

10 Naked Men  
by  
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Based on his off-Broadway play

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The screen is black.

In the darkness we hear a stage manager speaking over a loudspeaker.

VOICE

Actors, this is your one hour call. Once again this is your one hour call.

Lights slowly fade up to reveal...

INT. A THEATRE DRESSING ROOM-7:00 PM

We see a very cramped, cluttered and musty dressing room. Costumes are cramped on costume racks and the dressing tables are littered with make-up brushes, pancake and rouge. A white styrofoam wig head stares forward wearing nothing but a yamulke and earlocks. The room is unoccupied. Still. Boring. The camera is locked down almost as if we are eavesdropping.

Nothing is happening.

Then the door to the room opens and in walks Robert, an extremely fat actor, in jeans and t-shirt. He is carrying a back pack. We do not see his face only his back.

He puts his stuff down and undresses.

The camera doesn't move.

He continues to get undressed and winds up completely naked.

We only see him from the back but it is plenty. He has an enormous ass. We can't look away but we want to. He is very exposed and very fat. But somehow it's an amusing shot.

The audience should be amused, intrigued and slightly repulsed at the sight of this rotund actor struggling to get into a pair of tight Shakespearean tights.

CUT TO:

Robert, more dressed.

CUT TO:

(CONTINUED)

CONTINUED:

Robert begins to put on make-up as we once again hear over the loudspeaker..

VOICE

Actors, this is your half hour call. Once again, actors, this is your half hour call.

CUT TO:

Robert putting on fake earlocks.

CUT TO:

Robert putting on a yamulke.

CUT TO:

Robert, transformed into Shylock from the Merchant of Venice. We finally see his full face front on.

He studies himself in the mirror.

NARRATOR

(voice over)

Once upon a time there was an actor named Robert from Denver.

He continues to study himself in the mirror.

NARRATOR (CONT'D)

(voice over)

He spent four years studying theatre at Denver University, and his senior year he played Shylock in The Merchant of Venice.

INT. A THEATRE-ONSTAGE-DURING PERFORMANCE

The set is for a performance of a Shakespearean play: The Merchant of Venice.

Robert is on-stage acting in full Shakespearean garb.

As the speech begins we see the stage in a wide-shot but as the speech continues we move closer and closer...tighter and tighter...

(CONTINUED)

CONTINUED:

ROBERT  
(as Shylock)  
He hath disgraced me, and hind'ed me half  
a million, laughed at my losses, mocked at  
my gains, scorned my nation, thwarted my  
bargains, cooled my friends, heated mine  
enemies--and what is his reason?

Extreme CU

ROBERT (CONT'D)  
I am a Jew.

INT. BACKSTAGE-DRESSING ROOM-AFTER THE PERFORMANCE

Robert is backstage taking off his costume and make-up.

NARRATOR  
(voice over)  
His best friend Kenny...

INT. BACKSTAGE HALLWAY-CONTINUOUS

Kenny is taking flowers backstage to Robert.

NARRATOR  
(voice over)  
...was his biggest fan.

INT. A THEATRE-BACKSTAGE-CONTINUOUS

ROBERT  
Sooooo, how was I?

KENNY  
Girl, that play was soo fuckin long.

ROBERT  
Fuck you...

INTERIORS. VARIOUS THEATRES-OVER A 6 MONTH PERIOD

Robert is now auditioning for various theatre companies in various theatres all shapes and sizes.

(CONTINUED)

CONTINUED:

NARRATOR

(voice-over)

Unfortunately, after graduating and auditioning for every major theatre company in North America he was only offered minor roles, in minor Shakespeare festivals, in minor American cities.

INT. DENVER-WINTER-A COLD DINER-LATE NIGHT

It is snowing outside.

ROBERT

I can't believe nobody wants me. I just played Shylock last year in college.

NARRATOR

(voice over)

Robert was scared. He thought of all those actors who had tried and failed.

Photos of celebrities.

NARRATOR (CONT'D)

(voice-over)

Lee Majors. Joey Buttafuccho. Susan Lucci. The entire cast of 'Different Strokes.'

INT. DENVER-A COLD DINER-CONTINUOUS

KENNY

You can't have a professional acting career in Denver, Colorado and you know it.

INT. ROBERTS APT.-NIGHT

Robert is sitting on the couch in his underwear eating ice cream from a carton and watching the Peoples Choice Awards. The TV light flickers on his jealous face.

NARRATOR

(voice-over)

Then one night while watching the Peoples Choice Awards Robert had an epiphany. He realized that it was now or never. So he called up Kenny and together they decided to head to Hollywood.

(CONTINUED)

CONTINUED:

MUSIC

CUT TO:

INT. ROBERTS BEDROOM-DENVER-AFTERNOON

Shot of Robert packing his bags...

CUT TO:

EXT. ROBERTS DRIVEWAY-DENVER-CONTINUOUS

Shot of Robert and Kenny loading up the car...

CUT TO:

EXT. CONTINUOUS

Shot of Robert starting the car-Kenny in the passengers seat...

CUT TO:

EXT. CONTINUOUS

The car pulls out onto the street and drives away...

CUT TO:

EXT. DENVER-HIGHWAY-NIGHT

Robert and Kenny are now driving. They pass a sign that reads, "You are now leaving Denver".

EXT. CALIFORNIA-HIGHWAY-MORNING

Sign "Los Angeles...50 miles"

EXT. LOS ANGELES-AFTERNOON

Sign "W. Hollywood...3 miles"

EXT. W. HOLLYWOOD-AFTERNOON

Insert various shots of Robert and Kenny driving thru W. Hollywood observing the local sights.

KENNY  
Welcome to Hollywood.

(CONTINUED)

CONTINUED:

ROBERT  
I'm ready for my close up.

KENNY  
Actually, welcome to West Hollywood.

NARRATOR  
(voice-over)  
They fell in love with the city right  
away. Kenny got a job working at a  
bank...

INT. BANK-HOLLYWOOD

KENNY  
Hi. Welcome to First Federal Bank, what  
can I do for you?

NARRATOR  
(voice-over)  
...and Robert began making the rounds.

INT. JEFFREYS' OFFICE-AFTERNOON

We are now in the office of Jeffrey Silver, one of  
the most successful agents in Hollywood. It is a  
beautiful, elegant, interesting and intimidating  
office. It is both cold and warm, dark and light,  
classy but not humorless. It is actually a complete  
extension of Jeffrey Silvers complex personality.

JEFFREY  
So have you thought about losing weight?

ROBERT  
I've thought about it.

JEFFREY  
But you can't.

ROBERT  
Well no.

JEFFREY  
Like do you have a metabolism thing going  
on?

ROBERT  
No.

(CONTINUED)

CONTINUED:

JEFFREY

You just eat a lot?

ROBERT

I actually don't eat that much.

JEFFREY

You know some people can eat and eat and eat and they never gain weight.

ROBERT

That's not me.

JEFFREY

But you don't eat a lot?

ROBERT

No, like, if you put all the food on the table that I eat in a whole day it wouldn't be that much food.

JEFFREY

What'd you have for lunch?

ROBERT

Uh...

(laughing embarrassed)

...well actually that's not fair.

JEFFREY

Tell me.

ROBERT

I had a cheeseburger.

JEFFREY

Oh please, you had a fucking cheeseburger. I'm telling you it's what you eat, and I'll bet you don't exercise right?

ROBERT

I bet I don't.

JEFFREY

So you eat cheeseburgers and you don't exercise, well that's the problem right there. We just figured out.

(CONTINUED)

CONTINUED: (2)

ROBERT

So you think I need to lose weight?

JEFFREY

Yes and get a tan. Please, you look like Michael Jackson. I mean, come on, you don't want to spend the rest of your life playing the pasty faced effeminate neighbor, do you?

ROBERT

Am I effeminate?

JEFFREY

Oh, girl, please! Robert, you seem like a nice guy. I like your shirt, you have nice...hair but I just don't think there's much I can do for you...

ROBERT

Mr. Silver, I'll do anything. I'll go to the gym. I'll get a tan. I just really need an agent. I don't want to spend the rest of my life doing Shakespeare for 200 dollars a week in summer stock.

JEFFREY

Oh, I love Shakespeare. There's nothing wrong with Shakespeare.

ROBERT

But he doesn't pay the bills.

JEFFREY

Actually, you're wrong. He does pay the bills. Shakespeare was a rich mother-fucker. He was a big capitalist. He was like the Spielberg of his day. If he were alive today he'd be working in Hollywood. He'd be writing screenplays. He churned those scripts out: Hamlet, Macbeth, Othello, bam, one after another. And the sequels! Henry I, Henry II, Henry III, Henry IV. Listen Robert, stick to Shakespeare, there's nothing wrong with Shakespeare.

(CONTINUED)

CONTINUED: (3)

ROBERT

So basically, you're not gonna sign me.

JEFFREY

You're a nice guy but you know my concerns.

ROBERT

I'm a very good actor.

JEFFREY

Robert please, don't give me the hard sell. Have some dignity. You sound like the fuckin' Avon lady.

ROBERT

I just really need an agent.

JEFFREY

Don't beg, it's not attractive.

ROBERT

(pause)

Please...

JEFFREY

Don't beg

ROBERT

(very quietly)

Please...

JEFFREY

I'm sorry, Robert.

(pause)

Good luck with your career.

EXT. HOLLYWOOD HILLS-NIGHT

Robert is looking out over the city and eating Del Taco.

(CONTINUED)

CONTINUED:

NARRATOR

(voice over)

When Jim Carrey first arrived in Los Angeles, he used to sit on top of Mullholland Drive telling himself that if he didn't make it in Hollywood he'd do something really insane and now he's making 20 million a picture. And although this story is not about Jim Carrey, it is about the absurdity of the entertainment industry...

EXT. VARIOUS LOCATIONS AROUND HOLLYWOOD-DAY

NARRATOR

(voice over)

...and it's about greed...

Shot of Robert outside of the gates of Paramount Studios taking "touristy" type photos.

NARRATOR (CONT'D)

(voice over)

...and hustling...

Shot of actors, including Robert, lined up for an open cattle call.

NARRATOR (CONT'D)

(voice over)

...and desperation.

Shot of Robert dressed up as character outside the Manns Chinese Theatre.

NARRATOR (CONT'D)

(voice over)

In a way I guess it is about Jim Carrey.

Camera pans down to reveal Robert taking a pic of him next to Jim Carreys' star on the walk of fame.

NARRATOR (CONT'D)

(voice over)

But more than that...

The screen goes white.

INT. A WHITE ABSTRACT ROOM

One by one a line of naked men enter into the frame.

As the narrator introduces the "10 Naked Men", the men snap into place, freezing with the placards in front of their penises. The 9 placards spell out 10 N A K E D M E N. Each letter is on a different placard but the 10 is on one.

NARRATOR

(voice-over)

....it's about 10 ruthless capitalists whose souls will be laid bare by the end of the night. Hence the title: 10 Naked Men.

Long shot...we see all the men lined up.

NARRATOR (CONT'D)

(voice-over)

Actually the title has nothing to do with the movie at all.

ALLEN

What?

The cast turn and look at him.

ALLEN (CONT'D)

I'm sorry that's just tacky.

MIKE

Oh please, honey...

The cast turn and look at him

JEFFREY

...at least it got people here didn't it?

The cast look directly into the camera and out at the audience. Suddenly they smile at the full house...

THE CAST

(at same time)

Oh that's true, he's right, it did, oh good...

(CONTINUED)

CONTINUED:

NARRATOR  
(voice-over, over the cast)  
Quiet!

All at once the cast snap back to attention and become quiet.

NARRATOR (CONT'D)  
(voice over)  
Anyway. What was I saying?

The men flip their cards over, they spell out...

H O L L Y W O O D

NARRATOR  
(voice-over)  
Oh, yes. Hollywood!

The cast strike glamorous Hollywood poses and freeze.

NARRATOR (CONT'D)  
(voice-over)  
If you can make it here they'll hate you  
in New York.

OPENING TITLE SEQUENCE

INT. W. HOLLYWOOD-A BEDROOM-NIGHT

Two men are having intense sex, doggy-style. Allen is getting fucked by Richard. Allen is in heaven. Richard is just doing his job. Richard checks his watch as Allen cums.

CUT TO:

INT. SAME BEDROOM-20 MINUTES LATER

Richard is getting dressed. Allen watches him for a while. Richard is in a hurry, Allen is not.

ALLEN  
Oh my God, Richard, that was amazing. I thoroughly enjoyed myself. Did you?

RICHARD  
It was interesting.

(CONTINUED)

CONTINUED:

ALLEN

Here's your money.

As Richard gets dressed and Allen watches we hear him talking to someone else.

CU om Richards face... as Richard counts the money his face (framed tight) dissolves into a black and white 8x10 glossy. Richard is an actor and we are now staring at his silly, badly photographed headshot.

JEFFREY

(voice over)

Oh my God. Richard, this is so cute.

RICHARD

(voice over)

What?

INT. W. HOLLYWOOD-JEFFREYS' OFFICE-MORNING

The headshot is flipped over so we can read the back. It is empty except for one credit.

