

RONNIE LARSEN'S PEEP SHOW

**BY: RONNIE LARSEN
(JANUARY 1998)**

CAST LIST

Ameer The Peep Show Manager

Rhonda The Old Timer dancer

Jennifer The Dancer with a Child

Sherry The Dancer on Heroin

Deidre The New Girl

Mike Man who gets caught with tokens

Katherine Mike's Wife

Bradley Mike's friend and confidant

Susan Bradley's Wife

Philip Jennifer's regular

Janet Rhonda's regular

Shane Deidre's first customer

SCENE LIST

- Scene 1: 100% Pure Love
- Scene 2: First Customers for the Day
- Scene 3: Strobe Light
- Scene 4: Deidre Asks for an Interview
- Scene 5: Backstage with the Women
- Scene 6: Katherine and Mike on the Phone
- Scene 7: Jennifer Calls her Son and Baby-sitter
- Scene 7a: Ameer and Sherry
- Scene 8: Mike and Bradley Talk
- Scene 9: Susan and Katherine Talk and Their Husbands Come Home
- Scene 10: White Wedding
- Scene 11: Whatta Man
- Scene 12: Ameer Interviews Deidre
- Scene 13: The Lap Dances: Working Day and Night
- Scene 14: The Couple Eat Dinner and Jennifer and Philip Talk
- Scene 15: Deidre and Shane, Her First Customer
- Scene 16: Katherine and Mike Reconcile
- Scene 17: Sex I'm A
- Scene 18: Jennifer's Monologue
- Scene 19: The Beautiful Ones
- Scene 20: Rhonda's Banana Mono. and Women Talk About Work
- Scene 21: The Runway
- Scene 22: Women after and Ameer Fires Sherry
- Scene 23: Katherine and Susan
- Scene 24: Mike and Bradley in Line for Tokens
- Scene 25: Sherry Leaves
- Scene 26: The Peep Show is Closing
- Scene 27: All By Myself

In the set pre-set, there should be 3 heart stools and the 3 booths are facing straight out with red sides facing forward. The "CLOSED" sign should be lit. There is no pre-show music.

*When show begins, lights do not change. Ameer comes on-stage with a bucket (white, like the Times Square drummers play) and removes the tokens out of each booth. Hundreds of tokens should drop from each booth. Ameer then goes and gets a wheeling mop/bucket and mops out all of the booths. When he is mopping booth 1, **Rhonda enters** and they have an exchange.*

Rhonda Hey, baby..

Ameer Hey, Rhonda.

*Ameer moves to booth 2 and **Sherry enters**, they share a moment.*

Sherry Hi.

Ameer Oh my god, you show up today. Amazing you show up.

Sherry I wasn't feeling well.

Ameer You are fucked up.

Sherry Oh don't start with me. I'm here aren't I?

Ameer You piss me off so much.

Sherry I was sick.

Ameer Really?

Sherry Yes, I was sick. You want me to come in when I'm sick?

Ameer I want you to come in when you say you'll come in.

Sherry Ameer, goddammit, I'm sorry.

Ameer Yeah, well.

Sherry Jesus Christ, I said I'm sorry. I don't know what your fucking problem is.

Ameer So you'll stay all day?

Sherry As long as you want.

Ameer You'll be in the booth til 3:30?

Sherry That's fine.

Ameer You'll be on the runway at 4:00?

Sherry That's fine.

Ameer You'll stay till closing?

Sherry Yes, I'll be in the booth till 3:30. Yes, I'll be on the runway at 4:00. Yes, I'll stay till closing and, yes, I'll be back tomorrow. What else do you want from me?

Ameer You get off drugs?

Sherry Oh, fuck off.

When he gets to booth 3, Jennifer enters and the pleasantries continue.

Ameer Hey baby.

Jennifer Hi, Ameer. Oh, Ameer, can I come in at 11:00 tomorrow, I have to take Eric to the doctor?

Ameer Anything for you and Eric.

Jennifer Thank you.

Ameer You look nice today.

When he is finished and the booth doors are closed, Ameer walks downstage to the side of the proscenium that has the word "CLOSED" on it, reaches behind the wall, flips the switch off, then goes to the "OPEN" sign it flips it on. Music cue.

Scene 1: 100% Pure Love

The minute the "OPEN" sign goes on music starts and the Peep Show comes to life and the lights begin to flash. Very early in the music the women (Rhonda-SR-, Sherry -CS- and Jennifer -SL-) step through the doors dressed in very layered clothing, like for the dead of winter in Russia. During the song, the women change from these dead off the cold, bitter streets costumes into the sexily clad, made-up women of the Peep Show. Their expressions, as well the lights, should be very subdued with slight, but timed, changes.

Rhonda Oh God.

Jennifer What's wrong Rhonda?

Rhonda I don't think I want to be here today.

Jennifer You say that every time.

Rhonda Yeah, but today it's true.

Sherry Where would you go Rhonda, the weather's shit?

Rhonda It is, isn't it?

Sherry I hate the snow.

Jennifer You don't think it's pretty?

Rhonda I think you're pretty, Jennifer.

Sherry Oh stop it.

Rhonda Don't be jealous.

Jennifer I told you, Rhonda, if I were gay you'd be the one I'd settle down with.

Rhonda Except I hate kids.

Jennifer You like Eric.

Rhonda I'd be the worst parent.

Sherry No, I would be the worst parent.

Rhonda So how is he?

Jennifer He's still sick.

Rhonda Oh poor thing.

Sherry Did you give him the Drixorel?

Jennifer You cannot give Drixorel to little kids. I told you that.

Rhonda So what are you giving him?

Jennifer Chicken soup.

Sherry Ooh, that sounds good right now.

Rhonda Didn't you eat breakfast?

Sherry I woke up too late.

Jennifer What time did you go to bed last night?

Sherry You don't wanna know.

Rhonda You gotta get more sleep, girl.

Sherry I know, I know.

Jennifer No you don't, that's the problem.

Sherry Please, I'm fine.

Rhonda You don't eat, you don't sleep.

Sherry I'm fine.

Jennifer We just worry about you.

Sherry That's sweet, but you don't need to, really.

Jennifer Well we do.

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

Scene 2: First Customers for the Day

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

Bradley Can I get four dollars worth please?

Ameer Do you have anything smaller?

Bradley No, sorry.

Ameer Hold on. *(Ameer exits.)*

Mike You know, I'm gonna hate myself in about ten minutes.

Bradley Oh, Mike, grow up.

Mike You never feel bad afterwards?

Bradley Never.

Mike Never?

Bradley What did I say, Mike? Grow up. You think I could ever get Susan to put on a g-string? Fuck me, please! She doesn't even like to suck my dick. *(Ameer comes back. He gives Bradley change and Bradley exits.)*

Mike Can I get 3 please? *(Ameer hands over the tokens.)*

Philip *(Philip enters with bouquet of flowers.)* Is Jennifer in today? *(Ameer nods "yes." They exchange money for tokens.)*

Ameer Tokens! Tokens! *(Then, whichever is more theatrically dynamic, we see either token drop and light on Door 1, 2, 3 in sequence or all at the same time. Either way, on the last light or lights to go on, the music begins and the booths start rotating.)*

Scene 3: Strobe Light

The booths turns around and the men and women begin to lip-synch to the music, gyrating and whatnot between the dialogue. When the instrumental section begins, the booths should start rotating and when the actors are visible to the audience, different images should be seen. (Bradley ..., Mike gets undressed all through song until his pants are at his knees with his boxers on and his shirt and coat are open, Philip stays in his street clothes staring while Jennifer performs.) In essence, the booths should "dance" with the music. Midway through the song, Bradley and Philip exit and Janet and Shane take their places respectively. When the dialogue continues, the actors should resume lip-synching until the end. As the music comes to a close, the men should exit the booth and the stage. The Curtain closes. Note: lyrics in italics indicates lip-synched dialogue. (Length of song: 3:59.)

Strobe Light Lyrics:

b: Where's my telephone?

b: *Is that you baby?*

g: *Yeah.*

b: Got something to tell you.
g: Oh, what.
b: I wanna see you tonight.
I want you to walk in the door.
I want you to lay on the floor.
Cause tonight's the night we
g: Strobe light
b: make love under the
g&b: a strobe light
b: underneath the strobe light

CHORUS

g: Want to make love to you under the strobe light.
Want to make love to you under the strobe light.
Strobe light (whoa) Strobe light (whoa) Yeah!

INSTRUMENTAL: Sherry and Mike Scene

Mike Oh my god.

Sherry You okay, honey?

Mike I'm gonna have a heartattack.

Sherry Did you cum?

Mike Not yet.

Sherry You don't like me?

Mike No, I'm too excited that's the problem.

Sherry Well, there's no rush, honey. I'm not going anywhere. *(he gives her money)*

Mike Can I see your tits please? *(She shows 'em. He gives her money.)*

Sherry You like my tits? *(He nods "yes")* What else do you like?

Mike Everything. Everything.

Sherry Oh my god, you're scaring me.

Mike Do you like to get it up the ass?

Sherry I love that.

Mike Oh my god!

Sherry Honey, you're a wild one.

Mike Are you wild?

Sherry Depends on what you consider wild.

Mike Have you ever been tied up?

Sherry A couple of times.

Mike Did you like it?

Sherry I loved it.

Mike What happened?

Sherry I got tied up.

Mike But how?

Sherry How what?

Mike How did you get tied up?

Sherry With rope.

Mike Oh my god!

Sherry And once with rubber.

Mike Oh my god!

Sherry Did you cum yet?

Mike Almost.

Sherry I got tied up once with pantyhose.

Mike No you didn't.

Sherry I really did.

Mike Really, with pantyhose?

Sherry Yeah, my own pantyhose.

