

All-Male Peep Show

By

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The Florida version

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ACT I

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

1

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

MIKE

Did you see HX Magazine?

KEVIN

No.

MIKE

Jack Hawk is in town.

KEVIN

Who's that?

MIKE

He's a super famous porn star! He's performing this weekend?

KEVIN

Where?

MIKE

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

KEVIN

Where?

MIKE

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

KEVIN

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

MIKE

What does that mean?

KEVIN

You know what that means.

(CONTINUED)

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 fun to see Jack Hawk.

KEVIN

How would that be fun?

MIKE

He's a big deal.

KEVIN

He's a porn star.

MIKE

He's not just a porn star. He's a really "big" 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.

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

GREG

Hey, Ameer.

AMEER
Hey, Greg. How is your mother?

GREG
She's not good.

AMEER
I am sorry.

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

AMEER
Well, what can you do?

Greg leaves, Brian enters.

BRIAN
Ameer, I'm here.

AMEER
Where were you, yesterday?

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

AMEER
You is no honest.

BRIAN
I was sick.

Switches on lights and music begins.

Music Cue-100% Pure Love

The minute the "OPEN" sign goes on music starts,
Music Cue and the Peep Show comes to life and the
lights begin to flash. Very early in the music the
dancers, Jack Hawk, Brian, and Greg, step through the
doors dressed in very layered clothing, like for the
dead of winter in Russia.

During the song, the men change from these dead off the cold, bitter streets costumes into the sexily clad, made-up men of the Peep Show. Music lowers. Brian wears an American flag thong.

GREG

So, where were you yesterday?

BRIAN

Why does everybody wanna know where I was.

GREG

Where were you?

BRIAN

I was sick.

GREG

You weren't dancing at the Gaiety?

BRIAN

I don't dance there anymore.

GREG

You danced there last week.

BRIAN

They told me not to come back.

GREG

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.

(CONTINUED)

3 CONTINUED: (2)

GREG
Did you piss 'em off?

BRIAN
I don't wanna talk about it.

GREG
What the hell are you wearing? You
look like Wonder Woman.

4 SCENE: FIRST CUSTOMERS OF THE DAY

4

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

BRADLEY
Hey, is Jack Hawk really performing
all week?

AMEER
Everyday.

BRADLEY
Wow.

AMEER
How many tokens you want?

BRADLEY
And he's gonna like show his dick
and everything?

AMEER
Everything. How many tokens you
want?

BRADLEY
Gimme four dollars worth.

AMEER
Do you have anything smaller?

BRADLEY
No.

(CONTINUED)

AMEER

Hold on.

Ameer exits.

MIKE

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

BRADLEY

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

MIKE

You never feel bad afterwards?

BRADLEY

Never! 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 Momma Mia?

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

MIKE

Can I get 3 please?

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

AMEER

Tokens! Tokens! I don't hear tokens.

Music Cue-Total Eclipse of the Heart

5 SCENE: TOTAL ECLIPSE OF THE HEART

5

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

BRIAN

Did you cum, yet?

MIKE

Not yet.

BRIAN

You're not into me?

MIKE

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

BRIAN

There's no rush. Take your time.

MIKE

Show me your ass.

BRIAN

You like my hole?

MIKE

Do you like to get your ass eaten?

BRIAN

I love that.

MIKE

Oh my god!

BRIAN

Did you cum yet?

MIKE

Not yet.

BRIAN

What else do you get into?

MIKE

Have you ever been tied up?

(CONTINUED)

BRIAN
A couple of times.

MIKE
Did you like it?

BRIAN
Oh yeah, I loved it.

MIKE
What happened?

BRIAN
I got tied up.

MIKE
How?

BRIAN
How what?

MIKE
How did you get tied up?

BRIAN
Oh, With rubber. Did you cum yet?

MIKE
Stop asking me that.

BRIAN
What?

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

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

MIKE
Well, you're making me self conscious.

5 CONTINUED: (2)

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.

MIKE

It is your fault.

BRIAN

Sorry, Jesus Christ.

MIKE

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

Song ends, customers leave. Gregg, Brian and Jack
Hawk hang out in their booth windows.

6 SCENE: STEVEN ASKS FOR AN INTERVIEW

6

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

STEVEN

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

AMEER

I am the manager.

STEVEN

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

AMEER

You wanna dance?

STEVEN

Well, I wanna find out about it.

(CONTINUED)

AMEER

Have you ever done it before?

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

He works here?

STEVEN

No, but he works in a place like this.

AMEER

And he told you about it?

STEVEN

A little bit.

AMEER

What'd he say?

STEVEN

He said you can make really good money.

(CONTINUED)

AMEER

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

STEVEN

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

AMEER

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

STEVEN

So just come back at 3:00?

AMEER

Yeah.

STEVEN

And you'll be here?

AMEER

I'm always here.

STEVEN

Okay I'll see you at 3:00.

AMEER

What's your name?

STEVEN

Steven.

AMEER

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

STEVEN

What's your name?

AMEER

Ameer.

STEVEN

Ameer?

AMEER

Yes, you got it, Ameer.

7 SCENE: KEVIN AND MIKE ARGUE ON THE PHONE

7

KEVIN

Mike, where were you just now?

MIKE

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

KEVIN

Your assistant said you were in a meeting.

MIKE

I was at lunch.

KEVIN

So you lied to your assistant?

MIKE

No.

KEVIN

What did you tell him?

MIKE

I told him I was going to lunch.

KEVIN

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

MIKE

Of course not.

KEVIN

Why would he say you were in a meeting?

