

Sleeping With Straight Men

by

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Based on a true story

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PRE-SET

Music Cue 1: Pre-Show Music-VariouS Songs

1 SCENE: PROLOGUE

Music Cue 2: Boy Meets Girl by Haircut 100

As the song plays each actor enters at a different point in the song and does something having to do with their character..

Brian deals with clothes. Judy checks the lights. Stanley sweeps the stage. Sally takes off her wig. Karen fixes her hair in the mirror. Lee approaches Karen and kisses her. Jill enters and greets the audience, shaking their hands, then moves to the stage to warm-up.

As song is ending, the house and stage lights fade to black with all actors on stage, frozen.

2 SCENE: JILL FILMS PROMOS

The theatre is completely dark. There is a long awkward silence. The audience is unsure of what is happening now. Finally, in the darkness we hear...

JUDY
(under her breath)
Lights.
(another long pause)
Lights.
(beat, then louder)
Lights.
(beat)
Just bring up 2 and 4?

A light comes on.

JUDY (CONT'D)
No.

Light goes out.

JUDY (CONT'D)
2 and 4.

A light comes on.

JUDY (CONT'D)
I think that's 5.

(CONTINUED)

2 CONTINUED:

All lights go out.

JUDY (CONT'D)
2 and 4.

House lights come on. We are in a television studio. A promo for a talk show is about to be shot.

JUDY (CONT'D)
No, that's the audience. I'm sorry. Just a sec guys.

She runs to the booth and argues with the light operator and finally the correct lights come up.

JUDY (CONT'D)
That's it, hold it, right there, right there, thank you. That's perfect. Lets go.

JILL
(to her make-up person)
How do I look?

BRIAN
You look good.

JUDY
Okay, you guys ready?

JILL
I'm ready.

JUDY
Okay. And 5, 4...

JILL
Hi, I'm Jill Johnson. Millions of children die each year in Rwanda...I'm sorry.

JUDY
And 5, 4...

JILL
Hi, I'm Jill Johnson. Millions of children die each year in Rwa-ran..I'm sorry last time?

JUDY
And 5, 4...

(CONTINUED)

2 CONTINUED: (2)

JILL
Hold on hold on..."each year in Rwanda,
each year in Rwanda, each year in
Rwanda", that's really hard to say.

BRIAN
(over-articulating)
Each-year-in-R-wanda.

JILL
Thanks honey.

She is ready to start again.

JUDY
And 5, 4...

JILL
Hi, I'm Jill Johnson. Millions of
children die each year in Rwanda.

Lights go out.

JILL (CONT'D)
Fuck!

Lights restore.

Light Board Operator
Sorry.

BRIAN
Hold on...

He runs up to Jill to make sure her make-up is still perfect.

BRIAN (CONT'D)
Okay.

JUDY
And 5, 4...

JILL
Hi, I'm Jill Johnson. Millions of
children die each year in Rwanda. Last
year over 2 million children died from
malnutrition alone. Now you may say to
yourself, Rwanda is sooo far away, what
can I do about it?

(MORE)

(CONTINUED)

2 CONTINUED: (3)

JILL (CONT'D)

Well, tomorrow, we'll be talking with my dear friends, Sally Struthers and Terri Hatcher, two leading activists in the campaign to end world hunger, and they'll show us that for just pennies, each of us can change the world. Also the Broadway cast of Disney's Lion King will be here to perform their hit song, "The Circle of Life". Don't miss it, tomorrow at 4, right here on Jill.

She holds her smile for three seconds...

JUDY

Perfect. Okay, next one.

BRIAN

Wait, wait, wait...

He runs up to Jill to make sure her make-up is still perfect.

BRIAN (CONT'D)

All-righty.

JUDY

And 5, 4...

JILL

Drag queens, drag queens, drag queens! From Mrs. Doubtfire to the Crying Game, America loves a man in a dress. Tomorrow, my dear friend RuPaul joins us for a hilarious and sometimes shocking look at the world of the female impersonator. Don't miss it, tomorrow at 4, right here on Jill.

She holds her smile for three seconds...

JUDY

Great, and last one.

BRIAN

One second please...

He runs up to Jill to make sure her make-up is still perfect.

BRIAN (CONT'D)

Okay good.

JUDY

And 5, 4...

(CONTINUED)

2 CONTINUED: (4)

JILL

Are you addicted to gambling? Do you visit a casino more than twice a month? Do you spend more on gambling than you can afford to lose. After a night at a casino do you feel empty, depressed or anxious? If you answered yes to one or more of these questions, call 1-800-233-JILL. We'd like to have you on our show. Once again that's 1-800-233-5455.

She holds smile for three seconds...

JUDY

...and cut. Perfect.

They all continue to talk as they leave the stage.

3 SCENE: STANLEY AND MOM

STANLEY

I should go on a talk show.

MOM

Why?

STANLEY

It'd be fun.

MOM

Why would you want to go talk about your life in front of a bunch of strangers?

STANLEY

It looks fun.

MOM

Well, you couldn't get me on one of those.

STANLEY

We could go on together.

MOM

No thank you.

STANLEY

We could.

MOM

You go.

(CONTINUED)

3 CONTINUED:

STANLEY
God, I hate Pontiac.

MOM
Stanley.

STANLEY
I do.

MOM
I don't want to hear this today.

STANLEY
Well , you know I do.

MOM
You don't have to stay here.

STANLEY
Oh and go where?

MOM
I don't know.

STANLEY
I hate it here.

MOM
Then move, honey.

STANLEY
Are you gonna buy me a plane ticket?

MOM
No.

STANLEY
Well then don't just say just move.

MOM
You have a good job.

STANLEY
I can't afford to move.

MOM
Well I don't know what to tell you.

(CONTINUED)

STANLEY

Let's sell the house and move to San Francisco together. San Francisco's gorgeous.

MOM

How do you know?

STANLEY

Everybody knows that.

MOM

You just want to go to San Francisco because you can't find a boyfriend in Pontiac.

STANLEY

I could find a boyfriend in Pontiac.

MOM

Really?

STANLEY

But I could find a better one in San Francisco. Besides, all the porn stars live in San Francisco.

MOM

Stanley.

STANLEY

What? They do.

MOM

I don't wanna know that.

STANLEY

Mother. California's gorgeous.

MOM

Too much smog.

STANLEY

That's LA. You would love San Francisco.

MOM

You've never even been there.

STANLEY

I know we'd love it.

(CONTINUED)

3 CONTINUED: (3)

MOM

Stanley, I have lived in Pontiac for 38 years. I'm not going anywhere. If you want to go to San Francisco then go, but I will die in Pontiac and probably in this house.

STANLEY

Well I won't.

MOM

I didn't say you had to.

STANLEY

I'm gonna get rich and buy you a big old house in Beverly Hills.

MOM

Oh, that'd be nice.

STANLEY

With eighty rooms.

MOM

Okay, then I'll move.

STANLEY

What time is it?

MOM

10 to 6.

STANLEY

Are you coming to the show tonight?

MOM

No.

STANLEY

Sally's gonna miss you.

MOM

Sally knows I love her. Here's your shirt. You're gonna be late.

STANLEY

I'm not gonna be late. Stop saying that. Besides they don't care anyway. I can do whatever I want. I practically own that bar.

(CONTINUED)

3 CONTINUED: (4)

MOM

(to audience)

I really had my heart set on grand-kids...but you get over it. He says he hates it here but I don't know why. Pontiac grows on you. He doesn't pay rent, his truck is paid for...he's got a good life.

4 SCENE: JILL PROMO

JILL

Our guests fly first class on American Airlines and stay at the luxurious Marriott Marquis Hotel in the heart of Times Square.

5 SCENE: SALLY BACKSTAGE AT THE CLUB FLAMINGO

Sally is in half drag.

SALLY

(to audience)

...6 years ago. I was performing here at the fabulous Flamingo in my show, "Miss Sally's Revue" and he came back to tell me how amazing I was.. I was very flattered...I developed a crush on him right away! He was with his mother. How can you not fall in love with a guy who brings his own mother to a drag show?

Knock at the door.

SALLY (CONT'D)

Coming.

Sally answers the dressing room door to find Stanley and his Mother. Stanley is holding a bouquet of flowers.

STANLEY

These are for you, Miss Sally, you were great.