Mike Did you like it?
Sherry I loved it.
Mike Would you let me tie you up?
Sherry Would you like that?
Mike I'm afraid I really would.
Sherry I'd let you tie me up.
Mike I've never tied anyone up before.
Sherry You don't tie your wife up?
Mike How did you know I was married?
Sherry You're wearing a wedding ring, honey.

b: Once the light goes to my head.
Everything I see is red.
Baby when I kiss your hair.
I feel electricity in the air.

Let me kiss your eye.
Let me kiss your neck.
Let me kiss your tummy.
Let me kiss your pineapple.
Tonight's the night for love under the light.

Booths turn around.
Shane and Janet have taken
Philip and Bradley places.

g: Strobe light. Strobe light
b: Underneath the strobe light.

REPEAT CHORUS

b: I just wanna make love to you.
g: I just wanna make love to you.
b: Underneath the strobe light.
g: Strobe light.
Strobe light.
Strobe light.
b: Strobe, strobe, strobe ...

Men exit.

Deidre enters and crosses to Ameer.

Scene 4: Deidre Asks for an Interview

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

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

Ameer I'm the manager.

Deidre 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?

Deidre Well I wanna find out about it.

Ameer Have you done it before?

Deidre No.

Ameer Have you ever been inside a place like this?

Deidre No. Not really.

Ameer So why you wanna work here?

Deidre What do you mean?

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

Deidre I have a friend who does it.

Ameer She works here?

Deidre No, but she works in a place like this.

Ameer And she told you about it?

Deidre A little bit.

Ameer What'd she say?

Deidre She said you can make really good money.

Ameer You don't want to work at MacDonald's? Ha, ha, ha.

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

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

Deidre So just come back at 1:00?

Ameer Yeah.

Deidre And you'll be here?

Ameer Yeah, I'll be here.

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

Ameer What's your name?

Deidre Deidre.

Ameer Deidre?

Deidre Yeah, Deidre.

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

Deidre What's your name?

Ameer Ameer.

Deidre Ameer?

Ameer You got it, Ameer. *(Silver Curtain opens to reveal the women backstage.)*

Scene 5: Backstage with the Women

(The women are still in their booth windows.)

Rhonda Ameer was complaining about you all day yesterday.

Sherry What did he say?

Rhonda He was just pissed that you never showed up.

Sherry Oh he's just pissed that I stopped fucking him.

Jennifer You fucked Ameer?

Rhonda Where have you been?

Jennifer You had sex with Ameer?

Sherry I told you that.

Jennifer No you didn't.

Sherry Yes I did.

Jennifer I think I would have remembered that.

Sherry Well it was nothing to remember, believe me.

Jennifer Why would you do that?

Sherry I don't know.

Jennifer Did he pay you?

Sherry No.

Jennifer You had sex with Ameer for free?

Sherry I know I'm fucked up.

Rhonda Remember Heather who worked here a couple of months ago?

Jennifer Oh god, of course, I remember Heather.

Sherry She was a pig, Rhonda.

Jennifer Oh yeah she really was.

Rhonda I liked her.

Sherry Why?

Rhonda I thought she was cute.

Sherry She had a pickup truck tattooed on her ass.

Rhonda I thought it was funny.

Sherry Why would you have a pickup truck tattooed on your ass?

Rhonda Anyway, Ameer was always talking about watching us have sex.

Jennifer He wanted to watch you guys together?

Rhonda And I was like, “Absolutely not.”

Sherry That’s why you’re still here probably, because you never let him fuck you. Remember Sapphire? She fucked Ameer the first day she was here and a week later she was gone.

Jennifer Sherry, that’s not true. That girl was a total wreck. She came in here one day with track marks, Sherry. Please she was totally crazy. Remember when her and Joanna got in that fist fight?

Rhonda I missed that.

Jennifer Well believe me, she was really fucked up. I’m glad Ameer got rid of her.

Sherry I came in with track marks one day.

Jennifer I know you did.

Sherry So should every girl be fired because she likes to party every once and a while.

Rhonda I hate to break this to you, but track marks is not a party. Track marks is fucked up and you know that.

Sherry Forget I said anything.

Rhonda You brought it up.

Sherry I was just making a point.

Jennifer What was your point? That it’s fine to do heroin once a week?

Sherry I do not do heroin once a week.

Rhonda Oh my god, you know you do.

Sherry Shut up, Rhonda.

Rhonda You know you do.

Sherry Can we change the subject please?

Rhonda You never want to talk about this.

Sherry I'll talk about anything but that.

Jennifer Well maybe we should talk about the fact that next week we're all gonna be out of a job.

Rhonda Oh they're never gonna close this place down.

Sherry I hope they do close it down. I'd like to see Ameer back in Pakistan driving a cab, that'd serve him right.

Rhonda Oh Guiliani's just jealous because everybody's getting some but him. One hour in my booth and he'd be a new man.

Jennifer I saw him on TV last night saying he doesn't want to close us down, he just wants to move us.

Rhonda Yeah, they don't want us within 500 feet of a synagogue.

Sherry What's that?

Rhonda It's a Jewish temple. Remember that Hassid I had one day?

Sherry What's that?

Rhonda Sherry, a Hassid, it's a Jewish guy. Remember the guy with the hat and the long, black coat and the ear things. That's why they don't want us near a synagogue, we're stealing all their business.

Jennifer So you don't think we'll all be out of a job in a week?

Rhonda With a body like yours, you'll never be out of a job.

Scene 6: Katherine and Mike on the Phone

Katherine Mike, what am I going to do with you?

Mike What are you talking about?

Katherine You know what I'm talking about.

Mike No, I don't.

Katherine Don't play dumb, Mike.

Mike What are you talking about, Katherine?

Katherine Where were you just now?

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

Katherine Really?

Mike Yes.

Katherine Your secretary said you were in a meeting.

Mike You called here?

Katherine Was I not supposed to?

Mike What did she tell you?

Katherine She said you were in a meeting.

Mike Well I was at lunch.

Katherine So you lied to your secretary?

Mike I did not lie to my secretary.

Katherine What did you tell her?

Mike I told her I was going to lunch.

Katherine You didn't tell her, "If my wife calls tells her I'm in a meeting."

Mike Of course not.

Katherine Why would she say you were in a meeting?

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

Katherine Maybe you lie to her too and you don't even realize it?

Mike Why would I lie to my secretary, Katherine?

Katherine Because you're a goddamn liar, Mike. That's what you do. You lie to everyone. You lie to yourself, you lie to me.

Mike I'm not doing this today with you, Katherine.

Katherine Don't you hang up this phone, Mike. I swear to god, don't you hang up.

Mike Well then calm down.

Katherine No, Mike, I won't calm down because I'm sick of it.

Mike Katherine, you are out of control.

Katherine No, Mike, you're out of control. Just admit it. You didn't go to lunch, you didn't have a meeting. Just admit it, you were at a goddamn peep show.

Mike Oh please.

Katherine Don't say, "Oh please". You know you were.

Mike *(in a quiet hushed voice)* I don't go to those places anymore, I told you that.

Katherine Oh I know what you told me.

Mike I don't, Katherine. I was not at a peep show. I was having lunch and if you don't want to believe me, you don't have to.

Katherine I'll tell you what I believe, Mike. I believe I was doing the laundry this morning. 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 a peep show. Am I wrong? Am I? Are you there?

Scene 7: Jennifer Calls her Son and Baby-sitter

Jennifer How's he doing? Did he take a nap? Is he still congested? Oh well, that's good. Did he eat anything? Oh yeah, do you mind? Oh thanks. *(She pauses.)* Hey baby, it's mommy. How are you feeling? Yeah I'm at work. Did you watch your video, honey? Oh that's good. So you're feeling better? I got a surprise for you. No, I'm not gonna tell you. Eric, it's a surprise. You'll get it when I get home, baby. You just have to wait. I love you, too, honey. That's right, when the small hand gets on the six. In fact I might be home a little earlier. Try to get some rest, okay baby? Okay, I'll see you at six. Okay, put Karen back on the phone. Okay, let me talk to Karen. Yeah, give the phone to Karen. I love you, too, baby. Okay, give the phone to Karen.

Scene 8: Ameer and Sherry

Sherry Ameer, do you hate me? Ameer? Ameer?

Ameer What?

Sherry Do you hate me?

Ameer I don't hate you.

Sherry Do you love me?

Ameer Sometimes.

Sherry You still love me, right?

Ameer Oh Yes, Sherry, I love you.

Sherry You do, don't you?

Ameer You make me crazy when you don't show up.

Sherry I'm sorry.

Ameer Were you really sick?

Sherry Yes.

Ameer You weren't with Habib?

Sherry Oh my god, Ameer, I don't talk to Habib anymore.

Ameer You weren't working at Funland?

Sherry I was sick at home.

Ameer Muhammad said he saw you at Funland last week.

Sherry Fuck Muhammad. I don't see Habib anymore. I don't go over there. I was home in bed. I was sick.

Ameer You weren't doing the heroin?

Sherry Ameer, I was sick. I'm sorry. Next time I'll call.

Ameer You promise?

Sherry Ameer.

Ameer What?

Sherry Get in here. *(He looks around and sneaks into the booth.)*

Scene 8: Mike and Bradley Talk

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 woman sits on your lap for five minutes, you pay her ten bucks. What's the big deal? You jack off, don't you?

Mike Don't you?

Bradley And do you always think of Katherine?

Mike Do you always think of Susan?

Bradley I never think of Susan, that's why it's called a fantasy, Mike. Because you're fantasizing. Everybody fantasizes. It's no big deal. You don't think Katherine thinks about other men when she's having sex with you?

Mike No.

Bradley Mike, of course, she thinks of other men. It's completely natural.

