he's weird? There's something wrong there. He's off or something? He doesn't listen. I told him I don't want guys touching me. Today they touch you a little bit and then tomorrow they touch you all over and then what, next week I'm getting fucked in the ass? I always see weirdo's in the street and I wonder how they got all fucked up like that. Cause people aren't born fucked up, they're not, and that's what scares me. The way life creeps up on you. One day you're normal and the next day you're fucked up and you can't figure out how it happened. Like when I was in high school, the drama club did Lil' Abner and I was in it. But I almost dropped out because two weeks before we opened they asked me to do a scene with my shirt off and I didn't want to do it. I thought they wanted me because I was good but they just wanted me for my muscles and I was really self-conscious about it. And also, there were alot of gay guys in the drama club and they were always staring at me.

(MORE)

(CONTINUED)

38 CONTINUED:

STEVEN (cont'd)

Well, I really didn't wanna do the scene with my shirt off, but everyone, including my parents, convinced me it was no big deal and I finally agreed to do it and at first it was really freaky, but after a while it became kind of fun, it kind of turned me on. And I started to change. I liked being on stage, I liked having my shirt off, and I liked being admired. And because of that I decided to become an actor. And that's the real reason I came to New York, to be an actor. But its too embarrassing to tell people you wanna be an actor, so I always say I'm a biology student. I know it's dumb, but when you say you're an actor, people always wanna know what you've been in and I haven't really been in anything. Not yet, anyway. I did play Stanley Kawolski in Streetcar in my acting class at HB Studio, that was cool. I met Uta Hagen, that was interesting. I read her book Respect For Acting, that was pretty good. But I guess I just thought this whole acting thing would be easier.

(Pause)

It's so weird. One day you're doing Lil'Abner in High School and the next day you're in a glass booth in New York City with some freak who wants to eat your ass out. How weird is that?

39 SCENE: THE RUNWAY

Runway order:

A. Ameer greets audience.

AMEER

Good evening. Hey, welcome to the show. We are about to present to you the...

(Describes Marcos' career)

Unfortunately, I am sorry to inform you that you may not touch the dancers because Mayor Guiliani is a big fucking asshole.

B. Marco strips pt.1

C. Ameer convinces Steven.

AMEER (CONT'D)

So are you gonna try it?

(CONTINUED)

39 CONTINUED:

STEVEN

I'm thinking about it.

AMEER

Well, think about doing it, okay. Steven, you see it's no big deal, right?

STEVEN

How long do I have to stay out there?

AMEER

When you're done, you just signal to me. And then everybody goes back for finale.

STEVEN

What if they grab me?

AMEER

They're not allowed to grab you.

STEVEN

But what if they do?

AMEER

Just kick 'em. They love it. Be rough with them. Listen, you try it this time, if you don't like it then that's it. Never again.

STEVEN

I'll try it one time.

AMEER

Steven, I love you.

AMEER (CONT'D)

Give a warm hand to Greg. And now, please welcome, Robert.

Greg and Robert simulate sex

Steven strips

Finale Boys-Ameer fights with Brian

BRIAN

(Running on)

I'm here, I'm here. I'm sorry.

AMEER

You are fucked up, Brian.

(CONTINUED)

39 CONTINUED: (2)

BRIAN

I'm sorry.

AMEER

I ran around looking everywhere for you.

BRIAN

I was with a friend.

AMEER

You were getting high.

BRIAN

I wasn't I swear. I was just visiting someone.

AMEER

Don't lie to me. You were getting high.

BRIAN

I was not getting high.

AMEER

You listen to me.

BRIAN

I wasn't getting high, Ameer.

AMEER

Listen to me.

BRIAN

I'm listening.

AMEER

You said...

BRIAN

I know what I said.

AMEER

That's it. We're done!

BRIAN

Ameer, I'm here. Calm down.

AMEER

Everything you do is one fuck up. You always fuck up.

BRIAN

I'm sorry, Ameer.

(CONTINUED)

39 CONTINUED: (3)

AMEER
Get out there.

BRIAN
I'm going.

AMEER
Get out there right now.

Brian joins the other boys. Marco Rossi returns

Show over-Ameer says "Goodnight"

END OF RUNWAY

AMEER (CONT'D)
Thank you for coming to The Runway
Show...

40 SCENE: AMEER FIRES BRIAN

After final beat of music see all five "Runway Performers"
enter and sit. All comments are directed to Marco.

ROBERT
Oh my God, you were amazing. It was such
an honor being on stage with you. It was
really exciting. Thank you for doing
this.