JEFFREY

Your resume. You've only got one credit here, "A Few Good Men".

Jeffrey holds the headshot straight out in front of himself. Once again we are staring at the front of it. Jeffrey lowers the smiling headshot of Richard to reveal a nervous actor sitting on the other side of the desk. We are in the middle of an agent-actor interview. Richard is trying to make a good impression. Jeffrey is falling in love.

RICHARD

They filmed it at Westpoint my senior year. Remember the last scene where everybody throws their hats up in the air? I got to be in that scene, and if you freeze frame it on DVD you can see me really clearly. I'm in the third row, second to the left.

JEFFREY

But you didn't have any lines?

(CONTINUED)

CONTINUED:

RICHARD

But I was still acting. We had to do three different takes and afterwards I ran into the director and he goes, "good job". I mean, he didn't have to say that.

JEFFREY

You really wanna be an actor?

RICHARD

I got bitten by the acting bug? What are you gonna do? Have you heard of the acting bug?

JEFFREY

Honey, the acting bug has done more damage in this town than the San Andreas fault.

RICHARD

Who's that?

JEFFREY

Who what?

RICHARD

San Andreas? Who's that, is he a director? Should I know him?

JEFFREY

Did you see that movie, "Earthquake"?

RICHARD

Yeah.

JEFFREY

He directed that.

RICHARD

So you think you can help me?

JEFFREY

How's your body?

RICHARD

Why?

JEFFREY

Are you in good shape?

(CONTINUED)

CONTINUED: (2)

RICHARD  
Pretty good.

JEFFREY  
Let me see your chest.

RICHARD  
Why?

JEFFREY  
Because I want to.

RICHARD  
Why?

JEFFREY  
Are you shy?

RICHARD  
No.

JEFFREY  
Then let me see it.  
(long awkward pause)  
Oh come on, I'm not gonna rape you

He laughs at his own little joke. Richard is not amused but he finally does take his shirt off.

RICHARD  
Okay.

JEFFREY  
(awe-struck)  
Oooo. Ooooooo. Very nice. What am I gonna do with you?

RICHARD  
(flexing his pec muscles)  
Make me a star.

JEFFREY  
(beat)  
Can you suck cock?

RICHARD  
(beat)  
My friends call me Monica.

INT. ALLENS OFFICE-HOLLYWOOD-MORNING

We are now alking down the hallway of a high-rise. Lots of windows. They are having coffee and starting their day.

ALLEN

So I had this boy over last night and he was gorgeous but...

MIKE

Where did you find him?

ALLEN

I found him in the back of Frontiers. He was cheap, a hundred bucks.

MIKE

Did he look like his picture?

ALLEN

Oh please, they never do, so I told him, I said, "Honey, I'm sorry but you do not look like your picture", and I sent him home and now I've been horny all fucking day.

MIKE

Wait, wait, wait, you sent him home.

ALLEN

Yes. False advertising. Which reminds me, did you call the people at Blueboy?

MIKE

Oh, the people at Blueboy are being very difficult. The guy in charge of promotions goes, "we want Blueboy ice cream to become America's ice cream". So, I came up with a tag line: "Now that's good ice cream".

ALLEN

Now that's good ice cream?

MIKE

Yeah, now that's good ice cream. And every week we run a different commercial with a different person saying it.

(MORE)

(CONTINUED)

CONTINUED:

MIKE (CONT'D)

One week a famous person says it and the next week a nobody. So the commercials give the impression that the whole country is obsessed with blue boy ice cream. What do you think?

ALLEN

I don't know. I can't think straight, I'm too fucking horny. I need a blowjob. I need a fucking blowjob. I need to feel the head of my cock in the back of someone's throat.

MIKE

Allen.

ALLEN

Don't you ever get like that?

MIKE

I'm a bottom.

INT. JEFFREYS' MANSION-MORNING

As this scene plays they should move through the mansion as Richard gets ready to go. This scene could be done in one take as one long tracking shot.

JEFFREY

So did you read the script?

RICHARD

"Now that's good ice cream?" I don't wanna do commercials. I don't wanna stand around with my clothes off in the background of a stupid ice cream commercial. I wanna play a character. I wanna say some lines.

JEFFREY

But why have it if you're not gonna use it? You use it to hustle but you won't use it to get parts.

RICHARD

Acting is not hustling. Acting's an art.

(CONTINUED)

CONTINUED:

JEFFREY

So is hustling. That's exactly what it is. You're playing a role. You're like the fucking David. Your body is art. You should show it off. What's the big deal? It's not like you're some famous actor. You're a nobody. Who cares what you do?

RICHARD

And you're an asshole.

JEFFREY

Why, 'cause I wont lie to you?

RICHARD

I don't want you to lie to me.

JEFFREY

Oh please, all actors want to be lied to.

RICHARD

Is this what happens when you make a lot money, you think you have permission to be an asshole?

JEFFREY

No, I was an asshole when I was poor, too.

RICHARD

I gotta go.

JEFFREY

Where are you going?

RICHARD

I told you I have another client.

JEFFREY

Don't say, "another client". Like I'm just another client and you're gonna go off and see another client.

RICHARD

Well, you brought it up.

JEFFREY

Tell me you're going shopping.

(CONTINUED)

CONTINUED: (2)

RICHARD  
I'm going shopping.

JEFFREY  
Thank you.

RICHARD  
I'm going shopping with all the money I  
make from fucking another client.

JEFFREY  
Well just come by when you're done.  
(begging)  
Please.

RICHARD  
You're gonna be nice to me?

JEFFREY  
Yes.

RICHARD  
Fine, I'll see you tonight.

JEFFREY  
Richard?

RICHARD  
What?

JEFFREY  
You know I really like you. You know  
that, right?

RICHARD  
Uh-huh.

Close-up on Jeffreys face as we hear Robert...

INT. JIM TUCKERS OFFICE-AFTERNOON

ROBERT  
One agent told me I was too fat, another  
said I was too queenie...

Robert is once again in an agents office making the  
rounds.

(CONTINUED)

CONTINUED:

CU of an incredibly well-dressed, slick, manicured agent: Jim Tucker. He seems like the nicest guy in the world but as the camera pulls back it reveals a cramped little office that is cluttered, messy, tacky and wall-papered with black and white headshots of young desperate actors.

JIM

Robert, you gotta be patient. Every actor's miserable. Even the famous ones. In fact the most famous ones are the most miserable. That's why they all get addicted to painkillers. It's a painful business, they can't deal with it. Robert, how old are you?

ROBERT

28. 29? 29.

JIM

Well when you hit 30 we'll talk because it all changes at 30.

ROBERT

How?

JIM

Everything. My whole career changed at 30.

ROBERT

How.

JIM

I became an agent.

ROBERT

What were before that?

JIM

I was an actor.

Jim points to his own headshot stapled on the wall. It must be 20 years old. He looks so young and happy and different. The camera pans up to inspect it closer as they continue to talk.

ROBERT

Were you good.

(CONTINUED)

CONTINUED: (2)

Jims black and white headshot from the far away past fills the screen as Jim remembers his glory days.

JIM

Well I thought I was but nobody else did so now I'm an agent. So listen, if I sign you you'll make me lots of money, right?

ROBERT

Of course I will.

JIM

Okay great, let's give it a try.

ROBERT

You're signing me.

JIM

I'm signing you!

ROBERT

Yes!!!! Mr. Tucker, you will not regret this, and when I win the Oscar you'll be the first person I thank.

JIM

Now listen you need new head shots. This picture of you sucks. It makes you look mildly retarded. But don't worry. I have a photographer I work with, Cooper Davis. He'll take care of you. Come with me I'll give you his number.

INT. COOPER DAVIS' PHOTO STUDIO-AFTERNOON

Cooper is applying make-up to Roberts face.

COOPER

So how long have you been in L.A.?

ROBERT

About three weeks.

COOPER

And you're an actor?

ROBERT

I'm trying to be.

(CONTINUED)

CONTINUED:

COOPER  
So what do you think of it?

ROBERT  
Of what?

COOPER  
L.A., what do you think of it?

ROBERT  
Oh, I love it.

COOPER  
Really?

ROBERT  
Oh yeah, it's great.

COOPER  
'Cause, you know, most people hate L.A.

ROBERT  
Oh no, I love it.

COOPER  
I love it too, but it's very fashionable  
to hate L.A.

ROBERT  
Oh no, I really like it.

COOPER  
I travel all over the country and  
everywhere I go I hear the same fucking  
thing. "L.A.? How could you live in LA?"  
But believe me, when I first got here,  
believe me, I knew I was home.

ROBERT  
Oh yeah, Cooper, I totally understand  
cause you just seem very L.A.

COOPER  
What the fuck does that mean?

ROBERT  
What?

(CONTINUED)

CONTINUED: (2)

COOPER

I seem "very L.A."?

ROBERT

Oh, you know. You just seem like you fit in.

COOPER

That's not a compliment.

ROBERT

It isn't?

COOPER

People here are completely plastic. Do I seem plastic to you?

ROBERT

No, not at all.

COOPER

Then why did you say I seem very L.A.?

ROBERT

Oh, I was just, you know, I was just...um...you know...just...forget it.

INT. BANK-HOLLYWOOD-AFTERNOON

A busy, bustling, boring bank. Half the customers are old Russian ladies and the other half are young freaky W. Hollywood types. A leatherman in chaps makes a deposit as Kenny walks by and heads to his desk. Kenny waves over the next customer.

KENNY

I kid you not. There is an 85 year old man in leather chaps making a deposit as we speak. I swear. I do not make these things up.

Steve enters the bank. He is looking for help opening an account.

KENNY (CONT'D)

Oh my God. I have the worlds hottest customer I have to go.

(MORE)

(CONTINUED)

CONTINUED:

KENNY (CONT'D)  
(hangs up phone fast,  
stands)  
Sir, I can help you over here.

Steve approaches.

KENNY (CONT'D)  
Hi, welcome to First Federal Bank. What  
can I do for you?

STEVE  
I'm interested in opening a new account.

KENNY  
Great. I'm Kenny.

They shake hands.

KENNY (CONT'D)  
Have a seat. Fill this out.

CUT TO:

10 MOMENTS LATER

Kenny is entering information in the computer.

KENNY  
So, Steve, what do you do?

STEVE  
Actually I'm a model.

KENNY  
Wow.

STEVE  
It's no big deal.

KENNY  
I never met a model before.

Steve continues to fill out his paperwork...then  
looks up flirts...

STEVE  
(flirting)  
You know you are like the cutest banker I  
ever met.

(CONTINUED)

CONTINUED:

KENNY  
(flirting back)  
Stop it.

STEVE  
You are.

KENNY  
(very coy)  
Stop it.

STEVE  
I'm serious, you are.

KENNY  
Okay stop it. You are totally embarrassing  
me. Just fill that out.

STEVE  
So...will you be handling all my deposits?

KENNY  
(shocked)  
Stop it.

MUSIC PLAYS THRU THE NEXT THREE SCENES

INT. W. HOLLYWOOD-JIM TUCKERS HOME-11 PM

Jim Tucker, naked, enters the frame with a dog bowl a  
dog leash, dog food, wet and dry and a dog collar.  
Quick cuts as he orderly arranges the objects on the  
table. When he is done, Steve enters.

STEVE  
Hey boy, I'm home. You ready for dinner  
big boy?

He pours the dog food into the bowl then puts the wet  
stuff on top. Jim eats the dog food. Lifts his  
face. Its covered with dog food.

INT. KENNY AND ROBERT APT-BATHROOM-EARLY EVE

Kenny is getting ready for a date. Robert is eating.  
Watching him.

KENNY  
Ok, how do I look?

(CONTINUED)

CONTINUED:

ROBERT

Oh my God, I'm so jealous! I can't believe you've been here two months and you're already dating.

KENNY

You find a boyfriend.

ROBERT

I don't want a boyfriend, I just want to get laid.

KENNY

Why don't you hire a hustler out of Frontiers.

ROBERT

Honey, I do not pay for sex.

KENNY

I'm just kidding.

ROBERT

How much are they?

KENNY

Well, actually, some charge by the pound so that might be a problem for you.

INT. ALLENS APT.-EARLY EVENING

We are now in the very nice W. Hollywood home of Allen Yudder. Allen is sneaking around his house making sure he his alone while music plays underneath. Once he is sure he is alone he sits down, takes out a pack of cigarettes, removes a cigarette, puts one in his mouth, lights up begins to smoke when suddenly there is a knock at the door.

RICHARD

(offstage)

Son, son, son, what are you doing in here?

ALLEN

Nothing.

RICHARD

Do I smell smoke?

(CONTINUED)

CONTINUED:

ALLEN

No.

RICHARD

I smell a bad boy, that's what I smell.  
You've been smoking again, haven't you?  
Stand up. Oh, this is bad.

ALLEN

I'm sorry daddy.

RICHARD

I think it's time for an appointment with  
Mr. Hand.

ALLEN

No daddy, please.

Allen pulls his pants down voluntarily. He begins to  
spank him.

RICHARD (cont'd)

Do you see what happens to little boy's  
who smoke? Do you?

