

All-Male Peep Show

by
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Based on his Off-Broadway play

Final Draft

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1 EXT. NYC-TIMES SQUARE-5 AM

A broken neon sign reads "live sex". The sign is not on and the hot pink neon looks bloodred in this early morning grey light. The city is slowly waking up. A fruit vendor is spraying off grapes and an old beat up NY Times newspaper box is being stuffed with the first edition. A Jamaican hooker in spandex talks to an Israeli cab driver and a Spanish tranny jokes with an Italian police officer. The stage door entrance of the Shubert Theatre provides a temporary bedroom for a homeless couple and the gutters are flowing with last nights Playbills, water and trash. Times Square is especially colorful this morning. It is not the glossy Times Square we see today on David Letterman. This is pre-Disney, pre-Guliani and pre-needle exchange. The sex shops outnumber the Broadway theatres four to one. 42nd Street is one long drug deal and 8th Avenue is one long whorehouse. It is exciting, decadent, and dangerous. It's even uglier right now in the unflattering light of 5 AM. The uncrowded early morning streets make the city seem abandoned, deserted. By noon, the streets will be crammed with humanity and by 8 pm every light bulb will blink at full-force but right now the only color that fills Times Square is grey. Grey buildings, grey skies and grey people.

CUT TO:

2 INT. NYC-A MINIVAN-7 AM

Suddenly we are in a minivan with five other Pakistani men. We now view the city through their eyes. "America is disgusting, but also the land of opportunity." They all sit in silence as the van drives across the bridge from Queens in to Manhattan.

The van drives through the theatre district passing various Broadway shows and on to 8th avenue, finally pulling up to a "Peep Show". The van stops and one man jumps out and goes inside waving goodbye to his friends. The van takes off and arrives at another Peep Show and another Pakistani man exits the van. We stay in the van as it pulls off to another sex shop. At the third stop, a man by the name of Ameer jumps out and goes inside. The van drives off but we stay with Ameer. He begins to unlock his Peep Show.

Ameer is a very complicated man but if you passed him on the street you wouldn't remember him 5 minutes later. He has learned how to blend in and disappear. Does he own the Peep Show or does he merely manage it? We never do quite figure that out. He came to America to make money not to get attention and for the most part he is extremely private.

(CONTINUED)

2 CONTINUED:

He wears nice shiny dress slacks, shiny shoes, a fancy silk shirt, thin burgundy socks, and a muslin apron around his waist filled with tokens and change. He speaks with a thick accent in broken but coherent English.

CUT TO:

3 INT. GREGS APT.-NYC-7:30 AM

We are now in a cramped but comfortable apartment belonging to Greg and his mother.

Greg, a young attractive man in his early thirties, is trying to feed his mother some breakfast. It is not an easy job.

GREGS MOTHER
I don't like it.

GREG
You liked it yesterday.

GREGS MOTHER
No I didn't.

GREG
Yes, you did.

GREGS MOTHER
I want candy.

GREG
Mom, you can't have candy for breakfast.

GREGS MOTHER
Why not?

GREG
Because I said so.

GREGS MOTHER
You're not my boss! I'm 73, I can have whatever I want.

CUT TO:

4 INT.-WESTSIDE CLUB-8 AM

We are now in a bathhouse watching a very sexy, young man, sleep. The young man is Brian and he's been asleep for just two hours. Actually it isn't really sleep, it's more like a state of unconsciousness.

(CONTINUED)

4 CONTINUED:

He's exhausted from a long night of sex and crystal and ecstasy and poppers and his breathing is heavy and deep. His body is beautiful but his face tells the true story. He practically lives in this bathhouse. Brian loves it here. He wishes he could move in but they only rent rooms for 12 hours at a time.

He needs to wake-up but he can't. For a brief moment his eyes shutter open but as soon as they open, they close. He is supposed to be to work by 9:30 AM. He knows he'll never make it. Again, he shuts his eyes and re-opens them. He does it again. He is paralyzed with exhaustion. He pulls himself up. He is awake. He collapses. He is going back to sleep. No he's not. He's up again. He pulls his clothes on and stumbles out of his tiny rented room. The men leer at him but he ignores them. He has to get to work. His rent is due soon and he's got five bucks in his pocket. He pushes open the EXIT door and is blinded with light. His eyes jam shut. He's never experienced such brightness. His eyeballs are burning. He stands still on the sidewalk waiting for his eyes to recover. His eyes start to water. He rubs them frantically. He hates the sun. Squinting, he slowly begins to crawl home.

CUT TO:

5 INT. ROBERTS APARTMENT-NYC-8:15 AM

We are now on the upper east side in a beautifully furnished apartment. This apartment belongs to Robert, a sexy striking 37 year old who looks about 26. He opens his tan wooden shutters and the morning sun pours in. Morning is his favorite time of day. His plants like it too. In one hand he carries a half-eaten rice cake and in the other a ceramic water pitcher with yellow ducks on the side. Les Miserables plays in the background as Robert moves from plant to plant watering them and nibbling on his rice cake. Roberts mid-town apartment is stunning. It's so tastefully done. Almost too tasteful. He finishes his rice cake and flings opens two huge doors that open in to an even bigger walk-in closet. It's so big it could be used as a second bedroom. The closet/room is filled to the brim with every type of leather/S&M item imaginable. There is even a collapsible sling. He loads up his gym bag with lots of sex-toys and dildos. He holds up various leather types of underwear with price tags still on them. For some reason today is very special day and Robert wants to look his best. He looks at his watch. He does not want to be late for work.

CUT TO:

6 INT. THE PEEP SHOW-8:35 AM

Ameer is quickly preparing to open the Peep Show but first he must mop out the booths. He rolls a mop in a bucket to the first booth, swings open the door but instead of mopping the floors he mops the walls. He mops the seats and the glass, he even mops the ceiling. As the mop water hits the walls, a milky-colored film begins to drip away and the booth looks like new again. As he mops he hums/sings his favorite song...

AMEER

(singing, very off-key)

"Near"... "Far"... "Wherever you are"...

Titanic is his favorite movie. He even has a Celine Dion poster in his office. He mops up the booths, organizes the tokens, replaces some light bulbs and wipes down more plexiglas.

CUT TO:

7 INT. BRIANS APARTMENT-NYC-A SHOWER-8:45

Brian, finally made it home and is now in the bathroom taking a long hot shower. While he showers, we explore his apartment. It's disgusting. It is furnished with found objects from street corners: milk crates, a metal chair, a lamp with no shade. He is still barely awake. He stands motionless in the shower letting the water pour over him as steam fills the apartment. He can barely move. He is so exhausted. He vows he'll change his life...someday. He wants to know what normal people feel like in the morning.

CUT TO:

8 INT. GREGS APT.-NYC-9:00 AM

Greg is rushing around his apartment trying to collect what he needs for the day. He can't find his keys or his wallet or his left shoe. He's gonna be late for work...again.

GREG

Okay, I gotta get going I'll call you in 2 hours. Stay out of trouble.

GREGS MOTHER

I want Bob Barker.

GREG

He's on at 10. Just leave the TV alone, he's on in one hour.

(MORE)

(CONTINUED)

8 CONTINUED:

GREG (cont'd)

Do not change the channel and in one hour you'll see him, right there waving at you. And remember when you hear a knock at the door say, " who is it"? If they say, "Betty" please answer the door.

GREGS MOTHER

I don't like Betty.

GREG

Okay, I have to go now.

GREGS MOTHER

I don't like Betty.

GREG

Be nice to her.

GREGS MOTHER

I'm not letting her in today. I don't want company. I'm fine.

GREG

Mom.

GREGS MOTHER

What?

GREG

Was I this difficult when you were raising me?

GREGS MOTHER

What?

GREG

I gotta go.

GREGS MOTHER

Where's my lipstick.

GREG

Your lips are fine.

GREGS MOTHER

Really?

She licks her lips as if she has just put on lipstick.

GREG

Yes. I'm going now. Okay?

(CONTINUED)

8 CONTINUED: (2)

GREGS MOTHER
Where's my kiss?

He kisses her tenderly.

CUT TO:

9 EXT. PEEP SHOW-MOMENTS LATER

Ameer is putting up the name of Marco Rossi on the marquis outside. Marco Rossi is the featured porn performer for the week. He is a B-level porn star that Ameer is hoping will help sell some extra tickets. As he puts up the letters two gay businessmen wander by. They stop and look at his picture in the window.

BRADLEY
He is so fucking hot.

MIKE
You like all those muscles?

BRADLEY
You don't?

MIKE
I don't like that steroid look.

BRADLEY
Those aren't steroids, that's natural.

MIKE
Oh please.

BRADLEY
How do you know?

MIKE
You can tell. Look at the face, it's got that steroid/crystal meth look. When is he performing?

BRADLEY
I'll find out...
(to Ameer)
...excuse me...sir...

MIKE
Bradley please...

(CONTINUED)

9 CONTINUED:

BRADLEY
What?

MIKE
It's 9:AM. It's too early for this.

BRADLEY
It's never too early.

MIKE
Were gonna be late.

BRADLEY
(to Ameer)
Excuse me, uh sir, what time is Marco
Rossi performing.

AMEER
Read the sign! That's why we have sign.
You read it, you come to the show, you
enjoy.

CUT TO:

10 INT. MIDTOWN SIDEWALK-MOMENTS LATER

Mike and Bradley are now walking, fairly quickly, side by side down the street. They are almost to the office tower they both work in. They talk as they walk.

BRADLEY
Four shows a day, every day for one week.
We gotta go. When you wanna go?

MIKE
I can't, I promised Kevin.

BRADLEY
Oh spare me. Tell him to get over it.

MIKE
He hates me.

CUT TO:

11 INT. MIKE AND BRADLEYS OFFICE TOWER ENTRANCE-MOMENTS LATER

The dialogue continues as they wait for the elevator.

BRADLEY
So you wanna go on our break?

(CONTINUED)

11 CONTINUED:

MIKE
No.

BRADLEY
Yes you do.

MIKE
No, I don't.

BRADLEY
Yes you do.

MIKE
No, I don't.

BRADLEY
Yes you do.

MIKE
No, I don't!!! Stop it.

CUT TO:

12 INT. THE ELEVATOR

Mike and Bradley stand next to each other in the elevator as they ride to the 14th floor.

BRADLEY
Marco Rossi, Marco Rossi, Marco Rossi,
Marco Rossi...

CUT TO:

13 INT. THE 14TH FLOOR

They step out of the elevator and walk toward their cubicles.

BRADLEY
Let's go on our break. Just for ten
minute?
(to a passing co-worker)
Hi Marsha!

MIKE
Bradley, I'm serious, I promised Kevin I
wasn't gonna do that anymore.

BRADLEY
Do what? You're not doing anything?
You're just observing. Just ten minutes!
(MORE)

(CONTINUED)

13 CONTINUED:

BRADLEY (cont'd)

What's ten minutes? It's nothing. Relax.
We'll go on our break. I'm gonna check my
e-mails, I'll be back in one hour.

Mike is now at his desk. He stares forward in to his blank computer screen and becomes lost in thought. The computer screen flashes messages at him. "You are a fucking sex addict." "You have no self-control. "You need to lose weight." "Marco Rossi wants you, Marco Rossi wants you."

A picture of Marco Rossi appears on the screen, flexing his muscles.

MARCO

These are real baby. No steroids here.
This shit is real.

DISSOLVE TO:

FLASHBACK

14 INT. KEVIN AND MIKES APT.-NYC

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

MIKE

Did you see HX Magazine?

KEVIN

No.

MIKE

Marco Rossi's in town.

KEVIN

Really? What's he doing?

MIKE

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

KEVIN

Where?

MIKE

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

(CONTINUED)

14 CONTINUED:

KEVIN

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

MIKE

What does that mean?

KEVIN

You know what that means.

MIKE

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

KEVIN

Oh, you still go.

MIKE

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

KEVIN

Why would that be interesting?

MIKE

He's a big deal.

KEVIN

He's just a porn star.

MIKE

He's not just a porn star.