Mike So you don't think we're assholes.

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

Mike Why am I stupid?

Bradley Because only an idiot would go home with peep show tokens in his pockets.

Mike So what should I do?

Bradley Buy her flowers, take her to a movie and tell her you're sorry. She'll get over it.

Mike Do you really think it's that easy?

Bradley It worked the last time, didn't it?

Scene 9: Susan and Katherine Talk and Their Husbands Come Home

Katherine Susan, be honest with me, am I ugly?

Susan Oh my god, Katherine, no. Absolutely not.

Katherine Am I plain?

Susan Katherine, I don't think Mike goes to those places because of you. I think he'd go no matter who he was married to.

Katherine Why do you think he goes?

Susan I have no idea.

Katherine But what do you think?

Susan I don't know. Why does anyone do anything. He probably doesn't even know.

Katherine I think he knows, but he's afraid to tell me.

Susan How's your sex life?

Katherine What do you mean?

Susan Like does he want to do weird things?

Katherine Of course not.

Susan Maybe he does.

Katherine We talk about everything.

Susan Everything?

Katherine Well, now that I'm working it's a little harder.

Susan Are you home at night?

Katherine Most of the time.

Susan How often are you out?

Katherine I only show houses on Tuesdays and Thursdays. Other than that, I'm home.

Susan Is that when he goes, on Tuesdays and Thursdays?

Katherine No, I think he goes in the city on his lunch hour.

Susan Well you know what they say, Katherine, the third year is the hardest. If you can make it to the fifth year, it usually works out. But the third year is the worst.

Katherine You're in your third year you guys are doing fine.

Susan I wish I knew what to say.

Katherine I just feel like he's getting bored with me.

Susan You know what I gotta go, Bradley just walked in. Call me after dinner.

Katherine Don't tell Bradley.

Susan He probably already knows. Call me tonight. *(Bradley enters. Susan hangs up. Katherine exits.)* Hey how was the train?

Bradley Packed. Who was on the phone?

Susan Katherine.

Bradley Did she tell you what happened?

Susan I'm sorry, Bradley, but Mike is disgusting. She's gonna kill him. Are you hungry?

Bradley I'm starving.

Susan I made salmon. *(They exit. Mike enters.)*

Mike Katherine, I'm home. *(Dead silence.)* Katherine? *(Finally, in the distance, we hear her footsteps. Katherine slowly walks on-stage, stands ten feet from him, stops, stares at him. He is standing in his suit with his briefcase with him. Finally, after a long time, she utters:)*

Katherine You are so dead. *(She walks past him. Mike is left standing alone on-stage. She yells, as loud as she can:)* Get in here! *(He shudders and music begins and they exit.)*

Scene 10: White Wedding

The Silver Curtain pulls on as the men are walking on-stage into place. Philip, Shane, and Janet (in that order from SR) with briefcases. When they reach their places on-stage, they take off their suits, put on different outfits (Shane is a leather outfit, Janet is in lingerie and a dress, Philip is in rubber), and put their suits back on. They exit upstage through the curtain straight up to their respective booths. (Length of song: 3 1/2 min.)

Opening Music Instrumental

**All enter with briefcases in left hand.
Walk DS to SL of boxes.
Switch briefcases to left hand and place on boxes.
Adjust ties.
Snap open briefcases and open up tops.
Layout outfits (bodies facing SR)**

Hey little sister what have you done
Hey little sister who's the only one
Hey little sister who's your superman
Hey little sister who's the one you want
Hey little sister shot gun!

**Jackets open and off. Fold neatly and tightly.
Jackets in briefcases, nicely so that you don't
have to touch it again.**

It's a nice day to start again
It's a nice day for a white wedding
It's a nice day to start again.

**Ties off.
Ties in briefcases.
Right sleeves unbuttoned/left sleeves unbuttoned.**

Hey little sister what have you done
Hey little sister who's the only one
I've been away for so long (so long)
I've been away for so long (so long)
I let you go for so long

**Take shirts out of pants. (finished by done)
Top shirt buttons undown and con't to work down.
Shirts off.**

It's a nice day to start again
(come on)
It's a nice day for a white wedding
It's a nice day to start again.

**Shirts in briefcases.
Shoes off.
Unbutton pants.
Open pants and slide down.
Pants in briefcases.**

Instrumental

**Free-for-all in getting into outfits, starting with
bottoms followed by tops.**

(pick it up)
Take me back home
There is nothin' fair in this world
There is nothin' safe in this world
And there's nothin' sure in this world
And there's nothin' pure in this world
Look for something left in this world
Start again
Come on

Once dressed, briefcases should be packed.

It's a nice day for a white wedding
(scream)

**Start shutting briefcases and stand up ready for
Whatta Man.**

It's a nice day to start again
It's a nice day for a white wedding
It's a nice day to start again.

Scene 11: Whatta Man

The Silver Curtain reopens (on 2nd movement in music) to reveal the 3 women sitting in their booths. The men walk up to the booths and talk to the women silently. The booths rotate 180. Shane is in leather with Sherry. Janet in lingerie and a dress, talks to Rhonda, she refers to him by his female name. Philip, in rubber, gets involved in some sort of dominatrix thing with Jennifer. Between the choruses of the song, each couple will carry on the following dialogue. The order of conversation: Sherry and Shane first, Jennifer and Philip second, and Rhonda and Janet third. Also, during the choruses, Ameer will cross the stage and sweep. (Length of song: 4:54)

Chorus of Music:

Sherry and Shane Dialogue:

Shane So, what's your real name?

Sherry Sherry.

Shane No, your real name.

Sherry It's Sherry.

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

Sherry Monica. (*money*)

Shane So where are you from?

Sherry Kansas.

Shane The city or the state?

Sherry The city.

Shane You're from Kansas City?

Sherry Yeah.

Shane No, you're not.

Sherry I really am.

Shane Tell me where you're really from.

Sherry I did.

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

Sherry Miami. *(money)*

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

Chorus:

Jennifer and Philip Dialogue

Philip You are so fucking gorgeous. Do you know that? *(Jennifer nods.)* No, I'm being serious. You're amazing. I bet guys come in here all the time and tell you how amazing you are. Don't they? They do don't they? You can tell me. I won't be jealous. Do you have a boyfriend?

Jennifer Philip.

Philip Oh my god.

Jennifer What?

Philip Say that again.

Jennifer What?

Philip My name. Say it again.

Jennifer Philip.

Philip Oh god, that's amazing. You have the world's sexiest voice. Do you know that?

Jennifer Philip.

Philip Baby, don't tease me.

Jennifer Philip.

Philip Oh baby, stop it.

Jennifer What?

Philip You know what.

Jennifer What, Philip?

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

Jennifer Philip.

Philip I swear it is rock hard.

Jennifer Really. *(He takes her hand, puts it on his cock.)*

Philip That's you, baby. You did that. You sure you don't have a boyfriend?
Are your eyes real?

Jennifer Excuse me?

Philip Are those really your eyes?

Jennifer What do you mean?

Philip You don't wear color contacts?

Jennifer No.

Philip That's your real color?

Jennifer It's my real color, Philip.

Philip God, you're amazing.

Chorus:

Rhonda and Janet Dialogue

Rhonda Stand up. Turn around. Will you lift it up for me, Janet? *(Janet starts to lift the dress up.)* 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.")* This is gonna be our secret, you understand right? You are the most beautiful woman I've ever been with.

At end of music (on "Break it down...") the 3 men exit the booths, walk DS to their original places, take one last over the shoulder look at the girls, the girls immediately resume their sexual play with them, the men turn back around with smiles on their faces and exit off SL. As they are exiting, Ameer and Deidre enter.

Scene 12: Ameer Interviews Deidre

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

Deidre 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 little pieces. Some will call you names. And some will ask you to marry 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 man offers you a bunch of money for your phone number and begs you to spend the night and you end up floating in the East River, it's not our problem. You understand?

Deidre Some girls end up floating in the East River?

Ameer No. If, if you end up in the East River.

Deidre Somebody ended up in the East River?

Ameer No, Deidre, no. Calm down. Just be careful, that's all I'm saying. Talk to the girls, they'll tell you.

Deidre Are they friendly?

Ameer Some of them are. Some are lesbians, too, so, you know.

Deidre Oh, I don't care about that.

Ameer Are you a lesbian?

Deidre No.

Ameer You like men?

Deidre Some of them.

Ameer You like Pakistani men?

Deidre Some of 'em. Are you from Pakistan?

Ameer Yes.

Deidre Where's that?

Ameer It's far away.

Deidre How long have you been in America?

Ameer Seven years.

Deidre Is your family here?

Ameer No, my wife and two kids are in Pakistan. They're coming next year, hopefully.

Deidre Is it fun?

Ameer What?

Deidre Sri Lanka.

Ameer No. No money.

Deidre Oh.

Ameer So where are you from?

Deidre Oklahoma.

Ameer Where's that?

Deidre It's far away too.

Ameer So why you come to New York?

Deidre Have you ever been to Oklahoma?

Ameer No.

Deidre It's awful.

Ameer What do you do in New York?

Deidre I'm going to school.

Ameer What you study?

Deidre Biology.

Ameer What's that?

Deidre Biology?

Ameer Yeah, what's that?

Deidre together. It's, um, about how things like your body and stuff, like how things work together.

Ameer *(he looks at her dumbfounded)* Oh. So are you ready to work?

Deidre Well how much money can I make?

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

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

Ameer In the booth, yes.

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

Ameer You don't like to dance?

Deidre I'm not a good dancer.

Ameer You do the dance on the laps, you make a lot more money.

Deidre I'm just not comfortable.

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

Deidre How much more?

Ameer A lot more.

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

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

Deidre To work?

Ameer: Yeah?