ALLEN

(In his normal voice)

Uh, Richard, just do it a little harder.

RICHARD

Oh, I thought you wanted it light.

ALLEN

Yeah, but that's too light. Make it sting  
a little bit.

RICHARD

Oh, sorry.

(slaps him)

Like that?

ALLEN

Yeah, that's better.

RICHARD

Sorry about that.

ALLEN

No problem.

(CONTINUED)

CONTINUED: (2)

RICHARD

Yeah, you've been a bad little smoker, haven't you? Now you get your little red butt in that bathroom and you take your bath. And if you get water on the floor, you know what happens.

ALLEN

I know.

**Get this action from the other screenplay**

Allen goes into the bathroom.. Richard sits alone, thinks about his pathetic life. From the other room we hear Allen getting into the tub.

ALLEN (CONT'D)

It's too hot daddy. You made it too hot.

RICHARD

(to himself)

Oh my God.

We hear Allen turning on the cold water. We hear water splashing. Richard looks at his watch, thinks about his pathetic life. The water stops.

ALLEN

Oh no, daddy. I got water on the floor.

RICHARD

(Richard shakes his head  
"no".)

No, you didn't.

ALLEN

I'm sorry daddy, I'll clean it up.

RICHARD

Too late, I'm coming in there.

Stands up, removes belt.

RICHARD (CONT'D)

Say hi to Mr. Belt.

(CONTINUED)

CONTINUED: (3)

ALLEN  
(Screaming in little boy  
voice)  
Nooooo!!!!

CUT TO:

INT. KENNYS APT.-7:00 PM

Kenny answers the door to reveal Steve. His date for the evening.

CUT TO:

Kenny and Steve getting in the car. They are both nervous and excited. Their date begins as Allen and Richards "date" is ending.

INT. ALLENS HOME-2:30 AM

Richard comes out naked, carrying his clothes, tiptoeing, he begins to change. Allen comes out putting a robe on. Richard is in a hurry, Allen is not.

MUSIC FADES OUT

ALLEN  
You are so fucking sexy. Stay the night.

Allen is mauling him.

RICHARD  
I really can't.

ALLEN  
What do I have to do to get you to move in? I feel so young when I'm with you.

RICHARD  
You are young.

ALLEN  
But I don't feel it. Look at that.

The camera pans down to reveal Allens hard-on making a tent thru his leopard bikini briefs.

(CONTINUED)

CONTINUED:

(he pushes his crotch  
against Richard)  
I feel like Bob Dole.

Then, like a gay dragon, Allen exhales a cloud of  
smoke that envelopes Richards head.

ALLEN (CONT'D)  
(whispering into his ear)  
You should change your name to viagra.

EXT. BEACH-MALIBU-EARLY EVE

Kenny and Steve are on a date.

They are in a very romantic location overlooking the  
city.

They are really falling for each other and neither  
usually falls very easily.

KENNY  
You know, I don't usually do this.

STEVE  
Do what?

KENNY  
This dating thing. It kind of scares me.

STEVE  
What are you afraid of?

KENNY  
You just seem too good. I'm a cynic. I  
know I shouldn't be, but I am.

STEVE  
A twenty-four year old cynic. That's what  
should scare you.

KENNY  
How old are you?

STEVE  
It doesn't matter, I'm not cynical.

(CONTINUED)

CONTINUED:

KENNY

Well, maybe I'm not cynical but I'm cautious.

STEVE

There's nothing wrong with caution. We'll go as slow as you want.

They kiss, then pull back and look at each other for a long time. They kiss again as we hear the next scene start.

ROBERT

So how was your big first date?

INT. KENNY AND ROBERT APT-LIVING ROOM-LATE

Kenny comes home from his date. Robert is holding a giant 64 ounce big gulp from 7-11.

KENNY

It was perfect. How was your audition?

ROBERT

It's not til tomorrow.

KENNY

Oh, right. What are you drinking?

ROBERT

Diet coke.

KENNY

I don't think it's working.

CU on Robert as he lifts the giant big gulp. The gigantic white bottom of the cup fills the screen as we hear...

INT. ALLENS OFFICE-AFTERNOON

ALLEN

Is our four o'clock here yet?

The cup drops down to reveal Mike, drinking coffee, from a white styrofoam cup. Mike and Allen are holding auditions sitting at the table waiting for the next actor. They are looking at Roberts picture and resume.

(CONTINUED)

CONTINUED:

MIKE

Not yet.

ALLEN

What do you know about him?

MIKE

He's a girl.

ALLEN

What else?

MIKE

He's a big girl.

ALLEN

What else?

MIKE

He's done Shakespeare.

ALLEN

Oh great.

Robert enters.

ROBERT

Hi guys.

ALLEN AND MIKE

Hi!!!!!!!

ALLEN

Hi, are you Robert?

ROBERT

Hi.

ALLEN

I'm Allen.

ROBERT

Am I late?

ALLEN

No, no, we were just waiting. So did your agent give you the side?

ROBERT

No.

(CONTINUED)

CONTINUED: (2)

MIKE

He didn't?

ROBERT

No.

ALLEN

Oh sorry about that. Well here's a copy of the side.

ALLEN (CONT'D)

Look it over and we'll go when you're ready, you ready?

ROBERT

Uh....I think so.

Mike hands Robert a screwdriver.

ALLEN

Okay, this will be the ice cream cone, take two licks, show us how good it is, then say the line.

ROBERT

You definitely want two licks or could it be one long one?

ALLEN

Are you trying to be creative?

ROBERT

No.

ALLEN

I'm kidding. So lick, lick, beat, tag line. You ready?

ROBERT

Uh huh.

ALLEN

Okay, go.

MIKE

Wait. Slate first please. State your name.

Mike is no behind the camera.

(CONTINUED)

CONTINUED: (3)

ROBERT  
Robert Nichols.

MIKE  
Right Profile.

Robert turns left.

MIKE (CONT'D)  
RIGHT profile. Your other right.

Robert turns left.

MIKE (CONT'D)  
(under his breath)  
There she goes.

ALLEN  
Ok and ACTION.

We now start switching between the real camera and Mike and Allens video camera.

Robert takes two licks, beat.

ROBERT  
Now that's good ice cream.

ALLEN  
Try it again.

Robert repeats action.

ROBERT  
Now that's good ice cream.

ALLEN  
It's like a tad sarcastic.

ROBERT  
Really?

ALLEN  
You have to believe it's the best ice cream in the world. Go again.

Robert begins to lick but Allen interrupts.

ALLEN(CONT'D)  
Like you've just won the lottery. Go.

(CONTINUED)

CONTINUED: (4)

ROBERT  
(repeats action)  
Now that's good ice cream.

ALLEN  
No it's just, I'm sorry. You're obviously a really talented actor, but, and don't take this wrong because I'm a big queen myself, but it's like got that gay thing going on.

ROBERT  
Effeminate?

ALLEN  
No, gay like, you know gay like um, like who?

MIKE  
Like um...Ryan Seacrest

ALLEN  
No, it's not that gay...it's just...you know, too gay, too confident. Too, "Look at me. I'm gay, I'm well adjusted." It's like very smug. Try to discover that the ice cream's good. Don't already know it. Let it all happen for the first time. Go.

ROBERT  
(repeats action)  
Now that's good ice cream.

ALLEN  
Much better!!!

MIKE  
Oh yeah, much better!!!

ROBERT  
Was it less gay?

ALLEN  
Oh, it was a lot less. Didn't you think?

MIKE  
Oh definitely.

(CONTINUED)

CONTINUED: (5)

ALLEN

Great, great. Robert, thank you so much.

ROBERT

No thank you!

Freeze on Roberts huge, kiss-ass, smiling face.

INT. KENNY AND ROBERT APT-LIVING ROOM-EARLY EVE

Un-freeze on Roberts huge, depressed, self-loathing face.

Robert is sitting on the couch depressed. Kenny is rushing around getting dressed.

KENNY

How'd your audition go?

ROBERT

I don't want to talk about it.

KENNY

Did they like you?

ROBERT

They said I was too gay.

KENNY

They said that?

ROBERT

Actually they called me smug.

KENNY

Were they gay?

ROBERT

Of course they were gay.

KENNY

Oh, I don't know how you do it...

Sprays cologne in the air then jumps thru it.

KENNY (CONT'D)

Bye.

Kenny leaves.

(CONTINUED)

CONTINUED:

Robert sits for a long time. He is clearly depressed. He goes to his backpack, pulls out a copy of Frontiers and looks at all the hustler ads. He finds one he likes.

Shot of Richards ad.

Robert dials the number. It's a pager number. Robert types in his number. Hangs up and nervously waits for a return phone-call.

INT. KENNY AND ROBERT APT-MOMENTS LATER

Robert is still waiting.

CUT TO:

Another shot of Robert waiting...

CUT TO:

Shot of Robert waiting...finally the phone rings.

RICHARD  
Hi, I'm returning a page?

ROBERT  
Hi.

CUT TO:

EXT. W. HOLLYWOOD-STREET-NIGHT

Richard is on a payphone.

RICHARD  
Have we gotten together before?

ROBERT  
No.

RICHARD  
What's your name?

ROBERT  
Fred.

RICHARD  
You saw my ad?

(CONTINUED)

CONTINUED:

ROBERT

Yeah.

RICHARD

Which one?

ROBERT

Frontiers.

RICHARD

So Fred, what do you get into?

ROBERT

Uh you know like, um...everything.

RICHARD

Where are you?

ROBERT

West Hollywood.

RICHARD

What's your address?

(no response)

Hello?

ROBERT

I'll call you back.

He hangs up.

RICHARD

Whatever.

Robert looks for a different ad and then calls it.

CUT TO:

Shot of Steves ad.

CUT TO:

INT. STEVES APT.-CONTINUOUS

Steve has two phones next to each other. One is black one is red. The red phone is ringing. He answers it.

INT. STEVES APT/ROBERTS APT.

Cut between the two apts. Maybe split screen.

STEVE  
Hello. Hello?

ROBERT  
(in a really deep voice)  
Hi.

STEVE  
Hi.

ROBERT  
Hi.

STEVE  
Hi.

ROBERT  
Hello.

STEVE  
Hello, how ya doin'?

ROBERT  
I'm Fine. How are you?

STEVE  
I'm fine. How are you?

ROBERT  
I'm fine. How are you?

STEVE  
Fine. Do I know you?

ROBERT  
No.

STEVE  
What's your name?

ROBERT  
(thinks for a minute)  
Peter.

Robert cringes at what a stupid name he came up with.

(CONTINUED)

CONTINUED:

STEVE

Peter.

ROBERT

Yeah.

STEVE

Do you have a last name?

ROBERT

No. I mean yeah.

STEVE

(Steve laughs)

What is it?

ROBERT

Uh, Zeta Jones.

STEVE

Are you related to Catherine?

ROBERT

Who?

STEVE

Never mind.

ROBERT

Oh, oh yeah I get it. No, I'm not related to Catherine Zeta...

STEVE

So what are you up to today?

ROBERT

I gotta go. Goodbye.

Hangs up. Looks for a new ad. Finds one called "Tough Ex-Con".

CUT TO:

Shot of the Ex-con ad.

CUT TO:

Robert, picks up phone and dials the Ex-con.

INT. EX-CON APT.-LATE AT NIGHT

We are in a filthy apt. of a very tough, macho guy. He is lying on a bed watching tv. The phone rings. He mutes the tv and answers the phone in incredibly abrasive manner.

EX CON  
Hello?

Close-up on Robert...he is terrified...speechless.

EX-CON  
(impatient)  
Hello?

Shot of Roberts face...still paralyzed with fear.

EX-CON (CONT'D)  
(Long pause, threatening)  
I can hear you breathing.

Robert quickly hangs up. After a few beats, he decides to call back. During this next phone-call we cut back and forth between Roberts apt. and the home of the tough ex-con. Maybe split screen, too.

EX-CON (CONT'D)  
Hello?

ROBERT  
Uh, yeah, I was wondering...so, like, what do you do exactly?

EX-CON  
I'm strictly a top.

ROBERT  
OK! And were you really in prison?

EX-CON  
Three years.

ROBERT  
Okay, great. So did you rape guys in prison?

EX-CON  
Uh huh.

(CONTINUED)

CONTINUED:

ROBERT  
Ok, that's hot. And approximately how many did you rape?

EX-CON  
A few.

ROBERT  
So will you rape me?

EX-CON  
If that's what you want.

ROBERT  
I wouldn't mind getting raped.

EX-CON  
I'll rape you.

ROBERT  
How much does a raping cost?

EX-CON  
One fifty.

ROBERT  
Condoms?

EX-CON  
Of course.

ROBERT  
How long?

EX-CON  
I don't put a time limit on it.

ROBERT  
I'm gonna call you back.

Robert hears the sound of a key-chain being jangled.  
Kenny comes thru the front door.

KENNY  
Robert.

ROBERT  
What?

(CONTINUED)

CONTINUED: (2)

KENNY

What are you doing?

ROBERT

I thought you guys were going out.

KENNY

Are we disturbing you?

ROBERT

No.

