

*SCENES
FROM
MY
LOVE
LIFE*

a new play about phone sex, sex clubs, and personal ads

by RONNIE LARSEN

(Chicago/ Los Angeles Version)

Director's Notes: All the scenes should be played very naturally, no cartoon characters. The play works best when the actors really talk to each other. The action should be seamless with one scene dovetailing into the next. Actors should enter just before the previous scene has ended.

Scene Breakdown

• Prologue	Pg. 04
• Scene 01 Isaac And His Sex Addiction	Pg. 04
• Scene 02 Richard And Steve	Pg. 08
• Scene 03 Isaac Visits Michael	Pg. 09
• Scene 04 Bill's Call To The <u>B.A.R.</u>	Pg. 09
• Scene 05 Steve Describes Himself To Michael	Pg. 09
• Scene 06 Chris And Isaac Fight	Pg. 11
• Scene 07 Bill Back On The Line With The <u>B.A.R.</u>	Pg. 13
• Scene 08 Isaac And Steve Talk About Parents, Richard Comes	Pg. 13
• Scene 09 Steve Discusses Richard	Pg. 19
• Scene 10 Richard Outside The Gym	Pg. 20
• Scene 11 Gene's First Drag Number	Pg. 21
• Scene 12 Party Line	Pg. 21
• Scene 13 Gene's Second Drag Number	Pg. 25
• Scene 14 Richard Calls The Pharmacy	Pg. 25
• Scene 15 Shadowlands Monologue	Pg. 27
• Scene 16 Bill's Letter To The Editor	Pg. 27
• Scene 17 Steve And Richard Discuss The Letter	Pg. 27
• Scene 18 Chris Tell Isaac He Called The Sex Line	Pg. 28
• Scene 19 Bulletin Listings	Pg. 31
• Scene 20 Chris And John In Booth	Pg. 32
• Scene 21 Allen Gives Isaac AIDS Test	Pg. 34
• Scene 22 Richard Calls The AIDS Hotline	Pg. 35
• Scene 23 Chris And John Outside	Pg. 36
• Scene 24 Getting Dressed	Pg. 38
• Scene 25 Cruising At The Sex Club	Pg. 39
• Scene 26 Blow Buddies	Pg. 40
• Scene 27 Bulletin Board Reprise	Pg. 42
• Scene 28 Gene And Isaac And The Blindfolds	Pg. 42
• Scene 29 Getting Into Blow Buddies	Pg. 45
• Scene 30 Isaac Visits Chris	Pg. 48
• Scene 31 Gene	Pg. 49
• Scene 32 Steve And Isaac Discuss Relationships	Pg. 49
• Scene 33 Gene	Pg. 53
• Scene 34 Richard And Isaac Have Arcola Discussion	Pg. 53
• Scene 35 Gene's Third Drag Number	Pg. 55
• Scene 36 John, Allen And Bill	Pg. 55

PROLOGUE

(When the audience enters, the stage is bathed in red light. Two blocks are CS, house lights are up and old Broadway love songs are playing. At the start of show, house lights fade and we hear the following message. As each number is mentioned, a different guy comes out and stands frozen in a line across the stage. As each one speaks, he should come to life and then freeze when finished speaking.)

Hi, you've reached the hot and nasty line. Press 1 to hear messages for tops. *(Bill enters.)* Press 2 to hear messages for bottoms. *(Isaac enters.)* 3 for bears and big men. *(Allen enters.)* 4 for bisexuals. *(Steve enters.)* 5 for jocks and bodybuilders. *(Richard enters.)* 6 for oral obsession. *(Mike enters.)* 7 for raunch, kink and fetish. *(John enters.)* 8 for the unusual. *(Gene enters in drag.)* 9 for none of the above. You will have ten seconds to make your choice. *(Lights up.)*

ISAAC Well, I'm 5'9" brown hair, brown eyes, 150 pounds, smooth body, a swimmer's build, and I have about a 7 inch cock.

JOHN Yeah, I'm about 5'11" I have blonde hair, blue eyes, and a mustache. I weigh about 155 to 160 pounds. Sort of a swimmer's build and hung about 8 inches.

MIKE Well I'm, 160 and I have a really smooth body. Kind of a swimmer's build and I have a good tan and my hair is curly and I'm, um, well I think I'm pretty handsome.

BILL I've been told I'm very good looking. I've never had any complaints. I don't think you'll be disappointed. I mean if you are, fine. I mean, I'm not a body builder or anything but I consider myself to be very attractive. I run a lot. I have a runner's build.

RICH I have a swimmer's build. I'm 150, brown hair, brown eyes. I'm 5'9" and I'm about 8 inches.

GENE I work out occasionally. I'm very in shape. Pretty masculine. I'm 5'11" and I'm pretty versatile although I prefer being a bottom. I like very long sessions.

ALLEN I'm definitely into leather but if you're not that's ok. I'm 6'1" very in shape. I have an eight inch dick, very thick with low hanging balls. I'm very masculine and you should be too.

STEVE I'm 5'10" and weigh about 150. I have brown hair and blue eyes. I've got some body hair and I have a 6, uh, 8 inch cock. *(Lights change. All exit, except for Isaac, who moves to DC, and Richard and Steve who sit on blocks at CS and freeze,*

Scene 1 Isaac And His Sex Addiction

ISAAC I lived in New York for two years and I was very promiscuous. Well, a close friend was kind enough to inform me that I was "sexually compulsive" and talked me into going to an S.A. meeting. Sexaholics Anonymous. My friend said he had achieved sexual sobriety and serenity and that I could too.

So I went, and no kidding, half of New York was there. I kept looking for around for Mayor Koch. So we start off by standing in a circle holding hands and we recite the S.A. prayer about God granting us the ability to let go of our need to suck cock. Something like that, I don't know. And of course I end up holding the hand of the most gorgeous guy I'd ever seen. (*Guy appears in a spotlight.*) Kind of like him, but not him. (*Guy exits.*) Well, I start getting a raging hard-on and I have to kind of push my butt back like this so no one will notice. And then we sat down which I was grateful for, and everyone starts talking about their sexual activities. Which I loved, because usually I have to pay two dollars a minute to hear this kind of talk and here I was getting it for free.

Well, the first guy says "I was on my tenth day of sexual sobriety but then I slipped and I went to Riverside Park to get a blow job." And of course I'm going Riverside Park, Riverside Park. Where is that again? And another guy says "I was sucking dick in Macy's bathroom and it left me feeling so empty." But he didn't say which floor the bathroom was on which really pissed me off.

So finally the meeting ended and I ran. To Riverside Park. And I swear within a half hour the bushes were filled. With men from the meeting. I was so grateful to my friend for telling me about this group and I couldn't wait for next week to find out about more cruising spots. But after about a month of going, I started to think that maybe I did have a problem. Maybe I was a sex addict. Doesn't that sound awful? Sex addict. Well, six months later I moved to Fresno, California to finish a degree. Don't ask. And I vowed that my anonymous sex days were over. No more parks. No more porno theaters. No more sex clubs. And I was serious. I really thought it was behind me.

So it's my first day in Fresno and I wake up at 8 AM on a Sunday morning with nothing to do. So I decided to pay a little visit to the Fresno Zoo in Roeding Park. Is sounded wholesome enough. So I get there around 9:30 and there were like twenty cars circling the park. And I think "My, what a popular zoo. I wonder why no one is parking. And I wonder why these men didn't bring their families." And all of a sudden, eureka, there I was like Christopher Columbus discovering the New World.

I've heard that salmon return to the same place each year to spawn. And that they have no trouble finding the right place. I love that don't you? It's like they have to go. They have to spawn. They don't go to meetings to talk through their addiction to spawning. They just do it. It's their nature and they accept it. My little poodle Michael, spends half his day humping everything in the house and he's so happy. He's so satisfied. And

ever says "Get that dog in a twelve step program. That dog is a sex addict. That dog needs to find sexual serenity." If the dog wants to fuck, it fucks. I like that. (*Lights change, Isaac exits R, Richard and Steve unfreeze.*)

Scene 2 Richard and Steve

RICH Don't you think John Bobbitt is so sexy?

STEVE No.

RICH There's something so masculine about him.

STEVE You mean straight acting?

RICH Kind of.

STEVE That is the stupidest phrase in the gay dictionary.

RICH I'd like to suck his dick.

STEVE Please honey.

RICH I would. I'd like to see how it works now.

STEVE It doesn't work.

RICH It will eventually.

STEVE Oh, honey.

RICH I get very excited when I see him.

STEVE Honey.

RICH I do. It's the same with the Menendez brothers.

STEVE Now they're cute.

RICH They are.

STEVE They actually are.

RICH I love when they talk about doing it with their father.

STEVE Richard!

RICH What?

STEVE Don't say that.

RICH I'm being honest

STEVE Well don't be.

RICH I'm just being honest.

STEVE Actually, Erik is really cute.

RICH I like Lyle more.

STEVE With or without the toupee?

RICH I don't care.

STEVE You have a thing for men with detachable parts.

RICH Oh my God. You're right. How funny. Actually just those two.

STEVE Didn't you date a guy who used to vacuum pump his dick?

RICH Oh don't remind me.

STEVE Didn't he used to howl or something?

RICH Don't, don't.

STEVE What happened to him?

RICH He's probably pumping his dick as we speak.

STEVE You go to the wrong bars.

RICH That's for sure.

STEVE Didn't it hurt?

RICH I only did it once.

STEVE Did it hurt?

RICH Well, yeah because he make me keep it on for 15 minutes. And he kept telling me how big my dick would be when I took it off. But it was scary because my dick was turning blue.

STEVE I saw a guy at Blow Buddies once who had one on.

RICH Was his dick blue?

STEVE No, and it was sad, because he was in the corner all alone with this big plastic tube around his dick and every once and a while someone would go by and touch it and then walk away.

RICH Yeah, but was his dick blue?

RICH Because my dick turned totally blue.

STEVE He just looked like something from outer space.

RICH Well most of the men there do.

STEVE That's not true.

RICH The ones I end up with anyway.

STEVE Oh you poor thing.

RICH I hate men.

STEVE Me too.

RICH Me too.

STEVE Let's start dating women.

RICH Umm... no. *(Doorbell rings. Lights change. Richard exits SR and Steve exits SL with blocks.)*

Scene 3 Isaac Visits Michael

(Michael enters from SL, Isaac from SR and stands behind door. Michael adjusts his sweater, another doorbell and Michael answers door. Scene is played directly in front of the doorway.)

MIKE Umm. Hi, come in.

ISAAC Thanks.

MIKE Uh, you got here fast.

