

Collected Works of Daniel Curzon

SEX SHOW:
Comedy Madness

Performance Note

Best performed with five actors of the same sex, dressed in red T-shirts and Levi's, using a few props to suggest different characters, with a few simple platforms and screens.

At rise, each actor enters and claps twice. They gradually form a pyramid on the platforms, then all clap twice together and say *Sex Show* as one.

Add music, especially between skits.

Nominated for Best Script,
San Francisco Bay Area Theatre Critics
Circle (1977)

“One of the best pieces of theater
entertainment running in the Bay Area.”
– *San Francisco Bay Guardian*

“Often funny, always irreverent,
exceptionably well presented.”
– *Bay Area Reporter*

“Well directed, actors lively and
engaging.”
– *San Francisco Chronicle*

“Highly recommended.” – *The Sentinel*

FAMILY PORNOGRAPHY

CHARACTERS:

MOTHER, in a string of pearls
and rhinestone glasses

FATHER, with a clip-on
necktie

SON, twelve, in a baseball cap

DAUGHTER, eleven, with a
pink ribbon

(MOTHER, FATHER, SON,
DAUGHTER enter and take their places
in four chairs facing the audience. All
are eating popcorn and drinking Coca
Cola out of paper cups.)

MOTHER Don't eat that popcorn
so fast.

SON (Still eating too fast) It's
real good!

MOTHER (as DAUGHTER starts
to go into the row in
front of her) Jenny! (to
SON) You'll get
indigestion.

SON No, I won't.

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FATHER Listen to your mother,
son.

SON (Sulks a bit, then slides down in
his seat, where he gobbles
popcorn.)

DAUGHTER Mom, Billy's eating his
popcorn real fast again!

MOTHER Billy, what did I tell
you?

SON (punching sister) You
old tattletale!

FATHER Now enough of that, you
two.

DAUGHTER (Pinches her brother,
who yelps.)

FATHER Now you two be quiet!
The movie's about to
start, and I don't want to
hear another peep out of
either of you. You
understand?

(SON and DAUGHTER settle down but

Sex Show

manage some surreptitious pinches.)

MOTHER (as the film begins) Oh,
I just love these Walt
Disney movies!

FATHER (patting her hand) Yes,
it's nice to know there
are still some things you
can take the whole
family to.

DAUGHTER I didn't like the last one
we saw.

SON Me neither. It was
dumb.

FATHER Shhhh!

SON Well, it *was* dumb!

FATHER It wasn't dumb. It was
family entertainment!

MOTHER It's the sort of picture
we're not embarrassed
to take you to.

SON (under his breath) It was
dumb.

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DAUGHTER (jumping up) Hey look!
It's got David Cassidy
in it! Oh, I just love
David!

MOTHER Yes, I've always liked
David Cassidy. He
seems like such a
nice boy.

FATHER He's the grandson of
Hopalong Cassidy, did
you know that?

DAUGHTER Hey look! It's got the
Osmond Brothers too!
All five of 'em!

FATHER Clean-cut kids, every
one of them.

MOTHER I think it's so nice the
way Donnie and Marie
sing those lovely songs
together — not like
some brothers and
sisters I could name
who're always fighting.

(MOTHER looks over at her children.)

Sex Show

FATHER Yes, why can't you two
sing together instead of
always pinching each
other?

(DAUGHTER and SON look over at
each other. Then on cue they burst into
"Tits and Ass.")

FATHER That's enough now! Sit
down!

SON (points) Hey, who's
Helen Hayes?

MOTHER (finger aloft, a maxim)
She's the First Lady of
the American Stage —
or was.

SON What's she doing in a
Disney movie then?

MOTHER Shhhh. She's a great
dramatic actress.

SON I never heard of her.
And who's Cae-sar
Rome-a-roe?
(Mispronounces it
Rome-a-roe on purpose

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throughout.)

- FATHER (correcting) Caesar
Romero is a long-time
star. Or was.
- SON Was he a spic? He's got
a spic name.
- FATHER (looking around to see
if they've been
overheard) Caesar
Romero is one of
America's finest
(pause) Chicano actors,
and don't you ever
forget it, Billy.
- DAUGHTER This better be good!
(Spills some Coke on
MOTHER's leg by
accident.)
- MOTHER Jenny, be careful!
You're getting pop all
over everything!
- SON Make her get down and
lick it up!

Sex Show

DAUGHTER Shut up, you fag!

FATHER Now enough of that
kind of language, young
lady! Sit down!

(He pulls her into her seat.)

MOTHER Where do you pick up
language like that
anyway!

FATHER Why do you think we
bring you to these Walt
Disney movies — so
you'll talk like a little
guttersnipe?

DAUGHTER (Sulks, but mouths
"You fag!" at her
brother. Again spills
some Coke on him.)

SON (jumping up, making a
fuss) Jenny spilled pop
on me! (He tries to hit
his sister but is stopped
by FATHER.)

FATHER Sit down, both of you,
and behave yourselves!

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Do you hear me!

MOTHER If you don't behave,
we're not going to bring
you with us the next
time we come!

SON We don't care!

MOTHER You do too care. You
love these movies, and
you know it.

SON I hate 'em.

DAUGHTER Yeah, they stink. I
never liked Helen
Hayes.

MOTHER (scandalized) What do
you mean! Of course
you like Helen Hayes!
She's the First Lady of
the American Stage!

SON I hate her.

MOTHER Listen here, young man,
you do not hate *Helen
Hayes!* She gave the

Sex Show

best years of her life
up there on the screen to
entertain you in these
wholesome movies, and
you'd better appreciate
what she's done for
you!

SON (under his breath) I hate
Helen Hayes.

FATHER (to SON) Do you want
some more popcorn?

SON No.

FATHER Coke?

SON No.

FATHER Well then, sit still.

DAUGHTER (watching the screen)
Hey, why is Helen
Hayes taking her
clothes off?

MOTHER (at a loss at first, but
then she finds an
explanation) It must be
part of the plot.

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SON Caesar Rome-a-roe's
 taking all his clothes off
 too!

FATHER They're probably going
 swimming.

SON No, they're not! He's
 kissing Helen Hayes's
 belly button!

DAUGHTER Look! Caesar Rome-a-
 roe's unbuckling Helen
 Hayes's bra!

MOTHER Shhhh! I'm sure it has
 something to do with
 the story. Sit still and
 behave.

SON They're all wrinkled!

MOTHER They're in love with
 each other and that's
 why they're kissing.

FATHER Mr. Disney has never
 let us down yet, and you
 can be sure he knows
 what he's doing now.

Sex Show

SON Look! Caesar Rome-a-
 roe's taking Helen
 Hayes's panties off —
 and ripping 'em!

MOTHER Well, he's doing it a
 very (pause) tasteful
 way, you can see that
 right off.

FATHER Caesar Romero is one
 of our finest Chicano
 actors.

DAUGHTER Look! He's got his
 thing out! Look how big
 it is!

MOTHER I'm sure it's all part of
 the . . .

DAUGHTER Now he's making Helen
 Hayes bend over.

MOTHER (now knowing quite
 what to say) Well, yes,
 he is. But don't you see
 how graceful she is.
 And she's over seventy.

SON He's really giving it to

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her, isn't he?

MOTHER Well, it's in
Technicolor!

FATHER Mr. Disney has never let
us down yet.

DAUGHTER And now she's got his
thing in her mouth!

MOTHER But they're in love, and
(patting hubby's hand)
he's certainly going to
marry her at the end.

FATHER This whole sequence is
a dream, and they're
going to wake up and
we're going to see that it
didn't really happen.

SON Caesar Rome-a-roe just
shot all over Helen
Hayes's leg!

MOTHER Well, yes he did. But
you saw how well pho-
tographed it was, and
not a pubic hair in sight!

Sex Show

FATHER Maybe this is a wildlife
picture, by mistake.

SON Looks like a porno film
to me.

MOTHER Now you close your
mouth, young man. We
won't have any talk like
that.

FATHER We certainly won't.
You sit down and watch
this picture. I'm sure
Mr. Disney knows
what's he's doing.

SON Now look! David
Cassidy is on top of
Helen Hayes!

DAUGHTER Oh, I just love David
Cassidy!

FATHER He's the grandson of
Hopalong Cassidy?

SON He's coming all over
her face!