MIKE

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

KEVIN

Just admit it. You didn't go to lunch, you didn't have a meeting.

(MORE)

(CONTINUED)

7 CONTINUED:

KEVIN (cont'd)

Just admit it, you were sleazing
around some God Damn dirty
bookstore.

MIKE

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 having lunch and
if you don't want to believe me,
you don't have to.

KEVIN

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

8 SCENE: GREG CALLS HIS MOM

8

GREG

Hi, Mom. I can't talk long I'm on a
break. So, how ya feeling? Did you
take the medicine? 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. I love you too but
you're making me crazy. I know it
makes you drowsy that's what it
does, it's got codeine in it. I can
not debate this right now with you,
Mom, I got to get back to work.

(MORE)

(CONTINUED)

8 CONTINUED:

GREG (cont'd)

I will call you in one hour and we will not have this conversation again. I love you, too.

9 SCENE: AMEER AND JACK HAWK

9

Ameer enters Jack Hawk, Greg and Brian are hanging out in their Peep Show windows.

AMEER

Mr. Jack Hawk, thank you so much for coming, 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 is supposed to go on jumps out the window, so people say get Jeff Stryker, very reliable Jeff Stryker, no jump out of windows, no problems, nice penis, perfect! So we call Jeff Stryker but he can do it, he is getting his teeth capped...AGAIN!

JACK HAWK

Who's Jeff Stryker?

BRIAN

Ameer.

AMEER

12

Not now Brian, I'm very busy.

12

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.

(MORE)

(CONTINUED)

9 CONTINUED:

BRIAN (cont'd)
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. 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.

10 SCENE: MIKE AND BRADLEY DISCUSS

10

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?

(CONTINUED)

MIKE

Don't you?

BRADLEY

And do you always think of Kevin?

MIKE

I never think of Kevin.

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.

KEVIN

(on phone)

It's so typical, Larry. He is such a typical faggot.

(MORE)

(CONTINUED)

11 CONTINUED:

KEVIN (cont'd)

They say they want a relationship but the minute they get one they fuck it all up. He probably thinks he does want to be monogamous. But he's fucked up, gay men are fucked up. They are, they're just fucked up. You know they're fucked up.

(beat)

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

MIKE

Kevin, I'm here.

KEVIN

Oh my god, speak of the devil.

MIKE

Kevin.

KEVIN

I'll call you later.

Kevin hangs up.

MIKE

Kevin.

Mike enters with bouquet of flowers.

MIKE (cont'd)

These are for you.

KEVIN

You are so predictable.

Music Cue-White Wedding

He walks past him. Mike is left standing alone on-stage.

12 SCENE: WHITE WEDDING

12

Bradley and Shane enter with briefcases. Stand next to Mike. When they reach their places on-stage, they take off their suits, put on different outfits. Shane is in leather and chains, Bradley/Janet is in lingerie and a dress. Mike is wearing some leather thing.

Opening Music-All enter with briefcases in left hand.

Action-Walk DS to SL of boxes.

Action-Switch briefcases to left hand and place on

Action-Adjust ties.

Action-Snap open briefcases and open up tops.

Action-Layout outfits-bodies facing SR.

Lyric-Hey little sister what have you done

lyric-Hey little sister who's the only one

Lyric-Hey little sister who's your superman

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

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

Lyric-Hey little sister shot gun!

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

Lyric-It's a nice day to start again

Action-Ties off.

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

Action-Ties in briefcases.

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

Action-Right sleeves unbuttoned/left sleeves unbuttoned.

(CONTINUED)

12 CONTINUED:

Lyric-Hey little sister what have you done

Action-Take shirts out of pants.

Lyric-Hey little sister who's the only one

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

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

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

Action-Shirts off.

Lyric-I let you go for so long

Lyric-It's a nice day to start again

Action-Shirts in briefcases.

Action-Shoes off.

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

Action-Unbutton pants.

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

Action-Open pants and slide down.

Action-Pants in briefcases.

Instrumental

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

Lyric-Pick it up.

Lyric-Take me back home

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

Music Cue-Whatta Man

13 SCENE: WHATTA MAN

13

Bradley and Shane turn to see Greg and Brian and they head in to the booths. Lights on in the booths as music fades down but not out.

A. Jack Hawk and Mike

JACK HAWK
 (flexes his left bicep)
 You like this?
 (Mike nods yes. Jack flexes his right bicep)
 You like this?
 (Mike nods yes. Jack flexes his abs)
 You like this?
 (Mike nods yes. Jack grabs his own cock.)
 You like this?
 (Mike nods yes. Jack presses his butt up against the glass.)
 You like this?
 (Mike shakes his head, "no".)

B. Gregg and Janet Dialogue

GREG
 Turn around.
 JANET
 Do I have to?
 Greg
 (yelling)
 Turn around!!!

Janet is scared but quickly turns around.

GREG (cont'd)
 Will you lift it up for me, Janet?

JANET
 I'm shy!

(CONTINUED)

GREG
Come on, Janet.

Janet starts to lift her dress up.

GREG (cont'd)
A little higher.

Janet lifts it higher.

GREG (cont'd)
All the way.

She puts her dress over her head.

GREG (cont'd)
You are so beautiful baby.

JANET
Really?

GREG
Show me how you play with your
nipples.

Janet licks her fingers and then rubs her nipples.

GREG (cont'd)
Oh my God, I'm gonna tell you
something right now. Can I tell you
something?

JANET
Tell me.

Janet nods "Yes."

GREG
This is gonna be our secret, you
understand right?

JANET
I promise.

GREG
You are by far the most beautiful
woman I've ever been with.

JANET
Really??? I love you so much!