KEVIN

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

MIKE

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

KEVIN

But you want to.

MIKE

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

CUT TO:

END OF FLASHBACK

15 INT. MIKE AND BRADLEYS OFFICE-MIKES CUBICLE-MOMENTS LATER

We are back in Mikes cubicle. He continues to stare depressed in to his computer.

COMPUTER (V.O.)
You've got mail.

He opens it up. It is an e-mail from Bradley. We read it on the screen at the same time he does.

BRADLEY
Let's go! Let's go! I'm FUCKING horny!

CUT TO:

16 INT. THE PEEP SHOW-9:50 AM

The "morning dancers" begin arriving for their 10 o'clock shifts. Ameer is still preparing to open the Peep Show.

ROBERT
Hey, Ameer, how ya doing?

AMEER
I am fine, how are you?

ROBERT
I'm great, hey, is Greg in yet?

AMEER
No, not yet.

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

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

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

Holds another up.

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

AMEER
Why you need new outfit?

(CONTINUED)

16 CONTINUED:

ROBERT

I wanna look good for Marco Rossi. He's still coming right?

AMEER

Yes, he is coming.

ROBERT

Okay, so which one do you like best?

Greg rushes in, out of breath.

GREG

Hey guys.

ROBERT

Oh, Greg, really quick. Okay, real quick, which one of these do you like better? This one, this one or this one?

GREG

Are you're dressing up for Marco Rossi?

ROBERT

Aren't you?

GREG

Was I supposed to?

ROBERT

You don't think its exciting?

GREG

(sarcastic)

Oh, yes, it's really exciting.

Robert, slightly annoyed, rolls his eyes and leaves.

AMEER

So, how is your mother?

GREG

Still the same. She doesn't want to take her medicine. She doesn't want anybody helping her.

AMEER

Well, what can you do?

Greg leaves and Brian rushes in, trying to avoid Ameer.

(CONTINUED)

16 CONTINUED: (2)

BRIAN
Ameer, I'm here.

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

BRIAN
I was sick.

AMEER
Really?

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

AMEER
You say that every time.

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

AMEER
You better.

BRIAN
I will.

AMEER
No, you won't.

Ameer watches Brian exit in to the dressing room. He feels bad for Brian, but what can he do. Ameer takes a deep breath and walks over to...THE SWITCH!

Ameer switches the switches and the Peep Show comes to life.

CUT TO:

Music cue-100% Pure Love by Crystal Waters

17 INT./EXT. PEEP SHOW-10:03 AM

Imagine all of Las Vegas crammed in to a store-front. Pinks, blues, violets, reds and greens. Hot dance music plays as the lights flash and flash and flash. There are lights everywhere. Under the stairs, on the ceilings, on the walls. It's like a dream...or a nightmare. Sex. Sex. Sex. The signs flash. It's too early in the morning for all this but still it goes on...every single day at 10 AM sharp.

(CONTINUED)

17 CONTINUED:

Music and lights, music and lights. Tubes of neon stretch along the corridors. Everywhere you look...tubes of neon. Who designed all this shit? Customers begin to line up. The flashing lights draw them in like moths. They know the schedule by heart.

It's...SHOWTIME!!!

CUT TO:

18 INT. THE PEEP SHOW DRESSING ROOM-NYC-EARLY MORNING

We are now backstage. A pulsing music beat continues to play in the background. The morning dancers are getting dressed in their sex outfits. They wear baggy sweaters and bulky jackets but as they strip them off we see their perfect gym-toned bodies revealed. Watching them change from normal boring looking guys to sex gods is also comical. They slip in to their g-strings and fix their hair. They live for the mirror.

ROBERT

So, where were you yesterday?

BRIAN

Why does everybody wanna know where I was.

GREG

Because we worry about you.

BRIAN

You don't need to worry about me.

GREG

Well we do.

BRIAN

Well you don't need to.

GREG

So, where were you?

BRIAN

I was sick.

ROBERT

You weren't dancing at the Gaiety?

BRIAN

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

(CONTINUED)

18 CONTINUED:

GREG

You danced there last week.

BRIAN

Well I danced there last week, but not anymore.

ROBERT

Why, what happened?

BRIAN

They told me not to come back.

ROBERT

Why?

BRIAN

I have no idea.

GREG

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

BRIAN

Yep.

GREG

Why?

BRIAN

I guess they don't like me.

GREG

Did you piss 'em off?

BRIAN

I don't wanna talk about it.

(To Robert)

And what the hell are you wearing?

(beat)

You look like a God Damn Billy Doll.

19 INT. THE ENTRANCE TO THE PEEP SHOW-10:15

The music pulse continues to play. The Peep Show is alive. It is only 10:15 AM and the place is already crawling with customers. It's kinda like a three ring circus. There is so much to do: watch a video, buy a dildo, get a blowjob. Most of the customers at this hour are elderly retired men with nothing to do. Some are married and have not had sex with their wives since they returned from the war. What keeps this place going is the steady stream of regulars and tourists.

(CONTINUED)

19 CONTINUED:

Ameer knows many of these customers by face and a few by name, although he wishes he didn't.

Customer #1: Joe Dowling

Joe must be 80 years old. He is clearly in poor health and can only walk with a walker. He has not had an erection in 15 years.

JOE

Hey, is Marco Rossi really performing all week?

AMEER

Everyday.

JOE

Wow.

AMEER

How many tokens you want?

JOE

Oh, gimme five dollars worth please?

Ameer hands him his coins.

JOE (cont'd)

And he's gonna show his dick and everything?

AMEER

Everything.

JOE

Wow.

He gets his token and goes in to Roberts booth.

Customer #2: Frank Marino

Frank is one big ball of grease. It's as if he sleeps in a vat of lard and never takes a shower.

FRANK

I need 5 dollars in tokens please.

Ameer does not hand Frank his tokens directly but instead counts them out on the counter and pushes them to the edge of the counter toward Frank. He tries to avoid make physical contact with any of the customers. He doesn't want to catch "something".

(CONTINUED)

19 CONTINUED: (2)

Customer #3: Jerry Cotton

Jerry looks like the most normal/everyday/average person you could ever see. He wears a conservative but classy business suit. He carries a briefcase. He confidently strides up to the counter.

CUT TO:

20 EXT. MIKE AND BRADLEYS OFFICE TOWER-THE ELEVATOR

Bradley and Mike are in the elevator going down, standing side by side, watching the floor numbers decrease.

BRADLEY

Just think of it is a coffee break with extra cream. Come on, it's no big deal.

MIKE

10 minutes, Bradley, that's it. You hear me?

BRADLEY

What? It's just a coffee break.

MIKE

Yeah, a coffee break at a Peep Show.

The elevator doors open and the head out through the lobby and in to the sidewalk.

BRADLEY

10 minutes.

MIKE

I'm serious.

BRADLEY

I know I heard you, 10 minutes.

(pause)

But were coming back for lunch, right?

MIKE

No!

BRADLEY

Awww. Come on! What's wrong with you?

CUT TO:

21 INT. THE ENTRANCE TO THE PEEP SHOW

More customers are arriving.

Meet Jimmy.

Jimmy is a true asshole. He's not an inch over 5 feet but he acts like a bully, with a hateful comment for everyone.

JIMMY
(very demanding and rude)
I need three tokens.

Ameer just looks at him. He hates this guy.

JIMMY (cont'd)
What?
(pause)
What? I need three fucking tokens, what's the fucking problem? You don't want my money I'll go elsewhere. Fuck it.

Ameer gives him the tokens.

JIMMY (cont'd)
It stinks in here. What's that smell?
Smells like bad hot dogs.

He goes in to the booth area. Ameer roles his eyes. Some days he wishes he were back in Pakistan.

Mike and Bradley stroll up to the Peep Show. Bradley hands Ameer a hundred dollar bill.

BRADLEY
Can I get four dollars worth please?

AMEER
(very annoyed)
Do you have anything smaller?

BRADLEY
No, sorry.

AMEER
(angry)
Hold on.

Ameer heads back to a private room to get the change for Bradley.

(CONTINUED)

21 CONTINUED:

MIKE

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

BRADLEY

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

MIKE

You never feel bad afterwards?

BRADLEY

Never?

MIKE

Never!

BRADLEY

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

MIKE

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

BRADLEY

You didn't see Footloose?

Ameer returns and gives him the tokens and the change as Bradley walks back to the booth area and waits for a booth to be free.

This is how the booths work:

The booths have windows where the boys sit when they are not "performing". Next to the window is a door which the customers use to get inside the booth. Above the door is a small white light bulb. The boys enter the booths from a back-door in the booth.

Inside the booths there is a thick wall of plexiglas that divides the boy from the customer. Each side has a stool and a phone. There is also a small slit in the plexiglas that allows the customer to pass bills to the boy. Inside the booth there is also a coin drop for tokens. When a customer drops a token a light outside the booth goes on. If the customer does not keep dropping tokens the light outside goes off and Ameer gets really pissed!

(CONTINUED)

21 CONTINUED: (2)

The boys job is to get the men to keep shoving bills through the glass and Ameers job is to make sure the customers keep dropping tokens. It's all about the money.

MIKE
(to Ameer)
Can I get 3 please?

Ameer looks over his shoulder realizing that not all the customers are dropping tokens properly.

AMEER
(very annoyed)
Hold on.
(yelling at the booths)
Tokens! Tokens! I don't hear tokens.
Number 3 drop token please. Number 3 drop
token!!! You drop token or you leave.

We hear a token drop and the booth light goes on.

As all the booth lights go on, the music begins to pump louder and faster.

Ameer hands over the tokens to Mike as the music crescendos and the booth montage sequence begins.

Music Cue-Total Eclipse of the Heart-Nikki French

CUT TO:

22 PEEP SHOW MONTAGE #1

22 INT. PEEP SHOW BOOTH MONTAGE

This next sequence should play like a cross between a French farce and a music video. We jump from booth to booth, seeing for the first time what goes on behind these closed red doors.

First we're in...

Roberts booth. Customer #1, Joe, is trying to squeeze his walker in to the booth but it's a tight fit, Joes walker keeps banging up the glass and Robert worries that the glass is gonna break. Robert tries not to laugh. After Joe finally gets his walker settled, he begins to seductively remove his clothes. Robert pretends to act excited as Joe opens his shirt to reveal a chest of two white pale sagging tits. Maybe Joe had pecs at one point in his life but that was a long time ago. Now he has long sagging tits that resemble those of an old woman.

(CONTINUED)

22 CONTINUED:

To try and enhance his appearance, Joe has had both of his tits pierced. It is an absurd image but Joes money is good so Robert just keeps on dancing.

CUT TO:

Gregs booth. Customer #2, Frank Marino, sits, staring at Greg. Frank is in love. He is in awe of Greg. He worships him. Greg slowly rubs his hands all over his own body as Frank takes out a huge bottle of lube, It is the biggest bottle in the history of lube. Frank begins to undo his pants.

CUT TO:

Brians booth. Customer #3, Jerry Cotton, takes off his jacket, rolls up his sleeves and opens his briefcase. Inside his briefcase there are no files, pens, or paper of any kind. The only thing in the briefcase are two deflated love dolls, a male and a female. Jerry takes the dolls out and begins to blow them up.

CUT TO:

Joe and Roberts booth: Joe is now pulling on his own pierced tits. He is very excited.

CUT TO:

Frank and Gregs booth: Frank is trying to open his huge bottle of lube but it will not open. Finally, in his frantic bid to open it, the lid pops off and lube flies all over the booth. The booth is now drenched and dripping with lube.

CUT TO:

Jerry and Brians booth: Jerry Cotton has finished blowing up the dolls and has begun his "plastic orgy". Brian watches in shocked amazement. He thinks to himself, "it's way too early for this."

CUT TO:

Joe and Roberts booth: Joe is about to ejaculate and the look on his face is not attractive. As he jacks off his tits wiggle frantically.

CUT TO:

(CONTINUED)

22 CONTINUED: (2)

Frank and Greys booth: Frank has taken off his jacket and is trying to mop up the lube all over the booth. He is very embarrassed and distressed.