SALLY

Thank you.

MOM

Yes, you were wonderful. It was really fun.

(CONTINUED)

SALLY
It's just lip-synching.

STANLEY
But the way you do it...

MOM
It looked like you were really singing.

SALLY
Okay, guys, that's enough, you're really embarrassing me.

STANLEY
Well, we just had to tell you.
(beat)
By the way, I'm Stanley.

SALLY
Nice to meet you, Stanley.

STANLEY
And this is my mother.

SALLY
Nice to meet you, Mom.

MOM
Nice to meet you, too.

SALLY
You bring your mother to a drag show,
that's interesting.

STANLEY
Well, we'll let you go, I know you're on
again at 10, right?
(to Mom)
I'm gonna run you home and then I'm gonna
come back for the second show, okay?

MOM
That's fine...

SALLY
I'm warning you, it's really boring the
second time.

STANLEY
I seriously doubt that!

(CONTINUED)

5 CONTINUED: (2)

SALLY
(to audience)
...and about 6 months later he was
working in the bar and running my follow
spot. I guess I'm just a sucker for
flattery or something. At first, people
actually thought we were lovers but we
never had sex...I wanted to...but...you
know...

6 SCENE: 6 MONTHS LATER

Stanley and Sally are backstage at the Flamingo.

STANLEY
Did you see Friends last night?

SALLY
I hate that show. It's a bunch of dumb
straight people talking 'bout nothing!
How can you watch it?

STANLEY
You know it's filmed in front of a live
audience.

SALLY
So...?

STANLEY
So??? You know what that means. It
means we can get tickets and watch it
live while they're taping it. Now how
cool would that be?

SALLY
Honey, they film in LA, we live in
Pontiac.

STANLEY
But if we went there we could see it
live.

SALLY
I'm not going to LA with you.

STANLEY
Why not?

SALLY
Because I like it here.

(CONTINUED)

6 CONTINUED:

STANLEY

What if we moved for like six months and if we don't like it we'll just come back?

SALLY

You don't listen, honey. I like it here. I like living in Pontiac. I'm sorry, I do. I have a good job. My parents are here. I'm not moving.

STANLEY

Yeah, but wouldn't you like to live somewhere with more than one bar?

SALLY

What's wrong with this bar? It pays your rent.

STANLEY

I don't wanna die living in a Goddamn trailer park with my only claim to fame being that I worked my way up to head bartender at the fucking Flamingo.

SALLY

There's worse ways to make a living.

STANLEY

Like what?

7 SCENE: JILL TAPES ANOTHER SHOW

Jill talks into her microphone as she saunters through the audience.

JILL

Rosie O'Donnell, Melissa Etheridge, Ellen DeGeneres. It seems that these days everyone in Hollywood is a lesbian. But what about the ones still in the closet? Today, my guests include Mike Walker from the National Enquirer and Michael Musto from New York's Village Voice and they promise to rip open some of Hollywood's deepest closets. So get ready for a little gossip and a lotta fun, right here, today, on Jill.

8 SCENE: LEE AT HOME GETTING READY FOR WORK

KAREN

Come on, Lee, you're gonna be late. It's time for you to go. You're gonna get fired.

LEE

They'll never fire me. Some of those waiters have been there 15 years...

KAREN

Can you bring back some milk, please.

LEE

Anything else?

KAREN

No, I think we're fine.

(beat)

Are you coming straight home?

LEE

Yes, Ma'm.

KAREN

Gimme a kiss.

They kiss.

LEE

Do I have garlic breath?

KAREN

Lemme see.

(sniffs his mouth)

No, you're fine.

LEE

Okay, I'll see you tonight.

KAREN

Please don't forget the milk.

LEE

Bye.

Lee leaves.

(CONTINUED)

8 CONTINUED:

KAREN

People always ask me how I met Lee and I swear to God I don't remember. We went to high school together but I don't remember our first meeting. I remember our first date though. It was nice...

Karen and Lee are now having a candlelit dinner at a very nice restaurant.

KAREN (CONT'D)

...we went to a really fancy restaurant...he paid for everything...and it was very expensive...and it was very nice...after our first date we just started hanging out...it was kind of an instant thing. I definitely recommend dating a waiter...they always bring home a lot of free food.

9 SCENE: RESTAURANT WITH LEE SALLY AND STANLEY

Stanley and Sally are now at Lee's restaurant having dinner. Lee is the waiter and Stanley is fixated on him. Sally is not in drag.

LEE

You guys ready to order?

SALLY

Um...not yet...are you?

STANLEY

(fixated on Lee)

Hmmmm...I don't know...everything looks so good.

SALLY

What are the soups?

LEE

Cream of broccoli and chicken noodle.

STANLEY

I love those pants. Where'd you get 'em?

LEE

I don't know...my girlfriend bought 'em for me.

(CONTINUED)

9 CONTINUED:

STANLEY

Oh cool, you have a girlfriend, good for you.

SALLY

Um, can I get some water, please?

LEE

Sure, you want one, too?

STANLEY

Hmmm...sure...why not...

LEE

Okay...

STANLEY

...and could you put a little lemon slice in it, like on the rim?

LEE

Sure...

STANLEY

Oh, thank you. I really appreciate it.

LEE

No problem.

Lee exits.

STANLEY

Oh my God!

SALLY

You are pathetic!

STANLEY

I'm in love.

SALLY

He's straight Stanley.

STANLEY

I know...it's sooo hot. I love it when I suck their dicks and they go, "Oh I wish my girlfriend knew how to give head like you."

SALLY

Stanley, when are you gonna grow up?

(CONTINUED)

9 CONTINUED: (2)

STANLEY

What does that mean?

SALLY

You know what that means.

STANLEY

You mean when am I gonna start dating faggots? Fuck you.

SALLY

Honey, if someone sleeps with you they are a faggot, okay? Period.

STANLEY

Excuse me...if they have a baby seat in the back of their car, I think that probably means they're straight, okay.

SALLY

No, Stanley, it means they're closeted.

STANLEY

Just cause a guy gets a blowjob does not mean he's gay. You want everyone to be gay.

SALLY

I just think you should sleep with your own kind.

STANLEY

Oh please, we're not a race...

SALLY

You know what I mean.

LEE

So, are you ready to order?

Overlapping.

SALLY

No.

STANLEY

Yes.

Overlapping again.

(CONTINUED)

9 CONTINUED: (3)

SALLY

Yes.

STANLEY

No.

SALLY

Not really, sorry.

Lee goes back to the kitchen.

STANLEY

Listen, when I have sex with a gay man all I think about is AIDS. I can't relax. I keep thinking I'm gonna get infected.

SALLY

Straight people have AIDS, too, Stanley.

STANLEY

That's bullshit. The infection rate is much lower for straight people and you know it.

SALLY

Not in Africa.

STANLEY

Well we aren't in Africa. I'm sorry. Half the straight guys I meet are more freaked out than I am. Half of 'em wanna use a condom for a blowjob. And why? Because they're scared. Because they're married with three kids. Because they're straight. They have to have be careful. But fags don't even care anymore. Half the queens we know don't even use condoms for fucking let alone sucking! You know I'm right.

SALLY

You know what I think.

STANLEY

Just say it.

SALLY

I don't wanna argue with you anymore.

(CONTINUED)

9 CONTINUED: (4)

STANLEY

Yes you do, you love arguing.

SALLY

Let's change the subject, please.

(beat, looking at menu)

Do you know what you want?

STANLEY

(lost in thought)

Yes...I want him, girl. Do you think he's hung? He's so white. Do you think he's German? Do you think he's cut or uncut?

SALLY

I'm ignoring you.

STANLEY

I'm in love.

Lee re-enters

LEE

So... do you know what you want.

STANLEY

I think so.

10 SCENE: JILL FILMS ANOTHER PROMO

JILL

Do you secretly admire someone but you're afraid to tell them. Do you have special feelings for someone but they don't know it and you'd like to tell them on the air.

Stanley takes out his cell phone and starts to dial.

JILL (CONT'D)

Call 1-800-233-JILL. That's 1-800-233-5455.

11 SCENE: LEE WITH JUDY THEN WITH KAREN

Judy and Lee have the following conversation on the phone. Lee is at home and Judy is at the office.