Deidre I didn't bring any clothes.

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

Deidre Right now?

Ameer Sure right now.

Deidre I guess.

Ameer Don't worry you'll be fine.

Deidre Where do I go?

Ameer Okay, you come with me.

Scene 13: The Lap Dance: Working Day and Night

Sherry and Shane will begin the Lap Dance sequence, Shane is sitting on one of the runway cubes. As they come to a close, Rhonda and Janet will role on the Grocery Wall for Katherine to shop at. When Katherine is done, the two lap dance couples will switch positions, leaving Sherry and Shane exiting with wall and Rhonda and Janet on the cube dancing. The process will be repeated again for Susan to grocery shop, except this time Jennifer and Philip will bring on the Grocery Wall and take over the lap dancing while Shane and Rhonda exit with wall. The point of all of this is that the audience never sees the lap dancing couples switch positions, they simply appear and reappear. Also, besides the actual lap dances, during the scene we see Ameer getting Deidre dressed and ready for her first night on the job. (Length of song: 5:06)

Working Day and Night lyrics:

In opening music section, Ameer & Deidre exit, Jennifer and Rhonda cross stage, stopped by Ameer & Deidre's entrance. Deidre joins Jennifer & Rhonda and all 3 exit off SR, Ameer off SL. Sherry and Shane get into place, they begin to dance on first line of song.

Ooh my honey
You got me workin' day and night
Ooh my sugar
You got me workin' day and night

Scratch my shoulder
It's aching, make it feel alright
When this is over
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
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 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
(hold on)
You got me workin', workin' day and night
(hoo, hoo, hoo)

INSTRUMENTAL

You say that workin'
Is what a man's supposed to do

**Ameer & Deidre enter opposite sides,
Ameer gives an outfit to her.**

Ameer & Deidre exit opposite sides.

**Katherine goes grocery shopping.
Janet & Rhonda switch places with
Sherry and Shane. All exit after
Chorus.**

Rhonda & Janet dance.

**Ameer & Deidre enter. Ameer gives
Deidre shoes.**

Ameer & Deidre exit.

**Susan goes grocery shopping.
Jennifer & Philip switch with
Rhonda & Janet**

All exit.

**Jennifer dances.
Hands part follows.
When that is done, Ameer & Deidre
enter, Ameer looks her over a final time.
Ameer and Deidre exit, so that Jennifer
is left alone with Philip for "oh, oh, oh"**

**Everybody enters: the 3 dance couples take
places, the 2 married couples set up for**

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

dinner.

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

INSTUMENTAL

Another "hands" section with all couples participating.

Lyrics continue and music fades out.

Scene 14: The Couples Eat Dinner and Jennifer and Philip Talk

A.Katherine and Mike

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

Mike I do.

Katherine Do you really?

Mike I do.

Katherine No, you don't.

Mike Yes, I do.

Katherine Really?

Mike I'm sorry.

Katherine Are you really?

Mike Yes, I really am.

Katherine After everything that we've talked about.

Mike I know.

Katherine You promised me.

Mike I know.

Katherine You swore you'd never go back to those places.

Mike I'm sorry. I slipped.

Katherine You slipped? You slipped. Is that how you see it, Mike? A slip. Really, is that how you see it? You are destroying this marriage. You are tearing a hole inside of me. You are humiliating 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 me as a "slip".

B. Susan and Bradley

Susan What do you tell him when he tells you about going to those places?

Katherine Fuck you, Mike.

Bradley What do you mean "what do I tell him"?

Susan Don't you tell him how disgusting he is?

Mike Katherine.

Katherine No, fuck you.

Bradley That's not my job.

Susan But what do you tell him?

Bradley I don't tell him anything.

Susan You don't tell him that he's a pig?

Bradley No, I never told him that.

Susan Well he is, you know.

Bradley Katherine and Mike just got married way too young.

Susan They're the same age we are.

Bradley Well, you know.

Susan How's the salmon?

Bradley Excellent.

Susan Really?

Bradley No, I'm lying.

C.The Customer Couples

Philip I hope this doesn't bother you, but I've been with hundreds of women.

Jennifer Hundreds, really? Now would that be like two hundred or like nine hundred?

Philip Baby, I lost count. But I'm telling you, and I am not drunk right now and I am not on drugs.

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

Sherry What?

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

Janet What?

Philip Will you believe me?

Jennifer What Philip?

Shane I want you to trust me because I'm gonna be really honest with you right now. Out of all the women I've been with my entire life, you are by far the most amazing.

Rhonda The most beautiful.

Philip The most perfect.

D.Katherine and Mike

Katherine The lies, Mike, they never end. It's like you'll say anything. You try to figure out what I want to hear and you repeat it over and over and you convince me you're something that you're not. And after awhile I begin to believe you. I wake up in the morning, I make you breakfast, you kiss me goodbye, you head off to work, and I

think this is working, this feels right, this is what marriage is. I feel safe, I feel secure and I start to trust you again. And then I start the laundry and I empty out your pockets and I find a gold token with a picture of two people fucking on the back and I picture you creeping into those places on 8th Avenue. I've been by them, Mike, I know what they look like. I saw one the night we took your parents to see *Phantom of the Opera*. We were standing on 44th and 8th, trying to hail a cab, and I looked across the street and I saw one. There was a big sign flashing, "Live Girls! Live Girls! Twenty-five cents." And I saw the men slinking in and out and I thought, "Do all their wives know?" Am I the only woman whose husband sneaks off to those places?" Do other women find gold tokens in their husbands' laundry? They must, right?

Mike I don't know.

E.Susan and Bradley

Susan You know I'd kill you, right?

Bradley What?

Susan If I found one of those.

Bradley One of those what?

Susan One of those gold token things.

F.Katherine and Mike

Katherine When I was holding that token this morning picturing you doing God knows what with God knows who... You just make me feel so alone.

G.Susan and Bradley

Susan Oh my god I almost forgot. Linda's having another party on Friday.

Bradley Another one?

Susan Don't act like that.

H.Shane and Sherry

Shane Do you like to party?

Sherry We're partying now.

Shane You know what I mean.

Sherry No, I don't.

Shane Yes you do.

Sherry You mean party.

Shane I mean party, party.

Sherry I'm not that kind of girl.

Shane I don't believe you.

Sherry Honey, you're scaring me.

Shane No, seriously, you ever do drugs?

Sherry Sometimes I do, yes.

Shane You do, don't you?

Sherry Sometimes.

Shane How often?

Sherry Too often.

Shane Oh baby. I'd like to get high with you. That'd be cool, huh? Would you like to get high with me?

Sherry What are you talking about?

Shane Whatever turns you on.

I. Janet and Rhonda

Rhonda You turn me on.

Janet Do I really?

Rhonda Janet, you really do.

Janet I was thinking about you last night.

Rhonda What were you thinking?

Janet My wife and I were getting dressed, we were going to a party with some friends. She put on this beautiful dress. The top was sequin and the bottom part was this really light, thin chiffon.

Rhonda What color?

Janet Salmon.

Rhonda I love salmon.

Janet I couldn't stop thinking about you. I wanted to put it on and go to the party with you instead. I can't take it anymore, I hate her.

Rhonda I know you do.

Janet When are we gonna be together?

Rhonda It's in your hands, Janet.

Janet I can't divorce her. She'd get half of everything.

J.Susan and Bradley

Susan Oh and your mom called. She got tickets for *Ragtime* on the 14th.

Bradley What's that?

Susan It's a Broadway show.

Bradley Is it long?

Susan It's a Broadway show, Bradley.

Bradley But is it one of those long ones?

Susan It's Rosie O'Donnell's favorite show.

Bradley Who's that?

Susan She has that talk show. Oh my god, Bradley, where the hell have you been?

Bradley I work during the day.

K.Katherine and Mike

Katherine I watch talk shows, Mike. I know the world is full of disgusting men who cheat on their wives, but it doesn't make it any easier and it doesn't make me hate you any less.

L.Shane and Sherry

Shane So, what are you doing for lunch?

Sherry Are you making me an offer?

Shane Are you available?
Sherry Where would we go?
Shane Meet me out front at one o'clock.

M.Janet and Rhonda

Janet I thought more about our house.
Rhonda What did you think?
Janet I picked a color.
Rhonda What color?
Janet Yellow.
Rhonda I love yellow.
Janet You do?
Rhonda Janet, that's my favorite color.
Janet You never told me that.
Rhonda I'd like to see you in a yellow dress.
Janet I look good in yellow.
Rhonda Are you coming in next Tuesday?
Janet I'm planning on it.
Rhonda Then next Tuesday I wanna see you in a yellow dress.
Janet Would you like that?
Rhonda I would like that very much.

N.Jennifer and Philip

Philip You're definately the kind of woman I could settle down and have babies with.
Jennifer Philip.

Philip We could get a big house in Connecticut and raise four kids. Would you like that?

Jennifer Philip, honey, I don't even know you.

Philip But 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?

Jennifer I do.

Philip Do you really?

Jennifer I really do.

O.Katherine and Mike

Katherine I honestly feel like I don't even know you.

Mike You know me.

Katherine Do I?

Mike Yes.

Katherine Do I really?

Mike Yes.

Katherine Then tell me, tell me honestly, why do you go there?

P.Shane and Sherry

Shane When I woke up this morning, I said to myself, "I want to get high with a beautiful lady." And now, here you are. It's kind of magical, huh?

Q.Katherine and Mike

Katherine You don't even know why you do what you do? You're like a child who insists on sticking your finger in the light socket even when you know you'll be electrocuted.

Mike Katherine.

Katherine What?

Mike I am really, really sorry.

Katherine That's nice.