CUT TO:

Jerry and Brians booth: Jerry is in the middle of a heated nasty threesome with his two love dolls. Brian looks on in shock.

CUT TO:

Suddenly we are outside the booths for a brief moment when the doors to the booths fly open and Joe, Frank and Jerry exit.

Three more customers, Mike, Bradley and Jimmy, rush in to the booths locking the doors behind them.

One by one the lights go on indicating that tokens are being dropped. Ameer sees this and is pleased.

Now we are back in the booths.

CUT TO:

Mike and Brians booth: Mike is frantically jacking-off and Brian is impatiently trying to get him off.

BRIAN

Did you cum, yet?

MIKE

Not yet.

BRIAN

You're not into me?

MIKE

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

BRIAN

There's no rush. Take your time.

CUT TO:

Jimmy and Greys booth: Jimmy is staring at Greg very intensely. Greg is unsure what to do and he can't figure out what Jimmy wants. Greg just stares at him and Jimmy stares back, annoyed. Finally...

(CONTINUED)

22 CONTINUED: (3)

JIMMY
So what's your name?

GREG
Greg.

JIMMY
No your real name.

GREG
That is my real name.

JIMMY
Do you want some of this?
(Greg looks at him annoyed)
Then you tell me your real fucking name.

GREG
(sarcastically)
Brenda?

CUT TO:

Mike and Brians booth: Mike is still jacking-off.

BRIAN
Did you cum yet?

MIKE
Not yet.

BRIAN
What turns you on?

MIKE
Have you ever been tied up?

BRIAN
A couple of times.

MIKE
Did you like it?

BRIAN
Oh yeah, I loved it.

MIKE
What happened?

BRIAN
I got tied up.

(CONTINUED)

22 CONTINUED: (4)

MIKE

How?

BRIAN

How what?

MIKE

How did you get tied up?

BRIAN

Oh, With rubber. Did you cum yet?

CUT TO:

Bradley and Roberts booth: Bradley is jacking-off and frantically flicking his tongue at Robert. Bradley thinks this action is somehow seductive but Robert clearly does not.

CUT TO:

Mike and Brians booth: Brian is looking at his watch.

BRIAN (cont'd)

So, did you cum yet?

MIKE

Stop asking me that.

BRIAN

What?

MIKE

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

BRIAN

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

MIKE

Well, you're making me self conscious.

BRIAN

I just wanna make sure you're turned on.

MIKE

Well, I'm not turned on now.

BRIAN

Well, that's not my fault.

(CONTINUED)

22 CONTINUED: (5)

MIKE

It is your fault.

BRIAN

Sorry, Jesus Christ.

MIKE

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

CUT TO:

23 EXT. SIDEWALK-OUTSIDE PEEP SHOW-SAME TIME

Steven, a very striking, fresh-faced but nervous young man stands outside the Peep show looking up at the Peep Show marquis and the picture of Marco Rossi. He is not sure what goes on inside these places. He stands there, not sure whether or not he wants to enter.

CUT TO:

24 INT. PEEP SHOW COUNTER

Steven enters the Peep Show and approaches the Ameer who is sitting at the front desk. Ameer barely acknowledges him and when he does, he treats him with an odd combination of fascination, apathy and disdain.

STEVEN

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

AMEER

I am the manager.

STEVEN

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

AMEER

You wanna dance?

STEVEN

Well, I wanna find out about it.

AMEER

Have you ever done it before?

(CONTINUED)

24 CONTINUED:

STEVEN

No.

AMEER

Have you ever been inside a place like this before?

STEVEN

No. Not really.

AMEER

So why you wanna work here?

STEVEN

What do you mean?

AMEER

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

STEVEN

I have a friend who does it.

AMEER

What'd he say?

STEVEN

He said you can make really good money.

AMEER

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

STEVEN

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

AMEER

Okay, you come back at 1:00 and we'll see what we can do.

STEVEN

So just come back at 1:00?

AMEER

Yeah.

STEVEN

And you'll be here?

(CONTINUED)

24 CONTINUED: (2)

AMEER
I'm always here.

STEVEN
Okay I'll see you at 1:00.

AMEER
What's your name?

STEVEN
Steven.

AMEER
Okay, Steven, I'll see you at 1:00.

STEVEN
What's your name?

AMEER
Ameer.

STEVEN
Ameer?

AMEER
(exploding impatiently)
Yes, you got it...Ameer!!!

CUT TO:

25 INT. PEEP SHOW BOOTHS

The dancers are now hanging out in their Peep Show windows. Business has temporarily slowed down. They hang out for a long time in silence. Finally...

BRIAN
What time is it?

GREG
Eleven o'clock.

BRIAN
(long pause)
Is it eleven o'clock, exactly.

GREG
It's eleven o'clock, exactly.

26 INT. MIKES OFFICE/KEVINS HOME

Kevin is at home working, Mike is at work and they are on the phone with each other.

KEVIN

Mike, where were you just now?

MIKE

It's eleven o'clock, I was on a break.

KEVIN

Really?

MIKE

Yes. I really was. What, I'm not allowed to take breaks?

KEVIN

Your assistant said you weren't in the building.

MIKE

I was on the sidewalk.

KEVIN

What were you doing on the sidewalk?

MIKE

I was taking a break.

KEVIN

You don't smoke.

MIKE

I didn't say I was smoking. I was getting fresh air.

KEVIN

There is no fresh air in midtown.

MIKE

Oh, Jesus Christ.

CUT TO:

27 INT. A LIMO

We are now inside a black stretch limo sitting next to Marco Rossi and Gino Colbert. They are on their way to the Peep Show. They sit in silence for a while.

(CONTINUED)

27 CONTINUED:

Marco is wearing only a tank top, his rippled muscles are exposed. He sips from a bottle of water. His manager, Gino Colbert, is dressed in a tasteful grey tweed jacket with a light shirt and a dark tie. Gino is ready for business, Marco is ready for a nap. Finally, Gino breaks the silence.

GINO
So you excited?

MARCO
(with disdain)
No.

CUT TO:

28 INT. THE PEEP SHOW-NYC-EARLY MORNING

The men are still in their booth windows. Bored.

BRIAN
What time is it now?

GREG
It's eleven-o-five.

BRIAN
(long pause)
Is it eleven o' five, exactly?

GREG
It's eleven o' five, exactly.

BRIAN
Goddamn, I feel like it's four o'clock,
already.
(long pause)
I'll be right back.

Brian closes his window, disappearing into his booth. Greg and Robert look at each other rolling their eyeballs.

ROBERT
She's a mess.

GREG
You gotta feel sorry for him.

ROBERT
I use to but I don't anymore.

GREG
You don't feel sorry for him.

(CONTINUED)

28 CONTINUED:

ROBERT
He doesn't think he has a problem.

GREG
Well, they never do.

Ameer rolls down the aisle with a mop and a bucket, noticing Brian is gone.

AMEER
Where's Brian?

GREG
He's in his booth.

AMEER
What's he doing.

GREG
What do you think he's doing?

Ameer lets go of his mop and bucket and storms into the booth. During this next exchange of dialogue, we should see some of it inside the booth as well as only hear it from the outside so we can see Greg and Robert listening.

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

BRIAN
I'm just taking a break.

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

BRIAN
I'm just taking a break.

AMEER
Come on, give me that bag.

BRIAN
No, my money's in there.

(CONTINUED)

28 CONTINUED: (2)

AMEER

I know what's in there. Come on let me have it. You get it back at the end of the day. Come on.

Gino Colbert comes strolling down the hallway looking for Ameer.

GINO

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

GREG

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

AMEER

(entering from booth)
Yes, hello, what can I do for you?

GINO

Are you Ameer?

AMEER

Yes.

GINO

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

AMEER

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

GINO

Fine.

AMEER

Come with me.

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

BRIAN

Who was that?

GREG

Regis Philbin. He wants you to be a millionaire...

CUT TO:

29 INT. AMEER'S OFFICE

Ameer and Gino head toward Ameer's office and talk as they walk. Gino can barely contain his excitement. He loves these old places. His aunt used to be a stripper back in Toledo, Ohio.

AMEER

Everybody is so excited. The phone has finally been ringing again. We use to have Live-Girl-Peep-Show but nobody show up, so now we do All-Male Peep Show and people come, but they say bring porn stars, bring porn stars, so we get Ryan Idol but night before, he falls out the window, so people say get Jeff Stryker, very reliable Jeff Stryker, no jump out of windows, no problems, nice penis, perfect! So I call Jeff and he say he cannot do it, he is getting teeth capped again. So they say try Marco Rossi, very popular, Marco Rossi.

GINO

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

AMEER

Right now?

GINO

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

AMEER

Yes, it is right over there.

GINO

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

AMEER

Whatever you want.

GINO

Just don't look at him.

AMEER

Why?

(CONTINUED)

29 CONTINUED:

GINO

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

AMEER

I'm fine. No problem.

GINO

So, where's his dressing room?

AMEER

(pointing)

Around the corner I put a star on the door...

GINO

That's nice, he'll like that.

AMEER

...you know, 'cause he's star.

GINO

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

Gino exits the office and heads out toward the limo to get Marco Rossi. The minute Gino disappears, Ameer jumps up and runs excitedly to the booth area. He can already smell the money he is going to make tonight.

AMEER

He's here, he's here.

BRIAN

Who?

AMEER

Marco Rossi.

BRIAN

Oh, big deal.

AMEER

Brian, you behave. So, listen, he's a little shy, I am very sorry but you have to go inside your booths while he walks by and wait and then come back out, okay.

(MORE)

(CONTINUED)

29 CONTINUED: (2)

AMEER (cont'd)

For me please. We want him to be comfortable, right?

GREG

This is crazy.

ROBERT

It's exciting.

BRIAN

Whatever.

CUT TO:

30 INT. BACK ENTRANCE TO THE PEEP SHOW

Gino is bringing Marco in to the Peep Show.

GINO

Oh my God. This reminds me of the old Town Hall Theatre in Toledo, Ohio. Did I ever tell you about the first time I ever stripped in a place like this.

MARCO

About a million times Gino.

GINO

This building used to be an old vaudeville house. Look at this place, it's over 90 years old.

MARCO

Yeah and so are all the customers.

GINO

What's wrong with you today?

MARCO

I'm just nervous.

GINO

Oh relax, Marco, your gonna be fine.

MARCO

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

GINO

You're in perfect shape.

(CONTINUED)

30 CONTINUED:

MARCO

I look like shit. I'm on a new cycle. I don't think it's working.

Marco lifts up his shirt to reveal a perfect set of abs. Gino rolls his eyes. He used to look like that.

GINO

I used to look like that.

Marco has taken out two portable barbells and is pumping up.

MARCO

So what's the story here anyway?

GINO

About what?

MARCO

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

GINO

Marco, it's New York City.

MARCO

If I get arrested, you're dead, you here me.

GINO

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

CUT TO:

31 INT. PEEP SHOW DRESSING ROOM

Greg is on a break. He sits in the dressing room rifling through his bag looking for his pager and cell phone. He checks his pager and reads a number. Then he opens his phone and makes a call. After three rings a man answers and we cut from person to person as the phone-call unfolds.

MAN ON PHONE

Hello?

(CONTINUED)

31 CONTINUED:

GREG

Hi, this is Greg, you just called me?

MAN ON PHONE

Oh great, that was quick, yeah, hey, how are you?

GREG

I'm great how are you?

MAN ON PHONE

I'm great.

GREG

Good...

MAN ON PHONE

So listen I saw your ad in HX and I was wondering how much an in-call would be.

GREG

Well unfortunately I only do out-calls, I have a roommate so, you know, but I can meet you somewhere...

MAN ON PHONE

Hmmmm, Yeah, well, I'm kinda married so...lemme call you back.

GREG

Ok.

He hangs up, and immediately makes another call.