KENNY

What are you doing?

ROBERT

Just reading Frontiers.

KENNY

Oh there's a really interesting article about the relationship between crystal and credit card debt.

ROBERT

Fascinating.

KENNY

No seriously. They found that on average gay men in West Hollywood who do crystal have higher credit card bills because they're up all night with nothing to do so they order a bunch of shit from the shopping network and they call the psychic lines and the phone sex lines. They did a whole survey of gay men in West Hollywood.

ROBERT

Fabulous.

Steve enters the apt.

KENNY

Did you find parking?

STEVE

Yeah, three blocks away.

KENNY

I know, it's kinda problematic.

(CONTINUED)

CONTINUED: (3)

STEVE  
Just a bit.

KENNY  
(To Robert)  
We'll leave you alone.

ROBERT  
Oh no, I'm fine.

KENNY  
We'll try to be quiet.

ROBERT  
Yeah, that'd be a first.

Steve and Kenny head in to the bedroom. Robert makes sure they are gone then calls back the Ex-con.

Robert sits and calls back the Ex-con.

EX-CON  
Hello.

ROBERT  
Hi, it's me again.

EX-CON  
Hi.

ROBERT  
So what all does it entail?

EX-CON  
What?

ROBERT  
Getting raped.

EX-CON  
Oh. Well, I just throw you down and fuck your hole.

ROBERT  
Okay! But is it, like, really verbal?

EX-CON  
Very.

(CONTINUED)

CONTINUED: (4)

ROBERT  
Oh good I like that.

EX-CON  
And rough.

ROBERT  
I've never done it before.

EX-CON  
Rough?

ROBERT  
Paid for sex.

EX-CON  
Oh.

ROBERT  
It makes me a little nervous.

EX-CON  
It's no big deal.

ROBERT  
But your ad really intrigued me.

EX-CON  
Thank you.

ROBERT  
I've always wanted to get raped.

EX-CON  
Here's your chance.

ROBERT  
I'm just a little nervous.

EX-CON  
You're in control.

ROBERT  
I know.

EX-CON  
So what do you wanna do?

ROBERT  
I'm gonna call you back.

(CONTINUED)

CONTINUED: (5)

Robert hangs up. Calls back.

Shot of ex-con answering the phone. Once again we cut between Roberts apt and the home of the ex-con. Maybe split screen.

EX-CON

Hello.

ROBERT

It's me again.

EX-CON

What's up?

ROBERT

I don't think I'm ready.

EX-CON

You sure?

ROBERT

Yeah.

EX-CON

Well if you change your mind.

ROBERT

Actually I have a really strange request.

EX-CON

I've heard 'em all.

ROBERT

This is really strange don't laugh at me.

EX-CON

I'm sure I've heard it before.

ROBERT

Well I was wondering, and I understand if you don't wanna do it, but I was wondering, if I drop some money off to you, would you tell me prison stories for the same amount of time as if we'd gotten together?

(MORE)

(CONTINUED)

CONTINUED: (6)

ROBERT (CONT'D)

You know like for the same time it would take you to rape me?

EX-CON

Most guys mail it in.

ROBERT

What do you mean?

EX-CON

When most guys want to have phone sex, they mail me a check, or a money order or sometimes cash, and when I get it I call them back.

ROBERT

So you've done it before?

EX-CON

All the time.

ROBERT

But I wanted to do it tonight so that's why I was wondering if I put it in a paper bag or something, then I came over and left it on your porch. Put the money like in a paper bag or something then I knocked on your door, you could get the money tonight. You know what I mean?

EX-CON

Yeah that might work.

ROBERT

Cause I don't wanna see you. So I'll just leave the money on the porch. And don't come out for like five minutes after I knock. Okay?

EX-CON

I can do that.

ROBERT

Really?

EX-CON

Sure.

(CONTINUED)

CONTINUED: (7)

ROBERT  
Do you have really good stories?

EX-CON  
Really good.

ROBERT  
Are they mean?

EX-CON  
Yeah they're mean.

ROBERT  
Okay, so how much would it be?

EX-CON  
For phone sex? A hundred bucks.

ROBERT  
Really?

EX-CON  
Yeah.

ROBERT  
For phone sex?

EX-CON  
They're good stories.

ROBERT  
I'm sure they are. It's just that a hundred bucks seems high.

EX-CON  
How 'bout eighty?

ROBERT  
I guess that's fine.

EX-CON  
Okay, you're coming over now?

ROBERT  
I'll put it in a brown paper bag and it'll be on your step. Okay?

EX-CON  
Great.

(CONTINUED)

CONTINUED: (8)

ROBERT  
Where do you live?

EX-CON  
Got a pen?

ROBERT  
Hold on.

CUT TO:

Robert preparing the money bag.

CUT TO:

Robert dropping the money on the doorstep of the ex-  
con.

CUT TO:

Robert ringing the bell.

CUT TO:

Robert running away.

CUT TO:

Robert jumping in his car and driving away.

CUT TO:

INT. KENNY AND ROBERTS APT-LATE AT NIGHT

Steve appears naked walking down the hallway.

STEVE  
Which way is the bathroom?

KENNY  
(from off-screen)  
Straight ahead.

Robert enters the house on his cell phone.

ROBERT  
(on phone)  
Did you get the money?

INT. EX-CON FRONT DOOR

Ex-con picking up the bag of money from his doorstep.

EX-CON

Yep.

ROBERT

(voice over)

It's all in there?

EX-CON

It's all here.

INT. KENNY AND ROBERT APT-CONTINUOUS

ROBERT

Good.

Steve comes out of the bathroom and runs into Robert.  
Robert is shocked to see him.

Robert (CONT'D)

Darling, just make yourself at home.

STEVE

Sorry.

ROBERT

No problem at all, honey.

STEVE

See you tomorrow.

KENNY

What are you guys talking about out there?

STEVE

I better go.

KENNY

(off-screen)

Get in here. What did Mama Cass say to  
you?

Steve goes into Kennys room..

(CONTINUED)

CONTINUED:

ROBERT  
Okay, alright, okay, so...  
(long pause),  
...tell me a story.

EX-CON  
Are you ready?

ROBERT  
Yes.

EX-CON  
You sure?

ROBERT  
Yes I am definitely ready.

EX-CON  
Alright, so it was his first night in  
the slammer....

CUT TO:

As the ex-con tells the story we go to a triple split screen with Robert on one the left, the ex-con on the right and the "story" in the middle.

EX-CON (CONT'D)  
...and he was really scared.

ROBERT  
And what's his name?

EX-CON  
I don't know? Joe!

ROBERT  
Okay great...

EX-CON  
Sooo its his first night...

ROBERT  
Wait, wait, wait, and how old is he?

EX-CON  
Nineteen.

(CONTINUED)

CONTINUED: (2)

ROBERT  
Okay great,

EX-CON  
Sooo it's his first night...

ROBERT  
Oh and what's he in for?

EX-CON  
I don't now, shoplifting

ROBERT  
Okay great...

EX-CON  
So it's was his first time in jail.  
And I went right up to him and I said,  
"listen here you punk-ass bitch."

ROBERT  
Noooo! You called him that?

EX-CON  
I said I did, didn't I?

ROBERT  
You called him "a punk-ass bitch"?

EX-CON  
You wanna talk or you wanna listen?  
(long pause, Robert is  
mortified)  
And he started crying. And I started  
laughing. And one by one my buddies  
came in.

ROBERT  
Oh my God.

The triple screen closes to just two.

EX-CON  
You like my stories?

ROBERT  
Oh my God, are you kidding?

(CONTINUED)

CONTINUED: (3)

EX-CON  
I have a lot more.

ROBERT  
I think I have to see you.

EX-CON  
Get over here.

ROBERT  
Right now?

EX-CON  
Yeah, right now.

ROBERT  
I can't.

EX-CON  
You listen, you punk-ass bitch. Are you listening? Hey, pussy boy, you still there?

ROBERT  
I'm here.

EX-CON  
Get your punk-ass over here right now!

ROBERT  
I really can't!

EX-CON  
You have no choice.

ROBERT  
I have to go.

EX-CON  
Don't you hang up. I'll find you. You know I will.

ROBERT  
Um...I need to go now.

EX-CON  
I'll come over there, boy, and it won't be pretty.

(CONTINUED)

CONTINUED: (4)

ROBERT  
You don't know where I live.

EX-CON  
You ever heard of caller I.D.?

Robert is terrified, doesn't know what to do.

ROBERT  
Fuck!

Robert hangs up.

INT. KENNY AND ROBERT APT-DINING ROOM TABLE-  
CONTINUOUS

Kenny and Robert are eating breakfast cereal together.

KENNY  
Have you ever been in love?

ROBERT  
No.

KENNY  
Well I'm so in love with Steve I can't  
even talk about it.

ROBERT  
Then don't.

KENNY  
Seriously.

ROBERT  
It's too depressing.

KENNY  
It really is.

ROBERT  
I know it is.

KENNY  
No it is. I think about him all the time.  
I save his messages and listen to him over  
and over. And I don't even know him that  
well. But it's like when we're together  
we just have this connection.

(CONTINUED)

CONTINUED:

ROBERT

You've only known him a few months.

KENNY

I know. I've never met his parents. I've never met his friends. He doesn't talk about his work that much. But it's like it's okay because when I'm with him I just feel so content. It's the most honest relationship I've ever been in with a man.

ROBERT

Well that is so special.

KENNY

Oh don't be bitter.

ROBERT

I'm sorry, I'm just so tired of anonymous sex. I wanna meet somebody, too, you know? I wanna be wanted by somebody who really likes me. I want to be adored by somebody who is passionately attracted to me. I'm so sick of just fumbling in the dark with strangers. I'm so over that.

KENNY

Well I don't know what to say.

ROBERT

Am I that ugly?

KENNY

Of course not.

ROBERT

Do I really look like Mama Cass, you mother fucker?

KENNY

You're cute.

ROBERT

Am I?

KENNY

Yes.

(CONTINUED)

CONTINUED: (2)

ROBERT  
Am I really?

KENNY  
You're pretty, Lizzie you're pretty.

ROBERT  
Am I a pretty girl mama?

KENNY  
You're so pretty.

ROBERT  
Maybe you should be my boyfriend?

KENNY  
Okay.

ROBERT  
Maybe when Steve dumps you, we can shack  
up together.

KENNY  
He's not going to dump me.

ROBERT  
We'll see.

KENNY  
What is this?

Kenny picks up Roberts side.

ROBERT  
It's my new side.

KENNY  
I thought that was over.

ROBERT  
They called me back.

KENNY  
What do you say?

Kenny takes paper and reads the line.

KENNY (cont'd) (CONT'D)  
'Wow that's good ice cream.'

(CONTINUED)

CONTINUED: (3)

ROBERT  
They changed it.

KENNY  
What did you used to say?

ROBERT  
'Now that's good ice cream.'

KENNY  
'Now that's good ice cream?'

ROBERT  
Yeah.

KENNY  
Instead of 'Wow that's good ice cream?'

ROBERT  
Yeah.

KENNY  
Girl, you better rehearse.

INT. ALLENS OFFICE/JIMS OFFICE-MORNING

Jim is on the phone with his door open.

ALLEN  
Is he there yet?

JIM  
Not yet.

ALLEN  
Just be nice to him.

JIM  
Is he an idiot?

ALLEN  
No. Well a little but he's really fucking  
cute.

Richard enters into the waiting room. Richard hears Jim on the phone but he doesn't realize they are talking about him. Richard doesn't want to barge in but it makes him nervous overhearing Jim.

(CONTINUED)

CONTINUED:

He tries not to eavesdrop but he's fascinated by hearing them discussing actors.

JIM  
Can he act?

ALLEN  
That doesn't matter.

JIM  
What am I supposed to do with him?

ALLEN  
I'll cast him in something, you'll get your ten percent, and he'll be out of Jeffrey's life.

JIM  
And you'll hire Robert for the ice cream commercial.

ALLEN  
Whatever you want.

JIM  
I want Robert in that ice cream commercial.

ALLEN  
Then sign Richard.

Jim grabs his coffee cup and walks into the waiting room.

JIM  
You know Allen, the problem with you...

Jim sees Richard sitting there patiently. Jim isn't sure how much Richard heard.

JIM (CONT'D)  
...hey are you, Richard?

ALLEN  
(still on phone)  
Is Richard actually there?

RICHARD  
Hi, are you Jim?

(CONTINUED)

CONTINUED: (2)

JIM

Hey, Richard, how are you?

ALLEN

(on phone)

Did he hear you talking? Oh shit.

JIM

Richard, one second...Allen, shut-up, your crazy. I'm telling you the problem is you got married way too young and you moved to India before you knew what it was like. Just come back to the states. I miss you buddy! Anyway, I gotta go. Go easy on the curry. Hahaha. Give my love to RajReesha. Call me next week.

(hangs up)

So sorry about that, how long you been sitting out here.

RICHARD

I just got here.

JIM

You should've come in.

RICHARD

You seemed busy.

JIM

No...it's just an old college buddy, he lives in India now...it's a long story, he's a great guy but he never shuts up. So grab a seat. Great to meet you.