GREG
Kiss me.

They begin to kiss thru the glass but then suddenly Greg rears back, hocks up a louggie and spits it on the glass. Janet is mortified.

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

Janet quickly licks it up and Greg laughs maniacally.
All booths spin back around.

C. Brian and Shane Dialogue:

SHANE
So, what's your name?

BRIAN
Brian.

SHANE
No, your real name.

BRIAN
It's Brian.

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

BRIAN
Richard?

Shane gives him money.

SHANE
So where are you from, Richard?

BRIAN
Kansas.

SHANE
The city or the state?

(CONTINUED)

13 CONTINUED: (3)

BRIAN
The city.

SHANE
You're from Kansas City?

BRIAN
Yeah.

SHANE
No, you're not.

BRIAN
I really am.

SHANE
Tell me where you're really from.

BRIAN
I did.

SHANE
Do you want more of this?
(Brian nods yes)
Then you tell me where you're
really from.

BRIAN
Miami???

Shane gives him money as booths revolve.

14 SCENE: AMEER INTERVIEWS STEVEN

14

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

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

STEVEN
But it's safe right?

(CONTINUED)

AMEER

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

STEVEN

Some guys end up floating in the East River?

AMEER

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

STEVEN

But somebody ended up in the East River?

AMEER

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

STEVEN

Are they friendly?

AMEER

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

(CONTINUED)

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?

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?

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

Yeah, right now.

STEVEN

Well, how much money can I make?

AMEER

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

STEVEN

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

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.

(CONTINUED)

AMEER

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

STEVEN

How much more?

AMEER

A lot more.

STEVEN

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

AMEER

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

STEVEN

To work?

AMEER

Yeah?

STEVEN

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

AMEER

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

STEVEN

Right now?

AMEER

Sure right now.

STEVEN

I guess.

AMEER

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

STEVEN

Where do I go?

(CONTINUED)

14 CONTINUED: (6)

AMEER

Okay, you come with me.

Music Cue-Working Day and Night

15 SCENE: WORKING DAY AND NIGHT

15

Working Day and Night lyrics:

Ooh my honey

You got me workin' day and night

Ooh my sugar

You got me workin' day and night

Scratch my shoulder

It's aching, make me feel alright

When this is over

Lovin' you will be so right

I often wonder if lovin' you

Will be tonight

But what is love girl

If I'm always out of sight (ooh)

(That's why)

You got me workin' day and night

And I'll be workin'

From sun up to midnight

You got me workin', workin' day and night

Chorus.

(CONTINUED)

15 CONTINUED:

You say that workin'
Is what a man's supposed to do
And I say it ain't right if I can't give sweet love
to you

(Ah)

I'm tired of thinkin'
Of what my life's supposed to be (well)
Soon enough darlin'
This love will be reality (ah ah)
How can you live girl
'Cause love for us was meant to be (well)

Then you must be seein'
Some other guy instead of me (ooh)
(That's why)

You got me workin' day and night
And I'll be workin'
From sun up to midnight
You got me workin', workin' day and night
(hold on)

You got me workin', workin' day and night
I'm so tired, tired, tired now
You got me workin', workin' day and night
You got me workin', workin' day and night
(hoo, hoo, hoo)

And I say it ain't right
If I can't give sweet love to you (well, ah)

(CONTINUED)

15 CONTINUED: (2)

How can you live girl
'Cause love for us was meant to be (well, ah)
You must be seein' (woo)
Some other guy instead of me (ooh)
(That's why)
You got workin' day and night (I don't understand it)
And I'll be workin'
From sun up to midnight
You got me workin', workin' day and night
You got me workin', workin' day and night
You got me workin', workin' day and night
You got me workin', workin' day and night

INSTRUMENTAL

Lyrics continue and music fades out.

16 SCENE: THE DINNER SEQUENCE

16

*Kevin and Mike

KEVIN

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

MIKE

I do.

KEVIN

Do you really?

MIKE

I do.

KEVIN

No, you don't.

(CONTINUED)

MIKE

Yes, I do.

KEVIN

Really?

MIKE

I'm sorry.

KEVIN

Are you really?

MIKE

Yes, I really am.

KEVIN

After everything that we've talked about.

MIKE

I know.

KEVIN

You promised me.

MIKE

I know.

KEVIN

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

MIKE

I'm sorry. I slipped.

KEVIN

A slip. Really, is that how you see it? A slip? 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"?

*Greg and Bradley/Janet

(CONTINUED)

GREG

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

*Kevin and Mike

KEVIN

It's not about jealousy It's about trust. It's about honesty. I don't trust you anymore.

*Shane & Brian

SHANE

Do I seem like an honest person to you?

BRIAN

Yea.

SHANE

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

*Greg and Bradley/Janet

GREG

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

BRADLEY/JANET

Thousands, really?

GREG

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.

*Shane and Brian

SHANE

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

BRIAN

What?

*Gregg and Janet

GREG

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

BRADLEY/JANET

What?

GREG

Will you believe me?

BRADLEY/JANET

Tell me!

*Shane and Brian

SHANE

Out of all the guys I've met in
places like this, you are by far
the most amazing.

*Greg and Bradley/Janet

GREG

The most beautiful.

*Shane and Brian

GREG & SHANE

(together)

The most perfect.

*Kevin and Mike

KEVIN

The lies, Mike, they never end.
It's like you'll say anything.