GREG (cont'd)

Hey, Mom, I can't talk long I'm on a break. No. No. No. People are being weird today. I'll explain it later. So, how ya feeling? Did you take the medicine? You didn't? Mother what did I say? How do you expect to feel better when you won't take your medicine? I don't want to argue either. No, you said you'd take it you should take it. Just take your medicine, what else can I say? I love you too but you're making me crazy. And you wonder where I got my stubbornness from, you're worse than me. Did Betty come over yet?

(MORE)

(CONTINUED)

31 CONTINUED: (2)

GREG (cont'd)

Well she'll be coming over very soon and when she does you will take your medicine so answer the door, okay? I know it makes you drowsy that's what it does, it's got codeine in it. Really, I can not debate this right now with you, I got to get back to work. I will call you in one hour and we will not have this conversation again. I love you, too.

CUT TO:

32 INT. PEEP SHOW-MARCO DRESSING ROOM

Gino and Marco are standing in the dressing room looking around. It is tiny, cramped and dirty.

MARCO

This is it? It's filthy.

GINO

It's charming.

MARCO

It smells.

GINO

you should be happy. When I was stripping we didn't even have private dressing rooms.

MARCO

When you were stripping they didn't even have indoor plumbing. Please, cut the nostalgia bullshit. I can't believe me I'm doing this. I'd rather be back in jail.

GINO

Oh come on, the money's great, the fans love you, you're a great dancer, what's the problem?

MARCO

I don't like it anymore. I don't like dancing in front of people. Everybody thinks I'm an exhibitionist. I'm not. I don't mind the porn cause it's on film but this is live. No editing. Anything can happen.

(CONTINUED)

32 CONTINUED:

GINO

That's the point, that's what makes it exciting. It's live! It's unpredictable. It's theatre!

MARCO

And it's not for me. I'm doing one number and that's it. I'm not sitting on any bottles and I'm not going out in the audience. One number and I'm off the stage.

GINO

Whatever you want Marco, whatever you want.

33 INT. ANOTHER PART OF THE PEEP SHOW

Ameer is mopping the hallway and Brian is sitting in his window. Ameer is still very pissed at Brian.

BRIAN

Ameer.

AMEER

Not now Brian, I'm very busy.

BRIAN

Ameer, just one minute.

AMEER

What?

BRIAN

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

AMEER

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

BRIAN

I don't know.

AMEER

Just think about it.

(CONTINUED)

33 CONTINUED:

BRIAN
Okay I will.

AMEER
You know Brian, you are an asshole.

BRIAN
I know.

AMEER
Say it.

BRIAN
Say what?

AMEER
Say, "I am an asshole."

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

CUT TO:

34 EXT-NYC-A CORNER FLOWER SELLER

Mike is with Bradley buying flowers.

MIKE
Do you think I'm an asshole?

BRADLEY
Mike, listen to me.

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

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

MIKE
Don't you?

BRADLEY
And do you always think of Kevin?

MIKE
I never think of Kevin.

(CONTINUED)

BRADLEY

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

MIKE

No.

BRADLEY

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

MIKE

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

BRADLEY

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

MIKE

Why am I stupid?

BRADLEY

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

MIKE

So what should I do?

BRADLEY

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

MIKE

You really think that'll work?

BRADLEY

It worked the last time, didn't it?

MIKE

How do these look?

BRADLEY

Perfect. He's like a woman, give 'em flowers and he'll love you forever.

CUT TO:

35 EXT. KEVINS CHELSEA APT.-BACKYARD

Kevin is in his backyard talking over the fence with his next door neighbor Larry.

KEVIN
It's just so typical, Larry.

LARRY
I know.

KEVIN
He is such a typical faggot.

Mike arrives home but before he announces he's home, he overhears the conversation and stops and listens.

KEVIN (cont'd)
They say they want a relationship but the minute they get one they fuck it all up.

LARRY
I know.

KEVIN
He probably thinks he does want to be monogamous. But he's fucked up, gay men are fucked up. They are, they're just fucked up. You know they're fucked up.

LARRY
I know.

KEVIN
The whole thing just makes me want to throw up.

LARRY
I know.

MIKE
(off-camera)
Kevin, I'm here.

KEVIN
Oh my God, speak of the devil.

LARRY
I'll leave you alone.

(CONTINUED)

35 CONTINUED:

KEVIN
I'm gonna kill him.

LARRY
Don't yell too loud. Mathews asleep.

MIKE
(entering the backyard)
Kevin?

Kevin and Mikes eyes meet. Kevin is at a loss about what to do with this relationship. Mike coyly pulls out a bouquet of flowers. Kevin is unimpressed.

MIKE (cont'd)
These are for you.

KEVIN
(furious)
You ever watch "Jerry Springer"? You are such an asshole.

He walks past him. Mike is left standing alone with his pathetic bouquet. Kevin is now in the apartment. After a few beats and at the top of his lungs, Kevin yells...

KEVIN (cont'd)
Get in here!!!

CUT TO:

36 INT. ANOTHER PART OF THE PEEP SHOW

Ameer is now mopping the stage and Steven, the new kid from this morning follows him around.

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

STEVEN
But it's safe right?

AMEER
Oh yeah, it's safe, of course. But I'm just telling you, some of the men are really weird. Some are really scary. Some will tell you they want to cut you up in to little pieces. Some will call you names. And some will ask you to move in with them.

(MORE)

(CONTINUED)

36 CONTINUED:

AMEER (cont'd)

Never give out your phone number. Well it's your life, you can do what you want, but we're not responsible. If some guy offers you a bunch of money for your phone number and begs you to spend the night and you go home with him and you get high and the next day you end up floating in the East River, it's not our problem. You understand?

STEVEN

Some guys end up floating in the East River?

AMEER

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

STEVEN

But somebody ended up in the East River?

AMEER

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

STEVEN

Are they friendly?

AMEER

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

STEVEN

Yeah.

AMEER

You're straight?

STEVEN

Pretty much.

AMEER

What's that mean, "pretty much."

STEVEN

I mean, I'm straight.

AMEER

So you don't like men at all?

(CONTINUED)

36 CONTINUED: (2)

STEVEN

Do you?

AMEER

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

STEVEN

You're from Pakistan?

AMEER

Originally, yes, now I live in Queens.

STEVEN

Where is that?

AMEER

Queens? Just across the river.

STEVEN

No. Pakistan.

AMEER

Oh, far away.

STEVEN

What's it like?

AMEER

No, no money.

STEVEN

Oh.

AMEER

So, where are you from?

STEVEN

Oklahoma.

AMEER

Where is that?

STEVEN

It's far away, too.

AMEER

So why do you come to New York?

(CONTINUED)

36 CONTINUED: (3)

STEVEN
Have you ever been to Oklahoma?

AMEER
No.

STEVEN
It's awful.

AMEER
So what you do in New York?

STEVEN
I'm going to school.

AMEER
Oh, what you study?

STEVEN
Biology.

AMEER
What's that?

STEVEN
Biology?

AMEER
Yeah, what's that?

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

AMEER
Oh, okay. So are you ready to work?

STEVEN
Right now?

AMEER
Yes right now?

STEVEN
Well, how much money can I make?

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

(CONTINUED)

36 CONTINUED: (4)

STEVEN

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

AMEER

In the booth, yes.

STEVEN

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

AMEER

You don't like to dance?

STEVEN

I'm not a good dancer.

AMEER

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

STEVEN

I'm just not comfortable.

AMEER

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

STEVEN

How much more?

AMEER

A lot more.

STEVEN

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

AMEER

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

STEVEN

To work?

AMEER

Yeah?

STEVEN

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

(CONTINUED)

36 CONTINUED: (5)

AMEER

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

STEVEN

Right now?

AMEER

Sure right now.

STEVEN

I guess.

AMEER

Steven, don't worry you'll be fine.

STEVEN

Where do I go?

AMEER

Okay, you come with me.

Music begins-Sex (I'm A) by Berlin...and the montage sequence begins.

This next sequence is a series of quick cuts, short scenes and interesting images all tied together with music using various songs. Whenever action is taking place with now words music will be playing on top like a silent movie and when there is dialogue the music drops down but never disappears.

CUT TO:

37 PEEP SHOW MONTAGE #2

Music-Sex I'm A...by Berlin

Ameer leads Steven into dressing room.

Ameer takes him into the dressing room and starts getting Steven ready.

As Ameer and Steven enter the dressing room Brian is exiting. He sees Steven and gets nervous. Is this his replacement? He continues to check out Steven as he heads out the door.

(CONTINUED)

36 CONTINUED: (6)

Inside the dressing room Ameer pulls out a box filled with old g-strings and boots other dancers left behind, Steven is almost afraid to touch them, but nothing fazes Ameer and besides, why waste a good g-string.

CUT TO:

37 INT. THE CAROUSEL

The carousel is a like a circus ring with walls. The boys stand inside the center and dance. Surrounding the walls are windows with shutters that move up and down. Behind the windows are booths that the customers stand in. As they insert money in to a slot the windows go up and down and once the windows go up, the customers are able to reach their hands through the windows and touch the boys. As well as spending money to keep the windows open the customers must also give money to the boys or the boys will ignore them.

We see this carousel from every conceivable angle and at times it plays like a Buzby Berkley musical. Music continues to play.

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

CUT TO:

38 INT. A CHINESE RESTUARANT

Mike and Kevin sit to have lunch and a waiter approaches them and gives them menus. They do not speak yet.

CUT TO:

39 INT. PEEP SHOW-MARCO DRESSING ROOM

Gino is giving Marco a massage.

MARCO

You never stripped in New york.

GINO

No, just San Francisco. I headlined the campus theatre. But it was different back then. We use to put on shows.

(MORE)

(CONTINUED)

39 CONTINUED:

GINO (cont'd)

I'd come out, the room would be full of hot guys I'd take my dick out, get rock hard. Do you know who Jack Wrangler was?

MARCO

No.

GINO

What about Richard Locke? Casey Donovan? Kip Knoll? These guys were great performers. They loved it. But now days, ugh...I was at the Gaiety theatre the night Joey Stefano collapsed. They called his name, he came out, danced a little bit and then collapsed. He had to be dragged off stage. It was sad.

MARCO

That's why I retired, Gino. You get over it. It's not fun anymore. It's just work. When I got arrested in Texas nobody bailed me out. I sat there all night, by myself. Have you ever spent a night in jail? It changes you. It makes you think about things. You find out who your real friends are. I swore that I was done with all this. But the money. That's the problem...the money. It's too good. So I thought what the hell, I'll do it. But now I'm here and I feel like throwing up. It's the smell that get to me. Pine-sol and poppers. All these places smell the same. Pine-sol and poppers.

40 INT. THE PEEP SHOW BOOTHS

Three businessmen enter the Peep Show. They are Bradley Shane and Janet. They each go in to three different booths. Once inside they lock the doors, drop tokens and begin to undress. Under their business suits each has on a different outfit.

CUT TO:

Music cue-White Wedding-Billy Idol

Bradley, who we've met before is wearing a whole vinyl undergarment.

CUT TO:

(CONTINUED)

40 CONTINUED:

Jimmy, who we've also met before, in his 40's and is wearing metal chains and leather underneath his clothes.

CUT TO:

Janet, a 50 year-old balding businessman is wearing frilly womens lingerie.

CUT TO:

41 INT. THE CHINESE RESTUARANT

Mike and Kevin are ordering lunch.

CUT TO:

42 INT. THE PEEP SHOW BOOTHS

We watch the men finish changing.

CUT TO:

43 INT. PEEP SHOW DRESSING ROOM

Ameer is approving Stevens g-string and helping him get dressed. Ameer is already fond of Steven, maybe even too fond. And Steven is starting to really get freaked out at what he is about to do.

CUT TO:

Music cue-Whatta Man-Salt N Pepa & En Vogue

Now we cut from booth to booth and hear the conversations between the three customers.

44 INT. BRIAN AND JIMMYS BOOTH

JIMMY
So, what's your name?

BRIAN
Brian.

JIMMY
No, your real name.

BRIAN
It's Brian.

(CONTINUED)

44 CONTINUED:

JIMMY

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

BRIAN

Richard?