(CONTINUED)

11 CONTINUED:

LEE

Wait, wait, wait, wait, you're telling me
I have a secret admirer..

JUDY

And they want to meet you on the air.
You'll have a ball. Twelve million
people watch the show. Call me when you
get the letter, my number's at the top of
the page.

LEE

I will.

JUDY

I look forward to meeting you, Mr.
Chaplin.

LEE

Actually, it's Champlin.

Karen enters.

JUDY

Oh my God, you're right. Champlin. Have
I been saying it wrong all this time?

LEE

It's okay. Everybody does it.

JUDY

I'm so sorry.

LEE

Don't worry about it.

JUDY

So, Lee Champlin, call us when you get
the letter.

LEE

All right, I will.

JUDY

Take care.

They both hang up.

KAREN

Who was that?

(CONTINUED)

11 CONTINUED: (2)

LEE

I have a secret admirer.

KAREN

Who?

LEE

I don't know. They wanna meet me on the Jill Johnson Show.

KAREN

Jill Johnson called you.

LEE

No, her producer just called me and said that somebody in Pontiac secretly admires me, and they want me to go on the show and meet her.

KAREN

On the show?

LEE

They're sending me the information in the mail.

KAREN

Why?

LEE

What do you mean "why"?

KAREN

You wouldn't actually go would you?.

LEE

Sure, why not. We're just gonna meet, we're not gonna fuck.

KAREN

Lee, don't talk like that.

LEE

Like what?

KAREN

Whatever.

LEE

It's not like anything's gonna happen.

(CONTINUED)

11 CONTINUED: (3)

KAREN

Why would she wanna meet you when she doesn't even know you?

LEE

Because she wants to.

KAREN

But what if she's like really ugly?

LEE

So?

KAREN

That wouldn't embarrass you?

LEE

No.

KAREN

What if she acts all into you and she's really ugly?

LEE

If she was ugly why would she want to be on TV?

KAREN

A lot of ugly people want to be on TV.

LEE

Who?

KAREN

A lot of people on talk shows are really ugly.

LEE

They dress 'em up.

KAREN

They're still ugly.

LEE

Why would they want some ugly girl from Pontiac to embarrass herself in front of the whole country?

KAREN

You know everything.

(CONTINUED)

11 CONTINUED: (4)

LEE
You wouldn't do it?

KAREN
No.

LEE
If they called you up?

KAREN
Absolutely not.

LEE
If they called you up and said some guy
has a crush on you...

KAREN
They said she has a crush on you?

LEE
No.

KAREN
You just said...

LEE
Not a crush.

KAREN
Did they tell you that?

LEE
No, they said a secret admirer.

KAREN
Are you sure?

LEE
Oh my God.

KAREN
Lee.

LEE
Karen, it's just for fun.

KAREN
What's so fun about meeting some idiot in
front of 40 million people?

(CONTINUED)

11 CONTINUED: (5)

LEE

Free food, free hotel, the limousine
picks you up...

KAREN

Whatever.

LEE

You make everything a big deal.

KAREN

No I don't.

LEE

You act like it's a big deal. We're just
meeting, that's it. We go to New York,
we meet, we come home. Nothing changes.
What's the big deal?

KAREN

It's fine.

LEE

Karen.

KAREN

It's fine.

LEE

Don't act like that.

KAREN

I'm not.

LEE

Don't be like that.

KAREN

What?

LEE

"It's fine. Fine, whatever, it's fine."

KAREN

It is.

LEE

No, it's not.

KAREN

I said it's fine.

(CONTINUED)

11 CONTINUED: (6)

LEE
Say it like you mean it.

KAREN
Lee.

LEE
Say it nice.

KAREN
Lee.

LEE
Karen.

KAREN
Lee.

LEE
Karen.

KAREN
You're really annoying me.

LEE
Gimme a kiss.

KAREN
You're annoying me.

LEE
Gimme a kiss.

KAREN
No.

LEE
Come on, baby.

KAREN
Lee.

LEE
What?

KAREN
You're not listening to me.

Karen exits. He goes after her.

12 SCENE: SALLY AND STANLEY BACKSTAGE AT THE FLAMINGO

Sally is getting ready for her next show and Stanley is helping her get dressed.

STANLEY

I'm listening, I'm listening.

SALLY

Would you wanna be on a talk show and meet a secret admirer if they turned out to be a woman?

STANLEY

It's not just about that.

SALLY

So what's it about?

STANLEY

It's about going to New York. It's about being on TV.

SALLY

You're probably gonna end up on the 6 o'clock news after he punches you out.

STANLEY

They did this one secret admirer show with a lesbian and a straight woman and they ended up getting together and falling in love.

SALLY

Women are different. Women don't punch each other out.

STANLEY

Lesbians do.

SALLY

Only the ones you hang out with.

STANLEY

This was a nice lesbian.

SALLY

She was an oxymoron?

STANLEY

No. I think she was Catholic.

(CONTINUED)

SALLY

What?

STANLEY

What did you say?

SALLY

I said she was an oxymoron.

STANLEY

What's that?

SALLY

It's not a religion.

STANLEY

It's not those people who live in Utah.

SALLY

No.

STANLEY

Well, whatever, the point is the lesbian was very nice and the straight woman was very open-minded and it worked out great.

SALLY

Straight women and straight men are not the same thing.

STANLEY

You don't fucking get it.

SALLY

I just don't understand why you're all excited about getting turned down by some straight man on national television.

STANLEY

Because it is national television. It's exciting and it gets me out of Pontiac. I get a free trip. I get to stay in a nice hotel. I get to ride in a limo. I get to eat good food and put on make-up and be a star for the weekend. What part of that don't you understand?

SALLY

You don't think he should know he has a gay secret admirer before he goes on the show?

(CONTINUED)

STANLEY

It's not important.

SALLY

What if he's like a psycho? What if he freaks out?

STANLEY

Remember how he kept bringing us more bread and how he didn't charge us for the salad? You could tell he was into us.

SALLY

You kept telling him what a great waiter he was.

STANLEY

He is a great waiter.

SALLY

Oh please.

STANLEY

What's the worst that could happen? I get him drunk, give him a blowjob and send him home to his girlfriend.

SALLY

And what happens when he punches you out?

STANLEY

He's not gonna punch me out.

SALLY

But what if he does?

STANLEY

So what? I've been punched by straight men before. Remember when I dressed up like Boy George for Halloween.

SALLY

I remember when you thought you were dressed up liked Boy George.

STANLEY

So boys will be boys and girls will be girls and this girl is gonna be famous.

13 SCENE: LEE GETS READY TO LEAVE

LEE
Karen, I gotta go.

KAREN
(from off-stage)
Hold on.

LEE
Karen!

KAREN
I'm in the bathroom.

LEE
The limo's here...

KAREN
Hold on.

LEE
I gotta go.

KAREN
I'm almost done for Christ's sake.

LEE
I don't want to miss this flight.

KAREN
You're not gonna miss it.

LEE
Did you pack everything?

KAREN
It's all in there.

LEE
Did you pack my cologne?

KAREN
I packed it.

LEE
I wanna smell good for my secret admirer.

KAREN
Lee, give me a break.

(CONTINUED)

13 CONTINUED:

LEE
Don't be jealous.

KAREN
I'm not jealous.

LEE
They told me she looks like Pamela
Anderson.

KAREN
Who?

LEE
Pamela Anderson.

KAREN
Who's that?

LEE
From Baywatch.

KAREN
The lifeguard show?

LEE
She's the blonde.

KAREN
They didn't say she looks like that.

LEE
Yes they did. They said she has huge
tits.

KAREN
Shut up.

LEE
And long blonde hair.

KAREN
Don't start Lee.

LEE
And really long legs.

KAREN
Lee.

(CONTINUED)

13 CONTINUED: (2)

LEE
Come on, hurry up!

KAREN
(entering, zipping her pants)
Okay, I'm here.

LEE
What were you doin' in there?

KAREN
Sit ups. What do you think I was doing?

LEE
Look at that? How sweet is that?

KAREN
I've seen limos before Lee.

LEE
Not outside our apartment.

KAREN
(sarcastically)
Oh wow, I'm really impressed. You must
be really important.

LEE
Where's the camera?

KAREN
What camera?

LEE
I told you I want a picture of me getting
in the limo.