ISAAC Well, you know.

MIKE Yeah. Do you want something to drink?

ISAAC No, I'm fine.

MIKE You're sure?

ISAAC Yeah.

MIKE I have Coke, Diet Coke, beer...

ISAAC No. I'm totally fine.

MIKE Water?

MIKE Ok.

ISAAC I'm just really horny.

MIKE You know umm, you don't really look like how you described yourself on the phone.

ISAAC I don't?

MIKE No.

ISAAC Really?

MIKE No.

ISAAC What did I say?

MIKE You said you were 150. *(Weight can change depending on the actors but there should always be a 10 pound difference.)*

ISAAC Yeah?

MIKE You're not 150.

ISAAC I'm not?

MIKE No.

ISAAC Oh, I thought I was.

MIKE You're at least 170.

ISAAC Really?

MIKE At least.

ISAAC Well. I'm sorry.

MIKE I'm 170.

ISAAC Really?

MIKE And I just like guys who are smaller.

ISAAC Smaller than me?

MIKE Yeah.

ISAAC Oh, sorry.

MIKE Oh, it's Ok, it's just...

MIKE Uh... no.

ISAAC Oh. *(They stand staring at each other. Lights change, Mike exits SR, Isaac SL.)*

Scene 4 Bill's Call To The B.A.R.

BILL *(DL on phone.)* Listen, I've been on hold here for 15 minutes and before that I got cut off. This is the second time this has happened. I dropped off my ad in person last Friday before the noon deadline and I picked up the paper today and it's not in there. This is the second time this happened. I'm sure the check will manage to go through my account but where the hell is the ad? Yeah, it's Bill Berkowitz. It said "Thick dad dick for eager young son." and then it had my phone number. Thick dad dick. No I made it into one word. T-H-I-K-D-A-D-I-K. Thikdadik, like didactic. I don't want to hold again, I don't have another 15 minutes. Wait. Goddamnit. *(He is put on hold again. Bill exits US and stands behind door. Lights change. Steve enters from L, Mike from R. Both have phones.)*

Scene 5 Steve Describes Himself To Michael

MIKE So tell me again. You're 150?

STEVE Uh huh.

MIKE Brown hair?

STEVE Yeah.

MIKE Is it really brown or brownish blonde?

STEVE Well, maybe brownish blonde. Sandy, I guess.

MIKE Does it have yellow streaks or white streaks?

STEVE No, it's all one color.

MIKE And it's short you said?

STEVE Uh huh.

MIKE And you don't have any facial hair?

STEVE No. None.

MIKE But like stubble or not?

STEVE No. None.

MIKE And you said your chest hair is just around your belly button?

STEVE Yeah, like a little trail.

MIKE But do you have little hairs on your chest or are you totally smooth?

STEVE Well, I don't shave my chest.

MIKE But you're smooth, right?

STEVE Yeah, I'm smooth.

MIKE And you like getting your cock sucked?

STEVE I love it.

MIKE How do you like it?

STEVE How do you mean?

MIKE Do you like it standing up or sitting down?

STEVE Both.

MIKE Does it have a big head?

STEVE Pretty big.

MIKE And you said you're 8 inches?

STEVE Uh huh.

MIKE How thick again?

STEVE I think like, uh, my hand fits nicely around it.
(Disgusted with Mike, Steve hangs up and exits SL. His light goes out.)

MIKE But can you get your finger all the way around it or not quite? Hello? Hello? *(Isaac and Chris enter from SL.)* Helloooo?
(Mike exits SR. Lights change.)

Scene 6 Chris And Isaac Fight

CHRIS *(They play CS. Chris is holding a phone bill.)* It offends me.

ISAAC Why?

CHRIS It just does

ISAAC You're being completely irrational.

CHRIS If we're dating and we're close and we're monogamous and I'm all you ever wanted in the world and blah blah blah, then why the hell do you have 600 dollar phone bills?

ISAAC Why do you look at pornos?

CHRIS That's completely different.

ISAAC It's not.

CHRIS It is.

ISAAC No, it's not. It's the same thing.

CHRIS Isaac, please. You're the one who said you wanted to get together because you were tired of being alone, and you were afraid of AIDS, and you wanted to settle down because you were sick of going home with strangers, sick of sex clubs...

ISAAC But not sick of phone sex.

CHRIS Isaac!

ISAAC Don't you masturbate when I'm not around?

CHRIS Yes.

ISAAC Well, there you go.

CHRIS I always think of you.

ISAAC No you don't.

CHRIS How do you know?

ISAAC You're lying.

CHRIS I'm not. I always think of you.

ISAAC Really?

CHRIS I'm sorry. You turn me on. What can I do about it?

ISAAC You turn me on too.

CHRIS I don't. Do I?

ISAAC Yes you do.

CHRIS We haven't had sex in 3 weeks. I feel really ugly.

CHRIS Well when I see your phone bills I feel very unwanted and ugly.

ISAAC That's your problem.

CHRIS Thank you Oprah.

ISAAC It has nothing to do with me.

CHRIS It has everything to do with you. We're supposed to be in a committed relationship.

ISAAC I am committed to you.

CHRIS (*Reading the phone bill.*) And to some guy in Florida, and some guy in Utah, and some guy in Indiana, and some guy in Burbank, and some guy... Should I go on?

ISAAC I don't care.

CHRIS Obviously not. You know you could at least hide the bills when I come over.

ISAAC You don't have to look at them.

CHRIS And you don't have to make the calls.

ISAAC And you don't have to come over. This is exactly why I don't want to move in with you. You are not my fucking mother. You don't fucking own me. Sometimes I feel totally suffocated in this thing. If you want to hide things from me, go ahead, but that's not how I work. I shouldn't have to hide things from you. If I want to call Jeff in Indiana, I'll call Jeff in Indiana whether you like it or not. I don't do this to hurt you, it's something I do for fun. I like having phone sex. I like it. So what? It's the safest form of sex. I don't have to get emotionally involved. I don't have to worry about what I'm wearing. And the best part of it is, that I never end up fighting with them after we've spent a fabulous 10 minutes together. Which is more than I can say for this relationship.

CHRIS I don't want to talk about this anymore.

ISAAC You brought it up.

CHRIS Well, I don't want to talk about it anymore.

ISAAC Fine. We won't.

CHRIS Fine. (*Bill enters from behind door and moves DR, Chris exits SR, Isaac exits SL. Lights change.*)

Scene 7 Bill Back On The Line With The B.A.R.

BILL T-H-I-K-D-A-D-I-K Goddamnit. Can I just talk to one person who handles the personals? I talked to her and she gave me to you. No, it's a simple three line ad. Yeah, that's right, Bill Berkowitz. Yes, the second time. The Bay Times has never lost my ad in two years. This is twice in six months. I mean, this is crazy. Fine, I'll hold. (*Lights change. During the previous monologue, Isaac and Steve enter with blocks and a sheet, and set up next scene SL.*)

Scene 8 Isaac And Steve Talk About Parents, Richard Comes

ISAAC (*Isaac is shirtless, and getting massage from Steve.*)
Now bear in mind, I've never met the woman in person. I've just talked to her on the phone.

STEVE And you're adopted parents are ok with it?

ISAAC Oh, God. They don't care.

STEVE That's good.

ISAAC So she calls my roommate.

STEVE Denise?

ISAAC Yeah. And she asks Denise about me, and then at some point she says "Is Isaac gay?" And of course, Denise who doesn't have...

STEVE Any inhibitions.

ISAAC Thank you.

STEVE Well, she is a lesbian.

ISAAC Denise says yes.

STEVE Oh my God.

ISAAC And get this, she screams out...

STEVE Who screams out?

ISAAC My new mother. She screams out "I'm so happy. I've always wanted a gay son. Gay men are so wonderful. All my friends are gay. Oh, this is perfect."

STEVE You're kidding.

STEVE She sounds looney.

ISAAC No, she's really interesting. She's young too, she's only 39.

STEVE So, she had you when she was about what, ten?

ISAAC Fourteen.

STEVE Fourteen. God, that sounds young.

ISAAC That's why she gave me up. And she said she's been looking for me ever since.

STEVE When are you going to meet her?

ISAAC She's coming out the same week we're opening the play.

STEVE Oh. How's that going?

ISAAC It sucks. I don't what to talk about it. The director is a total idiot so I don't know when I'm gonna be able to see her.

STEVE What if you hate her?

ISAAC Why would I hate her, she sounds completely accepting?

STEVE Well you know you meet someone and it's wonderful and then it's not.

ISAAC Could you be talking about Chris?

STEVE Probably.

ISAAC Yeah, that's turning out to be totally ridiculous.

STEVE I warned you. For God's sake you met at a production of Salome.

ISAAC It was his third time.

STEVE That should have been your first clue.

ISAAC How do you sit through Salome three times?

STEVE He's so obsessive.

ISAAC God, I hate opera.

STEVE So, is it over?

ISAAC I don't want to talk about it. Last time I saw him we

STEVE Tell him to fuck off.

ISAAC Don't tempt me.

STEVE He's too controlling.

ISAAC I know.

STEVE I mean, how many mothers do you need?

ISAAC You know what's so funny is that when I called her for the first time...

STEVE Who, Chris?

ISAAC Shut up.

STEVE Just kidding.

ISAAC She says that when I called her for the first time she knew right away that I was gay.

STEVE What, did you have Barbra Streisand playing in the background?

ISAAC From my voice. She knew from my voice.

STEVE *(In mock gay tone.)* She knew from your voith. *(Massage is over. Steve stands SR, Isaac sits up on blocks.)*

ISAAC Do I sound like that?

STEVE No, of course not.

ISAAC Do I sound gay?

STEVE No.

ISAAC How do I sound?

STEVE Like Isaac.

ISAAC Is that good or bad?

STEVE You sound fine.

ISAAC Now I'm listening to myself talk.

STEVE Of course you are, you're an actor. *(Steve moves to L of blocks, hands Isaac his shirt which he puts on.)*

ISAAC Oh God. I hate actors and I hate directors and I hate

STEVE But you love the theater.

ISAAC Can you believe that a gay paper in San Francisco would say my acting was too fruity and faggy?

STEVE Why do you read the reviews?

ISAAC Because I'm an actor.

STEVE And you say you're not into S and M?

ISAAC I'll tell you what's masochistic is that I'm meeting my birth mother and opening a play in the same week.

STEVE And somewhere in all that you have to dump Chris.

ISAAC Steve. (*Silence.*) You know the irony is, is that after 20 seconds on the phone with my new mother she knows I'm gay and loves it, and after 25 years with my real parents they're convinced I'm straight.