Jimmy gives him money.

CUT TO:

45 INT. BRADLEY AND GREGS BOOTH

BRADLEY

Are your eyes real?

GREG

Excuse me?

BRADLEY

Are those really your eyes?

GREG

What do you mean?

BRADLEY

You don't wear color contacts?

GREG

No.

BRADLEY

That's your real color?

GREG

It's my real color.

BRADLEY

God, you're amazing. You really are.
You're amazing.

CUT TO:

46 INT. ROBERT AND JANETS BOOTH

Janet reaches in her brief case and pulls out a beautiful long sequined gown. She holds it up.

(CONTINUED)

46 CONTINUED:

Robert flashes a big smile. He loves the gown. His eyes light up. He wants to wear it. But not for the same reason Janet does.

CUT TO:

47 INT. JIMMY AND BRIANS BOOTH

JIMMY

So where are you from, Richard?

BRIAN

Kansas.

JIMMY

The city or the state?

BRIAN

The city.

JIMMY

You're from Kansas City?

BRIAN

Yeah.

JIMMY

No, you're not.

BRIAN

I really am.

JIMMY

Tell me where you're really from.

BRIAN

I did.

JIMMY

Do you want more of this?

(Brian nods yes)

Then you tell me where you're really from.

BRIAN

Miami?

Jimmy gives him the money.

CUT TO:

48 INT. BRADLEY AND GREGS BOOTH

BRADLEY

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

GREG

Bradley.

BRADLEY

Oh my god.

GREG

What?

BRADLEY

Say that again.

GREG

What?

BRADLEY

My name. Say it again.

GREG

Bradley?

BRADLEY

Oh God, the way you say my name.

GREG

Bradley.

BRADLEY

Don't make fun of me.

GREG

Bradley.

BRADLEY

Oh man, stop it.

GREG

What?

BRADLEY

You know what.

(CONTINUED)

48 CONTINUED:

GREG
What, Bradley?

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

GREG
Bradley.

BRADLEY
I swear it is rock hard.

GREG
Really.

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

GREG
No.

BRADLEY
Would you like one?

CUT TO:

49 INT. THE CHINESE RESTAURAUNT

Kevin and Mike are eating but still not talking.

CUT TO:

50 INT. ROBERT AND JANET'S BOOTH

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

Janet starts to lift the dress up.

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

Janet nods "Yes."

(CONTINUED)

50 CONTINUED:

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

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

ROBERT (cont'd)
Lick it up! Lick it up!

CUT TO:

51 INT. GREGS APT.

Greg's mom is still home watching TV She is laughing hysterically.

CUT TO:

52 INT. PEEP SHOW DRESSING ROOM

Steven is lacing up his boots. He is almost finished getting ready.

CUT TO:

53 INT. PEEP SHOW-MARCO DRESSING ROOM

Marco is oiling up his body.

MARCO
Okay, how long til, I'm on.

GINO
3 hours.

MARCO
3 hours? Shit! I look depleted. What am I gonna do for 3 hours? I'll be depleted by then. We got here too early. Where's my weights? I gotta pump up. I need protein. I need raw salmon. Where can we get raw salmon. Can you get me some raw salmon? It comes in long pink strips. And Turkey get me some Turkey. Not processed or pressed just plain old turkey off the bird. Can you do that for me? Oh, and I need power. Get me a couple of power bars. Can you do that for me?

(CONTINUED)

53 CONTINUED:

GINO
Are you be great tonight?

MARCO
I'm gonna be fucking amazing. But I need protein. I can feel myself depleting even as we speak.

54 INT. A CHINESE RESTUARANT

Mike and Kevin are almost finished with their meal. They still have not spoken.

CUT TO:

55 INT. THE PEEP SHOW BAR

Brian is now at the refreshment bar having a coke and some chips.

All the guys are on a break except Steven who is heading to a booth to begin a shift.

Janet and Robert are in a corner talking.

Greg and Bradley are sitting on a couch.

Brian is sitting at the bar. As he sits there, he is approached by Shane, a middle-aged greying man. At first they sit in silence...finally.

SHANE
So what's your name?

BRIAN
Brian.

SHANE
(long pause)
I like that name. I have a son named Brian.

BRIAN
You're married?

SHANE
I was. A long time ago. Does that turn you off?

(CONTINUED)

55 CONTINUED:

BRIAN

No. It turns me on. How many kids do you have?

SHANE

4.

BRIAN

That's hot.

SHANE

They're all grown up now.

CUT TO:

56 INT. A TYPICAL CHINESE RESTAURAUNT IN MIDTOWN

Kevin and Mike have finished their meals and are now just staring at each other.

KEVIN

You weren't taking a break this morning, you weren't getting fresh air. Just admit it. You didn't go to lunch, you didn't have a meeting. Just admit it, you were sleazing around some Goddamn dirty bookstore.

MIKE

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

KEVIN

I know what you told me.

MIKE

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

KEVIN

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

(CONTINUED)

56 CONTINUED:

Mike is speechless. Kevin has won this first round.

KEVIN (cont'd)

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

MIKE

I'm sorry. I slipped.

KEVIN

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

CUT TO:

57 INT. LOUNGE-ROBERT AND JANET

ROBERT

You should wear a slip with this dress. When you stand up and the light shines through, everybody can see your pussy. I don't want the whole world staring at your pussy. It makes me jealous.

CUT TO:

58 INT. THE CHINESE RESTAURANT

KEVIN

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

CUT TO:

59 INT. THE PEEP SHOW BAR

SHANE

Do I seem like an honest person to you?

BRIAN

Yeah.

(CONTINUED)

59 CONTINUED:

SHANE

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

CUT TO:

60 INT. THE PEEP SHOW LOUNGE

Bradley and Greg are now sitting in a corner being very
intimate.

BRADLEY

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

GREG

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

BRADLEY

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

CUT TO:

61 INT. THE PEEP SHOW BAR

SHANE

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

BRIAN

What?

CUT TO:

62 INT. LOUNGE-ROBERT AND JANET

ROBERT

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

JANET

What?

CUT TO:

63 INT. THE PEEP SHOW LOUNGE

BRADLEY
Will you believe me?

GREG
What Bradley?

CUT TO:

64 INT. THE PEEP SHOW BAR

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

CUT TO:

65 INT. LOUNGE-ROBERT AND JANET

ROBERT
The most beautiful.

CUT TO:

66 INT. THE PEEP SHOW LOUNGE

BRADLEY
The most perfect.

CUT TO:

67 INT. THE CHINESE RESTAURAUNT

KEVIN
The lies, Mike, they never end. That's
what this whole thing is about. It's
about lying. Those boys don't care about
you. They aren't attracted to you. You
pay them to lie to you. They tell you
what you want to hear and you eat it up.
That's why you run away from me because
I'm honest with you. I tell you the
truth...but you don't want to hear the
truth. Lies are much more fun. Well I
don't want to be lied to anymore. Because
after a while I begin to believe the lies
and I start lying to myself. I start to
trust you again.

(MORE)

(CONTINUED)

67 CONTINUED:

KEVIN (cont'd)

And then I do your laundry and I empty out your pockets and I find a gold token with the words "Peep Show" on the back. I know what they're for. I've done all of that anonymous sex stuff. I've cruised the dirty bookstores, I've gone to the Rambles, I've had my dick sucked at the Christopher Street bookstore, I've watched the boys do their jack-off shows at the Gaiety and the Eros and that place on 43rd Street that they turned into a deli.

MIKE

Show World?

KEVIN

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

MIKE

I do hate it.

KEVIN

But you can't stop going.

CUT TO:

68 INT. THE PEEP SHOW LOUNGE

GREG

I use to dance at Show World.

BRADLEY

For how long?

GREG

On and off for two years.

BRADLEY

I think I've seen you there.

GREG

I was much younger.

BRADLEY

You're still young.

GREG

Oh no I'm not.

(CONTINUED)

68 CONTINUED:

BRADLEY
How old are you?

GREG
How old do you want me to be?

CUT TO:

69 INT. THE CHINESE RESTUARAUNT

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

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

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

CUT TO:

70 INT. THE PEEP SHOW BAR

SHANE
How old are you?

BRIAN
I'm 21.

CUT TO:

71 INT. THE CHINESE RESTAURAUNT

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

MIKE
This is not about age.

KEVIN
Well, it feels like it is.

CUT TO:

72 INT. THE PEEP SHOW BAR

SHANE
Do you like older guys.

BRIAN
I do.

SHANE
Because I like young guys I can teach things to.

BRIAN
Like what "things"?

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

CUT TO:

73 INT. LOUNGE-ROBERT AND JANET

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

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

JANET
I could help you.

ROBERT
Are you good?

JANET
I'm very good.

CUT TO:

74 INT. THE PEEP SHOW BAR

SHANE

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

CUT TO:

75 INT. ROBERT AND JANETS BOOTH

ROBERT

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

JANET

I'm sure we could work something out.

ROBERT

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

CUT TO:

76 INT. THE PEEP SHOW BAR

SHANE

Would you?

BRIAN

I've never had someone take care of me.

SHANE

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

BRIAN

For dinner.

SHANE

Meet me out front at 5 o'clock.

CUT TO:

77 INT. LOUNGE-ROBERT AND JANET

JANET

I thought more about our house.

ROBERT

What did you think?

JANET

I picked a color.

ROBERT

What color?

JANET

Yellow.

ROBERT

I love yellow.

JANET

You do?

ROBERT

Janet, that's my favorite color.

JANET

You never told me that.

ROBERT

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

JANET

I look good in yellow.

ROBERT

Are you coming back this afternoon?

JANET

I'm planning on it.

ROBERT

Go out and buy the prettiest yellow dress you can find and come back and model it for me. Will you be my super-model?

JANET

Would you like that?

(CONTINUED)

77 CONTINUED:

ROBERT
I would like that very much.

CUT TO:

78 INT. THE PEEP SHOW LOUNGE

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

GREG
I do.

BRADLEY
Do you really?

GREG
I really do.

CUT TO:

79 INT. THE CHINESE RESTAURAUNT

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

MIKE
You know me.

KEVIN
I wonder.

CUT TO:

80 INT. GREGS APT.

We see the back of Gregs moms head and she is watching TV but she is not moving. We pan around to see her face and realize that she is passed out. Her mouth is slightly open and she does not look well.

CUT TO:

81 INT. THE APARTMENT HALLWAY

Betty the next door neighbor comes walking down the hall. She stops at Gregs door and knocks but there is no answer. She tries again. No answer.

BETTY

Lucy? Lucy? Lucy are you in there? Lucy,
I'm just checking in. Are you okay honey?
Lucy? It's me Betty. Time for your
medicine. Come on Lucy, I know your in
there. Lucy? Lucy?

She begins to get worried.

BETTY (cont'd)

Come on Lucy. Open up.
(nervous)
Lucy?
(more concerned)
Lucy???

CUT TO:

82 INT. STEVENS BOOTH-LATE AFTERNOON

Jimmy enters booth and sits they stare at each other for a long time.

JIMMY

You know you're really hot.

STEVEN

Thank you.

He gives him money.

JIMMY

I bet guys tell you that all the time.

STEVEN

What?

JIMMY

How fucking hot you are.

STEVEN

Sometimes.

JIMMY

You have a really pretty mouth.

(CONTINUED)

82 CONTINUED:

STEVEN

Thank you.

JIMMY

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

STEVEN

Say what?

JIMMY

"I wanna be your pussy boy."

STEVEN

You want me to say that?

JIMMY

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

STEVEN

I wanna be your pussy boy.

JIMMY

Say it louder.

STEVEN

I wanna be your pussy boy.

JIMMY

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

Steven nods yes.

JIMMY(cont'd)

Do you really?

He nods, yes, again.

JIMMY (cont'd)

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

Brian shakes his head "No." Jimmy gives him money again.

JIMMY (cont'd)

So, what's your name?

(CONTINUED)

82 CONTINUED: (2)

STEVEN

Steven.

JIMMY

No, your real name.

STEVEN

It's Steven.