(MORE)

(CONTINUED)

KEVIN (cont'd)

You try to figure out what I want to hear and you repeat it over and over and you convince me you're something that you're not. And after awhile I begin to believe you. You spend the night, we make love in the morning, you bring me breakfast, you tell me that you love me, and I think this is working, this feels right, this is what I want; committed, monogamous relationship with a wonderful man. I feel safe, I feel secure and I start to trust you again. And then I do your laundry and I empty out your pockets and I find a gold token with the words "Peep Show" on the back. I know what they're for. I've done all of that anonymous sex stuff. I've cruised dirty bookstores, I've gone to the Rambles, I've had my dick sucked at the Christopher Street bookstore, I've watched the boys do their jack-off shows at the Gaiety and the Eros and that place on 43rd Street that they turned into a deli.

MIKE

Show World?

KEVIN

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

MIKE

I do hate it.

KEVIN

But you can't stop going. 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.

(CONTINUED)

MIKE

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

KEVIN

Come on, I'm 35. That's like being
60 in gay years.

*Shane and Brian

SHANE

How old are you?

BRIAN

How old do you want me to be?

*Kevin and Mike

KEVIN

When I was 30, 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.

*Shane and Brian

SHANE

Do you like older guys.

BRIAN

I do.

SHANE

Because I like young guys I can
teach things to.

BRIAN

Like what "things"?

SHANE

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

SHANE (cont'd)

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. 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.

*Greg and Bradley/Janet

BRADLEY/JANET

I thought more about our house.

GREG

What did you think?

BRADLEY/JANET

I picked a color.

GREG

What color?

BRADLEY/JANET

Yellow.

GREG

I love yellow.

BRADLEY/JANET

You do?

(CONTINUED)

GREG
Janet, that's my favorite color.

BRADLEY/JANET
You never told me that.

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

BRADLEY/JANET
I look good in yellow.

GREG
Are you coming in next Tuesday?

BRADLEY/JANET
I'm planning on it.

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

BRADLEY/JANET
Would you like that?

GREG
I would like that very much.

*Shane and Brian

SHANE
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?

BRIAN
I do.

SHANE
Do you really?

BRIAN
I really do.

*Kevin and Mike

16 CONTINUED: (8)

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

MIKE
You know me.

KEVIN
I wonder.

Music Cue - How Soon is Now?

17 SCENE: STEVENS' FIRST CUSTOMER 17

Steven is in booth. Shane enters booth. Long silence
as they sit and stare at each other.

SHANE
You know you're really hot.

STEVEN
Thank you.

He gives him money.

SHANE
I bet guys tell you that all the
time.

STEVEN
What?

SHANE
How fucking hot you are.

STEVEN
Sometimes.

SHANE
You have a really pretty mouth.

STEVEN
Thank you.

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

(CONTINUED)

STEVEN

Say what?

SHANE

"I wanna be your pussy boy."

STEVEN

You want me to say that?

SHANE

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

STEVEN

I wanna be your pussy boy.

SHANE

Say it louder.

STEVEN

I wanna be your pussy boy.

SHANE

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

Steven nods "Yes."

SHANE (cont'd)

Do you really?

He nods "Yes."

SHANE (cont'd)

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

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

SHANE (cont'd)

So, what's your name?

STEVEN

Steven.

SHANE

No, your real name.

(CONTINUED)

STEVEN
It's Steven.

SHANE
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?

SHANE
Why?

STEVEN
Just curious.

SHANE
It's Shane.

STEVEN
Shane?

SHANE
Yeah. Shane. You have a problem
with that?

STEVEN
No, it's interesting.

SHANE
Shut up.
(Beat)
So where are you from?

STEVEN
Oklahoma.

SHANE
The city or the state?

STEVEN
The city.

SHANE
You're from Oklahoma City?

STEVEN
Yeah.

SHANE
No, you're not.

STEVEN
I really am.

SHANE
Tell me where you're really from.

STEVEN
I did.

SHANE
Do you want more of this?

He waves the money at Brian.

SHANE (cont'd)
Then you tell me where you're
really from.

STEVEN
Minneapolis?

He gives him money a fourth time.

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

(STEVEN shakes his head, no.)

SHANE (cont'd)
It doesn't?

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

(CONTINUED)

17 CONTINUED: (4)

17

SHANE

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

(long pause)

I think I'm in love with you.

18 SCENE: GREG AND BRADLEY/JANET IN BOOTH

18

At end of scene, screen reveals Bradley/Janet masturbating under his yellow dress. Yellow lights are on full. Janet cums and sits.

19 SCENE: STEVEN AND MIKE IN BOOTH

19

MIKE

You're new huh.

(Steven nods yes)

I haven't seen you here before.

STEVEN

It's my first day.

MIKE

How's it going?

STEVEN

(laugh slightly)

It's going.

MIKE

What?

STEVEN

Nothing.

MIKE

You're not enjoying it?

STEVEN

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

MIKE

I'm not normal.

(CONTINUED)

STEVEN
Well, you seem normal.

MIKE
Yeah, well.

STEVEN
My last two customers were freaks.

MIKE
What did they wanna do?

STEVEN
They were just freaks.

MIKE
I always worry about that.

STEVEN
About what?

MIKE
What the boys say about me after I
leave.

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

MIKE
Tell that to my boyfriend.

STEVEN
You have a boyfriend?

MIKE
Maybe.

STEVEN
Is he out of town?

MIKE
No.

STEVEN
Where is he?

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

STEVEN
Does he know you come here?

MIKE
Oh yeah, he knows.

STEVEN
He doesn't mind?

MIKE
Oh yeah, he minds.

STEVEN
Sorry.

MIKE
It's okay.

STEVEN
So, what do you want to do?

MIKE
I'm not sure.

STEVEN
What do you usually do.

MIKE
Different things.