DAUGHTER (jumping on the chair)

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Wow! Is this movie
every *dirty*!

MOTHER It's not dirty, and you
sit down! I didn't see
anything on Miss
Hayes's face.

DAUGHTER Look! Look! Now
Helen Hayes is doing it
with Caesar Rome-a-
roe again. And David
Cassidy is *watching*.
Oh, isn't he dreamy!

FATHER (quietly) I don't
understand this movie.

MOTHER It must all have
something to do with
. . . symbolism!

DAUGHTER Mom and Dad, look!
Now there's a Great
Dane in a Volkswagen!

SON And now the Osmond
Brothers are there! And
they're all doing it
together in the

Sex Show

Volkswagen!

FATHER It's really quite
interesting, isn't it?

MOTHER Well, I don't know . . .

FATHER Mr. Disney has never
let us down yet, we
know that, right?

MOTHER That's true, and they did
advertise this movie in
Family Circle
magazine.

FATHER Well, let's make a
family circle then.

(Places his arm around MOTHER.)

MOTHER Are you sure, dear?

FATHER Sure! Come on!
(wickedly) Slip down
your panties!

MOTHER (Mimes folding her skirt
neatly, then slipping

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down her panties,
then kicking them off
with one foot) Are you
sure this was a G-for-
General Audiences?

FATHER All I know is that Mr.
Disney is somebody we
can always trust!

(Sticks his popcorn box between
MOTHER's legs.)

MOTHER (after a hesitation) Now,
children, do it tastefully,
like Mr. Disney!

(FATHER picks up his popcorn box,
and all four hold their boxes above their
heads in a toast. After two beats, they
toss the boxes behind them. All their
legs come up and cross in a scissors
pattern as their hands come down slowly
toward their crotches.)

ALL Whoopee!

BLACKOUT

WHAT DID THEY DO IN
GOMORRAH?

CHARACTERS:

FIRST , with a staff

SECOND

A SHEEP

(Two SHEPHERDS are sitting back to
back.)

FIRST See that smoke over there?

SECOND What is it? (Looks over his
 shoulder.

FIRST All that's left of that place.

SECOND What place was that?

FIRST Gomorrah.

SECOND Had a fire, huh?

FIRST A bad one.

SECOND (Getting up to look) Is
 that that place on the
 suburbs of Sodom?

FIRST Same place.

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SECOND (shading eyes) I can't see a stone left upon a stone.

FIRST (gesturing with his staff toward the sky) *He* did it.

SECOND Yeah? What pissed Him off?

FIRST Well, He got mad at Sodom first. You know what they were doing over there!

SECOND So I heard. Disgusting, wasn't it!

FIRST Sure was. They had it coming.

SECOND But what were they doing in Gomorrah? How come *they* got it?

FIRST They were perverts too.

SECOND No kidding? What kind?

FIRST I really wouldn't want to say.

Sex Show

SECOND Come on, you can tell me.

FIRST (after a brief hesitation)
Well, the way I heard it
they were fornicating
with fish.

SECOND They were what?

FIRST Fucking fish.

SECOND Fish fuckers, huh? Why
were they doing that?

FIRST How do I know! They
were perverts, that's why.

SECOND And He got pissed off at
'em for it, huh?

FIRST You don't see nothing
but smoke, do you?

SECOND (thinking about it) How
do you suppose you do it
with fish?

FIRST Wouldn't know. Not into
fish myself.

SECOND You suppose you take 'em

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to bed? (Puckers up
mouth as though about
to kiss a fish.)

FIRST There was talk of orgies
with small-mouth bass.

SECOND Small-mouth, huh?
Pretty kinky!

FIRST They started out with
just small fry, sardines,
you know, but then they
got into the real heavy
stuff.

SECOND How heavy?

FIRST Sharks!

SECOND Oh! Yeah? How big?

FIRST Big mothers! They
weren't satisfied with
the small ones anymore.

SECOND Did they ever get into
whales?

FIRST Probably. They seemed
like the type.

Sex Show

SECOND Any crabs?

FIRST More than likely.

SECOND How disgusting!

FIRST I know.

SECOND So that's what they
 were doing in
 Gomorrah, huh?
 (Looks back at it.)

FIRST Don't look over there
 too long, or you'll turn
 into a pillar of salt.

SECOND (jumping back) Ah, I
 wouldn't want to look
 at that nasty place
 anyhow! Fish fuckers!
 What's the world
 coming to!

(He sits back down with his back to the
other.)

(A SHEEP enters, grazes.)

SECOND Sheep are quiet today.

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(Pokes FIRST with his elbow.)

FIRST Sure are.

SECOND That one over there,
beside the olive tree,
is sort of cute, isn't she?

FIRST A real doll.

SECOND Want to go over and
give her a good time?

FIRST Sure, got nothing else
to do.

(They sing "Merzy Doats" as they
amble over to the SHEEP. One bends
down and lifts its head as the other
places the crook of the staff around its
neck and pulls the head up from the
grazing.)

SECOND Hope she hasn't got
no fleas!

(The SHEEP goes "Baa" as one starts to
mount her.)

BLACKOUT

VD

CHARACTERS:

NARRATOR, who reads from a big
book like a Bible

PLAYERS (4), who play multiple
parts

(All the sex acts in the following should
be simulated in a stylized, exaggerated,
comic way.)

NARRATOR And on the sixth day
God created the Earth.
(Points to center stage.)
And on this Earth God
created Adam.

(Adam appears center stage, arms
crossed.)

NARRATOR And God took one of
Adam's ribs (Adam
reacts.) and created Eve.

(Adam half sits, half lies on stage as a
second Player appears center stage,
looking winsome.)

NARRATOR And then God created
VD.

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(He produces a red bean bag shaped like a heart, hands it to Adam like God in the Sistine Chapel painting.)

(Adam takes the bean bag on his crotch, examines it, grimaces.)

NARRATOR And there was no cure
 for this VD because
 God had (Pause.)
 fucked up.

(Adam shakes his fist at the heavens.)

NARRATOR And that very day
 Adam gave the VD to
 his wife, Eve.

(Eve lowers her crotch to Adam on the ground, looks at the audience, and says, “ut, oh!” She stands with the bean bag against her crotch, facing the audience.)

NARRATOR And then Eve gave the
 VD to her boyfriend.

(A Player wriggles in as a hissing snake, comes up from behind, between Eve’s legs, and takes the bean bag in his mouth. Eve makes a Mae West sound and strolls off.)

Sex Show

NARRATOR And there came a Great Flood upon the Earth, and Eve's boyfriend took refuge in a great boat with other creatures.

(Three Players line up as occupants of a great boat, on their hands and knees in a line.)

NARRATOR And during the forty days and forty nights (The three Players and the snake rock back and forth in unison.) Eve's boyfriend gave his VD to many.

(The snake hands the bean bag to a Player (a pig, who oinks), and the pig hands it to another Player (a cat, who meows), the cat hands it on to another Player (a cow, who moos).

(The first Player now gets up and goes to the end of the line and becomes Noah and enters the cow from behind.)

NARRATOR And thus the cow gave it to Noah.

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(Louder, surprised “moo” from the cow, who’s being entered.)

NARRATOR And Noah gave it to his daughters.

(Noah, drunk, slaps the bean bag against the crotch of his two daughters, who make delighted sounds.)

NARRATOR And Noah’s daughter gave it to Moses. (One daughter hands the bean bag to Moses, who was the cow.) Who gave it to his concubines.

(The other three Players line up like three chorus girls, one leg up, a hand on the shoulder of the next.)

NARRATOR And the concubines gave it to David.

(The last concubine in the chorus line hands it to the fourth Player.)

NARRATOR And sometime later David gave VD to Jonathan.

Sex Show

(David sodomizes Jonathan, who sighs in pleasure.)

NARRATOR Earlier David had tried to give it to Goliath, but had been turned down. (Goliath is made of two Players-one on the other's shoulders. They turn down the thumbs of their free hands.) And so he settled for other methods. (David uses his slingshot. The rock topples Goliath, who breaks into two Players as they fall on their knees and face the audience.)

NARRATOR And Jonathan gave VD to no one, because he touched no other and pined away for love of David.

(Jonathan sighs, then fades away as David runs his finger down his cheek.)

NARRATOR But no need to worry — for King David was

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giving VD to all his
wives.