JIMMY

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

STEVEN

Jonathan?

He gives him money a third time.

STEVEN (cont'd)

So, what's your name?

JIMMY

Why?

STEVEN

Just curious.

JIMMY

It's Jimmy.

STEVEN

Jimmy?

JIMMY

Yeah. Jimmy. You have a problem with that?

STEVEN

No, it's interesting.

JIMMY

Shut up.

(beat)

So where are you from?

STEVEN

Oklahoma.

JIMMY

The city or the state?

(CONTINUED)

82 CONTINUED: (3)

STEVEN
The city.

JIMMY
You're from Oklahoma City?

STEVEN
Yeah.

JIMMY
No, you're not.

STEVEN
I really am.

JIMMY
Tell me where you're really from.

STEVEN
I did.

JIMMY
Do you want more of this?
(he waves the money)
Then you tell me where you're really
from.

STEVEN
Minneapolis?

He gives him money a fourth time.

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

83 INT. ROBERT AND JANET'S BOOTH

Janet masturbating under "her" yellow dress. Janet cums and
sits. She is exhausted and exhilarated. But still not
satisfied.

84 INT. PEEP SHOW-MARCOS DRESSING ROOM

Gino enters with the groceries.

(CONTINUED)

84 CONTINUED:

GINO
I'm back. Holy shit. What the hell happened in here? Did your suitcase explode?

MARCO
I can't figure out what to wear?

GINO
How many outfits did you bring?

MARCO
I wanna look good.

GINO
This is a mess. You don't need a manager you need a maid.

85 INT. ROBERT AND JANETS BOOTH

Janet, now dressed as a french maid cleans Roberts booth. She seductively wipes down the glass.

86 INT. STEVEN'S BOOTH

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

He demonstrates by wiggling his tongue, frantically.

BRADLEY (cont'd)
That's hot, huh? Have you ever seen anyone do that before?

STEVEN
No.

BRADLEY
Do you like it?

STEVEN
Sure.

BRADLEY
You ever had a tongue up your ass?

(CONTINUED)

86 CONTINUED:

STEVEN

Sure.

BRADLEY

Would you like my tongue up your ass?

He demonstrates again.

STEVEN

Sure.

BRADLEY

Do you have a boyfriend?

STEVEN

No.

BRADLEY

Would you like one?

STEVEN

Sure.

BRADLEY

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

Steven shakes his head, no.

BRADLEY (cont'd)

It doesn't?

STEVEN

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

BRADLEY

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

INT. BETTYS APARTMENT

Betty is on the phone.

(CONTINUED)

86 CONTINUED: (2)

BETTY

Greg, it's Betty, I hope you get this message, I had to call an ambulance, your mother fainted, we took her to St. Francis medical center on 14th Street.

CUT TO:

87 INT. PEEP SHOW ENTRANCE

Greg frantically runs past Ameer and out of the Peep Show.

He is moving at 90 miles an hour.

Ameer yells after him.

AMEER

Where are you going?

GREG

My mom's in the hospital. I gotta go.

CUT TO:

88 INT. STEVENS BOOTH

MIKE

You're new huh.

Steven nods yes.

STEVEN

It's my first day.

MIKE

How's it going?

(pause)

You're not enjoying it?

STEVEN

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

MIKE

I'm not normal.

STEVEN

My last two customers were freaks.

MIKE

What did they wanna do?

(CONTINUED)

88 CONTINUED:

STEVEN
They were just freaks.

MIKE
I always worry about that.

STEVEN
About what?

MIKE
What the boys say about me after I leave.

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

MIKE
Tell that to my boyfriend.

STEVEN
Is he out of town?

MIKE
No.

STEVEN
Where is he?

STEVEN (cont'd)
So, what do you want to do?

MIKE
I'm not sure.

STEVEN
What do you usually do.

MIKE
Different things.

STEVEN
Like what.

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

STEVEN
Why not?

MIKE
You seem different.

(CONTINUED)

88 CONTINUED: (2)

STEVEN
Really?

MIKE
Yeah, you seem like a nice guy.

STEVEN
So do you.

MIKE
Thank you.

STEVEN
Do you want to see my dick?

MIKE
No. That's okay.

STEVEN
You just want to hang out?

MIKE
Do you mind?

STEVEN
No.

89 INT. HOSPITAL

Greg bursts through the doors of the hospital entrance. He is panicked but trying to remain calm.

He approaches the front desk to talk to a nurse.

CUT TO:

90 INT. HOSPITAL-THIRD FLOOR-SECONDS LATER

Now Greg is running down the hospital corridors. He is counting off the room numbers with his eyes. He finally reaches his mothers room. There are tubes running out of her nose. Betty is there.

GREG
What happened?

BETTY
When I arrived at 2, she wouldn't open the door.

Greg goes to her unsure of what to do.

(CONTINUED)

90 CONTINUED:

GREG
(quietly)
Mom...mom...

BETTY
I got the key from the super and when I
got inside she wasn't wake.

GREG
(in shock)
Oh my God...Mom...

He is close to tears and terrified.

The doctor enters.

DOCTOR
Are you Greg?

GREG
What's going on?

DOCTOR
Everything's fine. She needs to sleep.
Stay calm. She's gonna be fine. If you
want to step outside I'll answer any
questions you have.

Greg is so shaken he can barely speak.

DOCTOR (cont'd)
Really she's gonna be fine. Here let her
sleep. Let's take a walk.

They move in to the hallway.

DOCTOR (cont'd)
This happens all the time. Alot of older
people don't always want to cooperate
with their own health care. This happens
all the time. They don't take their meds
and they get light-headed and fall down
and they end up breaking something or
worse...your mother was lucky she was
sitting.

GREG
Every morning all she wants to do is eat
candy. I tell her no, she gets mad. I
hire Betty to check in on her and then
she decides she doesn't like Betty.

(MORE)

(CONTINUED)

90 CONTINUED: (2)

GREG (cont'd)

I don't know what to do anymore...and the older she gets the more difficult she becomes. I just...If anything happened to her I don't know what I'd do.

The doctor puts his hand on Gregs shoulder.

THE DOCTOR

Greg...she's gonna be fine.

(beat)

Listen, I was about to get some dinner. Have you eaten? We have a really bad commissary here. You have to try it to see how bad it really is. Why don't you join me?

CUT TO:

91 INT. PEEP SHOW-MARCO DRESSING ROOM

Marco is finishing all his food while Gino picks up the room.

GINO

How was your salmon?

MARCO

Excellent.

GINO

How was your Turkey?

MARCO

Perfect.

GINO

How were your power bars?

MARCO

I love my power bars. I feel good. I feel ready. I feel energized!
I'm ready to perform again. I'm like Barbra Streisand in Las Vegas. I'm like Cher at Madison Square. I'm like Tony Danza on Broadway. I'm ready to go. I'm gonna enjoy myself. Gino, your gonna see a real show tonight. Your gonna feel like your back in the old days. After tonight, you'll see, I'm ready for anything.

GINO

Anything?

(CONTINUED)

91 CONTINUED:

MARCO

Anything!

He sees a Broadway marquis across the street for a production of Hamlet.

MARCO (cont'd)

Maybe even Hamlet.

GINO

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

MARCO

I could play Hamlet.

GINO

Ryan Idol could be Horatio.

MARCO

Rex Chandler as Ophelia.

GINO

And Jeff Stryker as the old dead ghost.

MARCO

You're a genius. Hamlet, starring Marco Rossi. I like the way that sounds. And then we could make it into a movie.

GINO

Directed by Kenneth Brannagh

MARCO

Do you think he'd do it?

GINO

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

DISSOLVE TO:

92 INT. HOSPITAL COMMISSARY

They are finishing up a meal on cafeteria type plates.

(CONTINUED)

92 CONTINUED:

GREG

...and then she goes, "I don't like Alex Trabek, I like Bob Barker and I wanna watch Price is Right and I wanna watch it right now!"

They both laugh.

GREG (cont'd)

Believe me, she's a handful.

DOCTOR

But you love her.

GREG

She's my best friend.

DOCTOR

I know, I worship my mom.

(beat)

So what about you. What do you do?

There is a long uncomfortable silence.

GREG

I'm a dancer.

DOCTOR

Oh cool where? ABT?

(beat)

New York City Ballet?

(beat)

The Joffrey. You dance at the Joffrey, right? Don't be humble.

GREG

I'm a hooker.

(beat)

I'm a dancer.

(beat)

I dance and people put money in my g-string.

(beat)

That's what I do.

(beat)

Are you shocked?

Off doctors reaction.

(CONTINUED)

92 CONTINUED: (2)

GREG (cont'd)

I could lie and tell you that I dance in some fabulous show but I'm really too tired to tell lies right now. Besides, I usually get paid to lie to people. "You're so handsome." "You're such a stud". Blah blah blah. I don't feel like lying to you. So, yes, I'm an escort-dancer-hooker. That's what I do. The only other job I've ever had was working in a Pizza Hut in Birmingham Alabama. And that's my life story.

DOCTOR

I'm from Montgomery. I was born in Mobile and we moved to Montgomery. Most of my families still there. You have relatives in Birmingham?

GREG

No...it was just me and my mom.

Pause.

DOCTOR

So how does a pizza boy from Birmingham Alabama ending up dancing in Times Square?

CUT TO:

93 INT. PEEP SHOW DRESSING ROOM

GINO

Okay, I got your water, six bottles just like you asked for...

MARCO

What is that?

GINO

It's your water. Six for you, one for me.

MARCO

Poland Springs.

GINO

What?

(CONTINUED)

93 CONTINUED:

MARCO

Poland Springs. You got Poland springs. I said Crystal Geyser. I can't drink Poland Springs.

GINO

You said six waters.

MARCO

I said six Crystal Geysers! Come on Gino work with me here!

CUT TO:

94 INT. HOSPITAL LOUNGE

Greg is in the middle of a story...

GREG

I always knew I was gay. I didn't know what it meant but I knew I liked men. And there was this older guy who worked with me at the Pizza Hut and he was always making sexual jokes. And one night...after work...we wound up at his place. The sex wasn't that good...but he had all these books and newspapers about being gay and he really showed me that it was no big deal. He took me to all the gay bars in town..there were like, two...I was only 15 at the time but they still let me in...and it was amazing. I met all these crazy people and had all this wild sex. Some of the older guys even offered to give me money...you know for sex. So I went home with some of these men...and I made more in one night than I'd make in a whole week at Pizza Hut. So pretty soon I was hanging out with the wild crowd...Birmingham got small...fast. We started taking the trek up to Atlanta and I discovered amateur strip contests. First prize 500 bucks. Now I was making money, but I wasn't making that kind of money. And I loved to dance...so I signed up for one of those contests. And I won. And my whole life changed.

CUT TO:

95 EXT. CENTRAL PARK

Shane and Brian are strolling in Central Park. They are finishing their hot dogs.

BRIAN
You know, I've never been here.

SHANE
How long have you lived in New York?

BRIAN
Five years.

SHANE
And you've never come to Central Park.

BRIAN
I never had a reason to.

SHANE
Don't you ever need to escape?

BRIAN
Yeah.

SHANE
So, what do you do?

BRIAN
Things I shouldn't.

SHANE
How often.

BRIAN
Too often.

SHANE
Are you planning on quitting.

BRIAN
I'd like to.

SHANE
Why don't you.

BRIAN
It's not that easy.

(CONTINUED)

95 CONTINUED:

SHANE

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

BRIAN

No.

SHANE

You ever go to nice restaurants?

BRIAN

No.

SHANE

You ever go to Broadway shows?

BRIAN

No.

SHANE

What was the last movie you saw?

BRIAN

I don't remember.

SHANE

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

BRIAN

Do you feel sorry for me?

SHANE

No, I like you.

BRIAN

Why?

SHANE

I think you're interesting.

96 INT. HOSPITAL LOUNGE

The coffee cups are starting to pile up.