Scene 15: Deidre and Shane, Her First Customer

(Deidre is in booth 2. She puts on some lipstick, Shane enters booth. In the scene, “(money)” indicates the times when Shane gives Deidre more money.)

Shane You know you’re really pretty.

Deidre Thank you. *(money)*

Shane People tell you that all the time, don’t they?

Deidre What?

Shane How pretty you are. I’d like to kiss you. You have beautiful lips. Do you like to kiss? Do you?

Deidre Yeah. *(money)*

Shane Would you like to kiss me? Would you? Say it.

Deidre Say what?

Shane “I want you to kiss me.”

Deidre You want me to say that?

Shane Yeah, say, “I want you to kiss me.”

Deidre I want you to kiss me.

Shane Say it softer.

Deidre I want you to kiss me. *(money)*

Shane I bet you got a tight pussy. Do you? *(Deidre nods “Yes.”)* Do you really? *(She nods “Yes.”)* Don’t lie to me you fucking whore. Are you lying? *(She shakes her head “No.” money)* So, what’s your real name?

Deidre Deidre.

Shane No, your real name.

Deidre It’s Deidre.

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

Deidre Jessica. *(money)*

Shane So where are you from?

Deidre Oklahoma.

Shane The city or the state?

Deidre The city.

Shane You're from Oklahoma City?

Deidre Yeah.

Shane No, you're not.

Deidre I really am.

Shane Tell me where you're really from.

Deidre I did.

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

Deidre Minneapolis. *(money)*

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

At end of scene, Booth 2 turns back around and Booth 1 turns open to audience to reveal Janet masturbating under his dress. He cums and booth revolves back around.

Scene 16: Katherine and Mike Reconcile

(Katherine enters -actually at end of previous scene- with a cup of coffee, looks at the audience and drinks her coffee.)

Katherine You know when I was younger I use to fantasize. I use to fantasize about growing up and getting married. I had my wedding all planned out. I would sit in church and picture the whole thing. I knew exactly how my dress would be: pure white with pearls, a veil and a really long train. I was so jealous when Princess Diana got married because I didn't know a wedding dress could be that big. I use to stare at my parents

wedding pictures for hours. I thought my parents were perfect. So many of my girlfriends complain about their childhoods, but mine was great. I grew up in this really loving home. My parents were incredibly popular, everyone loved them and they loved each other. Everytime they parted, they hugged and kissed and said, "I love you." They were so affectionate. I couldn't wait to grow up and have everything they had.

When I first met Mike it was great. I was so in love. He was everything I thought I wanted. He was intelligent, he was honest, he'd always bring me flowers. He was so cute. He has this really great butt. You can't really see it because he always wears suits but it's cute. I can't really describe it, but it's like... (*she tries to show it with her hands but gives up*) It's just really good. And whenever we went out it was really fun because people would always say, "Katherine, he's so cute. Katherine, 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, "Honey, 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. In the seventh grade I was actually voted class clown. God that seems so long ago. How did this happen? What kind of a man goes to a place like that? (*Mike enters.*) Why do you go there? Tell me. I wanna know. I can handle it, really. Tell me, why do you go there? Are you bored with me? Am I no longer attractive to you? Is it because I won't put my mouth on it? Is that it? I need to know. I really, I want to know. I don't want to live a lie here. Tell me, why do you go there?

Mike I don't know.

Katherine Try to figure it out. Just try.

Mike I don't know.

Katherine Just try.

Mike I've tried to figure it out, Katherine, I really have. I think about it all the time. It doesn't make sense to me. Sometimes I go when I'm really depressed and sometimes I go when I'm excited about something and sometimes I go when I feel really lonely, but other times I go when I'm perfectly content and everything's great with us. I can't tell you why I go. I worry I'm addicted or something. I don't want to go, but I keep going. Like last time when everything blew up between us and I said I wouldn't go back, I really meant it. But last week I was on my way to Penn Station and I walked by and I just stopped and looked in the window. And I said to myself, "Don't go in there." But then five minutes later I was inside and afterwards I felt disgusted with myself. I really did.

Katherine Do you really want to stop going?

Mike Katherine, I'm in love with you.

Katherine Still?

Mike Yes.

Katherine Are you really?

Mike Yes.

Katherine Why?

Mike Why what?

Katherine Why are you in love with me?

Mike Because you're perfect. Because you're funny and you're smart and you're beautiful?

Katherine But, I'm not enough.

Mike You are enough.

Katherine You're not bored with me?

Mike No, I love you. I have a problem. It's not about you, it's about me. *(They begin to kiss. It becomes more passionate. When they are done.)* Listen to me. Are you listening? I will not go back, I promise.

Scene 17: Sex I'm A

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

Scene 18: Jennifer's Monologue

(As Sex I'm A is ending, Jennifer will step off the platform and count her money.)

Jennifer When I was younger and I first started to have sex with guys, I just assumed that if I ever got pregnant I'd have an abortion. My best friend, Lisa, had had three abortions and she made it seem like it was no big deal. I never grew up wanting to have kids. Like some girls in our neighborhood were always volunteering to baby-sit and

I would never do that. I was a bit of a wild child, I guess. I was really into Stevie Nicks and I used to dream about dressing like that and hitchhiking across the country.

But when I got pregnant at fourteen everything changed. And it really was ... (*she breaks down a little bit*) I'm sorry, I don't talk about this that often. But anyway, the day I got pregnant really was the greatest day of my life. I knew that I would have this baby and that we would build a life together. I just knew it. I did not for one second consider having an abortion. It was not even an option. And I kept saying to myself over and over all day, "I'm gonna have a baby. I'm gonna have a baby." I was so excited. I didn't want to tell my parents because I knew we would end up in some big screaming match, even though I knew there was nothing to argue about because I was definitely pregnant and I was definitely having the baby and I was definitely ready to accept my responsibilities as a mother.

And I would love to explain to you why my life changed in one day, but I can't. My wild streak was gone and I jumped feet forward into the wonderful world of motherhood and nine months later I had a baby son. I always say that first day I found out I was pregnant was the greatest day of my life, but it wasn't. It was actually the second greatest day of my life. The greatest day was the day Eric was born. He was born 6lbs.4ounces with a full head of brown hair and big blue eyes. People ask me if he looks like his father, and I get so embarrassed because I have no idea. He'll be eight years old next month. And he really is the sweetest kid.

So how did I end up here. How does a fourteen year old pregnant girl from Lincoln, Nebraska, end up working at Playland on 8th Avenue? Well first of all, I have to tell you that this did not happen over night. I didn't just wake up one morning and start working at peep shows. Somewhere very early on, and I'm not sure who taught me this maybe it was all those Stevie Nicks albums, but I learned at a very early age that for a woman in this country or in the world I guess for that matter you have to have a talent, you have to be special to actually go somewhere. Men don't. They just have to show up. But we're different, we have to prove ourselves or be satisfied with less. So I looked around for women to model my life on: single women, successful women, happy women who were raising children on their own. And I couldn't find any. This was before *Murphy Brown*. The women I knew who were single with children were on welfare and miserable. And I didn't want that for myself. I've always been very attractive. People have always wanted to have sex with me. I guess I could have gone to college and studied something, but I just didn't know what. And so here I am eight years later making a very good living and providing for my child.

It was weird at first. I got a job working in this peep show in Omaha. My girlfriend, Lisa, had moved there a year earlier with her boyfriend, but it hadn't worked out. And my parents were so repulsed by the fact that I was pregnant that we all decided it would be best if I went to Omaha and stayed with Lisa. For the first six months I was in Omaha, I was on public assistance and I hated it. I got food stamps and it absolutely was humiliating. And we met a girl and she told us about the peep show she worked in and she told us how much money she made working there. It was an obscene amount, at least to me. And I became so angry. It was just so enraging to me that a woman who is half as pretty as me, half as intelligent, with no family to support was making that kind of money and Eric and I are barely getting by on welfare and I have to put up with people

pointing fingers at me and judging me every time I stand in line at the grocery store and try to use my food stamps.

I don't know if any of you have ever had to use food stamps before, but it is a completely humiliating experience. The minute you take them out, people think they know every fucking thing about you. It slows up the line, people get angry, the checkout girls don't know what to do with them, they call the manager over, they tell you, "you can't buy these, you can buy that, you can only have one of those, not two." It's fucking humiliating. If any of you learn anything new tonight, let it be that using food stamps is the most humiliating thing in the whole fucking world. I bet a lot of you would consider it humiliating to have to work in a place like this, but this is nothing. I'm telling you food stamps, that's humiliation. Anyway, enough about food stamps.

So I went down to the peep show, the Palace. That was the name, The Palace. I did an interview and I got a job and I made more money in one week than the government gave me in two months. I stopped taking money from my parents. I threw away my food stamps. And I was free and it felt so good. In the beginning, I was only comfortable working in the booths where there's glass between you and the customer. I wasn't crazy about being touched by strangers. Because now that I had a son, I knew I had to stay healthy and the whole idea of letting some strange man shove his fingers inside me for twenty bucks was really not that appealing. But I still made great money and I never had to touch them. 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. I started to have regulars. People would call in and say, "Is Cindy working today?" That was the name I used then because I ..., I don't know why actually.

But eventually I grew tired of "Cindy", and that's when I became "Jennifer." I thought about changing my name to "Stevie," like Stevie Nicks, but later on I read in a tabloid that she shot cocaine up her butt and that really turned me off. So, I decided on "Jennifer." Some girls pick these really ridiculous names like "Sapphire" or "Diamond," you know those jewel names, "Ruby." But I wanted something more real, more human. Also I noticed that those girls with the diamond names tend to burn out much faster than the "Jennifers" or the "Marias." Don't ask me why.