STEVEN
Like what.

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

STEVEN
Why not?

MIKE
You seem different.

STEVEN
Really?

MIKE

Yeah, you seem like a nice guy.

STEVEN

So do you.

MIKE

Thank you.

STEVEN

Do you want to see my dick?

MIKE

No. That's okay.

STEVEN

You just want to hang out?

MIKE

Do you mind?

STEVEN

No.

Mike slips money through side of glass.

MIKE

I just like looking at you.

STEVEN

That's cool.

MIKE

I feel very relaxed with you.

STEVEN

Whatever you want.

MIKE

I'd like to touch you.

STEVEN

You want me to press up against the glass?

MIKE

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

(CONTINUED)

STEVEN
That's not really possible.

MIKE
I know.

STEVEN
We could pretend.

MIKE
That's okay.

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

STEVEN
What are you thinking about.

Lights fade to Kevin.

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

KEVIN
You know when I was younger, I had fantasies. I use to fantasize about growing up, getting married. I wanted everything my parents had. I had my whole future planned out. I would sit and stare at my parents wedding pictures for hours, then I'd sit in church and plan my own wedding. I even knew exactly what my dress would look like. I thought my parents were perfect. So many of my friends complain about their childhood, but mine was really great. I grew up in this really loving home. My parents were incredibly popular, everyone loved them and they loved each other. Every time they parted, they hugged and kissed and said, "I love you." They were so affectionate. I couldn't wait to grow up and have everything they had.

(MORE)

(CONTINUED)

KEVIN (cont'd)

When I first met Mike it was great. I was so in love. He was everything I thought I wanted. He was intelligent, he was honest, he'd always bring me flowers. And whenever we went out it was really great. People would always say, "Kevin, he's so hot, he's so sexy, he's so butch! Where did you find him?" And now... he brings me flowers and I want to throw up. He kisses me and I wonder who else has he kissed today. He walks in the door says, "Kevin, I'm home." And I think, "Lucky me." I'm sorry, am I depressing you? I don't mean to, really. I use to have a sense of humor. I swear I really did. I just cant remember when.

Music Cue-Every Time I Think of You

Mike enters. They stare at each other from opposite sides of the stage. They move to each other. Begin to slow dance, flirt, kiss. As the booths upstage revolve to reveal more debauchery.

Intermission

Music Cue-Sex

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

21

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

22 SCENE: GREG'S MONOLOGUE

22

As Sex I'm A...is ending, Greg moves to center and counts his money.

(CONTINUED)

GREG

When I was a little kid I never realized how poor we were. I grew up in Birmingham, Alabama, and we lived in this really tiny apartment. Of course, when you're growing up you don't realize how small it is but I've gone back and looked in the window and I can't believe it. It wasn't even a one bedroom, it was more like a studio with an alcove. And, of course, my mom let me stay in the alcove. My mom's a really incredible person. You know how you always hear about these people with these really awful coming out stories. Mine wasn't like that. My mom was really cool about it. I never met my father. And I sometimes wonder if it would have been harder to come out if I'd grown up with both parents in the house, but my mom is just so open. So aside from not having money we were pretty happy. But unfortunately when I got in the seventh grade all the status stuff started to happen. Things like brand name sneakers and taking your lunch to school instead of buying it and allowances. Other kids would talk about buying things with their allowances and I would get so jealous. I never had money in my pocket. Never. And around my sophomore year in high school I just couldn't take it anymore and so I got a job. I went down to the local Pizza Hut and I filled out an application and they hired me on the spot and two weeks later I got my first paycheck. It was for 56 dollars and 16 cents. And I'll never forget cashing it.

(MORE)

(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. I felt so rich. It was one of the greatest days of my life. So how did I end up here? How does a pizza boy from Birmingham, Alabama end up dancing in a g-string in Times Square. Well first of all this did not happen over night. I didn't just wake up one morning and start dancing at places like the Gaiety. I always knew I was gay. I didn't know what it meant but I knew I liked men. And there was this older guy who worked at the Pizza Hut with me and he was always making sexual jokes. And one night we were closing up and we started joking around and he asked me if I'd ever done anything with a guy and one thing lead to another and we wound up at his place. And it was great because even though the sex wasn't that good he had all these books and newspapers about being gay and he really showed me that it was no big deal. So anyway he took me to all the gay bars in town, I think there were like three or something, and I was only 15 at the time but they still let me in. And it was amazing, I met all these crazy people and had all this wild sex. And because I was so young everybody wanted to do me and I never had to pay for drinks. And some of the older guys even offered to give me money, you know for sex. And I started to figure out very quickly that if your smart and your good-looking and you play your cards right you can get away with

(MORE)

(CONTINUED)

GREG (cont'd)

a

nything. So I went home with some of these men, you know for money, and I made more in one night than I'd make in a whole weekend at Pizza Hut. And it was cash and it was tax free and it felt so good. At first I was pretty selfish with the money, I'd buy shoes and records and concert tickets. But after awhile I started to help out my mom. I'd pay half the rent, I'd buy groceries, I got us HBO. Having nice clothes was cool and all, but giving money to my mom, that was the best. It really changed me. I figured out what my mom made, and I looked back on our lives before I had a job and I have no idea how we got by. But the problem with making money is that it makes you greedy. I wanted more, but I'd pretty much tapped out the local market. I mean there's only so much you can make hustling in Birmingham. And I had this friend who'd moved to Atlanta, and he was always telling tell me how exciting it was and he was always trying to get me to come over for a weekend. And he sent me a copy of their gay paper and there was an ad for an amateur strip contest. First prize 500 bucks. Now I was making money, but I wasn't making that kind of money. And I loved to dance but I'd never gotten paid for it, so I signed up. And I went up for the weekend and I won. And my whole life changed. I met all these people who wanted to know where I was from. I got all these phone numbers. I was like a little celebrity. And everybody said, "What are you doing in Birmingham?"