KAREN
Calm down.

LEE
Go get it. I'll be outside.

KAREN
You're insane.

Lee exits.

14 SCENE: STANLEY GETS READY TO LEAVE

MOM
Stanley, it's here.

STANLEY
The limo's here?

MOM
Come on.

STANLEY
Oh my God, Mom, the limo's here.

MOM
Hurry. Stanley, he's waiting.

Stanley comes on. He is covered in luggage. He has packed everything he owns.

STANLEY
What color is it?

MOM
Black.

STANLEY
Oh my God, is it long?

MOM
Medium.

STANLEY
They didn't send me a long one?

MOM
No, it's long.

STANLEY
Oh my God, Mom. When do you think was the last time a limo picked somebody up in this trailer park?

MOM
Probably never.

STANLEY
I just want to sit here all day and see it parked outside our house and let all the neighbors see.

(MORE)

(CONTINUED)

14 CONTINUED:

STANLEY (CONT'D)

Mother, if any of the neighbors want to know why a limo is parked outside our house you tell them it's because Jill Johnson is bringing me to New York to be on her TV talk show.

MOM

Everybody knows already.

STANLEY

But if they ask.

MOM

Stanley, you told everybody.

STANLEY

Isn't that the most beautiful thing you've ever seen in your entire life?

MOM

You better behave in New York.

STANLEY

Don't worry. You worry too much.

MOM

Give me a kiss.
(Stanley kisses her.)
Do you have your money?

STANLEY

I'm fine.

MOM

Call me the minute you get in.

15 SCENE: KAREN MONOLOGUE

KAREN

(to audience)

I told him to call me the minute he got in, but of course, he didn't. I think in the back of his mind he thought he'd go to New York and meet some hot babe and never come back.

16 SCENE: LEE ARRIVES AT STUDIO

The following dressing rooms scenes are set up side by side with the action taking place in both rooms simultaneously.

(CONTINUED)

16 CONTINUED:

The action should be continuous, no freezing, or light changes. Also, both rooms should have a door, a make-up table and a chair.

JUDY
Welcome to New York City.

LEE
Thank you.

JUDY
How was your flight?

LEE
Great.

JUDY
How was the meal?

LEE
Great.

JUDY
You're so easy.

LEE
That's what everyone says.

JUDY
We get some people that complain about every little detail.

LEE
I never rode in a limo before.

JUDY
It's fun, huh?
(overlapping with Brian)
So, this will be your room until you're on, because we don't want you running into your secret admirer before the show.

Brian enters with Stanley.

BRIAN
(overlapping with Judy)
So, this will be your room until you're on, because we don't want him running into his secret admirer before the show.

LEE
Is she pretty?

(CONTINUED)

16 CONTINUED: (2)

JUDY
I'm sworn to secrecy.

LEE
I'll act surprised.

Brian enters Lee's dressing room.

JUDY
And this is Brian. He handles
everything connected to wardrobe and make-
up.

BRIAN
Hi.

LEE
Hi. I brought my own clothes.

BRIAN
I just need to see 'em to make sure that
every one on the panel isn't wearing the
same color. You know what I mean?

JUDY
So I'm gonna leave you with Brian and if
you need anything just ask.

Judy exits.

BRIAN
Okay, let's see your clothes.

LEE
I wasn't sure what you wanted so my
girlfriend packed a lot of different
stuff.

BRIAN
That's a nice shirt.

LEE
With these pants?

BRIAN
What else did you have?

LEE
Well, this shirt goes with these too.

(CONTINUED)

BRIAN
Does your girlfriend buy your clothes?

LEE
Yeah.

BRIAN
They're nice.

LEE
Thank you.

BRIAN
But we were hoping for a more Midwestern
look.

LEE
What do you mean?

BRIAN
Well, we like our guests to look like
everyday people.

LEE
What do you mean?

BRIAN
Well, it's not church.

LEE
Uh huh...

BRIAN
We want to see your real personality
reflected through your clothes. We
don't want you all dressed up.

LEE
Well, how about this shirt?

BRIAN
Let me run to wardrobe real fast. I'll
be right back, what are you a thirty-two?

LEE
Thirty-four.

BRIAN
I'll be right back.

17 SCENE: STANLEY GETS DRESSED

Judy enters. Stanley is wearing an outrageous pair of pants.

STANLEY
How do I look?

JUDY
I love it.

STANLEY
It's not too much?

JUDY
Too much? Keep going. Keep going.

STANLEY
I don't want to scare him.

JUDY
Honey, you're gonna scare him no matter
what color your pants are.

STANLEY
Should I tone it down?

JUDY
Absolutely not.

Brian enters.

BRIAN
How's it going kids?

JUDY
Look at those pants.

BRIAN
Oh my God, fabulous!

JUDY
That's what I said.

STANLEY
Thank you.

BRIAN
They're perfect.

STANLEY
You don't think it's too much?

(CONTINUED)

17 CONTINUED:

BRIAN
Absolutely not.

JUDY
What'd I tell you

Judy leaves.

BRIAN
I need to check on Lee. I'll be back in
five minutes to do your make-up.

STANLEY
I can do my own.

BRIAN
You're the star of the show. You can't
be doing your own make-up. You think
Vanna White does her own make-up?

STANLEY
You know Vanna White?

BRIAN
Well, I'm not one to name drop.

STANLEY
Oh my God, you know Vanna White.

BRIAN
Why you wanna buy a vowel?

STANLEY
Girl, I'd like to solve the puzzle.

18 SCENE: LEE TRIES ON CLOTHES

Judy enters Lees dressing room.

JUDY
Is everything okay?

LEE
Fine.

JUDY
You're so easy.

LEE
I try.

(CONTINUED)

18 CONTINUED:

JUDY

So Brian's taking care of you?

LEE

He just ran to wardrobe.

Brian enters with a pair of jeans and a shirt.

JUDY

Brian are you taking care of Lee?

BRIAN

What do you think?

JUDY

I'll be right back.

BRIAN

Here, try these on.

LEE

Wranglers?

BRIAN

Yes.

LEE

I hate Wranglers.

BRIAN

Why?

LEE

Why Wranglers?

BRIAN

I just think the khakis are too nice.

LEE

But I wanna look nice.

BRIAN

Yeah, but you don't want to lose that
Midwestern flavor.

LEE

I'm not from the Midwest.

BRIAN

You're not?

(CONTINUED)

LEE

No. I'm from Pontiac.

BRIAN

Where's that?

LEE

Michigan.

BRIAN

Oh yeah, Pontiac, Michigan, of course.
Isn't Dr. Kervorkian from there?

LEE

Yeah, I saw him at 7-11.

BRIAN

What was he buying?

LEE

Uh, bread.

BRIAN

Oh, that's interesting...
(gets lost in thought)
...huh...but anyway, Lee, the point is
...like what kind of bread.

LEE

What do you mean?

BRIAN

Like white or wheat or what?

LEE

Oh, uh, just bread.

BRIAN

Oh. What was I saying? Oh yes, Lee,
sorry. So the point is you should look
like a normal person, you shouldn't look
all dressed up.

LEE

Yeah, but Brian, can I tell you
something? When I get dressed up I still
look like a normal person.

BRIAN

I'm sure you do, but you also wanna look
human.

(MORE)

(CONTINUED)

18 CONTINUED: (3)

BRIAN (CONT'D)

You wanna look real, like a real person you'd see on the street. You want the audience to recognize you. You want them to identify with you. 'Cause you probably represent like 80 percent of the audience. And when you can get 'em to connect with you the show goes a lot better. But if they don't identify with you sometimes they turn against you, sometimes it turns really ugly and they start screaming at you and calling you names and then you get hit by a chair. So it's important that your clothes reflect who you really are. You know what I mean?

LEE

But I would never wear clothes like this.

BRIAN

Yeah, but people like you would, and that's the point.

LEE

I've just never done this before.

BRIAN

Trust us. We want you to look good. The better you look, the better we look.

LEE

I trust you.

BRIAN

Try these on. I'll be back in ten minutes.

19 SCENE: STANLEY MAKES UP

Stanley is doing his own make-up.

JUDY

(entering)

Honey, we have a make-up person for that.

STANLEY

I can do my own and it'll look a lot better. I used to dress up like Boy George for Halloween.