Anyway, when you work in the strip clubs and the peep shows, there's like a circuit. You hear about clubs from other girls 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. A lot of the girls here, and you did not hear this from me, a lotta girls that work in this business are really flakey. A lot of the girls are on drugs. I don't do 'em, I never have. And I'm not standing up here trying to be the Peep Show Spokeswoman, but a lot of the girls 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 girls are professional, but a lot of them are really fucked up, too.

Anyway, a lot of the people all know each other: the owners, the managers, the dancers. It's all kind of connected. And that's how I ended up in New York. I worked my way up the corporate ladder and here I am, The Big Apple. The bigger the city, the more money you make.

Sometimes my friends say, “You’re funny, you’re intelligent, you could get a real job.” But I don’t want a “real” job. I don’t want to work for \$500 a week and watch the government take a third of it. Please! Some weeks I walk out of here with 1000 bucks. And that’s cash. No taxes. It’s mine. Some weeks it’s slow, but in an office what am I gonna make answering phones and filing papers. It’s all about money, period. Don’t let people kid you, it’s not about anything else, it’s only about money.

If I won the lottery tomorrow, I’d never come back here. Some women like to work cause they like to get out of the house, but I’ve never been like that. I love being with Eric, I love watching him grow up. He’s very intelligent, everybody says that, they really do. I just love him, and I want to be with him all the time. But until I win the lottery, or I get a million dollar tip from some crazy customer, or until I find a simpler job that pays just as well, I’ll be here. So come up and see me sometime. I’ve always wanted to say that. *(Jennifer walks straight upstage to where Mike is sitting.)*

Scene 19: The Beautiful Ones

During this song, a montage of visuals occur all over the stage. Jennifer lap dances with Mike, Sherry shoots up, Katherine drinks coffee, Rhonda is with Deidre fixing her hair and makeup. (Length of song: 5:15)

Beautiful Ones Lyrics:

Opening Music

- 1. Jennifer stands facing audience**
- 2. Mike enters thru B2**
- 2.5. Jennifer turns to face Mike**
- 3. Jennifer walks back towards Mike**
- 4. Jennifer begins lap dance**
- 5. Bradley & Susan dance from SL to SR**

Baby, baby, baby
what’s it gonna be?
baby, baby, baby
is it him or is it me?

Bradley Do you know how sexy you are?

Susan Oh, Bradley.

Bradley No, you really are.

Susan Bradley, you’re embarrassing me.

Bradley You’re just so damn sexy, do you know that?

Susan Okay, that’s enough.

Bradley You’re just so incredible. I look at you and I can’t believe how lucky I am.

Susan Are you trying to embarrass me?

Bradley It's not my fault you drive me crazy.

don't make me waste my time
don't make me lose my mind baby

**6. B3 turns around, Deidre is there
counting her money**

Baby, baby, baby
can't you stay with me tonight
oh baby, baby, baby
don't my kisses please you right?

7. Bradley & Sherry dance from SR to SL

Bradley Do you know how sexy you are?

Sherry Oh, honey.

Bradley No, you really are.

Sherry Honey, you're embarrassing me.

Bradley You're just so damn sexy, do you know that?

Sherry Okay, that's enough.

Bradley You're just so incredible. I look at you and I can't believe how lucky I
am.

Sherry Are you trying to embarrass me?

Bradley It's not my fault you drive me crazy.

You were so hard to find
the beautiful ones, they hurt you everytime

**8. B1 turns around, Janet as maid is
cleaning Rhonda's booth**

Paint a perfect picture
bring to life a vision in one's mind
the beautiful ones
always smash the picture
always everytime

9. Sherry and Shane enter and shoot up

Music

**10. Rhonda enters DSR and lights cigarette
10.5. B3 turns around, Deidre is doing her
makeup**

If I told you baby
that I was in love with you
oh baby, baby, baby
it we got married
wouldn't that be great?

**11. Ameer and Philip, with bouquet, enter
and meet at center, they exchange
money and tokens**

Ameer and Philip exit

Philip Is Jennifer in today?

Ameer Oh, she's with a customer right now. She's doing a private show.

Philip How long?

Ameer I don't know.

Philip Maybe I'll come back.

Ameer Hold on, hold on. We got new girl, Deidre. Very beautiful, very young.

Philip How young?

Ameer Really young, she's a student. Maybe you could teach her a few things.

Philip Where is she?

Ameer Booth #3.

Philip She's available?

Ameer She's waiting for you.

You make me so confused
the beautiful ones
you always seem to *lose*.

Baby, ... Baby, ... Baby
what's it's gonna be baby?
do you want him
or do you want me
cause I want you
I want you
tell me baby,
do you want me
I gotta know, I gotta know
do you want me
Baby, baby, baby listen to me
I may not know ...

12. Final look at Sherry and Shane

13. Final look at Rhonda

**14. Rhonda, Sherry and Shane exit
Janet, dressed in suit, exits B1
while Philip enters B3 and red light
comes on B3**

14.5. Jennifer and Mike begin to exit.

**15. Katherine crosses SR to SL
As Mike is about to close the booth
door, he sees Katherine for a moment.
Door shuts and music fades.**

Scene 19a: Sherry and Shane

Shane How are you doing? You feel good? (*she nods "yes"*) Can you feel it?
(*she nods "yes"*) It's nice, huh? (*she nods "yes"*) What are you doing tonight?

Sherry When?
Shane Tonight, after work.
Sherry Oh my god.
Shane What?
Sherry I'm working.
Shane Yeah, after work.
Sherry No, I'm working now. What time is it?
Shane I don't know.
Sherry Oh shit. *(She gets up and runs off.)*
Shane Hold on.

Scene 19b: Ameer and Rhonda

(Rhonda should already be in her booth window.)

Ameer Rhonda, have you seen Sherry?
Rhonda I think she went to lunch.
Ameer She should be back by now. We have runway in fifteen minutes. She said, "Put me on runway." She's a goddamn stupid bitch.
Rhonda I'm sure she'll show up.
Ameer Fuck her, I don't need this bullshit. I got a better girl now, Deidre. She's nice, huh?
Rhonda I just met her, Ameer.
Ameer Well believe me, she's much better than Sherry.

Scene 19c: Philip and Deidre

Philip I hope this doesn't bother you, but I've been with hundreds of women. *(Deidre remains quiet.)* I don't like to brag, but women just like me. Look what I can do

with my tongue. *(he demonstrates)* That's cool, huh? Have you ever seen anybody do that before?

Deidre No.

Philip You like it?

Deidre Uh huh.

Philip Goddamn, you're gorgeous.

Deidre Thank you.

Philip Do you have a boyfriend?

Deidre No.

Philip Would you like one?

Deidre Sure.

Philip My cock is rock hard right now. Do you like big dicks? Most women tell me I'm the biggest they've ever been with. Does that scare you? *(She nods "no")* It doesn't?

Deidre Oh no, it does. I'm sorry.

Philip That's okay, baby, you don't need to be afraid. I'm a very sensitive lover. *(booth turns around)*

Scene 20: Rhonda and Deidre Talk About Work

Rhonda Okay, this is it. This is my Banana Story. This one day I was at work and this man came up to me and said, "Would you shit for 20 bucks?" And I said, "No way. You know, no." And so he said, "Because I want to come in your booth and I want to eat it for you." And I said, "No. No way." Then 10 minutes later he comes back and asks me again and still I said, "No, no, no!"

So I looked over and there was this girl next to me and her name was Felina and she was really incredible and I had heard that she had done things like that before, like she would do these fist fucks, fucking acts with other girls. And so I said, "Felina, can you believe that guy just asked me to shit for 20 bucks?" And she said, "I would have done that?" So I said, "Really?" And then he came back to me about fifteen minutes later and I said to him, "You see that girl over there next door, she'll do it." And he said, "Really?" And so I sent him over there.

And then pretty soon, Felina comes into my booth and she said, "He wants you to come over and look at it." So I went into her booth and there on this paper towel, like

perfectly in the middle of the paper towel was this big pile of shit. So then he said, "Okay I'm gonna come in your booth now. I'm gonna bring it into your side of the booth. Will you watch me? Can I pay you to watch me?" And I said, "To eat it?" And he said, "Yeah." And I said, "Well, okay." And I had never seen anything like that before. But anyway, she hands it to him and then she comes into my side of the booth and he's in there with a beer in a paper bag and he has the shit on the paper towel right there in front of him and he sticks his finger in it and puts a little bit on his tongue. And I'm sitting there, like on one half of my booth and she's sitting on the other half and she's giggling and I'm like, "No." And I'm thinking to myself, "Oh no, don't you vomit. Don't you vomit because what would I tell the janitor. Because it would smell like shit and beer and vomit in my booth."

And then he knocks on the window and Felina picks up the telephone and I'm just sitting there like, "Oh God, oh no." And she puts her face up to the window and she goes, "Hi baby." And she starts licking her lips and sticking her tongue out. And this is when the banana thing comes in. She goes, "Okay, now taste some." So now he's putting it, you know, on his tongue. And he's gagging and I'm gagging watching him and she's giggling. And she goes, "What's it taste like?" She goes, "Does it taste like bananas? I had bananas for breakfast." And she says, "Now try more. Have more of my bananas." And she was making him eat more and more. And he was just gagging and I was dying. Anyway, I couldn't believe that. That was like ... So now whenever I see bananas or I hear something about bananas I always remember that. And now you will too. Anyway, that's it, that's my banana story.

At the end of the monologue Deidre appears in booth window.

Rhonda Hey baby.

Deidre Hi.

Rhonda How you doing?

Deidre I got flowers.

Rhonda Oh, let me see. Those are beautiful.

Deidre They're bad for my allergies, do you want them?

Rhonda That's okay, honey, you better keep 'em. Plus, you know, that's probably a good sign. You got flowers on your first day.

Deidre Why is that a good sign?