STEVE That's why they're your real parents.

ISAAC Actually they know. (*Isaac goes off and gets two Diet Cokes and brings them back on for both of them. Steve sits on blocks, Isaac stands L.*)

STEVE Of course they know.

ISAAC Well my mom knows for sure. My dad is still hoping. I think he thinks Denise and I might get married.

STEVE Right.

ISAAC Actually, he should be relieved. My two straight sisters are totally fucked up.

STEVE Isn't one in drug rehab?

ISAAC And the other one just had a baby out of wedlock and my brother used to sell drugs.

STEVE It's that good Mormon upbringing.

ISAAC Did I ever tell you about the Bishop who I told I was gay?

STEVE No.

ISAAC He gave me a book on how to be straight, and one of the things it said is that I should play sports and get involved in masculine activities like football. I am so tempted to write him a

joined the gay softball league and I already find myself changing. P.S., I met a wonderful guy named Roger who plays first base and gives wonderful head. Just another success story for your files. Love, Isaac. (*They laugh.*)

STEVE Actually, when I was young I went to the gym with my father, and we had gotten out of the showers and were drying off, and I could not stop staring at all the naked men. I just stood there with my mouth hanging open and my dad said "Let's go." And I just stood there lost in space, and he said "Steve? Steve? Steve let's go." I was so embarrassed but I was so transfixed.

ISAAC How old were you?

STEVE Two. (*They both laugh.*) I don't know, 8 or 9. I think that's when I first learned the word discreet.

ISAAC I remember one time I was in the living room watching T.V. and there was something on about gays, and I remember my dad saying "That's sick, those people are sick." And I remember feeling so scared. It was like he was telling me don't even think about it. In fact, when I graduated high school I wanted to move here and go to school and he said "No. You can go anywhere but not San Francisco."

STEVE So he sent you to New York? (*Richard enters and goes to door.*)

ISAAC Go figure. (*Doorbell rings and Isaac answers the door.*)

BOTH Finally. (*Lights change as Richard enters. Richard moves to CS, Isaac goes to DR.*)

RICH I'm really sorry I'm late. I'm so sorry. There was a really hot guy in the sauna. He kept cruising me, but he wouldn't leave the sauna. What's a girl to do?

ISAAC We've both been waiting.

RICH I know, I know. I'm sorry.

BOTH I'll never be late again.

RICH I promise.

STEVE Yeah, yeah, yeah.

RICH Isaac, do you have any more Diet Coke?

ISAAC Sorry, these were the last two.

RICH Oh my God. You guys are so fucking thoughtless. You knew I was coming over. Let's go. I have to get some Diet Coke.

STEVE It's too late.

RICH No, it's not.

STEVE It's too late.

RICH You guys are total wimps.

ISAAC So what happened?

RICH When?

ISAAC In the sauna.

RICH Well I kept waiting and finally I just gave up. Fuck him, right? Though he was totally hot. I mean hot. Total blue collar. Just the way I like 'em. Kind of rough around the edges, kind of intense. The kind that will hold your head down and make you gag.

STEVE Richard, my God!

RICH So I'm getting dressed and he comes up to me in his towel and says "Wait for me outside." In this quiet, intense, hushed voice like a Russian spy or something, "Wait for me outside." And I was already late so I thought what's another ten minutes? You guys would have done the same thing.

STEVE Not me. I don't cruise the sauna.

RICH Everyone cruises the sauna.

STEVE Not me.

RICH Everyone. Anyway, so I'm waiting for him outside and when he finally comes out 20 minutes later he's a totally different person. Everything matches. The hair is perfect, he's wearing some cheesy cologne, a beautiful little watch, oh so cute and tasteful. And he comes running up to me and in this nelli-ass voice he says "Hi, thanks for waiting." And of course I'm thinking to myself that is so not blue collar.

ISAAC How many times do I have to tell you that straight men do not go to the YMCA.+++

RICH I know, I always forget.

ISAAC Wishful thinking?

RICH He looked perfect. Why did he have to get dressed and talk?

RICH I gave him a wrong number.

STEVE That is so mean.

RICH Everyone does that.

ISAAC Justify, Richard, justify.

RICH Everyone.

ISAAC You're like those guys on the phone line who say they're gonna come over but never show up.

RICH Yeah, because you describe yourself first and then you make the date, and by then it's too late to go back and say "Ok I'll come over but this is what I really look like." I mean come on. You don't want them to know you lied.

ISAAC So if you say you'll show up and you don't they'll never think you're a liar?

RICH Oh you guys are so perfect.

ISAAC I'm just saying...

RICH The gay boy scouts, always honest. Are we going?

ISAAC What time is it?

STEVE It's almost seven.

RICH What time is it exactly?

STEVE It is... 6:47.

RICH Oh my God. I was in the sauna for an hour.

STEVE Didn't you work out?

RICH No I just cruised the sauna. (*Pause.*) And the showers and the steam room.

ISAAC Aren't you tired?

RICH No. I'm ready to go.

ISAAC Let me turn on the answering machine. (*Isaac exits L.*)

STEVE I guess we're going then?

ISAAC (*From off stage.*) I guess.

STEVE You're so bad.

RICH Isaac, are you sure you don't have any Diet Coke?

ISAAC (*From off stage.*) What?

RICH Are you sure you don't have any Diet Coke?

ISAAC (*From off stage.*) I'm sure.

RICH You're not hiding it, are you?

ISAAC (*From off stage.*) What?

RICH Are you hiding it?

ISAAC (*From off stage.*) What?

RICH Are - you - hiding - the - Diet - Coke? (*No response.*)
Goddamnit. (*He exits L, lights change and Steve, alone, does the monologue, CS.*)

Scene 9 Steve Discusses Richard

STEVE The first time I met Richard we were at a party. And the whole time I was talking to him he was craning his neck and looking at all the other people. I had to keep repeating myself and I thought what a jerk. Why is this guy standing here when he so clearly wants to be on the other side of the room? I mean, I don't think he looked at me in the eye for more than two seconds at a time. Well, the next day he calls me up and says "It was great talking to you last night. I felt like we really connected." And all I could say was "Uh huh, yeah me too." (*Steve exits L, taking sheet as he goes. Lights change. This scene is played DR. Richard enters first. He is alone for a beat and we see him waiting for his hot stud. Then Mike enters from L.*)

Scene 10 Richard Outside The Gym

MIKE Hi. Thanks for waiting.

RICH No problem.

MIKE So what are you doing tonight?

RICH Um, actually I'm supposed to meet friends.

MIKE When?

RICH An hour ago.

MIKE Oh.

RICH Yeah. So I really need to go.

MIKE Well, can I call you?

RICH Sure.

MIKE Well can I get your number?

RICH Oh, yeah sure. Do you have a pen?

MIKE Hold on. (*Mike brings out complicated address book.*) Ok, go.

RICH 775-8249.

MIKE 775-8249?

RICH Right.

MIKE Can I call you tonight?

RICH Sure. Great.

MIKE I'll call you tonight.

RICH Great. (*Lights change. Music cue. Richard exits first SL. Gene enters UL, goes behind door. Mike exits R as Gene enters.*)

Scene 11 Gene's First Drag Number

GENE (*In full drag does full lip-synch turn to recording of I'LL BE HARD TO HANDLE by J. Kern, sung by Ann Miller. This number is somewhat open depending on the dance skills of the performer. If the skills are limited, she should find steps that are simple, big, campy and not repetitive. The percussion accents at the end of many of the lines are important for poses etc. Also, don't do too much intense dancing until the music break to conserve energy. The music should hit as soon as Richard says "Great." The Gene enters on the second repeat of the Intro from UL and goes behind door. As she enters Mike exits R but he should not be off stage until after Gene is on. On the first 'Boom', Gene opens door and poses in the doorway. On second 'Boom', he closes door and poses in front of it. Gene looks first in Richard's direction then in Mike's and begins.*)

Spread out boys, you bother me.

Posing in front of door

I hear you knockin' but you can't come in

Does 3 turns DS and begins 'singing'

Let me warn you fellas

I'll be hard to handle

I won't give an inch.

Pose.

So don't go and bet

It's easy to get

Me in a pinch

If you don't believe me, try it.

Move to DL blocks & sit.

I'm prepared to wrestle

If safety demands.

I'll wrestle those guys

With four pair of eyes

And sixteen hands

And you ought to see me throw it.

Pose.

Mean 'till I've had breakfast coffee

Meaner when I've had my coffee

I am just an iron butterfly at heart.

Stand & pose.

All the fellas say I scare 'em

If they're backwards I can't bear 'em

If they're forward

I tear 'em apart.

Walking backwards giving movement to music cues at end of these lines

Awful hard to handle

A positive fright

But I'll get along

If I'm doin' wrong

I'm doin' all right.

(Music break)

I'll get along

If I'm doin' wrong

I'm doin all right.

One turn DL then, facing DS one arm goes up and with one finger, mark the bell sound at end of line.

Dance sequence. Big, campy, but not repetitive.

Mm Mmmmm.

Walk upstage

The natives are restless tonight.

Turn head, look over shoulder.

Open door, step through. Chris enters left.

Turn head look over shoulder DL at Chris.

Close door and after music ends exit left.

(Chris enters from L just before "The natives are..." with a phone, paper and pencil. He sits on DL block.)

Scene 12 Party Line

CHRIS Hello, hello? Is anybody out there? Hello?

MIKE Hello.

CHRIS Hello. (*Lights change.*)

MIKE What are you looking for? (*Gene brings on a vanity from UL, places it in front of door. He takes block behind Chris for a chair. He sits and begins to adjust his make-up.*)

CHRIS Actually I've never...

MIKE Speak up. I can't hear you. (*Rich enters down R, Crosses down L.*)

CHRIS I said actually I've never called before.

RICH Yeah, right. (*Rich exits down L.*)

CHRIS What?

MIKE Just ignore him. So what are you into?

GENE Hello. Any tops on the line?

CHRIS What did you say?

GENE Any tops on the line?

CHRIS No, the other guy.

MIKE I said what are you into. (*Allen enters.*)

ALLEN Any cocksuckers on the line?

GENE Right here.

ALLEN Yeah. Do you have a number I can call you at?

GENE Actually, I need to call out.

ALLEN Me too.

MIKE Is the first timer still there?

CHRIS Yeah, I'm right here. (*Allen moves behind door.*)

MIKE Do you want to call me?

CHRIS What's your number?

CHRIS 8-6-what?

BILL (*Bill enters from L, stands DL.*) Anybody out there looking for a daddy?

MIKE Where are you calling from?

BILL The city.

MIKE What part?