JUDY

How fun.

(CONTINUED)

19 CONTINUED:

BRIAN
(entering)
Are you ready for make-up?

STANLEY
Tons of it. Pour it on.

20 SCENE: LEE IS WEARING THE WRANGLERS

Judy barges in and sees Lee is almost completely dressed in a cowboy outfit.

JUDY
Oh my God, I love it.

LEE
I don't know about this.

JUDY
No it's perfect. Oh my God, you look so sexy.

LEE
If you say so.

JUDY
So, Brian will be in to do your make-up and you'll be on at 2.

LEE
I have to wear make-up?

JUDY
Everybody wears it.

LEE
Even the guys?

JUDY
Well I have this theory that a lot of the guys like wearing it more than the girls because they never get to do it at home. You know what I mean?

LEE
You mean they're fags?

BRIAN
(talking to Stanley in the other dressing room)
Yes.

(CONTINUED)

20 CONTINUED:

JUDY

Not necessarily. Maybe. Yeah it's just something different. You know I hate wearing make-up but I do it everyday, so, you know.

LEE

Do I have to wear eye shadow and shit?

Brian enters.

JUDY

Ask Brian.

Judy leaves.

BRIAN

Love the shirt.

LEE

If you say so.

BRIAN

You ready?

LEE

I guess.

BRIAN

Sit back. Close your eyes. Here we go.

LEE

I've never worn make-up before.

BRIAN

Well you don't need it. You have beautiful skin.

LEE

Really?

BRIAN

Sure, why not?

He starts to make him up. It becomes slightly erotic.

BRIAN (CONT'D)

That was good for me. Don't knock it til you try it.

21 SCENE: JUDY AND JILL

JILL
Judy, what are we doing next?

JUDY
The secret admirers...

JILL
Oh yeah, yeah, yeah.

JUDY
The gay guy and the straight guy.

JILL
Are they ready?

JUDY
They will be.

JILL
I'm ready to go home.

JUDY
Three more hours...

22 SCENE: CHARLIE'S ANGELS

Stanley is getting his make-up done by Brian and telling Brian the story.

STANLEY
When I was in sixth grade I worshipped Charlie's Angels. I watched them everyday and I had all the trading cards and my favorite was Kate Jackson. She used to wear these velour tops and she parted her hair down the middle and she was always going like this...

He demonstrates by running his hand through his hair the same way Kate Jackson used to do.

STANLEY (CONT'D)
She stood around doing this all the time. So I made my parents buy me velour sweaters and I started parting my hair down the middle and I'd do this all the time. My room was covered with Charlie's Angels posters and one day I was in Woolworth's and I saw Kate Jackson.

(CONTINUED)

22 CONTINUED:

BRIAN

In person?

STANLEY

In Pontiac.

BRIAN

What was she doing in Pontiac?

STANLEY

What was she doing in Woolworths? I don't know but it was Kate Jackson and I just shit. It was like seeing the Pope.

BRIAN

Are you Catholic?

STANLEY

No, but you know how Catholics talk about seeing the Pope? Like you know how people always remember where they were when they heard JFK was shot? It was like that. Everything stopped, I was paralyzed. I was ten feet from her. Ten feet from Kate Jackson! I could have touched her! And now I'm gonna be on TV too.

Judy enters.

JUDY

Okay, Stanley you're on.

STANLEY

Oh my God, this is really happening. Am I really gonna be on TV?

JUDY

You're really gonna be on TV.

STANLEY

Oh my God, I'm really gonna be on TV.

BRIAN

You ready?

STANLEY

They should pass a law against black and white TV. You should only be allowed to have color. This outfit is not gonna read for people with black and white TVs.

(CONTINUED)

22 CONTINUED: (2)

BRIAN
You look fine.

STANLEY
I hate black and white. Have you ever
watched Dynasty in black and white? It's
a totally different show.

Judy exits.

BRIAN
Stanley!

STANLEY
Oh my God.

He grabs the bottle of hairspray and begins to spray
frantically.

23 SCENE: LEE IN HIS DRESSING ROOM

JUDY
(entering)
5 minutes Lee.

LEE
Judy, did he put too much make-up on me?

JUDY
No. You look fine.

LEE
That guy's kinda funny, huh.

JUDY
What do you mean?

LEE
You know...funny...you know...like gay,
maybe.

JUDY
Brian? No!

BRIAN
(still with Stanley)
Come on lady, you're on.

LEE
Can you get AIDS from eyeliner?

(CONTINUED)

23 CONTINUED:

JUDY
I don't think so honey.

LEE
Look how much hairspray he used. It's
like a fucking hat now.

24 SCENE: STANLEY WITH HAIRSPRAY

Stanley is still hair-spraying his hair to death.

BRIAN
You have enough on.

STANLEY
Hold on!

Judy exits Lee's room and Brian exits Stanley's room.
Stanley stops spraying, looks in the mirror.

STANLEY (CONT'D)
Okay!
(beat)
I'm ready.

25 SCENE: TALK SHOW

Music Cue 3: Jill Johnson Theme Song

Applause signs.

Jill makes a huge entrance and the audience goes crazy.

JILL
Hi, welcome back. You're the best
audience we have had in months. Give
yourselves a big hand. Today, people are
meeting their secret admirers. Our next
guest is Lee Chaplin and we've found out
that Lee's had a secret admirer for
months. He can't believe that someone
would admire him so much to call our show
and be willing to fly all the way from
Pontiac, Michigan to meet him on national
TV. Lee has no idea who his secret
admirer is but he says he has a very open
mind. Let's meet Lee.

Music Cue 4: Jill Johnson Theme Song

(CONTINUED)

25 CONTINUED:

Applause signs. The music plays as Lee enters and takes a seat.

JILL (CONT'D)

Lee, are ya nervous?

LEE

Very.

JILL

And you have no idea who this person is?

LEE

No, Jill, in fact I've been making lists for the last two weeks trying to figure out who it could be.

JILL

Tell us a little bit about yourself, Lee.

She should conduct these questions from the aisles of the theater.

LEE

Well, I live in Pontiac.

JILL

You work at an upscale restaurant?

LEE

Yeah, can I mention the name on TV?

JILL

Go ahead.

LEE

The Hilltop on River Drive.

JILL

They'll love you for that in Pontiac.

LEE

Hi everybody.

JILL

So you're a waiter, right?

LEE

Right.

(CONTINUED)

25 CONTINUED: (2)

JILL

And my producers tell me that you want to open your own restaurant one day.

LEE

They said that?

JILL

You don't?

LEE

No, that'd be cool I guess.

JILL

Now, Lee, you deal with a lot of people at your job.

LEE

What do you mean?

JILL

You're always in contact with the public.

LEE

Correct.

JILL

So what if I told you that your secret admirer is someone whose table you waited on just two months ago. Would that be a good clue?

LEE

Umm...no.

JILL

You can't think of anyone you recently waited on that might have a crush on you?

LEE

No.

JILL

(to audience)

Should we bring out his secret admirer?

Applause signs.

(CONTINUED)

JILL (CONT'D)

Okay. Here we go. Your secret admirer is thirty-one years old and lives in Pontiac, Michigan less than two miles from you. This person describes themselves as creative, outgoing, and financially independent. They met you a few months ago at the Hilltop restaurant where you waited on their table and you gave them free salads. Does that ring a bell?

LEE

We give everybody free salads. That's our policy.

JILL

Well this customer really fell for you and although they don't expect anything from you, they've admired you for months and they want you to know it.

LEE

Wow!

JILL

Lee Chaplin are you...

LEE

Actually Jill, it's Champlin.

JILL

Oh God, Lee. I'm sorry, Lee Champlin are you ready to meet your secret admirer?

LEE

Yes.

JILL

Come on out.

Music Cue 5: Jill Johnson Theme Song

Applause signs. Stanley comes out. Applause signs turn over and say, Ohhhhhh. Stanley sits next to Lee. Lee is in total shock. Jill and Stanley are smiling.

JILL (CONT'D)

Well, this is very exciting,. Isn't it exciting, Lee.

(CONTINUED)

25 CONTINUED: (4)

Lee doesn't answer.

JILL (CONT'D)

So Stanley, is this really the man of your dreams?

STANLEY

Oh yes! He's a hottie!