Rhonda Well there's worst things you could get around here. *(She laughs.)* I'm kidding, I'm kidding. Actually I'm not kidding, we all got crabs once.

Deidre What do you mean, 'we all got crabs'?

Rhonda They got in one of the booths and they spread into the dressing room.
(Jennifer pops in.)

Jennifer What are you guys talking about?

Rhonda I'm telling her about the time we all got crabs.

Jennifer Rhonda, you are so disgusting, don't tell her that. *(to Deidre)* We did not
all get crabs.

Rhonda Becky got 'em, Melinda got 'em, ...

Jennifer Five of the girls got 'em.

Rhonda Sapphire got 'em, I got 'em, ...

Jennifer All of the un-hygenic girls got 'em.

Rhonda Oh no, fuck you, I am not un-hygenic.

Jennifer And do you wipe down the toilet seat before you sit on it, Rhonda? Do
you girl? *(no answer)* Do you? *(Ameer enters.)*

Ameer Anybody seen Sherry yet?

Jennifer Not for a while.

Ameer This is bullshit. This is lots of bullshit. How you doing, Deidre?

Deidre I'm fine.

Jennifer I saw her talking to some guy out front during her break.

Ameer She's a dumb bitch. She said, "Ameer, Ameer, Ameer."

Rhonda She didn't say she was leaving.

Ameer We're opening runway in five minutes. What does she want me to do, put
two girls only on runway? She said, "I want to be on runway. Put me on runway."
She's gone, that's it, she's gone.

Rhonda Ameer, calm down. She said she'd show up, I'm sure she'll show up.

Ameer No, no, Rhonda, bullshit. Did she show up yesterday, Rhonda? Did she?
And was she supposed to? No, she's a stupid bitch. You know she's a stupid bitch.

She's a fucking heroin bitch. Okay, Deidre, listen to me. Just listen to me, please. (*He gets private with her.*) How much money do you want to do the runway today? Just today, how much money?

Deidre No, Ameer, I told you.

Ameer No, Deidre, just listen. Only today, never again.

Deidre No, I'm not comfortable.

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

Deidre I'm just really not comfortable doing that.

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

Deidre Ameer.

Ameer Deidre, please. Please. Please. I'll throw in extra money. How much money do you want?

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

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

Deidre They don't touch you at all?

Ameer No, they touch you a little bit.

Deidre I really can't do that.

Ameer Okay, how much money you make so far today? Whatever you made, I promise you make double on the runway. Jennifer, Rhonda, tell her.

Jennifer Tell her what?

Ameer Tell her the runway is no big deal.

Rhonda Oh please, it is a big deal. Remember that time Sapphire made the pole all slippery?

Ameer Rhonda, stop it.

Rhonda I'm just kidding, just kidding. It's no big deal, Deidre. Deidre, listen to me. Really, I'm serious, he's right. It's not that big of a deal.

Deidre Do they grab you?

Rhonda 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.

Deidre I just don't want guys grabbing me.

Rhonda Actually, honey, you're safer on the runway. One time I was in my booth and this freak put his fist right through the glass. He started pounding on the glass, and before I could get out of the booth, his fist went right through. There was glass everywhere.

Ameer Rhonda, stop it. *(beat)* Okay, just think about it. We open in five minutes, so just think about it. Okay, let's go.

Jennifer and Rhonda disappear in their booths. Ameer turns back to Deidre.

Ameer Deidre, I promise you, you do the runway *(makes money in hand gesture)*. I promise.

Deidre Ameer, I just...

Ameer No, just think about, just think about it. Please. Okay? Okay? *(He looks at her. You can tell she has agreed to think about it. He smiles content that he has won. He exits, music hits, she thinks about it.)*

Scene 21: The Runway

Sexy MF Lyrics:

In a word or two, it's you I wanna do
No, not cha body, yo mind you fool
Come here, baby, yeah

You sexy Motherfucker

Deidre exits. Runway comes on. Ameer enters.

Ameer Good evening. Hey, welcome to the show. We are about to present to you the most beautiful girls in New York City. All were once White House interns. For a ten dollar ticket to the fun-way runway, you get all the girls you could possibly want, plus a free margarita at the bar. Also hold on to your ticket stub, because if you need to leave they get you in and out priveleges. Ha, ha, ha. Unfortunately, I am sorry to inform you that you may not touch the girls because Mayor Guiliani is a big fucking asshole. But, if you're good to the girls, I give you my promise that they will be good to you. So get your wallets out and put your hands together for a runway favorite, Rhonda.

We're all alone in a villa on the Riviera
That's in France on the south side
In case you cared
Out of all of yo friends I wanna be the closest
That's why I tell you things
So you'll be the mostest
When it comes to life to be this man's wife
You got to well educated on the subject of fights
I mean the prevention of
In other words The R.E.A.L. meaning of thing called love
Are you up on this?
If so, then you can get up offa hug and a kiss

Come here, baby, yeah

Rhonda begins to dance.

You sexy motherfucker

Come here, baby, yeah
You sexy motherfucker

We need to talk about things
Tell me what cha do, tell me what cha eat
I might cook for you
See it really don't matter cuz it's all about me and you
Ain't no one else around
I'm even with the blindfold, gagged and bound
I don't mind
See this ain't about sex
It's all about love being in charge of this
Life and the next ...
Why all this cosmic talk?
I just want you smarter than I'll ever be
When we take that walk
Come here, baby, yeah

You sexy motherfucker

Jennifer and Rhonda switch.

Come here baby,
You sexy motherfucker

Ameer Let's give a warm hand to Rhonda. And please welcome to the stage now,
Jennifer.

Horn stand up please (instrumental)

**Shift focus to Ameer, Deidre and
Rhonda talking.**

I like it, I like it...

You seem perplexed (???)
I haven't taken you yet
Can't you see I'm harder than a man can get
I got wet dreams coming out of my ears
I get hard if the wind blows and you're alone with me
But I can take it
Cuz I want the nine

It ain't about the body
It's about the mind
Come here, baby, yeah

Rhonda So are you gonna try it?

Deidre I'm thinking about it.

Ameer She's gonna do it.

Deidre Ameer.

Ameer No, she's thinking about it, right. But she's thinking she's gonna do it.

Rhonda Deidre, you see it's no big deal, right?

Deidre How long do I have to stay out there?

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

Deidre What if they grab me?

Ameer They're not allowed to grab you.

Deidre But what if they do?

Rhonda Just kick 'em. They love it. Be rough with them.

Ameer Listen, you try it this time, if you don't like it then no more. That's it.
Never again.

Deidre I'll try it.

Ameer Deidre, I love you.

You sexy motherfucker

Jennifer finishes.

Ameer Give a warm hand to Jennifer. And now, please welcome Deidre.

Come here, baby, yeah
You sexy motherfucker

I'm telling you Barbarella's in the house... (Instrumental) Wash the dishes Come here... Sexy, sexy....
(all instrumental)

I like it. I like it.

All the women on stage.

Sexy motherfucker shaking that ass, shaking that ass, shaking the ass.

(Final Rap)

**Sherry enters, has a fight with
Ameer.**

Sherry Ameer, I'm here, I'm sorry.

Ameer You fucked up, Sherry.

Sherry I'm sorry.

Ameer I run around looking for you.

Sherry I'm sorry.

Ameer Why you fuck with me?

Sherry I'm sorry.

Ameer No, tell me. Why you fuck with me? You say...

Sherry Ameer.

Ameer No, listen. You listen to me.

Sherry Ameer.

Ameer Listen to me.

Sherry I'm listening.

Ameer You said...

Sherry I know what I said.

Ameer Listen to me.

Sherry Ameer, I'm here. Calm down.

Ameer You fuck me up everyday, Sherry. Everything you do is one fuck up.
You always fuck up.

Sherry Fuck you, Ameer.

Ameer Get out there.

Sherry I'm going.

Ameer Get out there right now.

Sexy motherfucker, shaking that ass,...

Sherry joins women.

You sexy motherfucker.

Everyone freezes, then slow fade out of music, set and people.

Scene 22: Ameer Fires Sherry

(After final beat of music see all four women sitting, counting their money and congratulating Deidre.)

Rhonda Deidre, you did it, you made it.

Jennifer Yes, congratulations.

Sherry Yeah, congratulations. You looked really cute up there.

Deidre Some guy had something on his fingers.

Jennifer What do you mean?

Deidre Like vaseline or something. It got on my ankles. It was slippery.

Rhonda Men are pigs, Deidre. That's the first thing you learn. The men that come here, most of them, no excuse me, all of them are disgusting pigs.

Deidre I was in the booth today and all of a sudden this guy called me an "eff-ing" whore.

Rhonda What's an "eff-ing" whore?

Sherry Geez, Rhonda, he called her a fucking whore.

Rhonda Oh, fucking. He called you a fucking whore? Oh, honey, I've been called a lot worse than that. Remember that one guy who used called me "t-bone".

Deidre What's that?

Rhonda You know, like t-bone steak. He goes, "I like meat and potatoes women. You're meat and potatoes." So, he started calling me "t-bone". He had a big pot belly stomach, so I started calling him "Mr. Pot Belly". He loved it.

Deidre How long have you worked here?

Rhonda Too long, honey.

Deidre How long?

Rhonda I started in 1933. I came out during the gold rush.

Jennifer Shut up, Rhonda.

Rhonda My first client was Abraham Lincoln.

Jennifer Rhonda, shut up.

Sherry Goddamn Rhonda, are you on crack or what?

Rhonda Actually, honey, no I'm not. See when I say I'm going out for a cigarette break, I really go out and have a cigarette. And when I say I'm going out to have lunch, I really go out and have lunch.

Sherry What are you saying?

Rhonda You know what I'm saying.

Sherry No, what are you saying?