(MORE)

(CONTINUED)

GREG (cont'd)

How could you live in Birmingham?" And so I started to go to Atlanta all the time. I placed an ad in the back of one of their gay rags with a little picture of my chest and whenever I came to town I was busy the whole weekend. My mom couldn't figure out why I was so obsessed with Atlanta, but she was happy that I was independent. And I guess it's like this with every business, I don't know I've only been in this one, but once you get in, it's very hard to get out because I became very good at my job. And the better I got, the more money I made. And I experienced career advancement. You see there's like a circuit. You hear about clubs from other guys passing through town. You have a falling out with the boss. If you're good or if you're reliable and other places hear about you the managers might come and try to lure you away, especially if you're reliable. See a lot of the guys here, and you did not hear this from me, a lotta guys that work in this business are really flakey. A lot of the guys are on drugs. I don't do 'em, I never have. And I'm not standing up here trying to be the go-go boy spokesperson, but a lot of the guys are really fucked up. That's why the managers like me, because I always come in when I say I'll come in and I do my job and then go home. I try to be very professional. Don't get me wrong, a lot of the guys are professional, but a lot of them are really fucked up, too. So anyway, a lot of the people all know each other: the owners, the managers, the dancers. It's all very connected. And that's how I ended up in New York.

(MORE)

(CONTINUED)

GREG (cont'd)

I worked my way up the corporate ladder and here I am, The Big Apple. The bigger the city, the more money you make. And you make the real money when you combine the two: the dancing and the hustling. It's a perfect combination because you meet so many people. I've danced in some clubs where there were like over 2000 guys and you're up on this pedestal and they're all watching you and putting dollars in your g-string and you get all these phone numbers. Dancing is like a commercial for hustling. It's kind of like porn. Nobody makes all their money from pornos, you make it from hustling with the people who see you in the movies. And it's the same with dancing. I danced at this one club in Canada where they actually have these little rooms so if someone wants a private show you just go off into the little room, do your thing, and ten minutes later you're back on the floor. It's very convenient. Some dancers don't like the sex and some hustlers don't like to dance, but I like it all. That's why New York is so good for me. It's the Big Apple, everything's here including my mom. I brought her out two years ago and she loves it. She loves Broadway, she loves Central Park. We went down one morning and she stood outside the Today Show and Al Roker actually interviewed her. He said, "Where you from?" And she said, "Well I was from Birmingham, Alabama, but my son moved us up here so now I'm a New Yorker." And he said, "What does your son do?" And she said, "He dances on Broadway."

(CONTINUED)

22 CONTINUED: (6)

22

Music Cue-The Beautiful Ones

Janet appears thru a booth door. Greg turns to see her. They briefly kiss and go into the booth.

23 SCENE: THE BEAUTIFUL ONES

23

Greg walks back to Bradley. Dances. They exit into booth as Mike and Kevin enter slow dancing.

MIKE

You're really sexy, you know that?

KEVIN

Mike stop it.

MIKE

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

KEVIN

Okay, that's enough. I believe you.

MIKE

Do you really?

KEVIN

I shouldn't, but I do.

MIKE

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

Bradley as a french maid cleans the booth while Jack Hawk watches.

Mike and Greg slow dance.

MIKE (cont'd)

You're really sexy, you know that?

GREG

Thank you.

MIKE

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

(CONTINUED)

GREG
Okay, I believe you.

MIKE
Do you really?

GREG
You're very intense.

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

GREG
Sometimes.

MIKE
Have you ever been tied up?

24 SCENE: SHANE AND BRIAN AT CENTRAL PARK

24

Sounds of a park in the background.

SHANE
Do you come here a lot?

BRIAN
I've never been here.

SHANE
You've never been to Central Park.

BRIAN
Nope.

SHANE
How long have you lived in New
York?

BRIAN
Five years.

SHANE
And you've never come to Central
Park.

BRIAN
I never had a reason to.

(CONTINUED)

SHANE
Don't you ever need to escape?

BRIAN
Yeah.

SHANE
So what do you do for fun?

BRIAN
Things I shouldn't.

SHANE
How often.

BRIAN
Too often.

SHANE
You planning on quitting?

BRIAN
I'd like to.

SHANE
Why don't you.

BRIAN
It's not that easy.

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

BRIAN
No.

SHANE
You ever go to nice restaurants?

BRIAN
No.

(CONTINUED)

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. Basically, I think you have a good heart.

BRIAN

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

Shane nods yes.

BRIAN (cont'd)

It's not very nice.

SHANE

Go ahead.

BRIAN

(Pause)

When I was 7 years old. I love this story. It's really awful.

(MORE)

(CONTINUED)

BRIAN (cont'd)

When I was seven years old my parents made me go to Sunday School. And I hated it. And every week I'd be really mean to my teacher and I'd make her cry. Well one day she grabbed me really hard by the shoulders and she shook me and she said, "Brian why do you act like this? Do you enjoy seeing me cry, do you?" And I looked her in the eyes and I said, "Yes". Well that made her cry more and I started laughing, so she slapped me really hard across the face, but I just kept laughing. So she she called my parents in and they kicked me out of Sunday School. And I was the first boy in the history of that church to be expelled from Sunday School. And all the other kids were really jealous. And I loved it. It's pathetic, I have a million stories like that. Basically, I do not have a good heart.