(David tosses the bean bag to the
farthest wife. The three wives are on
their knees, waving like cheerleaders.)

NARRATOR And one of King
David's wives gave it
to Samson, who went
blind.

(Samson gets the bean bag, touches it to
his eyes. Then he makes a revolving
millstone (another Player) go around
twice, with Samson bent over. Two
other Players form pillars and collapse
on top of Sampson's back.)

NARRATOR In the meantime of
course Samson had
given VD to Delilah,
who gave it to anybody
who asked.

(Delilah gets the bean bag from Samson
as the millstone turns.)

(Delilah saunters across the stage,
touching the hips of two other Players
who were the pillars.)

Sex Show

NARRATOR And one of these was
St. Paul.

(Delilah slaps St. Paul's rear end with
the bean bag. The former Samson,
now St. Paul, blesses himself and takes
the bean bag.)

NARRATOR And St. Paul gave it to
the Corinthians, or was
it an Ephesian?

(He starts to give it to one of the
Players, changes his mind, starts to give
it to another.)

Who gave it to Nero.

(He places the bean bag on a Player's
head. It falls off into another Player's
hand.) Who gave it to his mother and his
sister and his pet Pekingese.

(The Player touches the bean bag to the
breasts of two other Players who are
striking feminine poses. He comes up
behind the pet Pekingese, enters it. The
dog barks in an asthmatic way, then
shakes the bean bag in its mouth.)

NARRATOR And Nero's Pekingese

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gave it to the next
emperor, who gave it
to the next emperor,
who gave it to the last
emperor, who gave it to
the first monk.

(The Players form a Rube Goldberg-like
line, starting from one emperor to the
next and then starting back with the
monk, who gets it in the rear.)

NARRATOR And the monk gave it to
a nun.

(A Player on his knees grabs the bean
bag from behind, through the crotch of
the one playing the monk.)

NARRATOR And the good sister
gave it to a choirboy.

(The nun moves on her knees to the
choirboy, who is singing in a high voice.
As soon as the bean bag touches his
crotch, his voice gets much lower.)

NARRATOR And the choirboy later
gave it to two
prostitutes.

Sex Show

(Two Players stroll past the choirboy as though swinging their purses. They bend, forming a single unit with their rear ends touching. The Choirboy places the bean bag on their joined butts.)

NARRATOR And the prostitutes gave
it to all who followed
— Charlemagne,
Richard the III,
Frederick the Puny,
Frederick the Fascist,
Frederick the Fool,
Margaret of Anjou,
Elizabeth of Tunisia,
Mary, Queen of Scots,
Gwendolyn of
Aphrodisia, Anne of
Austria, Anne of
Cleves, Anne of Cloves,
Anne of Cinnamon,
Anne of Sugar and
Spice and Everything
Nice!

(The four Players make a square and toss the bean bag as if it's a hot potato. On the line about "Anne of Austria," one Player moves center stage, gets on his knees, hands the bean bag behind him to the next Player. Then each Player

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passes back over his head until it all climaxes in “and Everything Nice.”)

NARRATOR And Anne of Sugar and Spice and Everything Nice gave VD to Queen Edgar of Fire Island.

(Queen Edgar places his groin on the hip of another Player.)

NARRATOR And Queen Edgar of Fire Island gave VD to a real estate agent from Cedar Rapids, Iowa.

(Edgar hurries over the agent. From behind he gives a quick, surprising thrust to the agent.)

NARRATOR And the real estate agent gave it to a lawyer in Bermuda.

(The agent moves over, drops the bean bag on the back of a Player who is on hands and knees.)

And the lawyer passed it on to (grandly) the Duchess of Windsor!

Sex Show

(He hands the bean bag to her in an elegant arc. The Duchess takes it and extends her pinkie.)

And the Duchess gave it
to Harry Truman, who
gave it to Bess Truman,
who gave it to the Prime
Minister of Great
Britain!

(Harry Truman is old and quivery, as is Bess Truman. Two Players form an ocean. Bess Truman tosses the bean bag over the “waves” to the Prime Minister, who makes a monocle with his fingers.)

NARRATOR And the Prime Minister
gave it to Pat Nixon.

(Pat Nixon takes it, very squeamishly.)

And naturally Pat Nixon
gave it to Richard
Nixon.

(She hands it to Richard with pinched, fussy fingers.)

Who passed it on to
Gerald Ford.

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(Nixon sticks it under Ford's armpit.)

NARRATOR And Gerald Ford gave it to Shirley Temple Black. (She tap dances downstage.) and Angela Davis. (Angela moves downstage too, with an upraised arm.) — in a three-way! And Angela gave it to a convict in Soledad Prison.

(Angela turns and fist-fucks another Player.)

While Shirley passed it on to Arthur Godfrey.

(Angela Davis holds the bean bag to a prisoner's rear end, Arthur Godfrey strums his ukulele as Shirley grins.)

NARRATOR And the convict in Soledad passed the VD on by raping a "fag" in Cellblock 12.

(The convict rapes the "fag" from behind. Two other convicts come up to get their share. The bean bag is passed

Sex Show

along against the “fag’s” rear end. The “fag” bends over, then falls to his hands, collapsing with each succeeding rape.)

NARRATOR A short while later the convict escaped from prison and tried to rape a temperamental transsexual.

(The convict sneaks up on another Player, rubs his crotch against the transsexual’s. He gets a chop to the neck and falls down. Transsexual says, “Well!”)

NARRATOR And then somebody said — “Why in the world doesn’t everybody use tetracycline!
Everybody! At the same time!

(The raped “fag” and the convict sit up to say this line with the Narrator — from “Why in the world” on.)

(Transsexual takes out imaginary pills, walks over and hands one to each of the other Players, including the Narrator. In

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unison all five take the pills.)

NARRATOR And it cam to pass that
it *didn't* come to pass.

(The transsexual hands the bean bag to
the Narrator. The Narrator drops the
bean bag in front of himself.)

And no one gave VD to
anybody else ever
again, and the world
was the way God
should have made it in
the first place!

(The four Players assume positions with
two of on their backs and the other two
grasping their legs from above. The top
two say "Hallelujah!" Then the two on
the floor say "Hallelujah!" even louder.)

NARRATOR (Smiles at audience.)
Amen!

BLACKOUT

LEGEND

CHARACTERS:

NARRATOR, with large book

FIRST MIME

SECOND MIME

NARRATOR Once upon a time,
 the Almighty gave
 a wonderful gift to
 mankind.

(First Mime, kneeling center stage,
discovers an imaginary gift, unwraps it.)

NARRATOR And mankind was
 overjoyed at the
 marvelous gift from
 God.

(First Mime gets up, tries on an
imaginary garment, with his back to
the audience, feeling the material.)

NARRATOR And the name of this
 wondrous gift was
 SEX.

(First Mime turns toward the audience

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and opens his mouth in a parody of lust.)

NARRATOR And the Almighty
 found it good and
 thus gave it to all His
 people.

(First Mime continues to stroke the
garment, rocking back and forth.)

NARRATOR Mankind was very
 happy with God's
 gift and he wore it
 everywhere. He
 wore it to parties.
 (First Mime comes
 by, waving it to the
 Narrator.) He wore it
 through big fields of
 flowers. (First Mime
 picks up an
 imaginary flower,
 then leaps and clicks
 his heels.

 He even wore it to his
 job, because without
 SEX mankind's job
 was quite tedious.

Sex Show

(First pantomimes assembly-line work, but strokes his garment to show his contentment.)

NARRATOR Mankind's life was
richer and more
delightful and full of
much goodness
because he had SEX.

NARRATOR But then one day!

SECOND MIME (leaps in from stage
left, dressed in a
bishop's vestments)

NARRATOR An Old Fart noticed
that mankind was
using SEX, and the
Old Fart fell into a
great rage.

(Using a cane, Second Mime leans in toward the garment, then stamps and turns in a circle.)

NARRATOR The Old Fart went up
to mankind's SEX
and stared at it and
reacted.

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SECOND MIME (Looks closely,
makes disgusted
noises, turns away
violently.)

NARRATOR You see, the Old Fart
was neurotic and
tried to take SEX
away from mankind.

(Second Mime comes back behind First
Mime and rips the garment off his back,
but the Second Mime hangs on to it, and
the two have a tug of war.)

NARRATOR But finally the Old
Fart, who was very
strong, began to win
out.