(CONTINUED)

96 CONTINUED:

GREG

...but see, the problem with making money is that it makes you greedy. I wanted more. So I started hustling full-time. Some dancers don't like the sex and some hustlers don't like to dance. But I like it all. See, a lot of the guys who work in this business are really flaky. A lot of them are on drugs and I don't do 'em. I'm very reliable. I'm drug-free, doctor. So, here, I am in the big apple. The bigger the city the more money you make so I guess it was inevitable that I'd wind up here. See dancing is like a commercial for hustling. You make the real money when you combine the two.

CUT TO:

97 INT. HOSPITAL CORRIDOR

Greg and the Doctor are walking back to Gregs mothers room.

DOCTOR

So what does your mom think about all this?

GREG

My moms really cool about it. She's always been cool. She's always supported me. When I was little we were really poor but I never realized it. We lived in a really tiny apartment, but of course when your a little kid you don't realize how small it is. It was basically a studio with an alcove. And of course my mom let me stay in the alcove.

They stop at the door of his mothers room. She is still sleeping. Greg looks at her as he finishes his story.

GREG (cont'd)

We were dirt poor. I never had any money in my pocket never. So around my sophomore year in high school I got a job. I went down to the local Pizza Hut and I filled out an application and they hired me on the spot. Two weeks later I got my first paycheck. It was for 56 dollars and 16 cents. And I'll never forget cashing it.

(MORE)

(CONTINUED)

97 CONTINUED:

GREG (cont'd)

I was so worried they weren't gonna give me the money, but they did and I walked out of the bank and, this is really embarrassing, but when I got outside I started crying. I was just so happy, I couldn't believe it.

Close-up on Gregs mother then close-up on Greg.

GREG (CONT'D) (cont'd)

56 dollars. We were rich.

Greg crosses to his mothers bed. He sits next to her and holds her hand. She begins to stir...to wake up. Greg looks back at the doctor and smiles. The doctor returns the smile.

DISSOLVE TO:

98 EXT. CENTRAL PARK

SHANE

So what do you think?

BRIAN

I think I wanna marry you.

SHANE

And will you let me take care of you?

BRIAN

Do you really want to?

SHANE

Let's get together after the last show.

BRIAN

Oh shit! What time is it?

SHANE

(looking at watch)

Ten to seven.

BRIAN

Oh fuck. I gotta go. I'm gonna be late.
Oh shit. We'll meet after the last show.

SHANE

Slow down.

BRIAN

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

99 INT. HOSPITAL CORRIDOR

We see through the door that Gregs mom is now awake.

BETTY

Greg, you should go, I don't mind staying.

(pause)

She's just gonna sleep. You don't need to be here.

DOCTOR

If there's a problem I'll page you right away, but there won't be a problem. It's gonna be fine.

BETTY

Go back to work. She'd want you to. Gimme a hug.

They hug.

DOCTOR

Here, I'll walk you out.

100 INT. HOSPITAL ELEVATOR

Greg and the Doctor are alone in the elevator.

GREG

I can't believe you just let me ramble on.

DOCTOR

I want to know more.

GREG

Next time you do all the talking.

DOCTOR

Sounds good to me.

Greg laughs it off, not believing the doctor would really want to get together again.

DOCTOR (cont'd)

What, I'm not good enough for you?

GREG

You're a doctor...I'm a hooker. I can't really picture us...

(CONTINUED)

100 CONTINUED:

DOCTOR

Oh come on...I'm a big boy. I'm fascinated by your world.

GREG

My mother always wanted me to marry a doctor.

DOCTOR

Perfect.

After a beat.

GREG

You know at first she didn't want to come to New York but I finally talked her in to it and now she loves it. She loves Broadway, she loves Central Park. We went down one morning and stood outside the Today show and Al Roker actually interviewed her. He said, "where are you from?" And she said, "well I was from Birmingham, Alabama, but my son moved us up here so now I'm a New Yorker." And he said, "what does your son do?" And she said, "he dances on Broadway."

CUT TO:

101 INT. MIKES OFFICE/KEVINS APT.-ON PHONE

MIKE

What if we went together? Then you would see that it's not what you think. We'd have fun. You'd see it's innocent.

KEVIN

Oh my God, you're obsessed.

MIKE

Come on, don't you think it would be exciting to see a real porn star, live on stage.

KEVIN

Honey, if I'm gonna pay 30 bucks see a show I wanna see a real actor, not a porn star.

102 INT. PEEP SHOW STAGE

GINO

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

MARCO

I don't feel well all of a sudden. Take me back to the dressing room. I need to throw up.

103 INT. THE PEEP SHOW DRESSING ROOM

AMEER

Anybody seen Brian?

ROBERT

Not for a while.

AMEER

What about Greg.

ROBERT

Not for a while.

AMEER

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

STEVEN

I'm fine.

ROBERT

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

AMEER

He's an asshole.

ROBERT

He didn't say he was leaving.

(CONTINUED)

103 CONTINUED:

AMEER

We're starting the runway in fifteen minutes. No Greg, no Brian! What do they want me to do, put only you and Marco on the runway? He said, "I want to be on runway. Put me on runway." He's gone, that's it, he's gone.

ROBERT

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

AMEER

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

104 INT. ENTRANCE TO PEEP SHOW

There is a big line out front. People are lined up and waiting as Ameer steps behind the counter.

AMEER

Okay, gentlemen, we are open.

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

BRADLEY

Could I get one for Marco Rossi?

JOE DOWLING

Could I get one for Marco Rossi, please?

A GUY IN A WHEELCHAIR

One for Marco Rossi?

MIKE

Could we get two for Marco Rossi?

KEVIN

This is ridiculous.

105 INT. THE PEEP SHOW DRESSING ROOM

Greg arrives and sees the line of people out front. He heads in to the Peep Show and back to the dressing room.

(CONTINUED)

105 CONTINUED:

GREG

Did you see the line out front?

ROBERT

I know it's so cool!

GREG

I didn't realize Marco Rossi was so famous.

STEVEN

(beat)

Who's Marco Rossi?

Ameer flies in to the dressing room.

AMEER

They're buying tickets. Oh, Greg, thank God you're back! Is Brian back yet?

GREG

I haven't seen him.

AMEER

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

STEVEN

No, Ameer, I told you.

AMEER

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

STEVEN

No, I'm not comfortable.

AMEER

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

STEVEN

I'm just really not comfortable doing that.

AMEER

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

(CONTINUED)

105 CONTINUED: (2)

STEVEN

Ameer.

AMEER

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

STEVEN

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

AMEER

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

STEVEN

They don't touch you at all?

AMEER

No, they touch you a little bit.

STEVEN

I really can't do that.

AMEER

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

GREG

Tell him what?

AMEER

Tell him the runway is no big deal.

STEVEN

Do they grab you?

ROBERT

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

STEVEN

I just don't want guys grabbing me.

(CONTINUED)

105 CONTINUED: (3)

ROBERT

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

AMEER

Robert, don't help.

(beat)

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

(quieter)

Steven, I promise you, you do the runway
(makes money gesture)
I promise.

STEVEN

Ameer, I just...

AMEER

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

He exits the dressing room leaving Steven alone with the other guys. Steven watches them dress. He sees how nonchalant they are about it all. As he begins to speak he talks to them but as he continues he goes in to a limbo place and the speech becomes something else.

STEVEN

(to the guys)

I thought working here might be easy. You know, easy money. But that guy Ameer, he's weird? There's something wrong there. He's off or something? He doesn't listen. I told him I don't want guys touching me. Today they touch you a little bit and then tomorrow they touch you all over and then what, next week I'm getting fucked in the ass?

(limbo)

I always see weirdo's in the street and I wonder how they got all fucked up like that. Cause people aren't born fucked up, they're not, and that's what scares me. The way life creeps up on you. One day you're normal and the next day you're fucked up and you can't figure out how it happened. Like when I was in high school, the drama club did Lil' Abner and I was in it.

(MORE)

(CONTINUED)

105 CONTINUED: (4)

STEVEN (cont'd)

But I almost dropped out because two weeks before we opened they asked me to do a scene with my shirt off and I didn't want to do it. I thought they wanted me because I was good but they just wanted me for my muscles and I was really self-conscious about it. And also, there were a lot of gay guys in the drama club and they were always staring at me. Well, I really didn't wanna do the scene with my shirt off, but everyone, including my parents, convinced me it was no big deal and I finally agreed to do it and at first it was really freaky, but after a while it became kind of fun, it kind of turned me on. And I started to change. I liked being on stage, I liked having my shirt off, and I liked being admired. And because of that I decided to become an actor. And that's the real reason I came to New York, to be an actor. But it's too embarrassing to tell people you wanna be an actor, so I always say I'm a biology student. I know it's dumb, but when you say you're an actor, people always wanna know what you've been in and I haven't really been in anything. Not yet, anyway. I did play Stanley Kowalski in Streetcar in my acting class at HB Studio, that was cool. I met Uta Hagen, that was interesting. I read her book Respect For Acting, that was pretty good. But I guess I just thought this whole acting thing would be easier.

(Pause)

It's so weird. One day you're doing Lil'Abner in High School and the next day...

(back to the guys)

...you're in a glass booth in New York City with some freak who wants to eat your ass out. How weird is that?

106 INT. THE PEEP SHOW RUNWAY

Pulsing music begins to play.

During this sequence we'll cut from many different points of view: the audience, the stage, the wings, the light booth, etc.

(CONTINUED)

106 CONTINUED:

This sequence should be a fascinating blend of glamour and grime.

The music selections should change with each performer so the tempo of the sequence is constantly changing.

The show should feel like there was some thought put in to it...but not too much thought.

The costumes are worn, the mylar curtain is ragged, the disco ball is dusty and the stage is very scuffed and worn...but still, the audience loves it!

The show is sold-out.

Standing room only!

This is the big runway show and you can feel the anticipation in the air.

The dancers are backstage getting ready and dressed in their outfits.

Ameer is rushing around making sure everything is in shape.

Finally when all is ready...the music changes...the lights start flashing...the curtain opens...and Ameer takes to the stage.

AMEER

Good evening, And welcome to the runway show. How is everyone doing tonight? Thank you for joining us here. We are about to present to you some of the hottest men in New York City. Unfortunately, I am sorry to inform you that you may not touch the dancers because Mayor Guiliani is a big fucking asshole. But feel free to tip them. Remember the better you tip the better they dance. So without further delay I would like to present to you our first dancer...the sexy, the amazing, the adonis...Robert!

Robert takes to the stage and the audience goes crazy.

Roberts face lights up.

He loves being on stage. He loves stripping. He loves performing.

(CONTINUED)

106 CONTINUED: (2)

His leather costume is flawless and well-maintained.

He knows exactly what to do.

He knows the music well and moves to the rhythm perfectly in sync.

While he is stripping we cut backstage to see a very angry and nervous Ameer looking at his watch.

Then we cut to Marco Rossis' dressing room. He is throwing up in the toilet.

MARCO

I can't do this!

GINO

Oh come on!

MARCO

I'm serious, I'm just not comfortable.
Tell 'em I'm sick. Tell 'em I'm not well.
Tell 'em I'm sorry. I can't do this!

Robert is done, the audience applauds and Ameer hits the stage.

AMEER

Let's hear it for Robert.

The audience continues to applaud.

AMEER (cont'd)

And now, get ready for the talents of
...Greg! Come on out!

Greg hits the stage.

He too strips like a pro.

His performance is even more exciting than Roberts.

The audience are rapt.

We cut backstage,

MARCO

What happens if I drop out. Do we get
sued? Just get me out of this! I can't do
this.

(CONTINUED)

106 CONTINUED: (3)

Greg continues to strip.

Robert and Ameer watch him.

Steven walks up...they all watch Greg for a moment...then...

AMEER

So are you gonna try it?

STEVEN

I'm thinking about it.

AMEER

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

STEVEN

How long do I have to stay out there?

AMEER

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

STEVEN

What if they grab me?

AMEER

They're not allowed to touch you.

STEVEN

But what if they do?

ROBERT

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

STEVEN

I'll try it one time.

AMEER

Steven, I love you.

Greg is done and Ameer hits the stage.