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

SHANE

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

(MORE)

(CONTINUED)

24 CONTINUED: (4)

SHANE (cont'd)

So I went to his closet and took out his shotgun and went in the living room...

(Pause)

...and I blew his brains out.

(Pause)

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

25 SCENE: AMEER AND THE DANCERS

25

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

AMEER

Anybody seen Brian?

GREG

Not for a while.

AMEER

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

STEVEN

I'm fine.

GREG

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

AMEER

He's an asshole. We're starting the runway in fifteen minutes.

(MORE)

(CONTINUED)

25 CONTINUED:

AMEER (cont'd)

What does he want me to do, put two guys only on runway? He said, "I want to be on runway. Put me on runway." He's gone, that's it, he's gone.

GREG

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

AMEER

No, Greg, bullshit. Did he show up yesterday, 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.

26 SCENE: SHANE AND BRIAN STILL IN PARK

26

SHANE

So what do you think?

BRIAN .

I don't know.

SHANE

You should lemme help you. Let's get together after the last show and talk about it.

BRIAN

Oh shit! What time is it?

SHANE

(Looking at watch)

Ten to seven.

BRIAN

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

Putting self back together.

BRIAN (cont'd)

Meet me after the last show.

SHANE

Slow down.

(CONTINUED)

26 CONTINUED:

BRIAN

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

27 SCENE: JACK HAWK GETS READY TO STRIP

27

AMEER

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 me start to introduce you. He's gonna read a list of your credits, then finally I say, "And now Jack Hawk". Then you'll come out, and the crowd will applaud you, well hopefully. Don't forget, it's a gay audience, they hate everything.

28 SCENE: MIKE AND KEVIN SHOPPING

28

Mike and Kevin are carrying grocery bags.

MIKE

What if we went together?

KEVIN

Oh my God, you're obsessed.

MIKE

Why, because I wanna see one of the biggest porn stars in the history of the world.

KEVIN

No, because you're obsessed.

MIKE

What if we went together?

KEVIN

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

(CONTINUED)

MIKE

Don't you think it would be fun to see a real porn stage live on stage!

KEVIN

Honey, if I'm gonna spend 25 bucks to go the theater I don't want to see a porn star. I want to see a real actor. Besides, it doesn't matter what I want because you're gonna go anyway.

MIKE

No, I'm not.

KEVIN

Yes you are.

MIKE

(to himself)
Jesus Christ.

29 SCENE: AMEER SELLS TICKETS

29

Bradley enters counting his money and singing to himself, "Turn around...."

More men enter. There is a line now. After every character is already lined up and waiting, Ameer enters.

AMEER

Okay, gentlemen, we are open.

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

BRADLEY

Could I get one for Jack Hawk, please?

Ameer gives him a ticket.

BRADLEY (cont'd)

Muchos, gracias, amigo.

(CONTINUED)

SHANE
One for Jack Hawk?

MIKE
Could we get two for Jack Hawk?

KEVIN
This is ridiculous.

30 SCENE: AMEER GETS BOYS READY FOR SHOW

30

The boys backstage.

GREG
Did you see the line out front?
It's ridiculous.

STEVEN
Who's Jack Hawk?

Ameer entering...

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

GREG
Not yet.

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

STEVEN
No, Ameer, I told you.

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

STEVEN
No, I'm not comfortable.

(CONTINUED)

AMEER

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

STEVEN

I'm just really not comfortable doing that.

AMEER

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

STEVEN

Ameer.

AMEER

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

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, tell him.

GREG

Tell him what?

(CONTINUED)

AMEER

Tell him the runway is no big deal.

STEVEN

Do they grab you?

GREG

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.

GREG

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

Greg, don't help.

Greg exits

(Beat)

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

Ameer turns back to Steven.

AMEER (cont'd)

Steven, I promise you, you do the runway

(Makes money gesture)

I promise.

STEVEN

Ameer, I just...

AMEER

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

He exits and Steven thinks about it.

31 SCENE: STEVEN'S MONOLOGUE STEVEN

31

STEVEN

(To audience)

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

(MORE)

(CONTINUED)

31 CONTINUED:

STEVEN (cont'd)

And because of that I decided to become an actor. And that's the real reason I came to New York, to be an actor. But its too embarrassing to tell people you wanna be an actor, so I always say I'm a biology student. I know it's dumb, but when you say you're an actor, people always wanna know what you've been in and I haven't really been in anything. Not yet, anyway. I did play Stanley Kawolski in Streetcar in my acting class at HB Studio, that was cool. I met Uta Hagen, that was interesting. I read her book Respect For Acting, that was pretty good. But I guess I just thought this whole acting thing would be easier.

(Pause)

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

32 SCENE: THE RUNWAY

32

Runway order:

A. Ameer greets audience.

AMEER

Good evening. Hey, welcome to the show. We are about to present to you the most amazing show in Times Square. Better than the Cats and Phantom of the Operas. Unfortunately, I am sorry to inform you that you may not touch the dancers because Mayor Guiliani is a big fucking asshole. And now welcome to the stage our first performer, the amazing Gregg!

Gregg Strips

(CONTINUED)

C. Ameer convinces Steven.

AMEEER

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 grab you.

STEVEN

But what if they do?

AMEER

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

STEVEN

I'll try it one time.

AMEER

Steven, I love you.

AMEER (cont'd)

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

Steven goes back stage.

(CONTINUED)

AMEER (cont'd)
And now we have a special treat for
you all. This is her first time
ever performing on our stage.
Please welcome, Steven!