(Second Mime hits the back of the legs
of the First Mime with his cane, sending
him to his knees.)

And he tried and tried
to tear mankind's
SEX because he
thought that people
should be spiritual.

(He forces First into prayer posture.)

Sex Show

NARRATOR He told mankind he
must pray instead of
thinking about SEX,
and to beat himself
with whips, to
chastise his body
until it was under
submission.

(Second Mime hands the First Mime the
cane so that he can whack himself with
it several times. The Second Mime
stops him when he sees that the First
Mime is enjoying it.)

NARRATOR The Old Fart told
mankind he must
never think about
SEX, never, ever!

(Second comes up behind the First and
places his hands over the eyes, ears, and
mouth in a see-no-evil, etc. gesture,
ending with a forceful push to First's
head on "never, ever," so that First
winds up with his forehead on the
stage.)

NARRATOR Instead he should be
"pure of heart" and
hide it.

Collected Plays of Daniel Curzon

(Second Mime bangs his cane twice as a warning and then exits.)

(First Mime, in reacting to the warning, he scurries to stage right and hides the garment under an imaginary rug, then looks over his shoulder at where the Old Fart exited, nervous.)

NARRATOR The Old Fart kept threatening to punish mankind if he didn't give up his SEX altogether, but mankind kept digging it up out of its hiding place and wearing it in secret.

(First Mime digs up the coat, sneaks upstage, puts on the garment, then hugs himself with his back to the audience, as though someone else's hands are going up and down his body. Eventually his hand comes down to his crotch, where the audience can see it groping.)

NARRATOR Then one day the Old Fart discovered mankind wearing

Sex Show

his SEX, and he was
exceedingly angry.
He grabbed man-
kind by the ear and
flung him on the
ground! (Second
does so.) Then he
called mankind vile
names.(Second
Mime shakes his
cane and mouths
vile names at First.)
Until mankind
cowered in a corner.

(First rolls over and over until he's back
in a corner.)

NARRATOR Then he knew he
would have to teach
mankind a lesson for
his own good,
whether he agreed
or not. So he
grabbed mankind's
SEX and
besmirched it!

Collected Plays of Daniel Curzon

(Second takes the garment from First, wipes his rear end with it, then blows his nose on it, then tramples on it, then bangs it with the cane.)
(First starts to leave, makes Second think he has given up, but Second catches him anyway and bangs the cane loudly. Only when convinced that the SEX won't be touched any more does the Second Mime hobble off.)

NARRATOR And from that day to
 this, mankind has
 thought of it his
 wonderful gift of
 SEX the way the Old
 Fart wants him to.

(First slowly picks up the dirtied SEX, holding it with two pinched fingers on each hand, then looks up at the audience with a grimace on his face.)

BLACKOUT

TRIBAL RITE

CHARACTERS:

BEAVER, a kid with baseball cap,
ball, and mitt

DAD, with clip-on tie

MOM, with apron and duster

BEAVER (to audience before curtain)
With special thanks to the
Keraki tribe of New
Guinea, who do it like *this!*

(DAD is sitting on a chair. BEAVER is
spread out on the bed. Three chairs
covered with a blanket can serve as the
bed. To keep this skit light, add business
with DAD and BEAVER playing catch,
bouncing the ball, etc.)

DAD But you've got to go,
Beaver!

BEAVER (adolescent voice) But *why*,
Dad?

DAD If you don't do this, you
won't grow up to be a man.

Collected Plays of Daniel Curzon

Didn't you study your Boy
Scout manual?

BEAVER All I have to do is lie across
this hide-a-bed with my
pants down, is that right?

DAD How else do you think your
voice will get deep, Beave?

BEAVER Ah, my voice is okay! (It
cracks.)

DAD And if the Elders don't
fertilize you, how will you
ever grow a beard?

BEAVER Did *you* do it?

DAD (with a chuckle) Of course I
did it, Beaver.

BEAVER Golly honest?

DAD Golly honest I did! (Twirls
his mustache.)

BEAVER Did Wally do it?

DAD Yes, your brother did it too.
That's why he's a grown

Sex Show

man now, with a wife and a mortgage and car payments and everything.

BEAVER Some of the kids at school say it's just a custom.

DAD Your little friends at school are quite, quite wrong. Everybody in our town has to do it or he'll lack manliness when he grows up. You wouldn't want to lack *manliness*, would you?

BEAVER (moving away) Well, I went to the Eighth Grade Prom like you told me, didn't I? And I went to Scout camp last summer, even though I didn't want to go.

DAD And didn't those things make you a better boy?

BEAVER I didn't think the Prom was any fun. The boys stood on one side and the girls on the other, and then Mr. Atkinson made us all do the Bunny Hop!

Collected Plays of Daniel Curzon

DAD But you like the Bunny
Hop, Beaver!

BEAVER I think we all looked stupid,
hoppin' around all over!

(He hops the Bunny Hop.)

DAD I worry about you, Beaver.
Most boys *like* to hop. Is
there something the matter?

BEAVER No, but I met this boy at
Scout camp last year who
said *they* don't get fertilized
by their Elders!

DAD Probably from some
strange little village, where
they don't even have TV.

BEAVER His name's Tommy. He
said when boys in his town
get to my age they fuck
girls!

DAD Watch your language,
Beaver.

MOM (peeking in, then coming in)

Sex Show

Watch your language,
young man! Filthy-talking
boys grow up to be dirty old
men, exposing themselves
in parks.

BEAVER I'm sorry, Mom and Dad.

(MOM exits.)

DAD You're going to be even
sorrier, son, if you don't
take down your trousers and
lie across this hide- a-bed
real soon!

BEAVER But Tommy said —

DAD And I'll bet you all the so-
called men in Tommy's
town are weak, sissified
sillies! Who can't even
hunt!

BEAVER Well, I saw Tommy's dad
and he wasn't a weak,
sissified silly.

DAD Do you think your mom
and me would steer you
wrong, Beaver?

Collected Plays of Daniel Curzon

BEAVER (squirming) Golly, I don't think so, Dad.

MOM (coming in again) Would any of your friends and family and teachers and priests and coaches and government officials steer you wrong, Beaver?

BEAVER Golly gee, Mom, I don't think you would, but . . .

DAD Just bend over, Beaver, and you'll see. . . . Are the Elders still waiting, dear?

MOM Yes, they're in the family room, still waiting. They've been so patient.

DAD Shall I have the Elders come up now, son?

BEAVER Will it hurt?

DAD Only the first one. By the time the thirteenth has placed his seed in you, you'll find it quite *nice*.

Sex Show

BEAVER You *sure* they did this to
 you, Dad?

DAD How do you think I
 became an adult?

BEAVER (Moves away.) Isn't there
 any other way to get to be
 a man?

DAD No, this is the right way.
 We've been doing it genera-
 tion after generation.

MOM Don't you trust your own
 mom and dad, Beaver?

BEAVER Thirteen times?

DAD One for each year of your
 age. You've been to the
 Prom and to Scout camp
 and you've got your own
 motor bike and transistor
 radio. Now all you have to
 do is get fertilized by the
 Elders and you'll be a
 full-grown member of the
 community.

Collected Plays of Daniel Curzon

BEAVER Will they use some grease?

DAD (shocked) You know
grease is not permitted,
Beaver!

MOM (Hands on her cheeks.)
Oh, this boy, what's going
to become of him!

BEAVER Will I be a real, true man
when it's over? You
promise?

DAD (putting an arm around his
son's shoulder) Son, there
are good customs and there
are bad customs in this
world. (Beckons MOM
down beside their boy.)
But would *we* have bad
customs?

MOM Your brother Wally never
objected the way you're
doing, Beaver.

BEAVER What about Eddie Haskell?

DAD If you won't go through

Sex Show

with this, you might as well pack up and leave this town, don't you realize that? Nobody will have you here, and that's final!

MOM (coming to the other side)
We love you, Beaver, and just want you to get penetrated.

BEAVER Well . . .

(BEAVER hands his cap to DAD, then the mitt and ball to MOM. He takes a deep breath. DAD turns BEAVER around, pushes his head down so that BEAVER's rear end is in an "available" position. MOM gives a sob as her little boy prepares to become a man.)

DAD (touching MOM's arm)
Tell the Elders to come up now, honey, would you?

MOM (Gives a big final sob.)