AMEER (cont'd)

Please give a warm hand to Greg.

Greg exits off as the audience applauds.

(CONTINUED)

106 CONTINUED: (4)

AMEER (cont'd)

And now, please welcome, a hot newcomer
that I know you will all go crazy for?
This is his first time stripping here or
anywhere. So please make him feel
welcome. Put your hands together for
Steven.

Steven stumbles on to the stage.

He is a nervous wreck.

He has no idea what to do.

He moves awkwardly and is clearly uncomfortable.

Each time he does a move though the audience responds
positively.

Slowly Steven warms up. He relaxes in to it.

The audience eggs him on and he gets wilder.

He starts removing his clothes and the audience goes crazy
giving him the biggest response yet.

Now he's loving it!

He reaches off-stage and grabs a dildo.

He starts to do very exotic and creative things with it and
the audience go out of their minds.

We cut backstage. Everyone is gathered around watching.

The other dancers and Ameer are shocked.

MARCO

Oh, he can do *that* but I can't shove a
bottle up my ass? That's bullshit! Get me
a fucking bottle!

Brian runs in through the stage door.

BRIAN

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

AMEER

You are fucked up, Brian.

(CONTINUED)

106 CONTINUED: (5)

BRIAN

I'm sorry.

AMEER

I ran around looking everywhere for you.

BRIAN

I was with a friend.

AMEER

You were getting high.

BRIAN

I wasn't I swear.

AMEER

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

BRIAN

I was not getting high.

AMEER

You listen to me.

BRIAN

I wasn't getting high, Ameer.

AMEER

Listen to me.

BRIAN

I'm listening.

AMEER

You said...

BRIAN

I know what I said.

AMEER

That's it. We're done!

BRIAN

Ameer, I'm here. Calm down.

AMEER

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

BRIAN

I'm sorry, Ameer.

(CONTINUED)

106 CONTINUED: (6)

AMEER
Get out there.

BRIAN
I'm going.

AMEER
Get ready you're on!

Ameer hits the stage.

AMEER (cont'd)
Let's hear it for Steven. I guess he's
not shy anymore! And now here comes
Brian!

Brian hits the stage but his dancing is pathetic and he is
clearly not in to it.

The audience is clearly bored.

He gets heckled.

Ameer heads out to the stage.

AMEER (cont'd)
And thank you, Brian.

But Brian keeps dancing.

AMEER (cont'd)
Thank you, Brian.

Brian continues to dance.

AMEER (cont'd)
Brian get the fuck off the stage.

Brian heads off.

AMEER (cont'd)
And now the one you've all been waiting
for. The one you all lined up to see. The
one, the only, Mr. Marco Rossi!

Marco Rossi takes to the stage and the whole mood changes.

This is the one they came to see.

This is the one they want.

(CONTINUED)

106 CONTINUED: (7)

They are on the edge of their seats.

And Marco Rossi does not disappoint

He starts off slowly, teasing them.

He cockily saunters around the stage with a champagne bottle in one hand.

He strips down to just a pair of pants.

He pops off the cork of the champagne and it flies out over the audience.

Champagne fizzes out and Marco pours the champagne all over his body.

He then puts the bottle on the floor.

Then off come the pants, the underwear, and within moments Marco is hovering over the bottle.

Then he squats, sits and the neck of the bottle disappears inside of Marco.

Then Marco aims his butt at the audience and fires champagne all over the theatre. It explodes out of his backside like a geyser.

The audience is in shock.

After Marco is done with the bottle and just when the audience thinks it's over Marco jumps off the stage and starts working the crowd!

He dances on laps, on faces, he stands on seats and everywhere he dances he is covered with hands grabbing him and shoving money in his boots.

Then Ameer comes out and says.

AMEER (cont'd)

And now lets bring them all out! Robert,
Gregg, Brian, and Steven!

All five dancers go in to the audience for a wild free-for-all.

The scene is like something from Sodom and Gomorrah.

The audience are definitely getting their moneys worth.

(CONTINUED)

106 CONTINUED: (8)

Everyone in the audience is in heaven...except Kevin who is clearly annoyed by all this crap.

Ameer comes back out.

AMEER (cont'd)
Let's hear it for our dancers.

As he announces each one they bow.

AMEER (cont'd)
Put your hands together for Robert, Greg, Steven, Brian and last but not least...Marco Rossi.

The boys bow and head off to the dressing room.

AMEER (cont'd)
Thank you all for coming to the Runway Show! Marco Rossi will be performing all weekend so please tell your friends and please come back!!! Thank you and good night!

CUT TO:

107 INT. DRESSING ROOM OF THE PEEP SHOW

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

GREG
Yeah, you were great.

GINO
Yeah, Marco you should be thrilled you did a great job.

BRIAN
Yeah, you were great, whatever.

Marco looks at Steven waiting for a compliment.

STEVEN
(to Marco)
Who are you?

CUT TO:

108 INT. THE LOBBY OF THE PEEP SHOW

KEVIN

That was pathetic. I turned around and some queen in the third row had on opera glasses!

(beat)

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

MIKE

I don't know.

KEVIN

Well...

Kevin turns and leaves.

CUT TO:

109 INT. DRESSING ROOM OF THE PEEP SHOW

Ameer is staring coldly at Brian. He is furious. He can barely contain his rage. He also loves Brian which makes things even more complicated.

AMEER

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

(MORE)

(CONTINUED)

109 CONTINUED:

AMEER (cont'd)

You go dance at the Gaiety, and you do heroin, and you go kill yourself, and you see how that is.

(pause)

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

(long pause)

Brian, are you deaf today?

BRIAN

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

AMEER

You are a liar!

Ameer exits the dressing room. Brian sits for a moment, depressed.

CUT TO:

110 INT. PEEP SHOW LOBBY

BRADLEY

So he just dumped you?

MIKE

It's not funny.

BRADLEY

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

MIKE

I'm really in love.

BRADLEY

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

MIKE

I want monogamy.

(CONTINUED)

110 CONTINUED:

BRADLEY

No, you don't. You just think you want monogamy, but you don't really want it. Nobody really wants it.

Bradley pulls Mike back in to the Peep Show.

BRADLEY (cont'd)

It's like exercise. Nobody enjoys it, but people do it. And why do they do it. Because they think they like it. But they don't really like it. Nobody really feels better after a workout, they just feel tired. But they lie to themselves. I'm sweaty, I'm exhausted, I feel great. I can't wait to do that again. Give me a break. The only reason you want monogamy is because all those hysterical monogamous queens have brainwashed you into thinking you want it. It's those fucking Ozzie and Harriet queens. I'm telling you. They want us all to go to Hawaii, get married, and serve in the military. Fuck em. I don't mind the free insurance, but a domestic partner? I don't even know what the hell that is. It sounds like a maid you have to fuck. You should never have gone to that Sexual Compulsives Anonymous meeting. It fucked you all up.

(pause)

See you tomorrow.

And Bradley leaves. Mike stays and thinks.

AMEER

(to Mike)

You need tokens?

MIKE

No, that's okay.

After a beat Mike turns and leaves.

CUT TO:

111 INT. PEEP SHOW ENTRANCE

The lobby is empty now. It's almost closing time. Brian comes out, looks at watch...looks around...finally he musters the courage to speak.

BRIAN

(pause)

Ameer, did anybody stop by for me?

AMEER

(cold)

No.

BRIAN

(pause)

Nobody's been out here waiting for me?

AMEER

No.

BRIAN

Did anybody leave me a note.

AMEER

No, Brian.

BRIAN

Did anybody call for me?

AMEER

No, please, I am busy.

BRIAN

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

AMEER

Brian please.

BRIAN

I'm trying to tell you something, Ameer. Listen to me, I would like to be considered for the schedule if you need someone.

(MORE)

(CONTINUED)

111 CONTINUED:

BRIAN (cont'd)

You know like if that new guy Steven doesn't work out, you can call me up. Okay, Ameer? Ameer, are you listening to me? Did you hear what I said?

AMEER

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

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

AMEER (cont'd)

Brian, God Damn it, please go.

Brian goes. All is quiet again. Moments later Shane enters and approaches Ameer.

SHANE

Hey, um, excuse me, is Brian done yet?

AMEER

He doesn't work here anymore.

SHANE

(shocked)

What do you mean?

AMEER

I mean, he doesn't work here anymore.

SHANE

I was just with him this afternoon.

AMEER

And now he's gone.

SHANE

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

AMEER

Well he's gone now.

SHANE

Where did he go?

AMEER

I don't know.

SHANE

He didn't say where he was going?

(CONTINUED)

111 CONTINUED: (2)

AMEER

He just quit.

SHANE

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

AMEER

No.

SHANE

Did he leave a note for someone named Shane.

AMEER

No.

SHANE

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

AMEER

I don't know what to tell you.

SHANE

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

AMEER

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

SHANE

I really need to talk to him.

AMEER

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

SHANE

I liked Brian.

AMEER

Well, I did too.

Ameer exits, Shane stays for a moment then exits too.

CUT TO:

112 INT. PEEP SHOW BACKSTAGE-DRESSING ROOM

Greg Steven and Robert are getting dressed to go home.

GREG
So what do you think?

STEVEN
About what?

GREG
About all this.

STEVEN
It's pretty interesting.

ROBERT
Are you coming back tomorrow?

STEVEN
I'm not sure yet.

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

STEVEN
I'm thinking about it.

GREG
You know who's not coming back.

ROBERT
Who?

GREG
Brian.

ROBERT
What happened?

GREG
He told him not to come back.

ROBERT
Who?

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

(CONTINUED)

112 CONTINUED:

ROBERT
Who told you that?

GREG
I heard 'em backstage.

ROBERT
He's not coming back at all?

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

ROBERT
I know, but I liked him.

GREG
I liked him, too.

STEVEN
Do guys come and go a lot?

ROBERT
It's a big revolving door.

STEVEN
What do you think he'll do next?

GREG
Who knows.

STEVEN
It's depressing, don't you think?

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

GREG
I gotta get back to the hospital.

ROBERT
Give her a hug for me.

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

ROBERT
Yeah, are you coming back?

(CONTINUED)

112 CONTINUED: (2)

STEVEN

I don't know yet.

ROBERT

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

GREG

See you tomorrow, Robert. Take care
everybody.

Greg and Robert exit.

Steven sits there for a moment.

After a long silence, music begins to creep in...

Music-100% Pure Love by Crystal Waters

...it is the same song from the opening.

Steven takes out the money he made today and looks at it. He needs this money...but how badly? Finally, Steven stands, shoves the money in his pocket, puts on his knit cap and exits. We follow him out in to the street but the minute he hits the sidewalk he is swallowed up by the crowds and we lose him. We stay for a moment to see if he resurfaces but he is gone.

113 INT. THE PEEP SHOW BOOTHS

Back in the Peep Show Ameer is cleaning out the tokens from the booths. He unlocks the token booths and all of the tokens tumble in to the same big white bucket he uses every night. When he is done, he walks back to the infamous switch. He pulls the plug and all at once all of the lights in the entire place go off.

Pitch black.

The Peep Show is empty, but the smells remain.

114 EXT. NYC-SIDEWALK

Ameer walks out of the Peep Show where the van is waiting to pick him up. It is filled with the same Pakistani men from the morning. He jumps in and the van drives through Times Square. But this is a different Times Square than this morning. It is a beautiful Times Square. It is developed and improved and designed and clean. So clean you could eat off the sidewalks.

(CONTINUED)

114 CONTINUED:

The homeless are gone, the drug dealers are gone, Cats is gone. Rich people from Westchester pile out of Broadway Shows in long fur coats laughing and enjoying the newest New York. Through the window of the van we see the Disney Store: Pluto and Minnie and Goofy are reflected on the windshield, and Mickey Mouses' grin envelopes the whole vehicle.

The Virgin Megastore flashes...

Virgin...Virgin...Virgin...Virgin.

Ameer looks over his shoulder one last time to see his Peep Show but as he turns, it slowly morphs in to the new CBS souvenir shop...

...and we...

FADE TO BLACK

THE END