CHRIS Hey, is the guy with the 8-6 number still on?

BILL Downtown. Are you looking to go out or stay in?

MIKE Stay in.

BILL Can I give you a call?

MIKE You looking to go out?

BILL Yeah. Can I give you a call.

MIKE Sure, my number is...

BILL Wait. (*Bill checks to see if he has a pen on him, he doesn't.*)

MIKE Ready?

BILL Yeah, go.

MIKE 861-5079

BILL 861-5075?

MIKE 9. 5079.

BILL 5079.

MIKE Yeah.

BILL Ok 861-5079.

MIKE Correct.

BILL I'll call you right back. (*They both hang up. Mike exits R, Bill exits L.*)

CHRIS Hello. Hello?

GENE What are you looking for?

CHRIS Well, I thought I was looking for him.

GENE Who?

CHRIS 861-5079.

GENE Call him.

CHRIS No. That's Ok. (*Allen enters from behind door and leans on its right side.*)

ALLEN Are there any cocksuckers on the line.

GENE Right here.

ALLEN I think we spoke earlier.

GENE Oh, maybe we did.

ALLEN Any other cocksuckers out there?

CHRIS Doesn't sound like it? (*Allen exits L. Isaac enters UL, moves DC so he is next to Chris.*)

ISAAC Hello? Anybody out there looking to get together?

CHRIS Maybe. Who's this?

ISAAC Jack

CHRIS Hi, I'm Chris. Hello?

ISAAC (*To himself.*) Oh my God. (*Exits SR.*)

CHRIS Hello? Jack? Jack?

GENE Jack got off honey. (*Gene puts down phone but doesn't hang up.*)

CHRIS I think you're right. So do you call this line a lot? Hello? Hello. Hello? Anybody out there? (*Gene picks up phone.*) Helloooo?

GENE Yeah, I'm here.

CHRIS How are you doing?

GENE Absolutely fabulous. (*Hangs up.*)

CHRIS This is my first time calling. I have friends who call but I've never called before so you know it's pretty interesting. Do you call a lot? You still there? (*Pause.*) Hello. Hello, anybody there? Hello. anybody out there? Anybody out there just

Scene 13 Gene's Second Drag Number

(Gene does second drag turn to Peggy Lee singing Talk To Me Baby. There is choreography of hands and phones from behind the flats. As soon as the music starts, Chris exits L. Gene, who is sitting on block with cordless phone to ear, starts moving shoulders or swinging a crossed leg, something sexy. Bill, Mike, Isaac and Steve are off stage with phones. During the number they will extend their arms only on-stage, holding the receivers. In the table below, PO = Phones on. PF = Phones off.)

Talk	PO
To me baby.	
Tell me lies	PF
Tell me lies, as sweet as apple pies.	PO PF
And if your lips have never told a fib You might ad lib with your eyes.	Stand & walk down-stage seductively
Oooh	Cross SR, trade cordless phone for receiver w/ long cord. Move CS stretching cord.
Tell me I'm marvelous, exaggerate Prevaricate if you must, just	Turn twice SR, wrapping cord around waist.
Talk	PO, SR phone hits Gene on head. Trn CS unwrapping cord from waist.
To me baby, Soft and low	PF
Then if you decide it's Really so	PO, Toss phone off SR. Cross SL get phone. PF
Swear you'll be mine forever Otherwise	Move US, grab a 2nd phone, sing into both
Just talk to me and Tell me lies	Hand off both phones, cross CS
Say that we're helpless In the hands of fate Exaggerate if you must Just	(Between this point & the end of the song, The dress, wig, shoes, make-up come off & street clothes, which are stored in vanity are put on.)
Talk	PO
To me baby	
Soft and low	PF
Then if you decide its	PO
Really so	PF
Swear you'll me mine forever Otherwise	
Just talk to me and tell me	
Lies	Phone 1 on
Lies	Phone 2 on
Lies	Phone 3 on
Lies	Phone 4 on
Great big beautiful, wonderful, beautiful	Phones slowly down and off.
Lies	Phone 1 on
Lies	Phone 2 on
Lies	Phone 3 on
Lies	Phone 4 on
Great big	PF-PO
Great big beautiful	
Lies	Phones down, then shake & slowly up & off

(Lights change, Richard enters from UL with phone and sits on block DL. Gene moves DR and takes phone from behind flat.)

GENE Walgreen's Pharmacy.

RICH Can you tell me some of the...

GENE Oh, can you hold? I have another call.

RICH Go.

GENE Walgreen's Pharmacy. Oh, hello darling. No, I have a show tonight. 9:00. Yes darling. No, I don't get off here until 6:00. It takes me two hours to get into make-up. You don't do drag, you don't know. No, I'm wearing that silver thing and I got these fabulous pumps at PayLess. You could pay more, but why? Listen darling, I have a customer on the other line. Let me hang up with him and I'll come right back. (*Clicks off.*) Hi, sorry to keep you waiting. What was your question?

RICH Can you tell me some of the drugs that people who are HIV positive might take?

GENE Not really.

RICH Why not?

GENE There's hundreds.

RICH You're kidding.

GENE I'm not.

RICH Well, is Arcola one?

GENE What?

RICH Arcola?

GENE How do you spell that?

RICH A-R-C-O-L-A.

GENE I've never heard of that.

RICH You've never heard of Arcola?

GENE Nope. Sorry.

RICH Well can you...

GENE Sir, we're really busy here and....

RICH I know. I'm sorry.

RICH Well, how can I find out about this drug?

GENE I really can't help you and....

RICH Fuck. Ok. Thanks Priscilla, bye. (*Lights change. Mike enters from UR as Richard exits L and Gene exits R.*)

Scene 15 Shadowlands Monologue

MIKE I just saw that movie Shadowlands about C.S. Lewis, and I was in London a couple of years ago and I saw the play and now I'm really confused because in the play he didn't go with her because he was gay. They were just friends. But in the movie they have all these passionate kisses. Wasn't C.S. Lewis gay? Or did I read too much into the play? No, he was gay. Right? God, I'm so confused. Do you like this sweater? (*Lights change. Bill and Allen enter from UL, Mike exits UR. Allen moves UC block next to DL block. These remain in place through the end of the You're So Vain number. Bill and Allen play scene seated on blocks, Bill at R, Allen at L. Bill does not begin speaking until Allen is seated.*)

Scene 16 Bill's Letter To The Editor

BILL Allen, listen to this and tell me how it sounds. "Dear editor. Four times in the last month I have placed personal ads in your paper and twice they were lost. Do you think because your paper is free that you don't have to function as efficiently as other publications? At a time when our community is being attacked from all fronts don't you feel that we need to at least be able to rely on each other with a little dependability. I do not care for the bar scene and I do most of my socializing through the personals department. I have placed ads in many other gay papers and they have never been misplaced. If you force me to do my business elsewhere I will but I hope this is not a measure I have to take. I hope you look into this problem immediately so that we can both move forward with more productivity and pleasure. Thank you for your consideration on what I consider to be an important matter. Name withheld." What to you think? (*Allen says nothing. Steve and Richard enter from DR and begin speaking immediately. As Bill and Allen exit L, Steve and Richard move L and play scene standing in front of blocks.*)

Scene 17 Steve And Richard Discuss The Letter.

STEVE (*Holding copy of the B.A.R.*) Do you ever read the Bay Times or the B.A.R. and feel like you're not gay?

STEVE I mean some of the topics are so dumb.

RICH You ever read People?

STEVE I like People.

RICH And you find the B.A.R. vapid?

STEVE No, it's just that I can't believe some of the... Like ok, listen to this. Here's a guy whose personal ad gets lost and he writes.

RICH Oh, I read that letter.

STEVE It's absurd.

RICH I know because the B.A.R. is very strict about the deadline and it's hard enough getting your ad in on time.

STEVE Richard, I mean the letter is absurd.

RICH Why?

STEVE It's absurd that a grown man had enough time to sit and compose this letter and mail it.

RICH They lost his ad twice and he doesn't go to bars. What's he gonna do for sex?

STEVE What?

RICH It's hard to meet people.

STEVE For who?

RICH Well, not me. But I know a lot of my friends complain about meeting people.

STEVE Oh, come on. This is San Francisco. I got cruised in the elevator by the exterminator. I even got cruised by the Iranian guy who runs the market across the street.

RICH Iranians are not gay.

STEVE Richard.

RICH You get killed if you're gay in Iran.

STEVE He doesn't live in Iran. He lives across the street.

RICH He lives in the market?

STEVE No. I mean he lives in San Francisco and works at the

RICH Well, that's good that he's gay.

STEVE I didn't say it wasn't good.

RICH So what are you saying?

STEVE I'm saying we live in San Francisco and everyone's gay.

RICH I know.

STEVE Forget it. (*Isaac and Chris enter from UL as Steve and Richard exit DL. Isaac and Chris sit on blocks, Isaac at R, Chris at L.*)

Scene 18 Chris Tells Isaac He Called The Sex Line

ISAAC You didn't

CHRIS I did.

ISAAC Really?

CHRIS I did.

ISAAC And?

CHRIS Nothing happened.

ISAAC Something must have happened.

CHRIS Nothing happened.

ISAAC Did you make a love connection?

CHRIS Shut up.

ISAAC Did you?

CHRIS No, it was boring.

ISAAC Boring?

CHRIS Well, it wasn't boring.

ISAAC Isn't it interesting?

CHRIS Kind of.

ISAAC Did you call anyone?

CHRIS No.

ISAAC Did you give out your number?

CHRIS Actually, I hardly talked to anyone. People kept interrupting.

ISAAC You only called once?

CHRIS Actually, I called twice.

ISAAC See, isn't it addicting?

CHRIS It's not addicting.

ISAAC I mean addicting in a good way.

CHRIS I actually did meet someone the second time.

ISAAC You actually met?

CHRIS No, on the phone. We talked on the phone.

ISAAC Was it hot?

CHRIS It was fun.

ISAAC Fun?

CHRIS Yeah.

ISAAC What did you talk about?

CHRIS Opera.

ISAAC Oh no.

CHRIS Mostly opera.

ISAAC You didn't talk sex?

CHRIS No.

ISAAC Did you come?

CHRIS No. God no. I just wanted to see what all the fuss was about. I wanted to know what the appeal was.

ISAAC Do you understand now?

CHRIS No, other than talking about opera.

ISAAC You're not supposed to discuss opera.

CHRIS Don't you ever meet other actors and talk about theater?

ISAAC Actors don't talk about the theater.

CHRIS What do they talk about?

ISAAC Themselves.

CHRIS Well, we had a nice talk about opera.