(to the audience)

Can I pick 'em or can I pick 'em?

Applause signs.

JILL

So now that you two have met, tell us Stanley, what would your dream date with Lee be like?

STANLEY

Well I don't how much I can say on TV, but it would be at my house and it would be late at night and it would involve whipped cream and candles and strawberries and maybe even handcuffs.

Ohhhhhhh signs.

JILL

Wow! Sounds like fun. What do you think about that Lee?

LEE

Well, I'm a heterosexual.

STANLEY

Well, I'm a homosexual! So maybe we can meet somewhere in the middle, like in the middle of my bed.

JILL

And we'll be right back.

Music Cue 6: Jill Johnson Theme Song

Applause signs.

Music continues to play underneath the next 4 scenes.

26 SCENE: AFTER THE TALK SHOW

Jill, Judy and Brian are backstage.

(CONTINUED)

26 CONTINUED:

JILL

That boy is sick! Handcuffs? Did you hear that? Handcuffs and strawberries?

JUDY

Oh, the audience loved it.

JILL

The audience is asleep.

(beat)

This audience sucks.

(beat)

I hate this audience.

(beat)

I feel like they're all looking at me.

27 SCENE: STANLEY CALLS MOM

MOM

(on phone)

How'd it go, honey?

STANLEY

(on phone)

Remember the time I saw Kate Jackson in Woolworth's? This was like a hundred times better.

MOM

So he didn't punch you out?

STANLEY

Mother, of course not. He was totally cool. He was totally laughing. He was totally into it.

MOM

He wasn't offended?

STANLEY

Not at all. In fact at one point he goes, "I'm a heterosexual." And Jill goes, "What do you think about that, Stanley?" And I said, are you ready for this, I said, "Well I'm a homosexual! So hopefully we can meet somewhere in the middle, like in the middle of my bed." Ha, ha, ha.

28 SCENE: LEE CALLS KAREN

LEE
(on phone)
He's a guy.

KAREN
(on phone)
Who?

LEE
My secret admirer. He's a guy.

KAREN
He's a guy?

LEE
He's a guy. He's a guy! He's a fucking
faggot.

29 SCENE: STANLEY CALLS SALLY

SALLY
(on phone)
How'd it go honey?

STANLEY
(on phone)
Remember the time I saw Kate Jackson in
Woolworth's? This was like a hundred
times better.

SALLY
So he didn't punch you out?

STANLEY
Not at all. In fact at one point he
goes, "I'm a heterosexual." And Jill
goes, "What do you think about that,
Stanley?" And I said, are you ready for
this, I said, "Well I'm a homosexual! So
hopefully we can meet somewhere in the
middle, like in the middle of my bed."
Ha, ha, ha.

SALLY
You're retarded.

30 SCENE: LEE, JILL, JUDY AND BRIAN MEETING

Jill, Judy and Brian enter followed by Lee. Music fades out.

(CONTINUED)

LEE

Jill, you can't run this show.

JILL

Lee, this is the 21st century.
Homosexuality is everywhere, it's no big deal.

LEE

It is a big deal.

JUDY

You don't watch talk shows, do you?

LEE

I work during the day.

JUDY

Well, if you saw talk shows you would understand that homosexuality is everywhere and it is no big deal.

LEE

My little brother wore a pink shirt to school last year and everyone called him a faggot. Just for wearing a pink shirt. What do you think my friends are gonna say back in Pontiac when they see me on a TV show with a gay guy?

JILL

A man has a crush on you, so what?
Would I have brought you two on together if I thought it would humiliate you?
Believe me, I don't embarrass my guests.
You know who embarrasses their guests?

JUDY

Geraldo and Ricki Lake.

JILL

They love to embarrass people. But I don't do that.

LEE

You don't live in Pontiac.

JILL

We book a lot of people on here from Pontiac.

(CONTINUED)

JUDY

In fact, just last month we had a female impersonator on here from Pontiac Michigan...

LEE

That's sick.

JILL

Don't judge Lee. See, you judge people, that's the real problem here. You don't listen? You judge. That's one of the points of my show, listening. I try to teach people to listen. It is a talk show, yes, but it is also a listen show. We have to learn to listen to each other.

LEE

I am listening.

JILL

But you also judge and that's what I'm talking about.

JUDY

That's the problem with this country, everybody judges.

BRIAN

That's how people get killed, you're driving down the street, somebody cuts you off, you judge them to be an asshole, so you yell something at them.

JUDY

If they're black, maybe you yell a racial thing.

BRIAN

And bam, they shoot you.

JILL

Now see if you just let go, if you just say to yourself, "that person cut me off, okay."

BRIAN

"They needed to do that."

JUDY

"That's okay."

(CONTINUED)

BRIAN

"I cannot control them."

JILL

If you just let go, if we all just let go, we would not get shot on the freeway.

LEE

It's wrong to shoot people on the freeway.

JILL

I know but that's not the point. It's about not getting shot. You've heard, don't judge a book, right, you know what that means right?

LEE

Yes.

JILL

Good, because anyone could be gay.

LEE

Not me.

BRIAN

Yes you could. A lot of people could be and you'd never know. You don't have to dress like a woman to be gay.

JILL

Like me. I'm 39 and I'm famous so people always think I'm a lesbian, because I'm not married.

LEE

You're 39?

JILL

Fuck you, Lee. I'm not married and I'm always getting mail from guys calling me a dyke or lesbians wanting to date me. Like I got this letter from a guy who said he wants to see me and Susan Powter get it on.

LEE

That's sick.

(CONTINUED)

30 CONTINUED: (4)

JILL
I know. People are sick. What can you do?

LEE
Please don't air the show.

JILL
Oh my God.

LEE
I'm begging you, please don't air it.

JILL
What did we just talk about?

LEE
I have no idea.

JILL
Let go, Lee.

LEE
Why does everyone in America need to know that a gay guy wants to fuck me up the ass? Why do they need to know that?

JILL
Lee, listen to me. Sometimes there are things we cannot control. We don't want to admit it but sometimes we just have to say to ourselves, "this is bigger than me, I cannot control it, nothing I do will change the course of the future. I am helpless in this great big world and I accept it."

LEE
I don't accept it.

JILL
You have to. I'm airing the show.

31 SCENE: 50 WAYS TO LEAVE YOUR LOVER

Music Cue 7: 50 Ways To Leave Your Lover

Sally does a drag number.

(CONTINUED)

SALLY

(lip-synching)

The problem is all inside
 your head she said to me
 The answer is easy
 if you take it logically
 I'd like to help you
 in your struggle to be free
 There must be
 50 ways to leave your lover
 She said it's really not
 my habit to intrude
 Furthermore I hope my meaning
 won't be lost or misconstrued
 But I'll repeat myself
 at the risk of being crude
 There must be
 50 ways to leave your lover
 50 ways to leave your lover
 Chorus:
 Ya just slip out the back, Jack
 Make a new plan, Stan
 Ya don't need to be coy, Roy
 Just get yourself free
 Hop on the bus, Gus
 You don't need to discuss much
 Just drop off the key, Lee
 And get yourself free
 Oh slip out the back, Jack
 Make a new plan, Stan
 Ya don't need to be coy, Roy
 Just listen to me
 Hop on the bus, Gus
 You don't need to discuss much
 Just drop off the key, Lee
 And get yourself free
 She said it grieves me so
 to see you in such pain
 I wish there was something I could do
 to make you smile again
 I said "I appreciate that"
 and would you please explain
 about the 50 ways
 She said why don't we both
 just sleep on it tonight
 And I believe in the morning
 you'll begin to see the light
 And then she kissed me
 and I realized she probably was right
 There must be 50 ways to leave your lover
 50 ways to leave your lover.

(MORE)

(CONTINUED)

31 CONTINUED: (2)

SALLY (CONT'D)

Chorus:

Ya just slip out the back, Jack
Make a new plan, Stan
Ya don't need to be coy, Roy
Just get yourself free
Hop on the bus, Gus
You don't need to discuss much
Just drop off the key, Lee
And get yourself free
slip out the back, Jack
Make a new plan, Stan
Ya don't need to be coy, Roy
Just listen to me
Hop on the bus, Gus
You don't need to discuss much
Just drop off the key, Lee
And get yourself free

...Sally disappears as we dissolve in to the next scene...