RICHARD

Thank you for seeing me.

JIM

So you're freelancing with Jeffrey Silver?

RICHARD

Yeah but he doesn't send me out that much.

JIM

So you're ready to start auditioning more?

RICHARD

You think you can find me things?

(CONTINUED)

CONTINUED: (3)

JIM  
Let's read.

RICHARD  
Cold?

JIM  
I have a standard side here. Look it over  
We'll go when you're ready don't feel  
rushed. You ready?

RICHARD  
Okay, I'm ready.

He reads.

RICHARD (CONT'D)  
'When we moved into our first home we  
wanted something simple but elegant, it  
wasn't easy finding that balance, but...'

Richard hesitates. Finally after a long pause.

JIM  
Ikea.

RICHARD  
What's that?

JIM  
It's a store.

RICHARD  
Oh. Ikea?

JIM  
Yeah.

RICHARD  
Ikea. 'But Ikea had everything we needed.  
I'm sold on Ikea.'

JIM  
I am blown away.

INT. ALLENS OFFICE-MORNING

Allen and Mike are studying a fax. Disgusted.

(CONTINUED)

CONTINUED:

ALLEN  
What is this?

MIKE  
They changed it again!

ALLEN  
(reading)  
From 'Now that's good Ice cream' to 'Wow  
that's good ice cream' to 'Talk about  
great ice cream', what's with these  
fucking people? What's wrong with 'Wow'?

MIKE  
I like "Now".

ALLEN  
This is ridiculous!

MIKE  
So what should we do?

ALLEN  
Call the actors and push it back a day so  
they'll have time to prepare.

INT. JEFFREYS' MANSION-NOON

Jeffrey is following Richard thru the mansion.  
Richard is trying to ignore him.

JEFFREY  
So how was it?

RICHARD  
I'm not talking to you.

JEFFREY  
Richard.

RICHARD  
Leave me alone, Jeffrey.

JEFFREY  
Just tell me where you went.

RICHARD  
Fuck off, Jeffrey.

(CONTINUED)

CONTINUED:

JEFFREY

Are you gonna be famous?

INT. ALLENS OFFICE-SAME TIME

ROBERT

"Talk about great ice cream!"

ALLEN

Oh my god. That was great.

ROBERT

Really?

ALLEN

Oh yes.

(to Mike)

Didn't you think so?

MIKE

Magical.

INT. ALLENS OFFICE-MOMENTS LATER

Robert is gone.

ALLEN

So, what do you *really* think of Mr. Shakespeare?

MIKE

Look what I wrote.

Mike shows Allen Robert's resume.

ALLEN

Too fat, too stagy. Oh, you're so mean.

MIKE

Do we have to hire him?

ALLEN

I promised Jim.

MIKE

Oh well.

ALLEN

Are you going home?

(CONTINUED)

CONTINUED:

MIKE

No, I have some calls to make. See you tomorrow.

INT.STEVES APT.-MOMENTS LATER

Steve is checking his pager and dialing the phone.

INT. MIKES PRIVATE OFFICE-MOMENTS LATER

MIKE

Hello.

Cut between Steve and Mike. Maybe split screen.

STEVE

Yeah I'm returning a page.

EXT. A RUN DOWN NEIGHBORHOOD-BAD PART OF LA-NIGHT

We are in a car, driving, seeing the neighborhood thru the windshield. Its not a good neighborhood. The camera slowly turns to reveal Robert driving. He is looking for an address.

INT. MIKES PRIVATE OFFICE-MOMENTS LATER

Continue to cut between Steve and Mike.

STEVE

So, you like to be the one to get peed on.

MIKE

Actually, I like to drink it. Are you cool with that?

STEVE

Sure, why not?

MIKE

So, how's Saturday morning for you?

STEVE

That should be fine.

MIKE

Like around nine or is that too early?

(CONTINUED)

CONTINUED:

STEVE

Well my bladder'll be full, that's for sure.

MIKE

You'll drink a lot of water.

STEVE

As much as I can hold.

MIKE

I'm looking forward to relieving you.

STEVE

I'll be there!

MIKE

Oh and Steve, do me one last favor.

STEVE

Anything.

MIKE

Don't eat any asparagus.

EXT. A LOW RENT APT BUILDING-BAD PART OF LA-  
CONTINUOUS

Robert holds a piece of paper and looks for an address.

EXT. EX-CON FRONT DOOR-CONTINUOUS

Robert knocks on the door and the ex-con opens it.

ROBERT

Are you the tough ex-con?

EX-CON

Are you Robert?

(Robert nods yes)

Get in here!!!

Robert goes in and the door slams shut.

Stay on the door. No cut.

Subtitle: 10 Minutes Later

(CONTINUED)

CONTINUED:

Robert opens the door. Slams it behind him and runs to his car.

EXT. LOS ANGELES--EARLY MORNING--7 AM

Establishing shot of the entire city. Los Angeles is asleep.

INT. KENNYS APT.--SAT MORNING

Steve is quietly sneaking out of Kennys bad. He does not want to wake Kenny up. Steve, naked, picks up his clothes and carries them down the hallway. He passes Roberts messy room. Robert is fast asleep and un-covered. His bed is a mess. He lies there only in his boxer briefs. He snores so loud its obscene. Steve looks at Robert with a blend of pity and fascination.

CU on Roberts face as drool slips past his lips.

Steve moves onto the kitchen.

CUT TO:

Steve opens the fridge.

CUT TO:

Steve takes out a large bottle of water.

CUT TO:

Steve drinking the entire bottle. As he finishes Kenny comes into frame.

KENNY

What are you doing?

STEVE

Go back to bed. I'll be back by noon.

KENNY

How can they expect a model to show up at 8 am and look beautiful and glamorous and...

STEVE

Well when you're naturally all those things.

(CONTINUED)

CONTINUED:

KENNY

Shut-up.

STEVE

Go back to bed.

KENNY

I hate sleeping alone.

MUSIC TRANSITION INTO NEXT SCENE

INT. MIKES APT-SAT MORNING

Steve and Mike are in a bedroom. They each start to get undressed. They both get naked and put on the mask with a tube connected to a pair of rubber underwear. Steve puts rubber underwear on, Mike puts on mask. Steve simulates peeing, Mike simulates sucking. He takes mask off, licks his lips.

MIKE

You taste good.

STEVE

Thanks.

MIKE

What did you drink?

STEVE

Evian.

MIKE

I love Evian.

STEVE

Thanks.

MIKE

Yummy.

STEVE

Do you have a bathroom?

MIKE

You have more?

STEVE

No, I have to shit.

(CONTINUED)

CONTINUED:

MIKE

Oh, down the hall.

Steve heads down the hall. Mike proceeds to put on shirt.

INT. ROBERTS APT.-THE NEXT DAY-AFTERNOON

Steve, Kenny and Robert are hanging out in the apt.

ROBERT

So, I go in this guy's apartment, and it was, like, really dark and, like, really messy.

STEVE

Did it smell?

ROBERT

No just messy. Like it hadn't been cleaned in a while. It was the closest I'd ever come to feeling like I was actually in an apartment of a serial killer.

KENNY

And you stayed?

ROBERT

Well I figured if he really was a serial killer, somebody would've reported him.

STEVE

How could you report him if he kills you?

ROBERT

Well if people tell their roommates they have a date with the Ex-Con in Frontiers, and they never come back, don't you think the roommate would at least tell Frontiers? And they'd pull his ad?

STEVE

I don't know.

ROBERT

Well I was too intrigued to leave. So the minute he opens the door, he goes, 'Get in here,' and then we go back into the back bedroom.

(MORE)

(CONTINUED)

CONTINUED:

ROBERT (CONT'D)

And I started rubbing his cock through his pants, and it's huge. It went halfway down his leg.

KENNY

Was he cute?

ROBERT

He looked just like an ex-con. You know how ex-cons look.

KENNY

Oh my God.

ROBERT

Oh no honey he was the real thing. So anyway we had agreed to use condoms so he goes, 'Are you ready to suck it, boy?' And I was like, "yes I am". Now that's good ice cream! And I drop to my knees and I start sucking his dick but it's so big I can barely get it all in, so he grabs the back of my head and starts forcing it down, and I start gagging, and all of a sudden, my mouth is full of throw-up.

KENNY

No.

ROBERT

And like a lot too not just a little, my mouth is completely full. Its like I had a whole bowl of clam chowder in my mouth. And I'm talking New England clam chowder. That shit was white and it was chunky! So I mumble 'excuse me', and I run to the bathroom.

STEVE

What did he say?

ROBERT

He didn't say anything. He didn't seem to care.

STEVE

Did he know what happened?

(CONTINUED)

CONTINUED: (2)

ROBERT

Of course, I had my hand over my mouth and I'm dribbling Campbells soup down my tits.

KENNY

And you paid for this?

ROBERT

Well wait, so I come back and we start again. And everything's fine but about five minutes later, same thing, boom my mouth is full again. And the second time I was really amazed cause I didn't think I'd had that much for dinner. So I come back from the bathroom, we try again, but boom, it happens a third time.

KENNY

You threw up three times???

ROBERT

Honey, I felt like Karen Carpenter. And by this time I'm starting to get queasy so I said, 'I'm sorry, I'm getting sick I have to go.' But he doesn't say anything. He just stares at me, so I walk pretty quickly to the front door, and I tried to open it but it's got three locks on it, and I can't figure it out, I can't get the Goddamn door open it and I keep looking back at him and he's getting closer like in those really bad horror movies and now I realize, that he is a serial killer, and that's it, and he comes into the room, and he looks at me, and kinda laughs. And I was so scared, like he wasn't gonna let me go, but then he reached over, opened the door, and Mamma Cass left.

KENNY

Be glad you got out alive.

ROBERT

And now look my throat is so sore.

STEVE

Let me see. Oh my God.

(CONTINUED)

CONTINUED: (3)

ROBERT  
He made my uvula bleed.

KENNY  
That is so disgusting.

ROBERT  
Thank god he was wearing a condom.

STEVE  
So you hired a hooker!

ROBERT  
I did. I hired a hooker.

KENNY  
And you'll never do it again, right?

ROBERT  
Well not right away, I have to let my  
uvula heal.

INT. A COSTUME SHOP-AFTERNOON

Mike and Allen are in a cramped costume shop surrounded by lots of silly costumes. They are waiting for Robert. Mike, bored, is trying on hats.

ALLEN  
Any sign of the fat boy?

MIKE  
I hope the measuring tape is long enough.

ALLEN  
Oh my God, do I smell urine?

MIKE  
Fuck you.

ALLEN  
So how was it?

MIKE  
It was good but I think he lied to me. He said he drank a bottle of Evian before but it tasted more like Aqua Fina.

Robert enters.

(CONTINUED)

CONTINUED:

ROBERT

Hi guys.

MIKE

Ready to be measured?

ROBERT

No, I'm not.

EXT. SOME OUTDOOR LOCATION-LA

Kenny and Steve are putting on rollerblades.

KENNY

It's just so disgusting to me. You don't think it's sad?

STEVE

Well you know...

KENNY

Would you ever do that?

STEVE

Hire an escort?

KENNY

Don't be polite, Steve. They're called hustlers. Please! Don't dignify it.

STEVE

Well you know...

KENNY

When we were in college we used to talk about how awful it would be if we grew up to be dirty old men who had to go with prostitutes to get us off. And now here he is actually doing it. It's just very sad.

STEVE

Well at least he told you.

KENNY

I kinda wished he hadn't.

(CONTINUED)

CONTINUED:

STEVE

So you'd rather have him sneak around your back and not share his life with you?

KENNY

I just feel sorry for him.

STEVE

Well if he does it because he's lonely, you aren't gonna help him if he feels like he can't talk to you about it.

KENNY

So what should I do?

STEVE

Just try to be supportive.

KENNY

You're like a little self-help manual, huh?

STEVE

I believe in karma, that's all.

KENNY

Oh I do, too. Everything you do comes back to haunt you, doesn't it?

STEVE

I'm afraid it does.

INT. COSTUME SHOP-CONTINUOUS

MIKE

I'll be right back.

Mike leaves the room. Robert sits alone waiting for Mike to return. He sees his picture and resume on Mikes clipboard. He turns it over to read all the fabulous comments but, oops, the comments are not so fabulous. Robert is shocked.

CUT TO:

Close up on the resume'. "Too queenie" and "too stagy".

(CONTINUED)

CONTINUED:

ROBERT  
Oh my fucking God.

INT. JIMS OFFICE-AFTERNOON

Jim Tucker in his office listening to Robert.

ROBERT  
...they had written things on the back of my resume' like too fat, too stagy, so why would they want me if I'm too fat and too stagy?

JIM  
Maybe you don't really want to be wanted.

ROBERT  
Of course I want to be wanted.

JIM  
Then what's the problem?

ROBERT  
I just don't want to be wanted by someone who does not want me.

JIM  
They want you, Robert, they want you.

Richard barges in.

RICHARD  
I got my proof sheets.  
(Seeing Robert)  
Oh I'm sorry.

JIM  
I'm almost done here.