BLACKOUT

HOW SIN AFFECTS THE WEATHER

CHARACTERS:

NARRATOR, with a large book

BRUCE

TWO FAIRIES, played by one
person in a two-
headed costume,
with a wand

TWO CITIZENS

NARRATOR And there came two
Fairies to Bakersfield in
the evening.

(The Fairies enter in the two-headed
costume.)

And Bruce, a fruit-
picker, rose up to meet
them.

(The Fairies goose Bruce with a wand
from behind.)

And he said, "Behold
now, my friends, turn
in, and tarry with me all
night, and then, later, ye
shall rise up early and
go on your way."

Collected Plays of Daniel Curzon

(The Narrator reads these words as
Bruce mouths them.)

And the two Fairies
said, "Nay, but we will
abide in the street all
night."

(The Fairies mouth these words too, and
drop both arms of the costume to
indicate their reluctance. Mime the
words throughout except where lines are
expressly designated.)

And he pressed upon
them greatly.

(Bruce rubs his crotch against the
Fairies, beckons hard.)

And he did go out for
Colonel Sanders'
Kentucky Fried
Chicken and Dari Delite
in like manner, and they
did eat.

(The previous actions are pantomimed.)

But before they lay
down, the Citizens of

Sex Show

this city, the very
populace of Bakersfield,
compassed the house
round, both old and
young, all the people
from every quarter.

(The Citizens jump in and make a semi-
circle. Bruce and the Fairies act afraid.)

And they called unto
Bruce, and said, "Where
are the two Fairies
which came into these
this night? Bring them
out unto us, that we
may jail them!" And
Bruce went out at his
door unto them, and
shut the door after him.

(He does so, closing the door behind
him with his foot.)

And said, "I pray you,
brethren, do not so
wickedly! Behold now,
I have an ex-lover
which lives further
along this street. Do ye

Collected Plays of Daniel Curzon

to *him* anything as is
good in your eyes. Only
unto these men do
nothing, for came they
under the shadow of my
roof.”

And the Citizens of
Bakersfield said, “Stand
back!” And they said
again, “This one fellow
came in to sojourn in
our wonderful city of
Bakersfield, and this
pervert will needs judge
of us! Now will we deal
worse with *thee* than
with *them*!”

And they pressed sore
upon the man, even
Bruce, and came near to
break the door.

(The Citizens ram their shoulders
against Bruce’s imaginary door. Bruce
puts up his hands to keep them out.)

But the Fairies put forth
their hand, and pulled

Sex Show

Bruce into the house.

(They do so, then kick the door closed,
keeping the Citizens out.)

And the Fairies smote
the Citizens with
blindness.

FAIRIES Smote! Smote!

NARRATOR So that they wearied
themselves to find
the door.

(The Citizens turn in circles twice and
wander off.)

And the Fairies said
unto Bruce, "We will
destroy Bakersfield
because the cry of these
fools is waxen great
before the face of the
Lord!"

"Nay, destroy it not
entirely," Bruce begged.
But the Fairies
answered not.

Collected Plays of Daniel Curzon

(The Fairies stand, arms folded, very determined.)

And Bruce went out,
and spoke unto his
father and mother and
his friends, even unto
his ex-lover, and said,
“Up, get ye up, get ye
out of this place, for the
Lord will destroy
Bakersfield!”

But he seemed as one
that mocked unto his
ex-lover.

(The Ex-lover appears carrying a flower.
He taps Bruce on the nose with it and
goes off unconvinced of any danger.)

EX-LOVER No!

And when the morning
arose, then the Fairies
hastened Bruce, and one
of them said, “Escape
for thy life! Escape to
the mountain!”

And Bruce said unto
them, “But I cannot

Sex Show

escape to a mountain,
lest some boredom take
me and I die.”

(Bruce shows boredom.)

“Behold now, a city is
near to flee unto. Oh, let
me escape thither!”

And one Fairy said unto
him, “I have accepted
this request also,
because of thy
hospitality last
evening.”

(The Fairies touch Bruce’s body, up and
down.)

“But haste thee at
once!”

(Bruce hurries up some of the
platforms.)

Therefore was Bruce
settled in the city called
San Francisco!

(Bruce spreads out his arms, down on
one knee, with a big flourish.)

Collected Plays of Daniel Curzon

And then the Lord
rained from a volcano
upon Bakersfield — and
upon Fresno — why
not? — brimstone and
fire from out of heaven!

(The Citizens re-appear, hiding their
heads from the falling brimstone, then
fall to their knees. Lightning flashes.)

And He overthrew those
Citizens, and all the
valley, and all the
inhabitants of those
cities, and that which
grew upon the ground.
Because the Lord did
not stint easily his
wrath!

(The Narrator shakes his finger.)

Grapes did wither on
their vines.

(One Citizen forms a vine and withers.)

And figs likewise from
lack of rainfall.

Sex Show

(A second Citizen shrivels up, from a different angle.)

The earth opened up
and *swallowed* the
remnants thereof.

(The Fairies make a slurping sound as the Citizens roll offstage.)

And thus did fog and
drought and ruin
descend upon the land.

(The Fairies make a fog-horn noise.)

But Bruce's ex-lover
looked back from
behind him at
Bakersfield and Fresno,
and he became a pillar
of dung.

(The Ex-lover re-appears with his flower, which he drops as he freezes.)

EX-LOVER Oh, shit!

NARRATOR And Bruce looked

Collected Plays of Daniel Curzon

toward all the land of
the valley, and, lo, the
smoke went up like the
smoke of a furnace.
And not a stone was left
upon a stone in the
cities of the valley, even
unto Colonel Sanders'
Kentucky Fried
Chicken and unto Dari
Delite! For the Lord
was exceeding wrath
with the Citizens'
unkindness to Bruce
and the two Fairies.

(Bruce waves. The Fairies bow.)

And likewise because
the Citizens were such
unmitigated simpletons
as to think that sin
affects the weather!

ALL (as one) Hah!

(The Narrator raises his arm and snaps
his fingers as if controlling the light.)

BLACKOUT

THE WAYS MEN SHALL TOUCH

CHARACTERS:

NARRATOR

FIRST MIME

SECOND MIME

(The NARRATOR stands at the side of the stage with a big book. The MIMES act out the following sequences, making them flow in and out of one another.)

NARRATOR Gentlemen, I give you
 the laws! Here are the
 ways that men shall
 touch!

(Points to the two MIMES, who leap in sideways and take up positions opposite each other.)

 Thou shalt compete for
 sustenance!

(FIRST MIME starts to pick an apple from the ground. SECOND MIME, a caveman, comes up behind him and hits him with a club. FIRST MIME is stunned but recovers and hits SECOND with a club. They hit each other and knock each other out. They lie stretched out.)

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NARRATOR Thou shalt touch with
 manly mettle!

(FIRST MIME and SECOND MIME
face each other with swords, very
elegantly bow to each other, then start
slashing like maniacs. Finally SECOND
MIME runs FIRST MIME through and
proudly places his foot on the fallen,
striking a picturesque pose with the
sword.)

NARRATOR Gentlemen, thou shalt
 touch to settle other
 questions of honor!

(FIRST MIME holds out a box of old-
fashioned pistols to SECOND MIME,
who takes one. FIRST MIME then
takes the remaining pistol, and they
walk five paces from each other.)

NARRATOR Gentlemen, are you
 ready?

(Both nod to him.)

NARRATOR Ready! (They assume a
 sideways stance.) Aim!
 (They level their pistols
 at each other.) Fire

Sex Show

(They shoot. SECOND MIME is hit. He bows very properly to FIRST MIME, then falls over dead. FIRST MIME clicks his heels and bows very properly to the corpse.)

NARRATOR Gentlemen, thou shalt touch if thy work be in circuses!

(FIRST and SECOND MIME tumble about the stage like acrobats. One of them lies on his back and lifts the other on his hands, or a reasonable facsimile of same. After several stunts, they take typical circus bows.)

NARRATOR Thou shalt touch if thou art engaged in manly athletics!

(FIRST and SECOND MIME begin to hand wrestle, first one about to win, then the other. FIRST MIME loses and falls to the ground.)

NARRATOR Of course it is written that if a man shall perform badly, he shall lose face!

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(FIRST MIME pretends to remove his own face and hands it to SECOND, who scoffs at it.)