32 SCENE: LEE PACKS UP

Lee alone in dressing room packing up. Judy enters.

JUDY

Are you all packed up, Lee?

LEE

Am I going back in a limo?

JUDY

Yes. But you need to share it with Stanley if you don't mind. And there'll be another one waiting in Detroit that'll take you both back to Pontiac.

LEE

I don't have to sit next to him on the plane do I?

JUDY

Just tell them what you want when you check in.

LEE

Whatever.

JUDY

Cheer up honey. It's a stretch limo. You can sit on one side and he'll sit on the other. There's alcohol in the back. Get drunk. Ignore each other.

(MORE)

(CONTINUED)

32 CONTINUED:

JUDY (CONT'D)

You'll be best friends by the time you get back to Pontiac.

LEE

We didn't have to share a limo on the way here.

JUDY

That kinda would've defeated the purpose, don't you think?

33 SCENE: STANLEY WITH LUGGAGE

Stanley comes out draped in all his luggage. He and Brian talk as they walk.

STANLEY

So, do you think it would bother the chauffeur if I gave Lee a blowjob in the back of the limo?

BRIAN

Stanley, I thought he said he was heterosexual.

STANLEY

Oh please, six beers and his legs will be up in the air.

Judy enters with Lee.

JUDY

Okay, I think we're all set. Thanks a lot guys.

LEE

I'll be in the car.

Lee exits.

STANLEY

Guys, I just wanted to say thank you and I want to let you know that if you want me to come back and tell you how things turn out, I'd be more than willing to do it.

JUDY

Great, we'll keep that in mind.

STANLEY

You have my number?

(CONTINUED)

JUDY

We have your number.

STANLEY

Because I heard that the last Secret Admirer show with the lesbian and her co-worker turned out really well, and they started going out, and if that happens with us, I think you could do a really positive show about people accepting each other for who they are. Like you could do a whole show about gays and straights and about how like things are so much better now than they were like say twenty years ago when if you were gay you'd get killed. Okay, so, uh, you'll call me?

JUDY

We'll keep you posted.

He starts to leave, then turns back really quick.

STANLEY

Oh my God, I'm sorry, one last thing.

JUDY

Anything.

STANLEY

Like do you ever get fan mail from people writing letters about a certain show they saw, 'cause I'd love to read it to see what people thought, you know like the general public.

JUDY

Well some shows get more attention than others.

STANLEY

But do you think like our show'll get a lot of attention?

JUDY

I really couldn't tell you.

STANLEY

But what do you think?

JUDY

It's always a crap shoot.

(CONTINUED)

33 CONTINUED: (2)

STANLEY

But if people write anything about our segment you'll send it out to me right?

JUDY

If you get any mail, we'll definitely forward it to your house.

STANLEY

Thank you.

JUDY

Honey, you're gonna miss your flight.

He starts to exit, turns back one last time.

STANLEY

I just need to tell you one last thing...

JUDY

What?

STANLEY

You guys have made me so happy.

He exits. Brian turns to Judy.

BRIAN

That boy's fucked up.

JUDY

Where do we find these people?

BRIAN

They find us.

JUDY

See you in the morning.

Brian and Judy exit.

34 SCENE: JILL ALONE

Jill enters. She is exhausted. She is alone in her studio. She lies down on a couch. Begins to snore. A few seconds later Judy enters and Jill wakes up. Judy sits next to Jill. They sit in silence.

JILL

Is everybody out?

(CONTINUED)

34 CONTINUED:

JUDY
Everybody's out.

JILL
Thank God.

JUDY
Except us, of course.

JILL
We're kinda out.

JUDY
Come here.

They share a long passionate kiss.

JILL
Was it me or was today totally
exhausting?

JUDY
It was totally exhausting. Let's go.

They begin to exit.

JILL
Oh, and we need dog food.

JUDY
We have dog food.

JILL
No we don't.

JUDY
I thought we had dog food.

JILL
No, we're completely out.

JUDY
I think you overfeed the dog.

JILL
I do not.

JUDY
I swear I spend my whole life buying dog
food.

(CONTINUED)

34 CONTINUED: (2)

They exit.

35 SCENE: KAREN MONO

KAREN

Lee drank on the plane. He drank in the limo. He could never hold his liquor. He was practically drunk by the time they got back to Pontiac. He was supposed to come back right away but I found out much, much, later that he actually went home with the guy. "Just to have a beer and talk things out." Lee wanted to set the record straight. He wanted Stanley to know that there was no way in hell anything would ever happen between them.

36 SCENE: LEE AT STANLEY'S HOUSE

Lee and Stanley are both hanging out and drinking beers. The scene is packed with sexual tension. Stanley is very nervous and Lee is very buzzed.

LEE

How long have you lived here?

STANLEY

Four years.

LEE

It's cool I guess.

STANLEY

It's home. Do you want another beer?

LEE

No, I'm fine.

STANLEY

You sure?

LEE

Yeah, I'll have another.

STANLEY

Okay.

LEE

I'm already buzzed.

(CONTINUED)

STANLEY

I know, there was more alcohol in the back of that limo than at the bar I work in.

LEE

What bar?

STANLEY

Ah, the Flamingo.

LEE

That's the gay bar.

STANLEY

You know it?

LEE

No.

STANLEY

Oh.

LEE

(referring to a wall poster)
Who's that?

STANLEY

Angela Lansbury in Mame.

LEE

Who?

STANLEY

Do you ever watch Murder She Wrote?

LEE

No.

STANLEY

Well, she's in that.

LEE

The old lady who types?

STANLEY

Yeah.

LEE

Oh.

(CONTINUED)

STANLEY
She's a fabulous actress.

LEE
I never get past the typing.

STANLEY
It's a great show.

LEE
Man, I'm exhausted. I need to lay down.

STANLEY
I know, I'm exhausted too. That flight
seemed long. Did it seem long to you?

LEE
Too many kids.

STANLEY
I'd never seen so many kids on an
airplane.

LEE
(lying down)
Ooooh...ahhh...oh God. I needed that.

STANLEY
You can sleep over if you want.

LEE
Hey, don't be gettin' any ideas.

STANLEY
I'm not.

LEE
Don't be.

STANLEY
Lee, I respect you.

LEE
You better respect that I'm not like you.

STANLEY
I know.

They sit in silence.

(CONTINUED)

LEE
You really like guys putting their dicks
up your ass?

STANLEY
Sometimes.

LEE
Man, that is so sick.

STANLEY
I'm more into blowjobs.

LEE
Oh, man, I should go.

STANLEY
You brought it up.

LEE
God, I'm too tired to stand up.

STANLEY
You can sleep in here. I'll sleep in the
next room.

LEE
I came in for a beer. I'm not spending
the night.

STANLEY
You can barely stand up.

LEE
I'm fine.

STANLEY
You've had five beers.

LEE
This is only my fourth.

STANLEY
Fifth. You're on your sixth.

LEE
I've only had four beers.

STANLEY
You had three in the limo plus a whiskey
and coke.

(CONTINUED)

LEE

I'm fine.

STANLEY

Okay.

LEE

I'm just tired all of a sudden. I'll go in a minute.

STANLEY

Lee, I'm sorry if you didn't like the surprise.

LEE

I didn't.

STANLEY

I didn't mean to embarrass you.

LEE

You didn't?

STANLEY

No.

LEE

Well you sure did a good job of it.

STANLEY

They told me you were open.

LEE

I don't want to talk about it anymore.

STANLEY

Okay.

LEE

One last beer and I'm going.

STANLEY

You sure?

LEE

Get me another beer, faggot.

STANLEY

Excuse me?

(CONTINUED)

LEE

I'm just joking with you.

Stanley brings him another beer.

STANLEY

You don't need another beer. You need a back rub, you look totally tense.

LEE

I feel tense.

STANLEY

You need a good back rub.

LEE

That sounds good.

STANLEY

Do you want me to give you a back rub?

LEE

I don't think so.

STANLEY

I'm licensed.

LEE

No, you're not.

STANLEY

That's what I do in my spare time. I'm a licensed massage therapist. I give massages.

LEE

Really?

STANLEY

Yeah. I give 'em to straight guys all the time.

LEE

Yeah, they probably don't know you wanna fuck 'em up the ass.