Richard quickly leaves them alone again.

ROBERT  
Who's that?

JIM  
He's new.

ROBERT  
He's hot. I want him. Is he gay?

(CONTINUED)

CONTINUED:

JIM  
Robert, I don't know, I just signed him  
three weeks ago.

CUT TO:

INT. JIMS OFFICE-WAITING ROOM-CONTINUOUS

We see Richard waiting with his proof-sheets.

INT. JIMS OFFICE-CONTINUOUS

ROBERT  
I'll let you go.

Robert gets up to go and the camera follows him.

JIM  
You gotta develop a thicker skin  
honey.

ROBERT  
I'm workin' on it, I'm workin' on it.

JIM  
You're not in Denver anymore.

INT. WAITING ROOM-CONTINUOUS

Robert is now in the waiting room.

ROBERT  
(to Richard)  
He's all yours.

RICHARD  
I'm sorry, I didn't mean to interrupt.

ROBERT  
No, no it's fine.

RICHARD  
I got my proof sheets. Which do you  
like best? This one, this one or this  
one?

ROBERT  
I like 'em all.

(CONTINUED)

CONTINUED:

RICHARD

No really.

ROBERT

I'm not good at picking these out.

RICHARD

Everybody likes a different one.

ROBERT

Who did 'em?

RICHARD

Cooper Davis.

ROBERT

He did mine too. He's good, huh. I like this one where you're scowling. You look so tough.

RICHARD

I am tough.

ROBERT

Ooh, I'm afraid of you.

JIM

(off-screen)

Richard, are you ready?

ROBERT

I'll let you go.

RICHARD

Thanks a lot.

Richard heads in to Jims office.

RICHARD (CONT'D)

(To Jim)

I got my proof sheets.

JIM

Did you pick one out?

RICHARD

It's so hard, everyone likes a different one.

INT. JEFFREYS' MANSION-AFTERNOON

Close-up on Richards proof-sheet being held in a hand. As we pull back we see the hand belongs to Jeffrey Silver and as we pull back even more we see Richard approaching Jeffrey...

JEFFREY

Why are you cutting me out?

RICHARD

You're just jealous cause I have an agent now.

JEFFREY

Oh please, Jim Tucker's not an agent, he's a hack. He'll sign anybody.

RICHARD

You could sign me. You don't want to.

JEFFREY

I can't sign you.

RICHARD

Why not?

JEFFREY

Because you're not an actor, Richard. How many times do I have to tell you that?

RICHARD

Why do you have to be so mean?

JEFFREY

I'm not being mean, I'm being honest. What? You think because you got headshots that you're really an actor now.

RICHARD

Give me that!

JEFFREY

Who shot this?

RICHARD

Cooper Davis.

(CONTINUED)

CONTINUED:

JEFFREY

Cooper Davis, you've got to be kidding.  
Did you suck him off?

RICHARD

What?

JEFFREY

About three years back there were all  
these articles in Backstage about what he  
was doing to young male actors.

RICHARD

And what was he doing, Jeffrey?

JEFFREY

He'd do the initial session, but when  
they'd come back to pick up their package  
of photos so they could start making the  
rounds he'd offer their photos for free in  
exchange for blow jobs. He's not allowed  
to advertise in Backstage anymore. He  
only gets work through agencies. Did Jim  
Tucker send you to him?

RICHARD

You'll say anything won't you?

JEFFREY

You know he's positive.

RICHARD

You don't know that.

JEFFREY

It's common knowledge.

RICHARD

You don't know that.

JEFFREY

I don't lie, Richard. That's why they  
hate me, because I don't lie. You know I  
don't lie. Yes, I'm vindictive. Yes, I'm  
insecure. Yes, I can be mean. And, yes,  
some days I try to hurt you. But I don't  
lie. You talk to Jim and see what he  
says.

(CONTINUED)

CONTINUED: (2)

RICHARD  
I'll do that.

JEFFREY  
Did he cum in your mouth?

RICHARD  
That's enough. I'm going now. Have a nice life.

JEFFREY  
Don't worry, it's not like you can really get it that way.

Richard turns and glares at Jeffrey.

RICHARD  
You always have to get the last word in, don't you?

Pause. No response from Jeffrey.

RICHARD (CONT'D)  
Don't you?

Richard looks at him for a long time, finally turns to go. When he is almost out of the room, Jeffrey replies.

JEFFREY  
Yes!

Richard turns and looks at him one last time.

INT. COOPER DAVIS' PHOTO STUDIO-AFTERNOON

Cooper opens the door to reveal Richard. Together they move in to the studio.

COOPER  
Hey, come on in.

RICHARD  
Sorry, I'm late.

COOPER  
Don't worry about it. Your pictures turned out great.

(CONTINUED)

CONTINUED:

RICHARD  
Oh good. I really appreciate it.

COOPER  
Here you go.

RICHARD  
Thank you.

COOPER  
My pleasure.

RICHARD  
Thanks a lot.

COOPER  
So how are you?

RICHARD  
I'm fine. How are you?

COOPER  
Very horny.

RICHARD  
Cooper, I'm kinda in a hurry.

COOPER  
We'll go fast.

INT. JEFFREYS' MANSION-AFTERNOON

Jeffrey, wearing only a bathroom sulks around his lifeless mansion. He is bored, lonely, antsy, depressed and angry.

JEFFREY  
Did you tell him that Cooper was positive before you sent him over there.

INT. JIMS CAR-DRIVING-AFTERNOON

During these next conversations we cut between Coopers Studio. Jeffreys' mansion and Jims car. Maybe experiment with split screen stiff.

JIM  
That's not for me to talk about and you know it.

(CONTINUED)

CONTINUED:

JEFFREY

You don't think he should know that?

JIM

I know how Richard makes a living so I assume he knows the rules.

JEFFREY

He's very naive.

JIM

Naive? Please, how many whores do you know that are naive? He's not a kid, Jeffrey. He's a 25 year old adult. Don't insult his intelligence.

JEFFREY

He's not intelligent. He's cute. Period. That's what he does. He doesn't get paid to think. He gets paid to fuck. You know he's naive.

INT. COOPER DAVIS' PHOTO STUDIO-CONTINUOUS

Richard is on his way out. Cooper follows him.

RICHARD

I didn't want you to cum in my mouth.

COOPER

I'm sorry.

RICHARD

I asked you not to.

COOPER

I'm sorry.

RICHARD

I'm gonna go.

COOPER

I'd really like to see you again.

The camera follows Cooper following Richard to the door but it slams on our faces as Cooper finishes the next line.

(CONTINUED)

CONTINUED:

RICHARD  
I don't think so.

Slam.

The door re-opens right away...

INT. KENNY AND ROBERT APT-LIVING ROOM-6:00 PM

But now it is the door of Roberts freezer. Robert, in the kitchen, is pulling out a carton of ice cream. During this next scene he gets an oversized spoon and tears into the half-gallon of happiness.

ROBERT  
They said I was too fat.

KENNY  
You were too fat for the costume?

ROBERT  
No, I was getting measured.

KENNY  
You were too fat for the measuring tape?

ROBERT  
No, it was written on my resume that I was Too fat and too stagy.

KENNY  
Oh baby, I'm sorry. You just need some love right now. Let's find you a boyfriend.

He picks up Frontiers and starts flipping through the yellow pages.

KENNY (CONT'D)  
How much are you looking to spend tonight?

ROBERT  
Get me the Airborne Ranger.

KENNY  
What's his ad look like?

(CONTINUED)

CONTINUED:

ROBERT

I think he's wearing a jockstrap and a bomber jacket.

Kenny flips through the magazine.

KENNY

Ohh, Airborne Ranger. Twenty-five, 6'1", one twenty-five in, one fifty out.

ROBERT

It was actually between him and the Ex-Con.

KENNY

Have you ever talked to him?

ROBERT

Maybe.

KENNY

You have.

ROBERT

Just twice.

KENNY

Oh my God, you're dating. Okay listen, I'll call him for you and ask questions...

Kenny starts to dial the phone.

ROBERT

My whole sex life is like a big joke to you, Kenny.

KENNY

If you wanna hire hustlers I support you. I wouldn't do it, but I'm here for you, baby.

ROBERT

Fuck off, Oprah.

INT. RICHARDS' APT.--CONTINUOUS

During the following phonecall cut between Richards apt. and Kenny and Robert.

(CONTINUED)

CONTINUED:

RICHARD

Hello?

KENNY

Hi, is this the Airborne Ranger?

RICHARD

Uh huh.

KENNY

Are you really an Airborne Ranger?

RICHARD

Uh huh.

ROBERT

Ask him if he is really in the military?

KENNY

My friend wants to know if you're really in the military.

RICHARD

I was.

KENNY

He was in the military.

ROBERT

What's an Airborne Ranger?

KENNY

I don't know.

RICHARD

Hello?

KENNY

Hold on.

ROBERT

Ask him.

KENNY

So what's an Airborne Ranger?

(CONTINUED)

CONTINUED: (2)

RICHARD

You know what guys it's late and I'm not sure I'm your guy so I'm gonna go now, okay?

KENNY

No problem.

RICHARD

Bye.

KENNY

Bye. He hung up.

ROBERT

What?

KENNY

He said he wasn't our guy.

ROBERT

He just hung up?

KENNY

Yup.

ROBERT

What did he say?

KENNY

He wasn't our guy.

ROBERT

So he just hung up?

KENNY

Uh-huh.

ROBERT

Maybe he's a cop. I'm serious! It's illegal. We could go to jail. Like Martha Stewart.

KENNY

Who's the other one you've had your eye on?

ROBERT

That's enough for today.

(CONTINUED)

CONTINUED: (3)

KENNY

Who's the other one you were looking at?

ROBERT

I'm not doing this again.

KENNY

This one?

ROBERT

No.

KENNY

This one?

ROBERT

Maybe.

KENNY

Oh my God.

ROBERT

I said maybe I didn't say yes.

KENNY

He is so hot.

ROBERT

I know.

(CONTINUED)

CONTINUED: (4)

KENNY

I love arms like that.

ROBERT

Maybe you should hire him.

KENNY

I have my own man thank you. Besides, prostitution's a sin

ROBERT

I know, I'm gonna burn in hell.

KENNY

What do you want me to ask him?

ROBERT

Ask him how much monogamy costs.

KENNY

I can figure that out for you.  
Monogamy in or out?

ROBERT

How much is it out?

KENNY

One hundred in, a hundred and fifty  
out.

ROBERT

Make him come to me.

KENNY

Okay, out is a hundred and fifty. He's  
a hundred and fifty dollars an hour,  
and there's twenty-four hours in a  
day, so that's thirty-six hundred a  
day. How many days of monogamy do you  
want?

ROBERT

Thirty-six hundred dollars a day? Ask him  
if I could get an all day rate like in a  
parking garage.

KENNY

I'll ask him.

(CONTINUED)

CONTINUED: (5)

ROBERT  
Don't call him.

KENNY  
You love it.

ROBERT  
You're such a child. It's time for you  
to grow up.

KENNY  
5384...

Kenny finishes dialing. Robert is rolling his  
eyeballs.

INT. STEVES APT.-CONTINUOUS

We see two phones side by side. One is ringing.  
Steve picks it up and answers.

STEVE  
Hello?

INT. STEVES APT/KENNYS AND ROBERTS APT

Cut between the two locations during the phonecall.

KENNY  
Yeah, my friend and I saw your ad and  
we were wondering how much an all day  
rate would be?

Robert is rolling his eyeballs but amused. .

STEVE  
Kenny?

KENNY  
How'd you know my name?

STEVE  
Kenny what are you doing?

KENNY  
How'd you know my name?

STEVE  
Kenny, it's Steve.

(CONTINUED)

CONTINUED:

KENNY

Steve?

ROBERT

What's he saying?

STEVE

Are we still on for tonight?

Kenny hangs up.

INT. STEVES APT-CONTINUOUS

STEVE

Hello? Hello?

Steve hangs up.

Shot of Steve looking at the two phone-lines and realizing he was talking to Kenny on his "business" line. A line that Steve does not have the number for.

STEVE (CONT'D)

(under his breath)

Oh my God.

INT. KENNY AND ROBERT APT-CONTINUOUS

KENNY

Oh my God.

ROBERT

What happened?

KENNY

It was Steve.

ROBERT

Steve who?

KENNY

Steve. Steve my boyfriend, Steve. He said my name. He asked me if we were on for dinner. Oh my God.

ROBERT

Oh my God.

(CONTINUED)

CONTINUED:

KENNY

Oh my God...I'm dating a prostitute!!!

EXT. SOME OUT DOOR LOCATION-LA-EVENING

There is a slight chill in the air. Kenny and Steve are staring at each other. Both are speechless.

KENNY

Why didn't you tell me?

STEVE

I'm not sure. I didn't want you to be upset.

KENNY

Well I am.

STEVE

I'm sorry.

KENNY

I can't believe you didn't tell me.

STEVE

I wasn't sure what you'd think. Some people care, some people don't.

KENNY

You've dated guys who didn't care?

STEVE

Yes.

KENNY

How many?

STEVE

Well not a lot, but some.