NARRATOR But men shall recover
their face if they be real
men!

(FIRST MIME dons boxing gloves and challenges SECOND to do the same. He does. They box. FIRST knocks out SECOND.)

NARRATOR (counting him out)
Eight, nine, ten. The
winner and new
champion of the world!

(FIRST MIME smiles, holds his hands above his head like a champion, then, out of sportsman-ship, starts to revive SECOND MIME. FIRST lifts SECOND up and places his arm under SECOND's arm to support him. The other hand is between his legs, at the crotch.)

NARRATOR (shaking his finger) Uh
ugh! Thou shalt not
touch in unseemly
ways!

Sex Show

(FIRST MIME looks guilty and drops
SECOND like a sack of rocks.)

NARRATOR Unless one of thee shall
be drunk!

(FIRST MIME grins, nods, points down
at SECOND to indicate how drunk
SECOND is. Then he lifts him and he
staggers off with SECOND MIME.)

NARRATOR Got to watch 'em every
minute. Never know
where it might lead.
(Pause, then look
offstage.) Is that all the
sports you guys know?

(FIRST MIME and SECOND MIME
come running onstage as if playing
basketball. They take several imaginary
shots at a hoop. As FIRST goes up for a
basket, SECOND stands up in front of
him, brushing his front against FIRST
MIME's.)

NARRATOR Foul!

(SECOND MIME protests.)

NARRATOR I say foul! Thou

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touched his front with
thy front!

(SECOND MIME dare not protest
further and skulks off the court.)

NARRATOR Don't you guys even
know how to play
football?

(FIRST and SECOND get down as if to
charge each other over the line of
scrimmage. They push their shoulders
together, until SECOND upends FIRST
and scores with the football.)

NARRATOR Touchdown!

(SECOND jumps around like an idiot,
out of joy, then slams the football in the
end zone.)

NARRATOR (to FIRST) Thou may
congratulate thy
teammate!

(FIRST MIME smiles. As a teammate
now, he goes over, slaps SECOND
MIME on the butt.)

NARRATOR Enough!

Sex Show

(FIRST very rapidly removes his hand from SECOND's butt, looks chagrined.)

NARRATOR We'll overlook it *this* time.

(FIRST and SECOND almost faint with relief at being forgiven.)

NARRATOR And it is written that men may touch in times of crisis!

(FIRST MIME sits down, begins to weep, obviously grief-stricken. SECOND MIME comes on, mouths something. FIRST shakes his head no. SECOND then comes over and sits beside FIRST. After much uncertainty, SECOND places his arm around FIRST's back, to comfort him.)

NARRATOR (looking at his watch) Three seconds. That's almost beyond the allotted time! Thy crisis time is up. On to the next crisis!

(SECOND MIME falls over and lets FIRST assume a life-saving posture

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astraddle SECOND. He applies artificial respiration, while SECOND coughs out much water. After a few seconds, FIRST turns SECOND over, as if to breathe air into his mouth.)

NARRATOR No, thou shalt not apply mouth-to-mouth resuscitation! We know what that leads to!

(FIRST MIME looks guilty, stops applying artificial respiration, looks at SECOND MIME below him, examines the eyes, feels the pulse, decides that SECOND has died, gets up and walks off, leaving SECOND dead.)

NARRATOR Only seemly kinds of oral contact are permitted!

(SECOND is now a dentist. FIRST is sitting in a dentist's chair, with his mouth pried open by SECOND, who drills away. FIRST jumps around in some pain.)

NARRATOR Be a *man*!

(SECOND MIME yanks a tooth out of

Sex Show

FIRST, throws it down.)

NARRATOR And likewise it is
 written that a man
 may touch the mouth
 of another man if the
 second man be ill and
 in danger of death!

(FIRST MIME is now the doctor
examining the SECOND as his patient,
with a tongue depressor. Then he taps
on SECOND's chest, listens to his heart.
He mouths a word and SECOND
coughs. FIRST taps on SECOND's
back, asks him to cough again. This
procedure is repeated several times.
Finally FIRST, as the doctor, turns
SECOND around, places both hands on
SECOND's upper arms and shakes his
head as though it's a terminal disease.
He walks out, turning for a final
hopeless shake of the head. SECOND
realizes he's going to die and can merely
tape his own chest helplessly.)

NARRATOR And men may touch
 each other lest they
 go naked before all
 eyes!

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(FIRST becomes a clothing salesman, measuring SECOND for a pair of pants. FIRST's hand approaches SECOND's crotch with the tape-measure . . .)

NARRATOR Watch it!

(SECOND becomes a shoe salesman, fitting a shoe on FIRST's foot. There is some trouble getting it to slip on, and SECOND has to hold onto FIRST's knee. When he notices what he's done, he profusely apologizes — mimed.)

NARRATOR An abomination! (The shoe salesman cringes, starts to sneak out.)
Art thou going to endure such an abomination from such as he?

(Indignant, FIRST rises and begins to pursue SECOND with a switchblade knife. They circle each other, both with switchblades now. Eventually FIRST stabs SECOND to death.)

NARRATOR That's more like it!

(FIRST grins at the praise, then kicks the body between the legs, to show an

Sex Show

extra ounce of “courage.”)

NARRATOR Thou shalt be honored
 for thy bravery before
 all eyes!

(FIRST jumps up, as a French general,
and ceremoniously places a medal on
SECOND’s chest, then leans forward
and touches his cheek to SECOND’s
cheek several times.)

NARRATOR All right, don’t get all
 fruity about it! Jesus,
 couldn’t you just pin the
 medal on him, without
 all that swish stuff?

(FIRST and SECOND jump apart
guiltily. Then they look at each other,
then begin to glare at the NARRATOR.)

NARRATOR (noticing them glaring
 at him but trying to
 ignore them, turning to
 the audience.

(FIRST and SECOND cross their arms
defiantly.)

Dear friends, we have
revealed the laws

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wherein one man may
touch the body of
another man. Go ye and
do ye in like manner.

(NARRATOR starts to leave, but he is
stopped by FIRST and SECOND, who
militantly begin to hold hands. The
NARRATOR backs away in horror.)

NARRATOR Oh, my god! Oh, my
god!

(FIRST and SECOND MIME hold
hands even more defiantly.)

NARRATOR What will it lead to!
What will it all lead
to! Oh, my god! (He
falls to one knee.)

(FIRST and SECOND embrace and kiss
deeply, beautifully. NARRATOR see it,
has a heart attack, falls down, dies.)

(The two kissing men hear the
NARRATOR's body fall. They interrupt
their kiss to look briefly at the corpse.
They go back to their kissing.)

BLACKOUT

DESERT ISLE

CHARACTERS:

MAN, in a ragged T-shirt

TRANSVESTITE, in a life

preserver, with
two scarves
tucked in as
breasts; high-
pitched voice

(As the skit opens, MAN is sitting alone, looking depressed. For a few moments he shifts position, looks disgruntled, dissatisfied, and restless. Then he gradually notices something in the distance. He stands up, shading his eyes to see better. Gradually he moves closer to the edge of the stage.)

MAN It's a boat! (He's doubtful but moves closer, still not sure.)
Maybe it's a mirage! (Groans, covers his head with both hands, falls on the ground.)
Why doesn't somebody save me! Save me! Damn it to hell, somebody save me! (He notices that something is getting

Collected Plays of Daniel Curzon

closer.) *It is* a boat! My god, it
is a boat! (Gets excited.) Oh
my god, I'm rescued! I'm
rescued at last. Real food!
Civilization! Women! Oh my
god, women, women, women at
last! (Falls to his knees and
beats on the ground in antici-
pation, then rises and begins to
realize that it's too small to be a
boat.) It's not a boat after all.
It's just a . . . just a . . . what is
it? Oh my god, it's just a
woman in a life preserver! It's
just a woman all by herself and
she's coming here in a life
preserver! (Covers his face with
his hands.) Oh, no, it's just a
woman all by herself . . . just a
woman. (Begins to realize what
a woman can do for him and
starts rubbing his hands
together out of lust.) It's a
woman in that life preserver
and she's coming this way. A
woman! Oh my god, a
woman's coming this way! Oh,

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thank you, God! Thank you!
Thank you! (Kneels down for a
quick prayer of thanks, then
leaps up.) Come on, lady! Come
on! (Starts waving her toward
him, getting more and more
excited.) Come on, lady! Come
on, row those arms! Come on,
come on! Tote that barge! Lift
that bale! (Gets down on both
knees, yelling encouragement,
banging on the ground.) Come
on, girl, you can do it! Come on,
sweetie, get the lead out! Come
on, gal, get yourself over her!
Come on, come on, come and
get it from me, hot mamma
baby!