Steven strips

Brian runs in late

BRIAN
(Running on)
I'm here, I'm here. I'm sorry.

AMEER
You are fucked up, Brian.

BRIAN
I'm sorry.

AMEER
I ran around looking everywhere for
you.

BRIAN
I was with a friend.

AMEER
You were getting high.

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

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

BRIAN
I was not getting high.

AMEER
You listen to me.

BRIAN
I wasn't getting high, Ameer.

(CONTINUED)

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.

AMEER
Get out there.

BRIAN
I'm going.

AMEER
Get out there right now.

Steve finishes.

AMEER (cont'd)
Let's hear it for Steven! And now
everyones' favorite, Brian

Brian strips.

AMEER (cont'd)
And now the one you've all been
waiting for. Porn Superstar, Jack
Hawk!

Jack Hawk strips, goes in to the audience, then all
the boys go in to the audience.

(CONTINUED)

32 CONTINUED: (4)

Show over

AMEER (cont'd)
Thank you for coming and goodnight!

END OF RUNWAY

AMEER (cont'd)
Thank you for coming to The Runway
Show...

33 SCENE: AMEER FIRES BRIAN

33

All guys are now backstage counting their money.

AMEER
You were amazing. It was such an
honor working with you Mr. Jack
Hawk. It was really exciting. Thank
you for doing this.

GREG
Yeah, you were great.

BRIAN
Yeah, it was really exciting.

STEVEN
(To Jack Hawk)
Do you ever speak?

Ameer enters.

AMEER
Now if you will all excuse me, I
need to talk to Brian alone.

They all exit.

AMEER (cont'd)
Why you think it's okay not to show
up? Why you think it's okay to do
drugs? Why you think it's okay to
disrespect me here? You know, in
some countries you steal a piece of
fruit and they cut your hand off.
Your wife cheats on you , and you
can kill her.

(MORE)

(CONTINUED)

AMEER (cont'd)

You do drugs, you go to jail. But you, Brian, you have no rules. You do whatever you want, and no punishment. Where you learn this? Who taught you to behave like this. Were your parents crazy. I'm too nice to you. You know I been good to you, but you don't care, you take advantage. You just use me. You think you're the boss here. You're not the boss here. I am the boss here. This is Ameers' Peepshow. So you don't come back here anymore. You go dance at the Gaiety, and you do heroin, and you go kill yourself, and you see how that is.

(Pause)

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

(Long pause)

Brian, are you deaf today?

BRIAN

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

AMEER

You are a liar!

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

Kevin and Mike are already in place.

KEVIN

That whole Jack Hawk thing was totally ridiculous.

(MORE)

(CONTINUED)

34 CONTINUED:

KEVIN (cont'd)

I turned around and some queen in the third row had on her Opera glasses, what the hell was that about? And you. Watching you watch Jack Hawk, you were so excited. You never get excited like that when we go out. You were like a little kid. Why is it that? What excites you? Is it the danger? Is it the sleaze? What is it?

MIKE

I don't know.

KEVIN

35

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

35

Bradley, who has entered upstage and overheard the conversation...

BRADLEY

So he just dumped you?

MIKE

It's not funny.

BRADLEY

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

MIKE

I really was in love.

BRADLEY

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

MIKE

I want monogamy.

BRADLEY

No, you don't. You think you want monogamy, but you don't really want it. Nobody really wants it. It's like exercise. Nobody enjoys it, but people do it.

(MORE)

(CONTINUED)

34 CONTINUED: (2)

BRADLEY (cont'd)

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. You should never have gone to that Sexual Compulsives Anonymous meeting. It fucked you up in your head. The only reason you think 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 get married, adopt some children 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.

Bradley exits. Mike stands there, lost in thought.

AMEER

You need tokens?

MIKE

No, that's okay.

36 Mike turns and leaves. Shane enters and approaches Ameer. 36

SHANE

Hey, is Brian done yet?

AMEER

He doesn't work here anymore.

SHANE

(Totally shocked)
What do you mean?

(CONTINUED)

AMEER

I mean, he doesn't work here anymore.

SHANE

I was just with him this afternoon.

AMEER

And now he's gone.

SHANE

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

AMEER

Well he's gone now.

SHANE

Where did he go?

AMEER

I don't know.

SHANE

He didn't say where he was going?

AMEER

He just quit.

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.

(CONTINUED)

AMEER

I don't know what to tell you.

SHANE

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

AMEER

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

SHANE

I really need to talk to him.

AMEER

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

SHANE

I liked Brian.

AMEER

Well, I did too.

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

GREG

So what do you think about all this?

STEVEN

I don't know.

GREG

Are you coming back tomorrow?

STEVEN

I'm not sure yet.

GREG

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

STEVEN
I'm thinking about it.

GREG
You know who's not coming back.

STEVEN
Who?

GREG
Brian.

STEVEN
What happened?

GREG
He told him not to come back.

STEVEN
Who?

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

STEVEN
He's not coming back at all?

GREG
Brian's a mess. He shouldn't be
working here, he needs help.

STEVEN
Do guys come and go a lot?

GREG
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?

37 CONTINUED: (2)

GREG

Don't think about it. So will we
see you tomorrow?

STEVEN

I don't know yet.

Greg exits through the booths. Steven sits there for
a moment. Takes out money looks at it. Counts it.
Thinks.

Music Cue-100% Pure Love

Steven exits.

38 SCENE: AMEER CLOSES UP

38

Ameer crosses the stage with his mop and bucket, he
goes to the "OPEN" sign, shuts the light and the
stage goes to blackout, except for the "CLOSED" sign.
Lights up for the curtain call.

46 THE END

46