KENNY

Steve, this isn't a one night stand we're having.

STEVE

I know that.

(CONTINUED)

CONTINUED:

KENNY

Four months is a long time. I don't date guys for four months.

STEVE

I don't either.

KENNY

I don't do monogamy, that's not me.

STEVE

I know.

KENNY

This whole time I thought we were exploring monogamy.

STEVE

We were.

KENNY

We were?

STEVE

We are.

KENNY

How?

STEVE

I don't make love to these men.

KENNY

You suck their dicks, they suck your dick. You fuck them, they fuck you.

STEVE

That's not making love and you know it. I don't do that with other people.

KENNY

Oh please.

STEVE

I don't.

KENNY

Oh my God.

(CONTINUED)

CONTINUED: (2)

STEVE

This is how I make a living. That's all Kenny, it's just a job. It's just making money.

KENNY

There's a lot of ways to make money Steve.

STEVE

And this is one of them and this is what I do.

KENNY

How can you be so casual about it?

STEVE

I'm not.

KENNY

You almost seem surprised that I'm upset.

STEVE

I'm sorry if I'm coming off that way.

KENNY

It's not a little thing, 'Oh, by the way I'm a hustler.'

STEVE

Escort.

KENNY

Whatever.

STEVE

I don't like that word.

KENNY

That's what you are.

STEVE

I'm offering companionship, I'm an escort.

KENNY

You hustle Steve, you're a hustler.

(CONTINUED)

CONTINUED: (3)

STEVE

No, I'm an escort. A hustler hustles, I don't hustle these men, I don't trick them into something. The words mean different things.

KENNY

You know what I mean.

STEVE

Well, I don't consider myself a hustler.

KENNY

Well I do.

STEVE

Well you're wrong.

KENNY

Well I don't care what you call it Steve, don't pretend like were talking about different things. You sell sex, yes or no?

STEVE

I sell companionship.

KENNY

You sell yourself? Yes or no, Steve?  
You sell sex?

STEVE

Yes.

KENNY

The thought that you would pretend to be in a monogamous relationship with me for almost four months, the whole time telling me that you were a model. Pretending you were going on modeling jobs at eight o'clock in the morning. And to have to find out by accident in front of my roommate that what you really are is a hustler with an ad in Frontiers...

STEVE

Kenny.

(CONTINUED)

CONTINUED: (4)

KENNY

Steve, if I thought I could get away with it right now, I would kill you.

STEVE

Kenny.

KENNY

I swear I would rip your fucking head off.

STEVE

Kenny

KENNY

I'm gonna go.

STEVE

Kenny.

KENNY

Don't call me.

INT. ALLENS HOME-EVENING

(Allen is doing something. I'm not sure what though. We need to find some silly business for Allen. I'm taking suggestions.)

RICHARD

Allen, anybody call for me?

ALLEN

No, honey.

RICHARD

Fucking Jim Tucker never calls me.

ALLEN

You gotta be patient.

RICHARD

I got my pictures. I got my resumes. I got 'em all stapled together. I'm ready to go. But what can I do if he doesn't call me?

ALLEN

Just be patient.

(CONTINUED)

CONTINUED:

RICHARD

I'm thinking of taking my ad out of  
Frontiers. I'm over it.

ALLEN

You're not over me, are you?

RICHARD

I didn't come to LA to do that, I came  
here to be an actor. I just want to be an  
actor that's all.

ALLEN

And you will be. One day you'll be famous  
and I'll say I knew you. Gimme a hug.

They hug.

ALLEN (CONT'D)

So do you love me?

RICHARD

Of course.

ALLEN

But would you fuck me if I didn't pay you?

INT. ROBERT AND KENNYS KITCHEN.--SAME TIME

Kenny and Robert are unpacking groceries.

KENNY

Do you think Steve enjoys it?

ROBERT

Kenny, I don't know.

KENNY

He acts like it's just a job, like  
he's just selling Amway or something.

ROBERT

But it's his life, you should try to  
be supportive.

KENNY

Oh please.

(CONTINUED)

CONTINUED:

ROBERT

Kenny, honey, this is LA, everyone's for sale.

KENNY

Not me.

ROBERT

You know what darlin', it's real easy for you to be smug because you've never had to pay for sex. But just imagine if you can for one moment, it's forty years from now and you're all alone and you're ugly as shit and no one in West Hollywood will give you the time of day. And you open up the Frontiers yellow pages and you see hundreds of perfect men, that only charge one-fifty for an hour of pleasure and maybe you haven't been touched in six months. Are you telling me then that you wouldn't consider paying for what you're getting now for free?

KENNY

Robert, you haven't even been in LA six months and you're already becoming like everyone else.

ROBERT

What does that mean?

KENNY

When we were in college together, in Denver, you would never have hired a hustler. You would never have paid for sex.

ROBERT

We're not in Denver anymore.

KENNY

Well, when we were in Denver, we used to talk about what we wanted to do with our futures and you always said you wanted to be in a Shakespeare company somewhere.

(MORE)

(CONTINUED)

CONTINUED: (2)

KENNY (CONT'D)

And now here you are doing fucking ice cream commercials and hiring hustlers out of Frontiers. It's pathetic. You don't see that?

ROBERT

Yes, I want to have a respectable acting career and, yes, I want to have a boyfriend. But in the meantime, I still have to work and I still have to get laid. So what am I supposed to do?

KENNY

I don't have the answers.

ROBERT

Well you sure act like you do.

KENNY

Go hire your Airborne Ranger, Robert, and you come back and tell me how satisfied you feel.

ROBERT

Maybe I will.

KENNY

Good. Go. I want you to. You know I'm right. You know it doesn't fulfill you.

ROBERT

It does what it's supposed to do.

KENNY

Good. Go. Enjoy yourself.

ROBERT

Fine, I will.

KENNY

Good. Go.

ROBERT

When did you become such a miserable person?

KENNY

When did you?

(CONTINUED)

CONTINUED: (3)

ROBERT  
I'll be moving out.

KENNY  
Good.

Robert leaves. Kenny is left alone.

INT. JEFFREYS' MANSION-LATE NIGHT

Jeffrey is wandering around his darkened mansion.  
Alone.

During the next speech insert shots of Robert and  
Richard each preparing to meet.

JEFFREY  
Richard, would it kill you to call me  
back? What do you want me to do, beg?  
Fine, I'm begging. Please call me back.  
Or just come over. I just want to talk.  
I miss you. I don't usually miss people so  
you should be honored.

INT. RICHARDS APT.-DOORWAY-BAD NEIGHBORHOOD-LA-NIGHT

ROBERT  
Are you the Airborne Ranger?

RICHARD  
Are you Robert?

Robert nods.

RICHARD (CONT'D)  
Come in.

We move into the cramped apt. Robert is very  
nervous.

RICHARD (CONT'D)  
Are you OK?

ROBERT  
I'm just nervous.

RICHARD  
I'm not gonna rape you or anything.

(CONTINUED)

CONTINUED:

ROBERT

Oh.

RICHARD

What?

ROBERT

Nothing.

RICHARD

So you really like to suck dick?

ROBERT

Yeah.

RICHARD

Are you good?

ROBERT

I think so.

RICHARD

You like it rough?

ROBERT

A little. Yeah.

RICHARD

Where do you want to do it?

ROBERT

Wherever you're comfortable.

RICHARD

How about over here?

ROBERT

I just like to be on my knees.

RICHARD

That's cool.

Robert kneels. Looking at Robert

RICHARD (CONT'D)

You're hungry huh?

Robert nods yes nervously. Richard removes his aviator glasses.

(CONTINUED)

CONTINUED: (2)

He starts to undo his pants and takes out his dick.  
Robert stares at it but is mostly staring at  
Richard's face.

RICHARD (CONT'D)

You gonna do a good job?

ROBERT

I'm sorry.

RICHARD

What?

ROBERT

I'm really sorry.

RICHARD

What's wrong? It's not big enough for  
you?

ROBERT

No.

RICHARD

You don't want me?

ROBERT

No. I'm sorry.

RICHARD

What's wrong?

ROBERT

Aren't you a famous actor?

RICHARD

No.

ROBERT

You're not famous?

RICHARD

No.

ROBERT

I think I know you.

RICHARD

How would you know me?

(CONTINUED)

CONTINUED: (3)

ROBERT

I'm sorry this is too weird. Maybe we went to school together. Where did you grow up?

RICHARD

Michigan.

ROBERT

No that's not it...I'm sorry...I think I know you...

He stands up and moves away.

ROBERT (CONT'D)

...and I'm just really not comfortable having sex with people that I know. Are you sure you're not a famous actor?

RICHARD

No. I am an actor. I'm just not famous.

ROBERT

Oh my God. That's where I know you. Who's your agent?

RICHARD

Jim Tucker.

ROBERT

Oh my God. We have the same agent. That's where I know you from. We met in the office. You'd just gotten your proof sheets back.

RICHARD

You're from Denver? I remember you.

ROBERT

How long have you been with him?

RICHARD

Three weeks. How about you?

ROBERT

Three months.

RICHARD

Has he gotten you any work?

(CONTINUED)

CONTINUED: (4)

ROBERT  
Just once.

RICHARD  
What was it?

ROBERT  
A commercial.

RICHARD  
For what?

ROBERT  
Blue-Boy Ice Cream.

RICHARD  
Blue-Boy Ice Cream? Holy shit.

ROBERT  
What?

Flashback

INT. ALLENS OFFICE/JIMS OFFICE-MORNING

Richard enters into the waiting room. Richard hears Jim on the phone but he doesn't realize they are talking about him. Richard doesn't want to barge in but it makes him nervous overhearing Jim. He tries not to eavesdrop but he's fascinated by hearing them discussing actors.

JIM  
Can he act?

ALLEN  
(on phone)  
That doesn't matter.

JIM  
What am I supposed to do with him?

ALLEN  
(on phone)  
I'll cast him in something, you'll get your ten percent, and he'll be out of Jeffrey's life.

(CONTINUED)

CONTINUED:

JIM  
And you'll hire Robert for the ice cream  
commercial.

ALLEN  
(on phone)  
Whatever you want.

JIM  
I want Robert in that ice cream  
commercial.

ALLEN  
(on phone)  
Then sign Richard.

End of flashback

INT. RICHARDS APT.-CONTINUOUS

ROBERT  
They just swapped us?

RICHARD  
I think they did.

ROBERT  
I guess they thought we'd never find  
out.

RICHARD  
I guess they were wrong.

ROBERT  
This is a very small town.

RICHARD  
Full of very small people.

INT. STEVES APT/KENNY'S APT.-NIGHT

Cross cut between the two apts.

STEVE  
Hello? Hello? Hello, Kenny.

KENNY  
What.

(CONTINUED)

CONTINUED:

STEVE

Come over.

KENNY

I can't.

STEVE

Why not?

KENNY

Because I hate you.

INT. JIMS HOME-NIGHT TIME

Jim is dressed casually.

ROBERT

You're a piece of shit, Jim, do you know that?

JIM

Fuck you.

ROBERT

What's it like to be a piece of shit, Jim? Is it fun? Do you wake up in the morning and say, "I'm a piece of shit, I wonder what shitty thing I'll do to make the world a more fucked up place?"

JIM

First of all, this isn't the world, it's LA and secondly...

ROBERT

I told you I don't want to be wanted by someone who does not want me.

JIM

Then why do you hire hustlers? What, it's okay to give money to people who don't want you but it's not okay to get money from people who don't want you? Did I get you work? Yes or no? Yes or no? Did I get you work?

ROBERT

Yes, you did.

(CONTINUED)

CONTINUED:

JIM

And isn't that my job? Get out of my house. Coming in here with your actor bullshit. You want to drop me, fine drop me. You want to go tell all your little actor friends in Denver how awful I am, how cruel and corrupt they are in LA, fine, go do it. Frankly it bores me. You don't want to work, fine then don't call me and don't complain to me when I don't call you. You know what you are Robert?

ROBERT

What am I?

JIM

An ungrateful child. You studied Shakespeare right? That's a Shakespeare line right? 'Cuz that's what you are, a fucking ungrateful child. Get the fuck out of my house.

INT. ALLENS HOME-EVENING

Richard has his bag packed and is heading out the door. Allen is chasing him.

ALLEN

Don't leave, Richard. Just listen to me. Come on, don't do this. Come on Richard. Come on, just sit down. Don't do this. Come on, you don't have to do this, come on.

RICHARD

Allen.

(after a long pause)

Remember last week when you asked me if I would you fuck you if you didn't pay me?'

Cut this extraneous stuff

ALLEN

Yes.

RICHARD

Good.

(CONTINUED)

CONTINUED:

ALLEN

Why?

RICHARD

I just want you to remember asking me that.

ALLEN

Why?

RICHARD

Sweetie, do you have any idea how disgusting you are? Do you? You are one of the most disgusting clients I have ever fucked. I just think you should know that so the next time someone attractive tells you they'd sleep with you for free you'll know they're lying. I'm trying to save you from the pain of being lied to.

ALLEN

You don't have to be mean.

RICHARD

I'm not being mean, I'm being honest.