Rhonda You know what I'm saying.

Jennifer You guys, stop it.

Rhonda Where were you, Sherry?

Sherry Fuck off, Rhonda.

Rhonda Excuse me.

Jennifer Stop it, please, stop it. *(They sit in silence for a while.)* So I think Deidre looks really nice in her slip. Don't you guys think so? *(they nod)* It's nice, right Sherry? *(Sherry nods.)*

Rhonda You look very nice, Deidre.

Deidre So do you guys like working here?

Sherry I love it.

Jennifer It's fine. I'm gonna be really honest with you, I've worked in a lot worse places.

Deidre *(to Rhonda)* Do you like it?

Rhonda Some days I do, some days I don't. (*Ameer enters.*)

Ameer Deidre, you were very good. Thank you for doing that, I really appreciate it.

Deidre It was fine.

Ameer Excuse me, I need to talk to Sherry alone. (*Rhonda and Jennifer exit. Deidre stares at Sherry, Sherry stares back.*)

Jennifer (*re-entering*) Deidre, come on. (*They exit.*)

Ameer We can't have you here anymore, I am sorry. You need to go. Please do not come back. Okay? Okay? Okay? (*Ameer exits. Sherry sits for a moment then exits.*)

Scene 23: Katherine and Susan

(Back at the grocery store.)

Katherine What would you do if you were me? Would you leave him?

Susan I'm not you, Katherine.

Katherine Oh gimme a break, Susan, what would you do?

Susan I've never thought about it.

Katherine Oh, come on.

Susan I haven't. I don't have those type of insecurities. That's why I married him. He was the first man I dated that didn't make me feel insecure.

Katherine You've never suspected him?

Susan Absolutely not.

Katherine Really?

Susan Katherine, I'm sorry, I love you and I like Mike a lot. And I was just as shocked as you, but Bradley's different.

Katherine Don't you think everybody thinks their husband's different until they find out?

Susan Katherine, you're not hearing me. Bradley has it great with me, he knows that. I don't worry about things like that because it's out of the question. He wouldn't go to a place like that, he wouldn't have an affair. He's just not that type of man.

Katherine But what if he did? What if you found one of those gold token things?

Susan Would that make you feel better if I did, Katherine?

Katherine I didn't mean to imply that.

Scene 24: Mike and Bradley in Line for Tokens

Philip Can I get 3 please? *(Ameer gives him the tokens. Philip goes into B3 and red light goes on. Bradley and Mike enter and cross straight to Ameer's booth.)*

Bradley Can I get five please? *(holds out a large bill)*

Ameer Do you have anything smaller?

Bradley No sorry.

Ameer *(looks annoyed)* Hold on. *(Ameer exits off-stage with the large bill.)*

Bradley *(to Mike)* So if I tell you something, you can't tell anyone else at the office. You got it?

Mike What?

Bradley I was here yesterday around three o'clock and I was waiting for a booth to open up and then one of the doors opened and Bill stepped out.

Mike Bill who?

Bradley Bill from accounting. You know chubby Bill, balding. I swear it was Bill. So I went into the booth that he came out of and I paid the girl fifty bucks to tell me what he's into. And you're not going to believe this. She said, and I didn't believe it at first, but she said she was being honest. She said that he comes in twice a week, he takes off his suit and he's wearing a dress underneath.

Mike No way.

Bradley A black sequined cocktail dress.

Mike You are so lying.

Bradley That's what she told me, and she said he wears like women's panties and a bra and pantyhose and high heeled shoes and he jacks off under his dress. And supposedly, and I don't believe this but how could she make this up, supposedly he tells her all about Linda.

Mike Who's that?

Bradley His wife, Linda. Remember we met her at the Christmas party.

Mike Wasn't she really pretty?

Bradley She is. Remember at the party nobody could believe she was with him.

Mike That is so sad. Why would you even go to a peep show if your wife was really pretty?

Bradley What are you talking about?

Mike Forget I said that.

Bradley You don't think Katherine's pretty?

Mike Just forget I said that. It's not what I meant.

Bradley You think Susan's ugly?

Mike No, she's gorgeous. That's not what I meant. I don't know why I said that.

Bradley You know what, Mike, I think you are seriously fucked up.

Mike At least I told my wife.

Bradley You did not tell your wife, she found out.

Mike Yeah, but I didn't deny it after she found out.

Bradley Mike, do you listen to yourself half of the time? *(Ameer re-enters)*

Mike Oh fuck you. *(Ameer hands Bradley the tokens.)*

Bradley And remember what I told you.

Mike Yeah, yeah I remember.

Bradley Make sure you empty your pockets before you get on the train tonight.

Mike Don't worry.

Bradley I don't want to see your dick rolling around on the street like John Bobbit's.

Mike Can I get 3 please? *(Ameer hands him the token and they exit. Janet enters when all lights are on.)*

Ameer Hello Bill.

Janet Can I get three please? *(Ameer hands him the tokens. Janet goes to the booths individually, sees they are occupied, tries to see through the cracks in the door. After all the booths, he looks at his watch and exits.)*

Susan enters with Bradley's laundry. As she is going through it she finds a token. Still sitting center stage, Bradley exits his booth, fixes his pants and both exit off in different direction. Janet re-enters and goes to Rhonda's booth, taking Bradley's place.

Scene 24a: Susan confronts Bradley

Bradley Susan, I'm home. Susan? Susan? *(he enters the room)* Hey, what's up? Is something wrong?

Susan *(she holds up the token, he sees it)* You go to those places with Mike, don't you?

Bradley Where did you get that?

Susan Just answer the question.

Bradley Susan.

Susan Answer the question.

Bradley *(pauses for a long time)* No.

Susan You're lying.

Bradley I don't.

Susan You're lying to me, Bradley.

Bradley No I'm not, Susan, listen to me. *(takes a step forward)*

Susan Stay there.

Bradley Susan.

Susan Bradley. *(she stands up)* Have you ever watched Jerry Springer?

Bradley What's that?

Susan You're lucky you're still standing. You have thirty minutes to go upstairs and pack your things. I'll be back in 45. If you're still here, I will call my father and brother and they will physically remove you.

Bradley Susan, can I say one thing?

Susan No, you may not. You're losing time. If I were you, I'd get going because, believe me, you know my family and you do not want to be here when they show up. *(he lies)*

Scene 25: Sherry Leaves

(The stage is pretty silent. Ameer is at his stand. Curtain closes as we see Sherry enter, bundled up like she appeared at very beginning, carrying a gym bag. Ameer won't look up to see her.)

Sherry I'm sorry you hate me, Ameer. I didn't come here with the intention of making your life miserable. I thought I was doing a good job. I'm sorry you weren't happy with me, Ameer. I made a lot of money for this place, you know. I made you guys a lot of money, you know that.

Ameer Okay, you can go now.

Sherry I'm trying to talk to you, Ameer. I don't want to leave here with all of this tension.

Ameer It's fine you can go. Thank you.

Sherry Ameer, look at me. I'm sorry if I caused any problems here. I would like to be considered for the schedule if you need someone. You know like if someone 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, thank you. *(She turns to go. Once she has exited, Ameer puts
aways his stand.)*

Scene 26: The Peep Show is Closing

Shane Hey, is Sherry here?

Ameer She doesn't work here anymore.

Shane What do you mean?

Ameer *(repeats word for word)* She doesn't work here anymore.

Shane I saw her today.

Ameer And now she's gone.

Shane Where did she go?

Ameer I don't know.

Shane She didn't say where she was going?

Ameer She just left.

Shane Well, if I give you my number and you see her, will you pass it on?

Ameer I won't see her. She's gone, she's not coming back. I'm sorry. We are
closing now. We open again tomorrow at 10 o'clock. You come back then, we get you a
new girl, much better than Sherry.

Shane I liked Sherry.

Ameer Well she's gone now. I'm sorry.

Scene 27: Women Getting Dressed

Jennifer So what do you think?

Deidre About what?

Jennifer About all this.

Deidre It's pretty interesting.

Rhonda Are you coming back tomorrow?

Deidre I'm not sure yet.

Rhonda Oh come back. We need more normal girls around here.

Deidre I'm thinking about it.

Jennifer You know who's not coming back.

Rhonda Who?

Jennifer Sherry.

Rhonda What happened?

Jennifer He told her not to come back.

Rhonda Who?

Jennifer Ameer. He sent her home and said, "Don't come back."

Rhonda Who told you that?

Jennifer I heard 'em fighting in the lobby.

Rhonda She's not coming back at all?

Jennifer I don't think so.

Rhonda Oh my god, I'm really sad now.

Jennifer help. Rhonda, you know Sherry's a mess. She doesn't need to work, she needs help.

Rhonda I know, but I liked her.

Jennifer I liked her, too.

Deidre Do girls come and go a lot?

Rhonda It's a big revolving door, honey.

Deidre Where do you think She'll end up?

Jennifer Who knows.

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

Rhonda Don't think about it. I'm taking off, are you ready?

Jennifer Yes. So what do you think, Deidre, will we see you tomorrow?

Rhonda Yeah, are you coming back?

Deidre I don't know yet.

Rhonda Well, get home safely.

Jennifer Take care.

The women exit the booths and they get dressed in what they were wearing at very beginning. One by one they all leave. Ameer comes back, cleans out the tokens from the booths, mops out the booths. At crescendo in music Ameer switches the lights. Everything goes to black except the "CLOSED" sign. Lights up for Curtain Call. (Length of song: 5:12)

RONNIE TO DO LIST

White Wedding

Sex, I'm a ...

Booth token lights

Rhonda - learn opening lines

Booth turning for Whatta Man

Fake dollar bills

Fix grocery wall

Cut holes for money going through plexiglass

Tighten Act 3