ISAAC I can't believe you.

CHRIS I just don't find it arousing.

ISAAC Oh, I do.

CHRIS Why?

ISAAC It's very freeing. It's very relaxing but exciting. I like the way people express themselves so openly. You can say what you want straight out and you don't have to buy them a drink first. And if you don't like them you just hang-up. I like that there's no commitment and no ties.

CHRIS And that's how we're different.

ISAAC What?

CHRIS Isaac, you don't want to be in this relationship.

ISAAC Chris, I do.

CHRIS No, you don't. We want totally different things. I want to stay home and have dinner and you just want to go out with your friends that I know you like better than me.

ISAAC Yeah, but I love you.

CHRIS I know you do. But you don't want to be in this relationship.

ISAAC I do.

CHRIS No you don't. We rarely have sex anymore.

ISAAC I don't know what to do about that.

CHRIS Are you faithful?

ISAAC Yes.

CHRIS You don't fool around?

ISAAC No. Not really.

ISAAC Chris, you know.

CHRIS This is over Isaac, it's been over for a long time.

ISAAC I know. (*Isaac and Chris freeze, lights go to red and we hear personal ad listings play on the sound system.*)

Scene 19 Bulletin Listings

Ad 1. If you want to suck a big fat horse dick...

Ad 2. Yeah, this is Nicholas and I really get into fucking small Latino guys. So, if you're small and you're Latino and you really liked to get fucked, why don't you give me a call...

Ad 3. Yeah, this is a message for Richard. Richard I hope you get this message 'cause I think it's really shitty that you say you're gonna come over and then you don't show up. And you won't give me your number 'cause you got roommates or whatever, I don't know. I just think it's really fucked. I mean, if you say you're gonna show up, just show up man. Have a little common courtes...

Ad 5. Daddy? Daddy? I really need you to slap my naughty butt. I've been really naughty Daddy.

Ad 6. Yeah, I'm lookin' for 400 pound guys and up. If you weigh 400 pounds and you're interested in getting togeth...
(*Lights change. Music cue. As music begins, Isaac and Chris slowly stand, look at each other and exit, Isaac R and Chris L. John enters from UL, goes to door and is seen U between Chris and Isaac as they exit.*)

Scene 20 Chris And John In Booth

JOHN *(Standing in doorway. He motions to Chris who enters from L.)* Hi. Come in here. *(Lights up on doorway. Music fades to a low hum.)*

CHRIS It's small.

JOHN We'll fit. *(Chris shifts around.)* You're hot. What's your name? *(There should be a sense that Chris is in here with some reluctance.)*

CHRIS Umm.

JOHN It's not a hard question.

CHRIS I'm sorry. I'm just very nervous.

JOHN That's ok

CHRIS This is my first time here.

JOHN Relax.

CHRIS I don't normally go to sex clubs.

JOHN You're really hot.

CHRIS I just broke up with a guy who used to live here.

JOHN Sounds like me.

CHRIS It's kind of overwhelming.

JOHN You don't like it?

CHRIS No. It's just weird. I feel so naive. I'm more of a relationship kind of guy.

JOHN Yeah, but everyone needs a little.

CHRIS Of course.

JOHN You're really hot.

CHRIS Thank you.

JOHN The fact that you're nervous really turns me on.

CHRIS Really?

JOHN You're very sweet.

JOHN Well you are.

CHRIS You are too.

JOHN You are so nervous.

CHRIS I'm sorry.

JOHN Relax. (*John sinks to his knees and tries to initiate sex.*)

CHRIS Do you mind if we just talk?

JOHN Umm...no.

CHRIS I'm just really not sure about this.

JOHN You're not attracted to me?

CHRIS No, I am. That's the problem. I've been watching you for half an hour.

JOHN Really?

CHRIS Are you positive? (*Almost mumbled. This line of inquiry should be sincere, not preachy.*)

JOHN Excuse me?

CHRIS You're positive aren't you?

JOHN Well, as a matter of fact I am.

CHRIS I saw that guy fucking you.

JOHN Oh.

CHRIS He wasn't wearing a condom.

JOHN Oh.

CHRIS That's not very safe.

JOHN Yeah, I guess my doctor wouldn't be too thrilled.

CHRIS I play very safe.

JOHN You know you can touch me.

CHRIS I know.

JOHN It's Ok to touch. (*They embrace.*) See, it's not that

CHRIS It's nice.

JOHN I know. You're very hot. (*John tries to initiate sex again.*) I want you to fuck me.

CHRIS I'm sorry. I can't do this. I have to go. I'm just really not comfortable here. Maybe somewhere else. I'm sorry, I just... (*Chris starts to exit.*)

JOHN Are you Ok?

CHRIS I just really have to get out of here. This is not my thing. (*Chris exits UL.*)

JOHN No problem. (*John closes door and follows Chris off stage. Isaac enters from DL and Allen from DR wearing a lab coat and carrying a phone which is placed behind blocks and used in next scene. Isaac sits at L, Allen at R. Lights change, music blares for a moment then fades out.*)

Scene 21 Allen Gives Isaac AIDS Test

ISAAC It's taken me over four years to get up the nerve to do this.

ALLEN You'll feel better if you do it.

ISSAC Not if I'm positive.

ALLEN It's good to know either way.

ISAAC I'm not so sure I want to know.

ALLEN Well you don't have to take the test.

ISAAC No I do. I have to know.

ALLEN OK.

ISAAC It's just that I don't want to know.

ALLEN Ok.

ISAAC Am I annoying you?

ALLEN No.

ISAAC You probably deal with crazy people all day huh?

ALLEN Well.

ALLEN Not all day.

ISAAC I should just shut up and take the damn test.

ALLEN You don't have to.

ISAAC How soon could I reschedule?

ALLEN You want me to check?

ISAAC No. I'm kidding, I'm taking this fucking test.

ALLEN OK.

ISAAC Just promise me I'll be negative.

ALLEN Well are you having safe sex?

ISAAC I think so.

ALLEN What does that mean?

ISAAC Well I've only had unprotected anal sex once and that was with my next door neighbor, Gerald, and we were both fourteen.

ALLEN Oh.

ISAAC God it was awful. I can't believe I'm telling you this. Anyway right after that, AIDS kind of exploded and I didn't have anal sex again for three years and when I did we used condoms.

ALLEN With Gerald?

ISAAC No. He married my sister. Oh that's a whole 'nother story. But the point is I don't really like anal sex but whenever I do it I always use condoms. That's what I'm trying to say.

ALLEN Listen. I manage a sex club on the weekends and we do free testing on Wednesdays. I've given this test over a thousand times and I think I have a pretty good understanding of the disease. So if you tell me that you consistently have safe sex, then there is a very good chance that you'll be negative.

ISAAC And if I'm not?

ALLEN We'll deal with that after the results come back.

ISAAC Oh God.

ALLEN So what do you think?

ISAAC I think I want to marry you. Just kidding. You've been

Scene 22 Richard Calls The AIDS Hotline

ALLEN AIDS hotline.

RICH Yeah. Can you tell me if people who are HIV positive take Arcola?

ALLEN Can you repeat that.

RICH Yeah, it's called Arcola. I think it's spelled A-R-C-O-L-A, Arcola.

ALLEN I personally have never heard of it but that doesn't mean it doesn't exist.

RICH You've never heard of Arcola?

ALLEN No sir, I have not. Maybe...

RICH What about something similar sounding?

ALLEN I don't know what to tell you.

RICH Well, who would know?

ALLEN I don't know.

RICH Well, who can I call?

ALLEN I really don't know sir.

RICH All right, umm, thanks. Bye. *(Lights change. Richard exits R, Allen exits UL as Chris and John enter from DL with coats. Scene is played DC.)*

Scene 23 Chris And John Outside.

CHRIS Oh, I'm so embarrassed.

JOHN Don't worry about it.

CHRIS I am.

JOHN It's no big deal.

CHRIS I've just never done that before.

JOHN What?

CHRIS I've just never done that before.

JOHN What do you do?

CHRIS I don't know.

JOHN Are you okay?

CHRIS I'm fine. I just couldn't breath.

JOHN It gets pretty stuffy.

CHRIS You like it?

JOHN What?

CHRIS You like doing it in there?

JOHN Yeah.

CHRIS I just thought it would be more social.

JOHN What do you mean?

CHRIS It's just sex.

JOHN Uh huh.

CHRIS I thought it would be more like a club.

JOHN It is a club.

CHRIS But I mean more like a social club.

JOHN It is social.

CHRIS No one talks.

JOHN You can if you want to.

CHRIS But no one does. It's just sex.

JOHN It's a sex club. It's for sex.

CHRIS You go there a lot?

JOHN I work there.

CHRIS You work there?

JOHN Volunteer.

CHRIS You volunteer?

JOHN Yeah.

CHRIS Like a Red Cross volunteer?

JOHN Yeah.

CHRIS *(Laughing.)* That's so funny.

JOHN *(After a long pause.)* You know you're very hot.

CHRIS Thanks. You are too.

JOHN Do you want to go somewhere?

CHRIS Where?

JOHN I don't care. Are you driving?

CHRIS No, I took a cab.

JOHN I have my car, I could drop you somewhere.

CHRIS I guess we could go to my apartment.

JOHN Where do you live?

CHRIS Church and Market.

JOHN Are you okay with that?

CHRIS Yeah.

JOHN You sure?

CHRIS Yes I'm sure. I'm very sure.

JOHN *(Kisses Chris. Music cue. They stand, silent for a moment. John crosses R, offers hand to Chris.)* You want to go? *(Chris nods his head yes.)* Let's go. *(Chris takes John's hand just before the first line of the song. They exit as soon as we hear "You walked in....")*

Scene 24 Getting Dressed

(As the previous scene concludes, Bill, Isaac, Steve and Richard come out in their underwear as if coming from the shower. They begin to get dressed. The dressing should be timed with the music so the section looks almost choreographed or ritualistic. They are all getting dressed to go to Blow Buddies. Each one dresses very differently. At the end of the music they flow directly into the sex club and begin to cruise. The dressing should be real, not self-conscious or cutsey. Actors should not sing or move to music. Each looks straight ahead into an imaginary mirror. There is no interaction between the actors. The music for getting dressed is

You walked into the Party
Like you were walking on to a yacht.
You're hat strategically placed below
one eye.
You're scarf it was apricot.
You had one eye on the mirror as
You watched yourself gavotte.
And all the girls dreamed
That they'd be your partner
They'd be your partner. And

You're so vain.
You probably think this song is about
you
You're so vain.
I bet you think this song is about you
Don't you? Don't you? Don't you?