TV (Enters from the audience,
paddling in a life preserver.)
Where in the world am I?

MAN (with a big smile) In paradise!

TV I am? I don't see any angels.

MAN Maybe not, but I know a devil
you can meet. (Starts to stalk.)

TV I've been rowing for days!

Collected Plays of Daniel Curzon

(Takes out one scarf that makes up one breast.) My arms! My hair! (Fixes her hair.)

MAN I've been on this island for two years.

TV (arranging her wig, her gown, both imaginary) Oh, really? I was on this marvelous cruise out there, when this huge tidal wave came right along and threw us all overboard. But I was lucky and managed to get into this life preserver.

MAN You horny?

TV I beg your pardon? (Puts the scarf back as a breast, moves away.)

MAN I asked if you was horny. (He's having trouble keeping his hands off her.)

TV I don't know the meaning of this term . . . *horny*. (Shudders.)

Sex Show

MAN Ah, come on, don't play hard to get. I ain't had no sex for two whole years.

TV Pity.

MAN I thought you was a rescue party.

TV Obviously you *was* mistaken.
(Goes on fixing hair.)

MAN How about a quickie?

TV Since it's been two years, I'm sure anything you might attempt would be a quickie.

MAN You're lovely. I love you. (Goes down on his knees.)

TV (smiling a bit) Oh, `you're just saying that!

MAN No, I'm not. I'm sincere. You're lovely. I love you. I wanna kiss you. (Hugs her legs.)

TV Oh, you naughty boy, how you talk! (Pats him on the head.)

Collected Plays of Daniel Curzon

- MAN You're a real doll.
- TV Now, now, I bet you say it to all the girls around here.
- MAN No, I don't. I just say it to you.
(Touches her crotch.)
- TV Somebody probably told you the way to a girl's heart is through her skirts! (Pushes the life preserver down over her crotch quickly.)
- MAN (groping himself) Come on, what d'you say, huh? You wanna do it?
- TV My good man, such vulgarity!
(Gesturing at MAN's hands.)
- MAN (very fast) I think you's real pretty, and I love you, and I wanna kiss you and I wanna marry you! (On knees again.)
- TV (teasingly) Aren't you sweet.

Sex Show

MAN Now will you do it?

TV (quickly) No.

MAN Please!

TV (quickly) No.

MAN Pretty please, with sugar on top.

TV (quickly) I'm on a sugar-free diet — no! (Turns back to him.)

MAN I'll give you a present. I'll give you two presents!

TV What sort of presents? (Turns around, interested.)

MAN How about a lobster and two coconuts?

TV Silly, silly boy, is that all you've got?

MAN (insinuatingly) I've got something better'n that, believe me. (Touches his crotch.)

TV Bragging?

Collected Plays of Daniel Curzon

MAN Wanna see it?

TV I've seen one before.

MAN Not like this one.

TV (to audience) Out of all the desert islands around here I had to pick this one!

MAN Come on, let's do it. Okay? I won't hurt you.(Grabs her from behind.)

TV *Hai! Hai!* (Assumes various karate poses, then kicks him away from her.) But we haven't been properly introduced.

MAN Jesus, you're strong!

TV (kittenish) Who me? (Fixes her hair.)

MAN I never met such a strong woman before.

TV Karate. (Affects a karate pose

Sex Show

and flicks a scarf at the same time.)

MAN Look, we're gonna be stuck here together for months, for years, maybe forever. We gotta work something out.

TV Says you. (Trying scarf around her head.)

MAN You can't fix your hair all the time, can you? You gonna need sex sometime, ain't you?

TV (airily) I prefer to drift with the mood of the evening. (Crosses stage while fluttering a scarf.)

MAN Do you want me to take you by force?

TV (dropping voice in pitch) Not likely, kiddo.

MAN Please, pretty please, with no sugar on top. I think you're lovely. I love you and I wanna kiss you and I wanna marry you and I want you to be the mother

Collected Plays of Daniel Curzon

of my children. (Crawls across
to TV on his knees,
whimpering.)

TV I can't be the mother of your
children.

MAN You can't? Are you sterile?

MAN (sing-song) *Noooo!*

MAN Are you on the pill?

TV *Noooo.*

MAN What's wrong with you?

TV (same sing-song, but with a
lower pitch) *I'm a man!*

MAN (after recoiling at first, then
deliberating, worrying, arguing
with himself, agonizing over
his decision) I can live with it.

TV I don't think so.

MAN Why not? I'm willing to over-

Sex Show

look certain things. I'm not a queer, but I can make adjustments, considering the circumstances.

TV Well, I won't!

MAN Don't you wanna suck my dick?

TV Don't you care to kiss my ass?

(Turns away, sticks out rear end.)

MAN (after pause) I'd consider it . . .

TV Sorry, love, but it's not going to work out.

MAN But you're a transvestite!

TV Haven't you read your Kinsey?
(Takes out both scarves and waves them in his face.)
Honey, I'm *straight*!

(Exits, with a back kick.)

MAN (Groans.)

BLACKOUT

BOBBIE

CHARACTERS:

MOTHER

FATHER

BOBBIE (five years old, carrying a
teddy bear; played by an
adult)

(FATHER stands stage left, MOTHER
on stage right. BOBBIE sometimes
takes a few steps toward one parent or
the other, building to a major dilemma.)

FATHER Dear Bobbie,
This is your Daddy. How
are you? I'm fine, and I
miss you a bunch. I wish
you were here with me
right this minute. I am
taking steps at this very
moment so that you can
come and live with me. I
hope you'll understand,
even though you're only
five, that Daddy loves you
very much and that we're
separated right now not
because of me, but because
of your mother. (Glares at

Collected Plays of Daniel Curzon

MOTHER., who sticks out
tongue at FATHER.)

FATHER I'm afraid she has become
very bad. You probably
won't know what I'm
talking about, but I'm going
to tell you anyway — your
mother has become a
Lesbian-Separatist.

(BOBBIE, in the middle, raises his
eyebrows.)

That's right. She has
become a great big dyke!
Of course she wasn't one of
those when I married her,
but now she hates men.
Yes, I know that's hard
to believe. I won't begin to
tell you all the awful names
she's called me —

MOTHER Fascist!

FATHER (to MOTHER) Pervert!

MOTHER Mr. Banality!

FATHER Ms. Les-banality!

Sex Show

(BOBBIE's head goes back and forth with each insult.)

MOTHER Asswipe!

FATHER Clit-licker! (to BOBBIE)
Your mother is so filled with hate these days she won't even sing you a lullaby if it was written by a man. I couldn't begin to tell you the terrible things your mother is probably doing right this minute. But of course Daddy doesn't want to put bad thoughts — about cunnilingus and dental dams — in your sweet little head. 'Cause Daddy loves you very much indeed, and I want you to come and live with me just as soon as I can work things out.

Love,
Daddy

(BOBBIE toddles toward FATHER, is stopped by voice of MOTHER.)

MOTHER Dear Bobbie,

Collected Plays of Daniel Curzon

This is your Mommy.
Don't go to your father,
baby! He'll only hurt you,
the way he hurt me. Yes,
Bobbie, I left that man, and
I'm glad I did, because
your father knows nothing
but contempt for women.
He treated me like sh —
poody. Yes, poody,
Bobbie! No, I won't hand
you a lot of sweet garbage
like a lot of mothers. When
I see poody, I call it shit!
And, Bobbie baby, your
father was nothing but one
great, big piece of shit!
(Glares at FATHER.)

FATHER Takes one to know one!

MOTHER Did he respect me? No, not
once did he respect me!
Did he sympathize when I
told him I wanted to swim
the English Channel? No,
he did not sympathize. He
told me I could swim in the
bathtub. Worse! He told
me a woman's place is in
the sink! I'm sorry to have

Sex Show

to tell you this, but your father is the worst sort of male chauvinist pig. And I grew sick and tired, tired and sick, of his snorting.

(FATHER snorts like a pig.)