GREG
Yeah, you were great.

BRIAN
Yeah, it was really exciting.

STEVEN
(To Marco)
Who are you?

Ameer enters.

AMEER
Thank you all for a great show. Marco
Rossi, you were incredible. My Peep Show
will never be the same! Now if you will
all excuse me, I need to talk to Brian
alone.

They all exit.

(CONTINUED)

40 CONTINUED:

AMEER (CONT'D)

Why you think it's okay not to show up?
 Why you think it's okay to do drugs? Why
 you think it's okay to disrespect me
 here? You know, in some countries you
 steal a piece of fruit and they cut your
 hand off. Your wife cheats on you , and
 you can kill her. You do drugs, you go to
 jail. But you, Brian, you have no rules.
 You do whatever you want, and no
 punishment. Where you learn this? Who
 taught you to behave like this. Were your
 parents crazy. I'm too nice to you. You
 know I been good to you, but you don't
 care, you take advantage. You just use
 me. You think you're the boss here.
 You're not the boss here. I am the boss
 here. This is Ameers'
 Peepshow. So you don't come back here
 anymore. You go dance at the Gaiety, and
 you do heroin, and you go kill yourself,
 and you see how that is.

(Pause)

You know I care for you, right. You know
 I treated you nice. You know that, right.

(Long pause)

Brian, are you deaf today?

BRIAN

Ameer, you will not believe me but I
 swear to you I was not getting high. I
 was in the park with a very nice man who
 wants to help me fix things. He's gonna
 help me. I promise, we were just talking
 and I lost track of the time. I wasn't
 getting high or anything like that.

AMEER

You are a liar!

Ameer exits. Brian sits for a moment then exits. Curtain
 opens.

41 SCENE: KEVIN DUMPS MIKE

Kevin and Mike are already in place.

KEVIN

Watching you watch Marco Rossi, you were
 so excited. You never get excited like
 that when we go out. You were like a
 little kid. Why is it that?

(MORE)

(CONTINUED)

41 CONTINUED:

KEVIN (cont'd)
What excites you? Is it the danger? Is it
the sleaze? What is it?

MIKE
I don't know.

KEVIN
Well hopefully one day you'll figure it
out. Goodbye, Mike.

42 SCENE: MIKE AND BRADLEY FINAL

Janet enters.

JANET
Can I get three please?

Ameer hands him the tokens. Janet goes to the booth 3. Ameer
is still sitting there, Mike and Bradley enter.

BRADLEY
Can I get four dollars worth, please?

AMEER
Do you have anything smaller?

BRADLEY
No, sorry.

AMEER
Hold on.

Ameer exits.

BRADLEY
So he just dumped you?

MIKE
It's not funny.

BRADLEY
I think its great, you're free again. I
got my best friend back.

MIKE
I really was in love.

BRADLEY
Oh please, you guys should never have
gotten together. It was doomed to begin
with.

MIKE
I want monogamy.

(CONTINUED)

42 CONTINUED:

BRADLEY

No, you don't. You think you want monogamy, but you don't really want it. Nobody really wants it. It's like exercise. Nobody enjoys it, but people do it. And why do they do it. Because they think they like it. But they don't really like it. Nobody really feels better after a workout, they just feel tired. But they lie to themselves. I'm sweaty, I'm exhausted, I feel great. I can't wait to do that again. Give me a break. The only reason you want monogamy is because all those hysterical monogamous queens have brainwashed you into thinking you want it. It's those fucking Ozzie and Harriet queens. I'm telling you. They want us all to go to Hawaii, get married, and serve in the military. Fuck em. I don't mind the free insurance, but a domestic partner? I don't even know what the hell that is. It sounds like a maid you have to fuck.

Ameer returns and hands Bradley his tokens.

BRADLEY (CONT'D)

Thank you.

The next line should be said while Bradley is collecting his tokens.

BRADLEY (CONT'D)

You should never have gone to that Sexual Compulsives Anonymous meeting. It fucked you all up. See you tomorrow.

Mike stands there, lost in thought.

AMEER

You need tokens?

MIKE

No, that's okay.

Mike turns and leaves.

43 SCENE: BRIAN LEAVES

Brian enters. Pauses, looks at watch, looks all around. Ameer is ignoring him.

(CONTINUED)

BRIAN
Ameer, did anybody stop by for me?

AMEER
No.

BRIAN
(Pause)
Nobodys been out here waiting for me?

AMEER
No.