Richard leaves. Slams the door.

INT. RICHARDS CAR-CONTINUOUS

Richard drives. Furious. Not sure where he is going.

INT. ALLENS HOME-CONTINUOUS

Allen is alone. Sits. Thinks. Goes and gets Frontiers magazine. Opens it. Looks thru the ads. Finds one he likes. Starts to dial...the never-ending cycle continues...

INT. EX-CONS APT-NIGHT

Robert has his shirt off and is handcuffed. The Ex-Con is naked. Robert has just finished blowing the ex-con.

ROBERT

Thank you. Thank you so much.

(CONTINUED)

CONTINUED:

EX-CON  
You're very welcome.

ROBERT  
I've had the worst week. I really needed to get my face fucked. Thank you very much.

EX-CON  
No problem.

ROBERT  
Here's your money.

EX-CON  
So what happened?

ROBERT  
Oh everything.

EX-CON  
Like what?

ROBERT  
Oh nothing.

EX-CON  
Tell me.

ROBERT  
I dropped my agent.

EX-CON  
Why?

ROBERT  
Because he raped me.

EX-CON  
I thought you liked getting raped?

ROBERT  
By you, not by him.

EX-CON  
So he didn't literally rape you?

ROBERT  
No, it was a metaphorical rape.

(CONTINUED)

CONTINUED: (2)

EX-CON  
Those aren't half as fun.

ROBERT  
I agree.

EX-CON  
So what happened?

ROBERT  
I signed on with a lying piece of  
shit. That's what happened.

EX-CON  
So you're an actor.

ROBERT  
Sometimes.

EX-CON  
Really.

ROBERT  
Why would I lie?

EX-CON  
Wow I can't believe it.

ROBERT  
It's no big deal.

EX-CON  
Yes it is.

ROBERT  
I'm not famous or anything.

EX-CON  
You might be one day.

ROBERT  
I doubt it.

EX-CON  
That is so cool.

ROBERT  
Really it's no big deal.

(CONTINUED)

CONTINUED: (3)

EX-CON  
Actors are fascinating.

ROBERT  
No they're not.

EX-CON  
Yes they are.

ROBERT  
They're stupid.

EX-CON  
No they're not.

ROBERT  
Have you ever met any?

EX-CON  
Just a few.

ROBERT  
Were they stupid?

EX-CON  
No.

ROBERT  
Well most actors are stupid.

EX-CON  
No they're not.

ROBERT  
You only think they're interesting because they do interesting things in movies, but when you meet them they're not interesting. They're saying other people's lines but most of them have nothing to say whenever you meet them without a script. Most of them are not smart.

EX-CON  
You seem smart.

Clean up the transition.

(CONTINUED)

CONTINUED: (4)

ROBERT  
'Seem' that's the word.

EX-CON  
So, are you a good actor?

ROBERT  
I don't know.

EX-CON  
Do you like acting?

ROBERT  
I used to.

EX-CON  
What happened?

ROBERT  
I don't know.

EX-CON  
What?

ROBERT  
I don't know...it's just really  
fucking hard.

EX-CON  
Yeah, so is this.

ROBERT  
What?

EX-CON  
This. What I do. It's hard. You have  
to act tough. You have to be  
aggressive. You know, it's hard.

ROBERT  
I thought you really were tough.

EX-CON  
I'm not tough.

ROBERT  
Yes you are.

(CONTINUED)

CONTINUED: (5)

EX-CON

No I'm not.

ROBERT

What are you talking about?

EX-CON

You think I'm really an ex-con?

ROBERT

You're not?

EX-CON

Of course not.

ROBERT

Come on.

EX-CON

Of course I'm not.

ROBERT

Why not?

EX-CON

What do you mean 'why not'?

ROBERT

You never raped anyone?

EX-CON

Of course not.

ROBERT

You're kidding.

EX-CON

Sorry.

ROBERT

You never raped anyone?

EX-CON

You wanted to believe I was really a rapist?

ROBERT

That's why I hired you.

(CONTINUED)

CONTINUED: (6)

EX-CON  
It's just my act.

ROBERT  
So you don't like to rape guys.

EX-CON  
Of course not.

ROBERT  
What do you like to do sexually?

EX-CON  
I like to kiss.

ROBERT  
Really?

EX-CON  
Yeah.

ROBERT  
Really.

EX-CON  
I like to wake up with someone.

ROBERT  
In your bed.

EX-CON  
Don't you?

ROBERT  
I never do that.

EX-CON  
Why not?

ROBERT  
I just don't.

EX-CON  
Don't you kiss?

ROBERT  
Not that often.

EX-CON  
Come here.

(CONTINUED)

CONTINUED: (7)

ROBERT

What?

EX-CON

Come here.

(they kiss)

Isn't that nice?

ROBERT

Yeah.

EX-CON

You're gonna be famous one day. And  
I'll say I knew you.

ROBERT

Are you trying to charm me?

EX-CON

You wanna spend the night?

ROBERT

With you?

EX-CON

Yeah.

ROBERT

In your bed?

EX-CON

Yeah.

ROBERT

I don't know.

EX-CON

What?

ROBERT

I just, I don't know.

EX-CON

I won't charge you.

ROBERT

Why would you want me to spend the  
night?

(CONTINUED)

CONTINUED: (8)

EX-CON

Because you're nice guy. I like you.  
You're artistic. You're gonna be  
famous. I don't know, I just like  
you. Is that okay?

ROBERT

I'm not sure.

EX-CON

You don't want to be wanted?

ROBERT

Of course I do.

EX-CON

So stay the night.

ROBERT

I don't know.

EX-CON

You can tell me stories.

ROBERT

About what?

EX-CON

About Hollywood.

ROBERT

You don't want to hear about that.

EX-CON

Yes I do.

ROBERT

Really.

EX-CON

Do you have good stories?

ROBERT

Maybe.

EX-CON

Are they mean?

(CONTINUED)

CONTINUED: (9)

ROBERT  
Yeah, they're mean.

EX-CON  
Seriously.

ROBERT  
What do you want to hear?

EX-CON  
What you do? What it's like being an actor? What you do all day? Just everything. Just talk to me. Tell me what it's like?

ROBERT  
It's not very interesting.

EX-CON  
It is to me.

ROBERT  
You're a freak.

EX-CON  
Come here.

ROBERT  
This is too weird.

EX-CON  
Come here. I want you to be my famous actor. You're gonna be famous one day, I can tell.

ROBERT  
No I'm not.

EX-CON  
Yes you are. You're gonna be famous one day and you'll remember me right?

ROBERT  
How could I forget you?

EX-CON  
No, seriously, will you remember me?

(CONTINUED)

CONTINUED: (10)

ROBERT

Yes.

EX-CON

Really?

ROBERT

Yes.

EX-CON

You're not acting?

ROBERT

No.

They lie down in bed together and cuddle up.

EXT. A BEAUTIFUL LA LOCATION-NIGHT

This could be the location where Steve and Kenny went on their first date.

KENNY

I just can't do it. I'm sorry. I just can't. It was a very beautiful thing while it lasted, but it's over now. That's how I feel.

STEVE

Well, what if I really was a model? And I did underwear ads for Calvin Klein. And I used my crotch and my body to make millions of dollars for some corporation...

KENNY

I'm not gonna debate with you. You could have been up-front four months ago and you chose not to. That's what this is about; choices you made. Don't make me the bad guy. You lied to me, Steve.

STEVE

Well, I just feel very sad.

KENNY

Well, I do too.

EXT. THE FRENCH MARKET RESTURUANT-AFTERNOON

Jim, Allen and Mike are having lunch.

JIM

Oh, please, Allen, I'm sure you're not the most disgusting client he's ever fucked.

ALLEN

And I can't believe he called you a piece of shit.

MIKE

Oh guys, please, get over it. It's no big deal. Robert was fat, Richard was stupid. It's no big deal.

ALLEN

Butt out, piss boy.

EXT. JEFFREYS' MANSION-NIGHT

Jeffrey opens the door to reveal Richard, gym bag in hand.

JEFFREY

Well my God.

RICHARD

Don't start with me.

JEFFREY

I didn't say anything.

RICHARD

I know what you're thinking, I don't want to hear it.

JEFFREY

Come in. I promise to be nice.

They move into the house. The camera follows them.

RICHARD

You got a new couch.

JEFFREY

Do you like it?

(CONTINUED)

CONTINUED:

RICHARD

It's nice.

JEFFREY

Thank you. So what have you learned?

RICHARD

What does that mean?

JEFFREY

What have you learned?

RICHARD

You mean like a moral or what?

JEFFREY

Yeah, what have you learned?

RICHARD

You mean like people suck. Is that what you want me to say?

JEFFREY

I didn't say that.

RICHARD

Is that what you think?

JEFFREY

I think some people suck.

RICHARD

Do you think I suck?

JEFFREY

No, I think you are a very sweet person.

RICHARD

But what?

JEFFREY

Nothing I like you, that's all.

RICHARD

Well I'm back.

JEFFREY

Well I'm glad.

(CONTINUED)

CONTINUED: (2)

They continue to look at each other awkwardly, as the narrator speaks.

NARRATOR

(voice over)

And that was it. Richard, the Airborne Ranger, went back to live with Jeffrey, the asshole, and they actually treated each other a little better.

CUT TO:

EXT. JEFFREYS' MANSION-MORNING-POOL SIDE

Shot of Jeffrey watching Richard swim.

NARRATOR

(voice over)

Jeffrey gave Richard more space...

CUT TO:

INT. AN ACTING STUDIO-HOLLYWOOD

Shot of Richard in an acting class.

NARRATOR

(voice over)

...and Richard enrolled in an acting class.

CUT TO:

INT. BANK-HOLLYWOOD

Kenny works at his desk.

NARRATOR

(voice over)

Kenny kept working at the bank and gave up trying to find a husband,

CUT TO:

EXT. TOMKATT THEATER-SANTA MONICA BLVD.-AFTERNOON

Kenny is entering the porn theatre

(CONTINUED)

CONTINUED:

NARRATOR  
(voice over)  
...deciding instead that the world of  
anonymous sex ...

CUT TO:

INT. TOMKATT THEATER-CONTINUOUS

Kenny cruises up and down the aisle.

NARRATOR  
(voice over)  
...offered much more emotional  
stability...

CUT TO:

INT. TOMKATT THEATER-CONTINUOUS

Kenny is now getting a blowjob while watching the  
porn movie.

NARRATOR  
(voice over)  
...than the world of long term  
relationships.

CUT TO:

INT. ROBERTS CAR-FREEWAY-AFTERNOON

Robert and the Ex-Con are driving to Denver.

NARRATOR  
(voice over)  
Robert, on the other hand, kept seeing the  
tough Ex Con ...

They pass a sign on the freeway that reads, "Welcome  
to Colorado."

NARRATOR (CONT'D)  
...and they eventually moved to Denver  
together...

CUT TO:

INT. A COLORADO HIGH SCHOOL-AFTERNOON

Robert is teaching class.

NARRATOR  
(voice over)  
...where Robert took a job as a high  
school drama teacher...

CUT TO:

INT. HOME OF ROBERT AND THE EX-CON-AFTERNOON

Robert comes home from work to find the ex-con in an  
apron and cooking mits holding a newly baked cake.

NARRATOR  
(voice over)  
...and the Ex-Con took a job as a high  
school drama teacher's wife.

CUT TO:

INT. STEVES OFFICE-EVENING

Steve paces talking on a headset the sitting at night  
shines behind him.

NARRATOR  
(voice over)  
Steve stopped hustling himself and built  
the largest escort agency in Los Angeles  
with yearly gross sales of more than 3  
million dollars.

CUT TO:

EXT. A CONFERENCE ROOM-AFTERNOON

Allen and Jim are screaming at each other over some  
script problem.

NARRATOR  
(voice over)  
Allen and Jim moved on to producing  
feature films...

CUT TO:

INT. A HOTEL ROOM-NIGHT

Mike is on the bed, naked, on all fours. A leatherman fists him.

NARRATOR

(voice over)

...and Mike moved on to scat and fisting.

Close-up of Mikes face, in pain.

CUT TO:

EXT. SANTA MONICA BLVD.-AFTERNOON-FLASHBACK

An old man sits on a bench as two young sexy guys pass by. This is the same scene we saw earlier.

NARRATOR

(voice over)

And the Photographer, well the Photographer started taking the Protease's Inhibitor Cocktail and he lived to be 87.

CUT TO:

INT. HOME OF ROBERT AND THE EX-CON-EVENING

They are getting ready for bed.

NARRATOR

(voice over)

Finally as each grew older and looked back on their lives they discovered that although their journeys had been marked with minor disasters, at least they had led more interesting lives than most of their straight friends.

Robert and the ex-con kiss each other goodnight.

NARRATOR (CONT'D)

And in the end, they all lived happily ever after.

Robert and the ex-con each reach for the bedside lamps to turn out the lights...

(CONTINUED)

CONTINUED:

NARRATOR (CONT'D)

(voice over)

They did. No, really, I swear they did.

Lights out and the screen goes black.

Credits roll.

The end.