You had me several years ago
When I was still quite naive.
When you said that we made
Such a pretty pair
And that you would never leave.
Well you gave away
The things you love
And one of them was me.
I had some dreams
They were clouds in my coffee
Clouds in my coffee and

You're so vain
You probably think this song is about
you
You're so vain.
I bet you think this song is about you
Don't you? Don't you?

(Guitar riff.)

We went up to Saratoga
Where your horse naturally won.
Then you flew your Lear jet
To Nova Scotia
To see the total eclipse of the Sun.
Well you're where you should be all the
time
And when you're not, you're with
Some underworld spy
Or the wife of a close friend
Wife of a close friend and

You're so vain.
You probably think this song is about
you
You're so vain.
I bet you think this song is about you
Don't you? Don't you?

Steve, Isaac, Bill and Richard enter from L.
They turn and walk DS forming a line.

They turn to the right and check out their
profiles in the mirror.
They turn to the left and check out their
other sides.
Each faces forward and does mock body
building poses.

They drop the posing and Steve and Richard
get pants from offstage. Rich hands pants to
Bill, Steve to Isaac. Then all four put on
pants. Steve pulls his up on "about you",
Isaac, Bill & Richard pull up pants, each on
the following "Don't you's."

Each turns and checks out his rear in the
mirror.

Each puts on deodorant.

Richard and Steve get shirts off from
offstage and hand them to Bill and Isaac.

They put their shirts on.

Two blocks are placed upstage so that there
are a line of four. On blocks are 4 pairs of
shoes. Each pair has a can of mousse in it.
Steve, Isaac, Bill and Richard move back to
blocks, take mousse out of shoes. At Bill's
cue, all four lift shoes at the same time and
set them down. Starting with Richard, each
throws his left shoe up in the air, catches
it and then puts it on. The shoes should go
one after another as in a kick line. Once
all shoes are tied, the same thing happens
with the right shoes.
After shoes are all tied up, Steve reaches
for can of mousse, stands and moves DS to
apply. He is followed by Isaac, Bill and
Richard. Richard then shifts his feet and
begins sliding off stage left. The other
three follow and then the rest of the cast,
except for Chris moves across stage moussing
their hair. As Steve is out of sight at
stage left, Richard appears again at stage
right. All four of the original line then
slide on from right and after checking
themselves out for another moment or two,
move back to the blocks and sit and the
number is over.

Scene 25 Cruising At The Sex Club

Allen appears at L and moves to SR. As he does this the lights go to red. He is watched by all four on blocks. As he arrives at SR, Mike appears at UL, he moves R, crossing behind door and stands looking at each of the four, trying to decide if he likes any of them. The four notice him and turn to look. When Mike's gaze gets to Richard, John appears DL, Mike looks to him. All four look and then shift their bodies to get a better look. At this point there is a music cue and all four pick up their blocks and exit. Gene enters from UR, moves to CS. He cruises John, who immediately exits L. Gene shifts his focus to Allen who exits R. Gene exits slowly DR as Mike enters from UL, sees Gene and follows him off stage. John enters from DL and moves R. As he gets to CS, Richard enters from R. He passes John, stops, looks back and quickly follows him off stage. Bill enters and stands at CL. Isaac moves from CR, walks to Bill and puts his hand on his chest. Bill knocks his hand off and exits L. Isaac stands alone, turns to observe the action. Gene enters DR followed a few paces behind by Mike. As he gets to SL, he turns and walks US. Mike quickly follows, turns and then slows down. When Gene gets US he turns and begins crossing L. Mike follows. Gene crosses behind door, but stays behind door. Mike runs after him and when he gets beyond the door, stops, confused that he has lost Gene. After a moment he exits L. John comes on from UL leading Richard by the chain around his neck. He gets to door, opens it, checks to see that it is empty and brings Richard inside. The door is left ajar and Gene pokes his head in. Richard sees and closes the door. Gene then crosses DR. Just as he is about to exit, Mike enters from down R and bumps into Gene. Gene moves on and Mike stands, annoyed that he has not been able to connect with Gene. Meanwhile John stands with his back to the audience and Richard sinks to his knees and simulates giving Richard a blow job. John finishes and leaves. Richard takes a moment to recover from what has been a rather strenuous blow job, then exits out the door and CR. Isaac at DL and Mike at DR see each other, but as it is dark each is unsure as to whether or not the other is worth pursuit. Each moves tentatively towards CS. They are almost on top of each other when they both recognize the other and hurriedly retreat, exiting. Steve and Allen enter from DR, move to CL and Steve begins to give Allen a blow job. As they get on with it, the rest of the inhabitants of Blow Buddies drifts on stage to watch and they assemble US of Steve and Allen. After Allen is finished, Steve gets up and as he starts to exit he sees the crowd and then Richard who waves. Steve moves US. The rest of the assembled follow Steve with their eyes and slowly move into position for the monologues.

Scene 26 Blow Buddies

ISAAC I found this pamphlet in the lobby called "The Do's and Don'ts of Safer Cocksucking", and it says: "Don't suck dick without a condom, Don't let anyone cum in your mouth, don't deep throat more than seven dicks a night, don't suck two dicks in a row without rinsing after the first one, don't suck dick if you have

last twelve hours, don't suck dick if you've had dental work in the last three weeks." And then at the very bottom it says "Do have fun!" Yeah, right.

ALLEN One night there was a line all the way down the block and it reminded me of being in Russia where they stand in line for hours for one loaf of bread. I would never stand in line for bread. But a blow job. I mean you really can't put a price on a good blow job. Well I guess some people can. I've had blow jobs here that were beyond belief. I've also had my dick chewed up, but that's another story.

BILL I'll tell you the problem with this place is that it's not open during the week. What the hell am I supposed to do on Mondays. Have you ever tried getting your cock sucked on a Monday night? It's impossible. My phone never rings, there's no sex clubs. It's bullshit.

MIKE I've been coming here since this place first opened. It used to be more fun but I think the men have gotten uglier. Also, they always say things to me like "It's pretty hot back there, you might want to check that sweater." They have a dress code, they should have an ugly code. Anyone uglier than me can't come in. But then I guess it would be empty. But seriously, I honestly worry sometimes I think they're not going to let me in because I don't have any tattoos and my tits aren't pierced. I'd like to start my own sex club, tailored to meet the needs of attractive people with nice wardrobes. And before that I'd like to teach the world to sing. Ha, ha, ha, ha.

RICH Some nights I'm sitting at home going out of my mind and I think, shit. I've got to go to Blow Buddies. I've got to get my dick sucked. But then I go and the men are so ugly and tacky that I can't wait to leave. So I don't stay long and I leave and as I'm walking back to my car I start feeling this pull all over again. This feeling that I have to go back, I have to go back. I'm always expecting the perfect guy to walk in but he never does. And I keep thinking that he's going to show up the minute I leave. It's that constant hoping that is so annoying.

STEVE Last Friday I was cruising this gorgeous guy and he gives me that look. You know, that, get over here and suck my dick look. So we go into a booth and we're making out and he pulls me really close and he goes "I want to eat your pussy." And I was like Ewwww. I mean granted, I don't have the biggest dick in the world but still. So I pretended I didn't hear him but then he goes "Are you Daddy's little girl?." Well, I completely lost it and I started laughing and he goes "Why are you laughing?" And I said "I'm sorry, I'm just not into father daughter scenes."

JOHN I've been volunteering here since it first opened. I created all the art. I did all the murals. They're very popular. I get a lot of compliments on them. If you come here frequently

my idea to hang a urinal and put peanuts in it. Don't you think that's clever? Peanuts in a urinal. It's very popular. They always have to refill it.

GENE Sometimes I stay her until closing time when there's just me and three other people. And it's so peaceful. There's a desperation in the room but also a peacefulness. I love it. Part of it is the power of knowing that if any of the remaining guys want to get off they have to do it with me. But there's also an intimacy thing that I find very exciting. Of course I find sex wonderful and all but what really gets me off is intimacy. And most guys want to just do it and move on. Not me. I like to savor the moment. *(Gene stands there in silence. John enters from right and the white lights come up.)*

ALLEN We're closing up. *(Exits right.)*

GENE All right.

Scene 27 Bulletin Board Reprise

GENE *(His Voice.)* Yeah, I'm a very attractive guy. I'm 5'11", 150 pounds, short hair. I really like getting my dick sucked. If you are looking to go out tonight call Gene at 226-1393. I'm in the Marina and this message is good till 1 A.M. *(Lights change.)*

Scene 28 Gene And Isaac And The Blindfolds

(A knock at the door. Gene opens it about an inch and speaks to Isaac through the door.)

GENE Hello Isaac?

ISAAC Hello Gene?

GENE Ok Here you go. Put this on. *(He hands a bandanna through door and puts one on himself.)*

ISAAC Do you have yours on?

GENE Yes. Do you have yours on?

ISAAC Um hum.

GENE Ok Give me your hand. *(Isaac enters.)*

ISAAC Ok. Oh, you have a nice hand.

GENE Thank you. So do you.

GENE Hold on. I'm leading you to the couch. Just hold on.

ISAAC I thought we were going to do it in the hallway.

GENE No. We're going to talk first.

ISAAC Oh, we are?

GENE Yes we are.

ISAAC Don't you want your cock sucked?

GENE Don't be crass.

ISAAC Crass? I met you on a phone sex line.

GENE Yes. But I wouldn't... Ok Sit down, sit down. I wouldn't have invited you over if you didn't sound interesting.

ISAAC Do I?

GENE Aren't you?

ISAAC I hope so.

GENE Do you still have your blindfold on?

ISAAC Yes. Do you?

GENE Uh huh.

ISAAC So here we are.

GENE Yes we are. *(They sit in a long silence.)*

ISAAC So, have you done this before.

GENE What? Meet people from the sex line?

ISAAC No. Meet blindfolded.

GENE No. I've never done this before.

ISAAC Talk about a blind date.

GENE Oh, that's funny.

ISAAC Is this your foot?

GENE Yes.

TSAAC Nice socks.

GENE Will you rub my foot?

ISAAC Sure. (*Isaac goes to floor and begins to rub foot.*)

GENE Oh, that feels good.

ISAAC Good.

GENE Over more.

ISAAC Here?

GENE No, right under there. Yes. Right here, yes. Oh, that feels good. (*Isaac begins to move up the leg.*) No, no. Not yet. There's no rush. So, what do you do?

ISAAC I'm an actor.

GENE No!

ISAAC Yup. That's what I do.

GENE I'm a theater critic.

ISAAC You're kidding.

GENE No. I love the theater.

ISAAC Oh my God.