BRIAN
Did anybody leave me a note.

AMEER
No, Brian.

BRIAN
Did anybody call for me.?

AMEER
No, please, I am busy.

BRIAN
You know I'm sorry you hate me all of a sudden. I don't try to make your life miserable. I thought I was doing a good job. I'm sorry you don't like me anymore. I made a lot of money for this place, you know. I made you a lot of money, you know that.

AMEER
Brian please.

BRIAN
I'm trying to tell you something, Ameer. Listen to me, I would like to be considered for the schedule if you need someone. You know like if that new guy Steven doesn't work out, you can call me up. Okay, Ameer? Ameer, are you listening to me? Did you hear what I said?

AMEER
I heard you, Jesus Christ, thank you. Please go now. I don't want you here.

Brian looks around for Shane, looks at his watch, looks around again.

(CONTINUED)

43 CONTINUED: (2)

AMEER (CONT'D)
Brian, God Damn it, please go.

BRIAN
I should never have sucked your dick.

Brian storms out. Once he has exited, Ameer stands up, curtain closes behind, three boys enter from their booths and are ready to go home. We see them getting dressed behind the curtain. Shane enters and approaches Ameer.

44 SCENE: THE PEEP SHOW IS CLOSING

SHANE
Hey, is Brian done yet?

AMEER
He doesn't work here anymore.

SHANE
(Totally shocked)
What do you mean?

AMEER
I mean, he doesn't work here anymore.

SHANE
I was just with him this afternoon.

AMEER
And now he's gone.

SHANE
We were supposed to meet her after he was done. After the last show.

AMEER
Well he's gone now.

SHANE
Where did he go?

AMEER
I don't know.

SHANE
He didn't say where he was going?

AMEER
He just quit.

(CONTINUED)

44 CONTINUED:

SHANE

He didn't mention that he was supposed to meet someone?

AMEER

No.

SHANE

Did he leave a note for someone named Shane.

AMEER

No.

SHANE

He said he'd meet me here after work. That's what he said.

AMEER

I don't know what to tell you.

SHANE

Well, if I give you a card with my name and my phone number on it can you pass it on for me.

AMEER

I won't see him, again.. He's gone, he's not coming back.

SHANE

I really need to talk to him.

AMEER

I am sorry. We are closing now. You come back tomorrow. You find someone better than Brian.

SHANE

I liked Brian.

AMEER

Well, I did too.

Ameer exits, Shane stays for a moment then exits opposite way.

45 SCENE: BOYS GETTING DRESSED TO GO HOME

GREG

So what do you think?

(CONTINUED)

45 CONTINUED:

STEVEN
About what?

GREG
About all this.

STEVEN
It's pretty interesting.

ROBERT
Are you coming back tomorrow?

STEVEN
I'm not sure yet.

ROBERT
Oh come back. We need more normal people
around here.

STEVEN
I'm thinking about it.

GREG
You know who's not coming back.

ROBERT
Who?

GREG
Brian.

ROBERT
What happened?

GREG
He told him not to come back.

ROBERT
Who?

GREG
Ameer. He sent him home and said, "Don't
come back."

ROBERT
Who told you that?

GREG
I heard 'em backstage.

ROBERT
He's not coming back at all?

(CONTINUED)

45 CONTINUED: (2)

GREG

Robert, you know Brian's a mess. He doesn't need to work, he needs help.

ROBERT

I know, but I liked him.

GREG

I liked him, too.

STEVEN

Do guys come and go a lot?

ROBERT

It's a big revolving door.

STEVEN

What do you think he'll do next?

GREG

Who knows.

STEVEN

It's depressing, don't you think?

ROBERT

Don't think about it. I'm taking off, what are you doing?

GREG

I gotta see my mom.

ROBERT

Tell her to get well.

GREG

I will thanks. So what do you think, we'll we see you tomorrow?

ROBERT

Yeah, are you coming back?

STEVEN

I don't know yet.

ROBERT

Well, get home safely. See you tomorrow, Greg.

GREG

See you tomorrow. Take care.

(CONTINUED)

45 CONTINUED: (3)

Greg and Robert exit through the booths. Steven sits there for a moment. Takes out money looks at it.

Music Cue-100% Pure Love

Steven exits through middle booth.

46 SCENE: AMEER COLLECTS TOKENS

Ameer comes back, cleans out the tokens from the booths. When he is done, he goes to the open sign, shuts the light and the stage goes to blackout, except for the "CLOSED" sign. Lights up for the curtain call.

THE END