STANLEY

There's a line you don't cross, there's a professional line.

(CONTINUED)

36 CONTINUED: (6)

LEE
Yeah?

STANLEY
I wouldn't cross that line.

LEE
Yeah, you'd get punched out.

STANLEY
I'm very good at it.

LEE
Go for it.

He does. But after a while...

STANLEY
It feels better with your shirt off.

Stanley continues to massage him. But then...

STANLEY (CONT'D)
It feels better with your pants off.

Lee thinks for a long time but then finally he takes his pants off. Lee is now only in his underwear. Stanley continues to massage. Then Lee slowly removes his underwear. Stanley is in shock. Lee keeps his eyes closed. Stanley is paralyzed but exhilarated. They both stay like that for what seems like an eternity.

LEE
(barely audible)
Suck it.

STANLEY
What?

LEE
Suck it.

STANLEY
You sure?

Lee doesn't answer.

Music Cue 8: Hero by Mariah Carey

37 SCENE: SALLY LIP-SYNCHS HERO

Sally performs the song simultaneously with the sex between Lee and Stanley....

SALLY

There's a hero
If you look inside your heart
You don't have to be afraid
Of what you are
There's an answer
If you reach into your soul
And the sorrow that you know
Will melt away
Chorus:
And then a hero comes along
With the strength to carry on
And you cast your fears aside
And you know you can survive
So when you feel like hope is gone
Look inside you and be strong
And you'll finally see the truth
That a hero lies in you
It's a long road
When you face the world alone
No one reaches out a hand
For you to hold
You can find love
If you search within yourself
And that emptiness you felt
Will disappear
Chorus:
And then a hero comes along
With the strength to carry on
And you cast your fears aside
And you know you can survive
So when you feel like hope is gone
Look inside you and be strong
And you'll finally see the truth
That a hero lies in you
Lord knows
Dreams are hard to follow
But don't let anyone
Tear them away
Hold on
There will be tomorrow
In time
You'll find the way
Chorus:
And then a hero comes along
With the strength to carry on

(MORE)

(CONTINUED)

37 CONTINUED:

SALLY (CONT'D)
And you cast your fears aside
And you know you can survive
So when you feel like hope is gone
Look inside you and be strong
And you'll finally see the truth
That a hero lies in you
That a hero lies in you
That a hero lies in you

Lee and Stanley exit as Sally finishes her number.

38 SCENE: KAREN IS HOME ALONE WAITING FOR LEE

KAREN
What happened?

LEE
The flight was delayed.

KAREN
So, are you glad you went?

LEE
I don't want to talk about it.

39 SCENE: STANLEY AND SALLY

Stanley is holding a bouquet while talking on the phone. He is leaving Lee a phone message.

STANLEY
Hey, Lee, it's me, Stanley...just calling to say hey and see what you're doing...I called you earlier but I'm not sure if you got my message so call me back and lemme know you're getting my messages...so anyway...sooooo...uh...just call me back when you can...no rush...you know...I just wanted to talk...and...see what you were doing tonight...I had a great time the other night and I'm free tonight...so just call when you get a minute...okay...I'll let you go...but call me...I'm here...so...don't be a stranger...talk to you later...bye.

40 SCENE: STANLEY DELIVERS THE FLOWERS / LEE AND KAREN ARE HOME

LEE
Just call one more time and don't hang up until they put Jill on the line.

(CONTINUED)

40 CONTINUED:

KAREN

Lee, I can't make them put Jill Johnson on the phone.

LEE

Tell 'em it's urgent. Tell 'em that fucking faggot has called me all fucking day.

Doorbell rings.

KAREN

I'll get it.

LEE

Tell 'em I'm not here.

Karen answers the door. Stanley hands Karen flowers and card. She returns to Lee holding the bouquet.

KAREN

He sent you flowers...

Lee is fuming.

KAREN (CONT'D)

...and there's a card.

STANLEY

"Dear Lee... I want you to know, I had a really, really nice time last night. And I mean really, really nice. "

KAREN

"You are a very sweet guy and I hope we can stay friends. "

STANLEY

"Call me anytime, and I mean anytime."

KAREN

"I left you a message this morning, but I'm not sure you got it."

STANLEY

"I might come in for dinner at the Hilltop this week, so let me know when you're working. "

(CONTINUED)

40 CONTINUED: (2)

KAREN

"P.S. Did I mention that I had a really,
really nice time?"

STANLEY

"Friends always, "

KAREN

"...your not-so-secret-admirer..."

STANLEY

"Stanley."

LEE

I'm going out!

KAREN

Where are you going?

Lee heads out.

LEE

Out!

KAREN

Where?

LEE

Out!

KAREN

What about work?

LEE

(exiting)

Tell 'em I'm sick.

41 SCENE: STANLEYS HOUSE

Mom enters and heads toward the door.

MOM

Stanley, don't be late for work...
Stanley... Stanley... Stanley. Stanley,
don't be late for work

STANLEY

(off stage)

I heard you the first time.

(CONTINUED)

41 CONTINUED:

Mom exits as Lee arrives but they do not see each other. Lee knocks on the door.

STANLEY (CONT'D)
(off stage)
Hold on... I'm in the back.

Lee walks through the door and goes off stage. The following scene takes place off-stage. We hear it but do not see it.

LEE
You got me drunk, you fucking faggot... I could fucking kill you.

STANLEY
Lee, put the gun down.

LEE
What if my girlfriend finds out?

STANLEY
She's not gonna find out.

LEE
How do you know? You're a fucking pervert. What if my girlfriend finds out? I'm just supposed to sit back while you make a fool out of me in front of the whole fucking country. How many people do you think are gonna see that show?

STANLEY
I'll call the show, I'll beg them not to air it. Please, put the gun down.

LEE
You think if I kill you they'll still air the show? Answer my question. Answer my question you fucking faggot. You think it's okay to get people drunk and take advantage of them?

STANLEY
No.

LEE
You think it's wrong?

STANLEY
Yes.

(CONTINUED)

41 CONTINUED: (2)

LEE
Say it.

STANLEY
Say what?

LEE
I was wrong. Say it.

STANLEY
I was wrong.

LEE
What?

STANLEY
I was wrong?

LEE
Say it again.

STANLEY
I was wrong. I'm sorry. I was....

Gunshot.

Silence.

Everyone enters except Stanley and Lee.

42 SCENE: MOM MONO

MOM
I came in here today and got his shirt out of the closet and started ironing it. I totally forgot. I can't stay in this house. I met with a lawyer last week, he thinks we should get 25 million out of 'em. 25 million...It'd be weird spending it. They want me to go on talk shows and say that boy should die for killing my son. But I don't care what happens to that boy. I don't think about justice or revenge or money...I just think about my son and how much I miss him. And how sad I feel...all the time.

43 SCENE: \$25 MILLION

JILL

You're the one who booked him. They should sue you. But you don't have 25 million Judy. So I'll get fired, my career's over and you go work for Rolanda.

BRIAN

They canceled her.

JILL

Donahue.

BRIAN

They canceled her too.

JILL

The guy's dead, Brian. Has that sunk in yet?

BRIAN

Yes.

JILL

And we killed him.

JUDY

We did not kill him.

44 SCENE: SALLY MONO

SALLY

He got what he deserved. That's what people thought. And some people even said it. He should never have gone on that talk show. He should never have hit on that straight guy. He was asking for trouble. He worked in this bar for seven years and now it's like he never existed, no one talks about him anymore, no one mentions the incident. It's like it never happened. We're not like San Francisco or New York. People here don't want any problems. We don't want parades or protests or equal rights. We just wanna be able to come out of the bar at night without finding our tires slashed....we just want to be left alone.

45 SCENE: KAREN ON PHONE

KAREN

How's the food? How are you doing? I don't understand this Lee. Do you want to talk about it? I've got reporters camped out on the front lawn. You're in all the magazines. I'm getting angry letters from gay people. They're talking about you on every talk show. What am I supposed to say? People want answers Lee. You know what they're saying? They're saying you killed him because you're gay. There's all these articles in the paper. They're gonna go for the death penalty. How did we get here?

46 SCENE: ENDING

Everyone exits. Lee enters in prison jumpsuit. Lies down and smokes as we fade to black.

Music Cue 10: Prayer for the Dying by Seal

The End