GENE What?

ISAAC What if you reviewed one of my shows?

GENE I'm actually not writing right now. I wrote for a weekly but it's defunct.

ISAAC I'm sorry to hear that.

GENE You sound relieved.

ISAAC Just a bit. So, are you writing anything now?

GENE No. I'm starring behind the Walgreen's pharmacy counter all day. So how are you down there?

ISAAC I'm fine. How are you?

GENE My feet are in heaven.

ISAAC Good. Are you bored?

GENE No. Why do you ask?

ISAAC Just wondering.

GENE Are you?

ISAAC No. No.

GENE Then why do you ask?

ISAAC I was just wondering if you were enjoying this.

GENE Aren't you?

ISAAC Yes. Yes.

GENE Then why did you ask?

ISAAC I was just seeing how you were.

GENE Then you must be bored.

ISAAC I'm not. I swear.

GENE Ok. Do you want to take a bath?

ISAAC Oh, I don't really like baths.

GENE You don't?

ISAAC No.

GENE Oh. Because I started one already.

ISAAC What do you mean?

GENE I put the bath salts in the bottom of the tub.

ISAAC Oh, I don't like baths.

GENE It'll be fun.

ISAAC Do I smell? Do I seem dirty?

GENE No. But you've been rubbing my foot.

ISAAC It's your foot.

GENE But it's still dirty.

ISAAC Ok (*Isaac takes off blindfold, looks around apartment.*)

GENE Actually, I take baths with all my tricks. I'm really into cleanliness.

GENE Ok. So you don't want to take a bath?

ISAAC No.

GENE Ok. Do you still have your blindfold on?

ISAAC Yes.

GENE No you don't.

ISAAC You're right.

GENE You took it off?

ISAAC Sorry.

GENE I can't believe you took it off.

ISAAC Don't you want to take yours off?

GENE No.

ISAAC Oh.

GENE All right. *(Gene takes off blindfold and they look at each other ambiguously. Music blares, Isaac exits UL, Gene exits UR. Allen enters from R and stacks blocks CR. During the next scene, all enter from L and move directly to blocks. Lights change.)*

Scene 29 Getting Into Blow Buddies

ALLEN Hi. Do you have your membership card?

STEVE Yeah. Right here.

ALLEN Great. That's six bucks. Now just sign in here. Have fun.

STEVE Thanks.

ALLEN Hi. Do you have your membership card?

GENE Right there. And I have a blow buck.

ALLEN Ok. That's five bucks.

GENE There you go.

ALLEN Hey, don't you do drag at, uh, I saw your picture in the
Sentinel

GENE That was a terrible picture.

ALLEN Here's your card back.

GENE Ok, thanks.

ALLEN Have fun.

GENE I always do.

ALLEN Hi. Do you have your membership card?

MIKE Uh huh.

ALLEN Great. (*Sniffs.*) Are you wearing cologne?

MIKE No.

ALLEN Are you sure?

MIKE Of course I'm sure. I know the rules.

ALLEN Come closer. (*Sniffs again.*) I swear I smell cologne.

MIKE Well, I just came from a party. Maybe I picked it up.

ALLEN Hold on. Just wait over here. (*Mike moves UC*) Hi. Do you have your membership card?

ISAAC Right here.

ALLEN Great. Just sign in.

ISAAC Six bucks, right?

ALLEN Yeah. There you go. That's 1-2-3-4 out of ten. And here's a coupon.

ISAAC Great.

ALLEN Have fun. (*To Mike*) I'm sorry. We have a scent free policy that we have to strictly enforce. Otherwise we get complaints.

MIKE Well, I'm not wearing any.

ALLEN John. Hold on. John.

MIKE Oh my God.

ALLEN Do you smell cologne?

JOHN A little. Yeah.

ALLEN I'm sorry about this.

JOHN Are you wearing cologne?

MIKE I'm not wearing cologne. I just came from a party.

JOHN Well, why don't you just take off the sweater if you don't mind because it gets really stuffy back there and some people's allergies are really sensitive.

MIKE Whatever. *(He takes off sweater and holds it in front of his chest, covering himself.)*

ALLEN Sorry about this.

MIKE No problem. It's fine.

JOHN I'll check this for you.

MIKE That's ok, I'll check it.

ALLEN Ok. Do you have your membership card?

MIKE Right there.

ALLEN Oh, this is expired.

MIKE What?

ALLEN I'll just set you up with another one good for another six months. *(They go through the procedure, then Bill enters.)* Bill, you slut. What are you doing here?

BILL I came for the bridge tournament.

ALLEN Are we still on for tomorrow?

BILL As far as I know.

ALLEN Just go in. John's back there.

BILL Is it busy? *(Bill puts on mirrored sunglasses and stumbles into the dark club.)*

ALLEN Very. *(He finishes Michael's card.)* Sorry for the hassle. *(Mike goes in and John comes out.)* I swear he had cologne on.

JOHN Oh, I'm sure he did.

ALLEN Did you see Bill?

JOHN No. when did he come in?

ALLEN Just now.

JOHN Great. (*Richard enters.*)

ALLEN Hi. Do you have your membership card? (*Isaac enters from L and goes behind door.*)

RICH Right here. (*Richard signs in with a great flourish as if he is attracted to Allen.*)

ALLEN Great. (*Allen and John exit R. Knock at door.*)

Scene 30 Isaac Visits Chris

(*Chris enters buttoning up his shirt. It is late. This scene is played in the doorway, Chris at L, Isaac R.*)

ISAAC Hi. Can I come in?

CHRIS Sure. Come in.

ISAAC How are you?

CHRIS Good.

ISAAC It's been about six months, huh?

CHRIS Yeah.

ISAAC How've you been?

CHRIS Just really busy.

ISAAC Me too.

CHRIS Yeah. I bet.

ISAAC I've thought about you a lot.

CHRIS Um, um.

ISAAC I wasn't sure you'd want to see me.

CHRIS No. I've just been busy.

ISAAC Yeah. You know, I think about you a lot.

CHRIS Uh huh.

ISAAC Yeah. I feel bad how it ended.

CHRIS Uh huh

ISAAC I just didn't mean to walk away. I'm just not great about dealing with problems.

CHRIS Well.

ISAAC You know. I just want us to stay friends.

CHRIS Of course.

ISAAC I talked to your sister and she sort of hinted that you didn't want to see me anymore.

CHRIS No. That's not true.

ISAAC 'Cause I miss you. I really do.

CHRIS Uh huh.

ISAAC So. Are you dating anyone?

CHRIS Yeah, but it's not really happening. It's odd. He's positive and I'm not. I don't care but it's like he's afraid to get close to me.

ISAAC Hmm.

CHRIS Yeah. Well, so I don't know. *(Gene enters in Kimono without wig or make-up. He stands DL and a spot comes up on him.)*

ISAAC Well, you look good.

CHRIS Thanks. I've gained weight. *(Gene begins singing.)*

Scene 31 Gene

GENE *(Sings.)*
You've changed. The sparkle in your eyes is gone
You're smile is just a careless yawn
You're breaking my heart you've changed.

(Isaac and Chris back away from each other and exit. Allen places Gene's make-up table UC, John sets block for Gene's chair and Steve moves blocks from CR to DR for next scene.)

You've changed, you're not the angel I once knew.
No need to tell me that we're through.
Yes, it's all over now. You've changed.

(During the next two scenes we see Gene put on make-up and wig and prepare for a show.)

ISAAC Two weeks later I get this letter in the mail, typed. "Dear Isaac, I enjoyed our conversation last week but I need to ask you to please not contact me anymore. I don't hate you. I don't think you're a monster. It's just that I no longer need or want what you have to offer. If I see you in passing it will be pleasant but I don't want to develop a casual friendship with you. I hope you will understand. Chris." And see he signed his name with a flourish and a little smiley face. Look.

STEVE Well.

ISAAC What do you think?

STEVE I think he doesn't want to see you anymore.

ISAAC What gave you that impression?

STEVE Maybe where it says "I don't want to see you anymore."

ISAAC Oh I see. I read that as meaning let's have lunch next week.

STEVE You okay?

ISAAC Yes and no.

STEVE You knew it was over.

ISAAC Yeah, but he hates me.

STEVE Well.

ISAAC I didn't want him to hate me.

STEVE Well what else did you expect? He's an opera queen. He's very dramatic.

ISAAC He's such an asshole. It has to be all or nothing with him. I even said to his face that I'd heard he didn't want to see me and he says no, no that's not true. And now this. It's typed. Look it's typed. He's such a piece of shit.

STEVE You dumped him, Isaac. You're the one who walked away.

ISAAC I know.

STEVE It's not like you wanted to be in a relationship with him.

ISAAC I know. It just really bothers me that we can't be friends. We had some really fun times together.

ISAAC Well, I'm sure we did although it seems to escape me at the moment.

STEVE Just forget it.

ISAAC Where are the good men?

STEVE Where *are* the good men?

ISAAC Oh, please. You're a perfect catch. Why aren't the men lining up for you?

STEVE I ask myself that every day. This is gonna sound very egotistical, but I look at Richard. He's unemployed. He's never on time. He's selfish. And he has numbers coming out of his ears.

ISAAC His ass.

STEVE Why is that?

ISAAC He's good looking.

STEVE Don't you think we're good looking?

ISAAC Yes, we're good-looking.

STEVE Then why are we single?

ISAAC We're too stable. Day jobs are unattractive in this city.

STEVE So I'll quit mine.

ISAAC You know I went to a movie last Wednesday afternoon and it was packed. I swear nobody has a job in this city. The Castro is busy 24 hours a day.

STEVE I feel like I'm not gay enough. Like I don't go to the right places at the right time or I don't know the right people.

ISAAC What to you mean?

STEVE I'm tired of the whole shebang.

ISAAC What do *you* mean?

STEVE The whole thing.

ISAAC You get laid all the time.

STEVE I know

STEVE I know. But would you slap me if I said I wanted a boyfriend?

ISAAC No.

STEVE Because I do.

ISAAC The minute you get one you won't want him anymore. You're just like me.

STEVE Yeah, but I want to have one. You know like on a rent to own kind of thing.

ISAAC Did you forget to take your Prozac this morning?

STEVE Don't be mean. Don't you ever get that longing thing happening?

ISAAC No. Chris cured me.

STEVE But you're upset about losing him.

ISAAC Not as a boyfriend. God, not as a boyfriend.

STEVE You know what I mean.

ISAAC No, I'm just sad that we're not gonna be friends anymore.

STEVE You'll be friends again.

ISAAC No we won't.

STEVE You don't think so?

ISAAC No. It's over.

STEVE Well, that's kind of sad.

ISAAC This whole afternoon has been totally depressing.

STEVE Maybe *you* forgot to take your Prozac.

ISAAC I think I did.

STEVE Maybe I should date Chris now.

ISAAC I thought you wanted a good man.

STEVE I'd settle for mediocre.

ISAAC Well in that case I have a rolodex at home at home you can go through. You'll be married at the end of the week.

STEVE You know you're right. The minute I get in a relationship I'll start going crazy.

ISAAC You know it's true.

STEVE What's Chris's number though?

ISAAC He actually said he's dating someone now.

STEVE Who?

ISAAC Oh some guy. I don't know.

STEVE See that is so Chris. He's always in some relationship.

ISAAC That's what he likes. He doesn't like sex clubs or phone sex.

STEVE He's so good.

ISAAC Isn't he?.

STEVE He's such a good homosexual.

ISAAC And he types a hundred words a minute and he votes and he doesn't do drugs and he's not fat and he's not a fem and he goes to bed on time.

STEVE Don't think about him.

ISAAC (*Like a robot.*) I won't think about him. I will not think about Chris. I am not thinking about Chris. I will never think about Chris again. Chris is completely and totally out of my mind.

STEVE Very good. (*Gene sings while Steve exits DR and Richard enters CR bringing two opened Diet Cokes.*)

Scene 33 Gene

GENE (*Sings.*)
 With one look, I can break your heart.
 With one look I play every part.

(*Speaks.*) Please don't fire me Mr. Lloyd-Weber, please don't fire me.

Scene 34 Richard And Isaac Have Arcola Discussion

RICH Your old roommate had AIDS, right?

RICH Well did he ever take a drug called Arcola?

ISAAC Arcola? No. Why?

RICH You're gonna think I'm really stupid. But I met this guy on the phone line and we decided to get together. And before I went over I asked him if he was positive or negative. And he said the last time he checked he was negative. So I went to his house and we had sex. Safe sex of course. All I really did was suck his dick. And he didn't even come in my mouth. Well, afterwards I went into the bathroom and he had three pill bottles and a seven day counter container thing. Each little compartment had three pills in it. So I thought oh he must take daily medication. Of course I start to freak out.

ISAAC You're such a mess.

RICH I know, I know. It's ridiculous. I swear one of the bottles said Arcola but I guess I misread it because on one has ever heard of this drug.

ISAAC First of all, you're totally hysterical. And second, you're totally hysterical.

RICH You think I'm stupid?

ISAAC No. But you get so irrational.

RICH I get scared is what I get.

ISAAC Then stop having sex.

RICH I can't do that.

ISAAC Then shut up.

RICH I can't do that either.

ISAAC Then just try to stay calm.

RICH I can't I get so crazy. Don't you ever get like this?

ISAAC Before I got tested I was a total basket case. But then I got tested and I got a lot of relief and now I'm fine.

RICH So, you don't think I'm gonna die of AIDS?

ISAAC No, you're not.

RICH Are you sure?

ISAAC Go get tested again.

RICH That never helps.

ISAAC Richard, everybody is scared.

RICH You know. I've never lost anyone really close.

ISAAC You will.

RICH Don't say that.

ISAAC You will.

Scene 35 Gene's Third Drag Number

(Trapped in the Web of Love, Sung by Peggy Lee. This number should have a slightly more serious tone, but not too serious. As music starts, Gene is hit with a spotlight. He stands, drops his kimono and throws it off stage. He then moves DS about four feet. Allen enters from SR and removes vanity.)

Love's a big game hunter
Who held a poison dart
I was game & you took aim
And struck me to my heart

Standing still.
Slowly raises right hand and points. Arm should be level but not blocking face.
Clutches breast, (she's been shot)

Now I'm trapped in the web of love
Trapped in the web of love
Trapped
I'm trapped
I'm trapped in the web of love

Raises arms ala spider woman and strikes a pose of some exotic sort

Walks backwards to CS cube, sits

Love's a big witch doctor
Who stirred a brew for me
I took sips from your sweet lips
And now I can't get free.

Sitting w/ knees together, legs pointing off stage, stirs imag. cauldron w/ both hands. Tastes brew and is disturbed by its contents. Isaac & Richard stand, take cubes and cross behind Gene then place them DL and exit left.

'Cause I'm trapped in the web of love
Trapped in the web of love.
Ooooh I'm trapped
I'm trapped in the web of love.

Repeat same general movements as on first chorus.

Like a bird in a cage
Flapping his wings in rage
I can't fly away
Clip my wings
'Cause I gotta stay.

Moves DS. Movements should suggest a bird. Steve enters from right and crossing behind Gene takes block from CS and removes it exiting left.

Love's a big black cobra
That reared its ugly head
Got me hung with honey tongue
I wish that I were dead.

Arms behind back, as if clipped.

Raise arm, it's become a viper.

'Cause I'm trapped in the web of love
Trapped in the web of love.
Cut me down to size
With great big lovin' eyes
Mmmmmmmmmmm
I'm trapped in the web of love.

Drop arms, head goes back

Slowly brings head upright

Chris & John enter from left. John sits on DL block. Chris touches his cheek. They stare at each other for a moment while Gene looks on. Chris backs up, exits SR. Allen enters from left, sits next to John. Gene strikes final pose and exits as music ends.

Scene 36 John, Allen And Bill

ALLEN So, when's the wedding?

JOHN Tomorrow if he had his way.

ALLEN Oh he sounds awful.

JOHN No he's very sweet.. I don't know. He really wants to be in a relationship with someone and I'm not sure I do.

ALLEN So, it's not working?

JOHN Well, every time I cough he starts to worry.

ALLEN Oh.

JOHN And he goes out of his way to show how it doesn't matter and he calls all the time and he's very aggressive. But I don't know.

ALLEN I thought he was nice.

JOHN He is. And he's very sexy. But I don't know.

ALLEN What?

JOHN He's just too... I don't know. He really wants to be in a relationship with someone and I'm not sure I do.

ALLEN Well, you've never been into relationships.

JOHN I know. But something about him appealed to me.

ALLEN How nice.

JOHN He was very shy when we met, but now...

ALLEN How was the opera?

JOHN That's another thing. I can't stand opera. The whole time I was telling myself to stay awake. I kept nodding off and then I pretended I was just cracking my neck like this. (*He demonstrates.*)

ALLEN But what do you have to lose?

JOHN My freedom.

ALLEN No one's gonna take that away from you.

JOHN Sometimes I think I should settle down and stop going out all night.

ALLEN Well, you need to take better care of yourself.

JOHN But then I just get that call of the wild and I have to go out.

ALLEN So go.

JOHN Well that's kind of hard when I'm in a restaurant with Chris and he has opera tickets.

JOHN But I like him.

ALLEN How many times have I told you not to give your number out at a sex club.

JOHN I know. I know. (*Knock at door.*)

ALLEN That's Bill.

BILL (*Entering.*) Hello, hello, hello?

JOHN Bill, how are you?

BILL I'm fine thank you.

JOHN You seem very up.

BILL I am. Listen I have to get to the B.A.R. by noon because I have to drop off this ad.

ALLEN Are we still having lunch?

BILL Yeah. I'm just saying that I have to go there first. You have to hear this. I wrote the greatest ad. It's really short but it says it all. Listen. "BOY! CALL! NOW!" And then I put my phone number. And look how I put an exclamation point after every word. Very economical. Clever, huh?

JOHN Poetry.

ALLEN It's so tough.

BILL I know. It's that whole dominant aggressive thing. I love it. My phone is going to ring off the hook this week.

JOHN You're such a poet Bill.

BILL Fuck you. Listen, we have to get there by noon or it gets really ugly. They lock the doors at noon and all the late people are left standing on the sidewalk commiserating. They're so nasty at the B.A.R. I've seen them get into fights with guys who were pounding on the door at 12:15 yelling that "The bus was late, please, please take my ad." It gets very ugly.

JOHN I should try placing an ad.

BILL Next week. Next week. Or write it there. But let's go.

JOHN "HIV positive gay white male seeks hot guys into sex. Opera queens named Chris need not apply."

BILL I can't hear about Chris today

ALLEN They went to the opera last night.

JOHN He bought me a purple sweater?

BILL Can we go before I throw up?

ALLEN Do you want your jacket?

JOHN It's probably a good idea. Thanks, Allen. (*Allen exits.*)

BILL So, other than Chris, how are you feeling?

JOHN I'm feeling O.K. Not great, but O.K. Better than I was last year at this time.

BILL Well that's good. (*Allen comes back with coat. Gene enters in Kimono without wig or makeup and stands DR.*)

ALLEN Ready?

JOHN Let's go. (*They freeze with John in the middle while Gene sings first two lines of song. Then Bill and Allen move block CS and all three exit L.*)

Scene 37 Gene

GENE (*Singing. Chris enters from L and moves to seat as if across a row. A moment later Isaac enters from UR as if down an aisle. Gene watches, following scene.*)

He was too good to me.
How will I get along now?
So close he stood to me,
Everything seems all wrong now.
He would have brought me the sun.
Making me smile, that was his fun.

Scene 38 Chris And Isaac Meet At The Opera

ISAAC (*Standing.*) Are you D2?

CHRIS No I'm D3, and this is D1.

ISAAC I'm D1.

CHRIS This is D1.

ISAAC Great. (*They sit in silence.*) Do you mind if I look at your program real quick?

ISAAC Wow.

CHRIS I love it. This is the best Salome I've ever seen.

ISAAC You must be one of those die-hard opera fans I'm always hearing about.

CHRIS Aren't you?

ISAAC No, I hate opera.

CHRIS Oh my God. No.

ISAAC I like the theater.

CHRIS Oh, I should have known.

ISAAC Sorry. (*Big pause.*)

CHRIS So when you start to snore should I wake you or not?

ISAAC Actually I'll stay awake. I'm very interested in this director.

CHRIS You'll probably hate it.

ISAAC I'm sure I'll love it.

CHRIS John the Baptist is really cute. Listen, do you want to have a drink afterwards? I'd love to hear what you think.

ISAAC Sure, that sounds great.

CHRIS Great. So what's your name?

ISAAC Isaac.

CHRIS Isaac. Hi, I'm Chris.

ISAAC Hello Chris.

CHRIS Hello Isaac. (*Chris and Isaac freeze. Light change.*)

GENE (*Continuing song.*)
When I was mean to him
He'd never say go 'way now.
I was a queen to him
Who's going to make me gay now?
It's only natural I'm blue.
He was too good to be true.

End.

(Curtain call should be a simple group bow, no individual bows.)