MOTHER And that's why I left him and you. But I want you to know I'm thinking of you every minute, baby, and as soon as we can manage it I want you to come and live with me and my new friend, Barbette.

Love,
Mommy

(BOBBIE starts toward MOTHER but is stopped by the voice of FATHER.)

FATHER Dear Bobbie,
This is your Daddy again. I'm sorry I haven't come for you yet. But the judge still hasn't decided whether you belong to your mother or to me. I told that judge that if your mother got ahold of you, she'd turn

Collected Plays of Daniel Curzon

you into a weirdo like her.
I want you to know I'm
fighting for you, little tiger,
and I'm not giving up until
we're together the way we
used to be. Your old dad
won't let you fall into the
clutches of your mean old
monster of a mother!

(BOBBIE cringes at possible clutches.)

He won't let her turn you
into a hair-dresser!

(BOBBIE reacts in horror.)

Your father won't let her
turn you into some
simpering sissy twit!

(BOBBIE mimes being a twit.)

He won't let her get her
nasty Lesbian-Separatist
hands on you and make
you into a sicko like her.
I don't know to tell you
this, but your very own
mother sleeps with women

Sex Show

now, and she lets them do ugly, disgusting, filthy things between her legs — things that only I, your daddy, used to be able to do. (Of course those things weren't ugly and disgusting and filthy when I did them.) I won't say any more because I don't want you to have nightmares.

(BOBBIE shakes head no.)

Someday soon we'll be together again, and then we'll forget all about the unnatural things your mother's doing, and we'll go to baseball games. Maybe you'll even play in the Little League!

(BOBBIE swings a bat.)

And we can go fishing together, and we can stick worms on a hook and catch great, big fish and kill them and chop them up and eat them!

Collected Plays of Daniel Curzon

(Simultaneously BOBBIE mimes hooking a worm, at first squeamishly, then more cruelly, then kills a flopping fish, and devours it raw.)

FATHER Love, Daddy.

(BOBBIE takes steps toward FATHER, is halted by MOTHER's voice.)

MOTHER Dear Bobbie,
How are you, baby?
Mommy's very sorry that
she hasn't been able to
come for you yet. But
she's working on it. No
over-bearing, war-causing,
porno-loving rapist
asshole man is coming
between you and me, you
can be sure of that! So
don't cry! I won't let your
daddy have you. I won't
let him turn you into a jerk
who thinks the worst thing
in the world he can call
somebody is a —

FATHER (throwing insult) Cunt!

MOTHER Excuse my language, baby,

Sex Show

but you should know how
men are, so you'll know
how to deal with them
when you grow up. Avoid
the fuckers! I want you to
grow up happy. I want you
to wear your hair short,
and have fun and play with
yourself anytime you feel
like it.

(BOBBIE hops about, playing.)

Don't be ashamed of your
body. Because Mommy
wants you to be the best
adjusted person you can be,
as long as it's not a man,
and when we're re-united
we'll do all kinds of fun
things together. We'll go to
beauty contests and insult
the contestants! We'll
swim the English Channel
together, and your father
and nobody will tell us we
can't! We'll write long,
long pamphlets about
female oppression and
show everybody we can do
things as well as men —

Collected Plays of Daniel Curzon

better than men! And we'll
do it together, Bobbie, you
and me, me and you, me
and you, and you and me!

Love,
Mommy

(BOBBIE mimes heckling contestants,
swimming the Channel, etc, as she
mentions each thing, getting excited by
the plans.)

FATHER (stopping BOBBIE cold)

Dear Bobbie,
Guess who this is! The
judge has decided to let you
come and live with me!
Isn't that wonderful? I'll be
there tomorrow to pick you
up.

Love,
Daddy

MOTHER Dear Bobbie,
This is your Mommy. I'm
coming for you tomorrow,
no matter what any bigot
of a judge or anybody
says. I love you, and I'm
coming to get you if it's

Sex Show

the last thing I do. Wait
for me!

Love,
Mommy

(BOBBIE runs back and forth rapidly
between the two parents.)

FATHER Dear Bobbie,
This is Daddy again. I'll
be there in a little while.
Be ready!

Love,
Daddy

MOTHER Dear Bobbie,
Wait for me by the front
door. I'll be there in a few
minutes.

Love,
Mommy

FATHER That woman better not —

MOTHER — touch him!

(FATHER and MOTHER leave their
positions, move toward BOBBIE at the
center, see each other and stop short.)

FATHER What are *you* doing here?

Collected Plays of Daniel Curzon

MOTHER None of your business.

FATHER Oh?

MOTHER Out of my way!

FATHER Out of my way! I've come
for Bobbie.

MOTHER So have I!

FATHER Well, you're not getting
him! He's legally mine!
(Grabs BOBBIE's arm.)

MOTHER I carried Bobbie in my
Womb. That's more than
you ever did for this child!
(Grabs BOBBIE's other
arm.)

All you ever did for him
was squirt into me!

FATHER Bobbie's mine, and you're
not getting him — ever!

(Pulls BOBBIE away. MOTHER pulls
in the opposite direction.)

MOTHER Bobbie's mine!

Sex Show

FATHER (tugging) Mine!

MOTHER (tugging) Mine!

FATHER (very emotional) Unhand
that child! He's my son,
and I love him!

MOTHER Your son? Bobbie's my
daughter, and I love her!
(very emotional, tugging)

FATHER I thought Bobbie was a boy.

MOTHER Bobbie's a girl!

FATHER Bobbie's a boy, damn it!

MOTHER Bobbie's a girl, goddamn
it!

FATHER A boy!

MOTHER A girl!

FATHER (louder) A boy!

MOTHER (louder) A girl!

FATHER Bobbie's a goddamn boy!

Collected Plays of Daniel Curzon

MOTHER Bobbie's a goddamn girl!

(MOTHER and FATHER both look at child.)

MOTHER /
FATHER Well?

(They shake his arms to make him/her speak.)

(BOBBIE squinches up face, undecided, shakes head, uncertain which he/she is.)

FATHER Well, I don't want it if it's a girl. You keep it. (Drops BOBBIE's arm.)

MOTHER Well, I don't want it if it's a boy. You keep it. (Drops arm.)

(Parents go in opposite directions, stop, look back at child, exit simultaneously.)

(BOBBIE hugs himself/herself, then hugs his teddy bear, then crumples up, touching forehead to the floor, a sad little pile, downstage center.)

SLOW FADE/ INTERMISSION

MR. RIGHT

CHARACTERS:

GANYMEDE, a Trojan shepherd
boy about sixteen,
wearing a toga,
carrying a staff

ZEUS, a Greek god in the form of an
eagle, just a beak for the
nose, a laurel wreath; the
actor can simulate flying by
flapping his arms

TWO OTHERS

GANYMEDE (before the curtain, to
the audience) “Mr.
Right” — the story of a
simple shepherd boy
and a god!

(At rise GANYMEDE is dozing on a
hillside, when suddenly ZEUS, waving
his arms, making loud eagle noises,
zooms in.

(GANYMEDE wakes up, frightened.)

GANYMEDE Fie! Fie! Be gone!

(ZEUS flutters toward him.)

Collected Plays of Daniel Curzon

GANYMEDE Oh, to have my father's
bow with me! Eagle, be
gone! (He drives the
eagle partway off. The
eagle crouches on chair
as though it's a rock)
E

ZEUS But I have come for
thee, Ganymede.

GANYMEDE (amazed) But who art
thou?

ZEUS I am Father Zeus. I have
come for thee, in the
shape of an eagle.
(Makes a comic eagle
noise.)

GANYMEDE For me? But why?

ZEUS I am Father of the Gods
(GANYMEDE falls
face down.), and I have
seen thee on these
Trojan hillsides and
become enamored of
thee, boy.

GANYMEDE Enamored of me?

Sex Show

ZEUS Yes, beloved. I have
 watched thee from the
 domain of the Gods day
 following day as you
 strolled and slumbered
 on these hillsides, and
 today I have at last
 come for thee and wish
 to take thee back to Mt.
 Olympus. (ZEUS
 smiles.)

GANYMEDE But, Sir . . . thou
 knowest me not.

ZEUS I know I shall never rest
 until thou share my bed.
 Come, ride astride my
 back, and I will soar
 with thee to the
 Heavens — aloft, aloft,
 where thou, like us the
 Gods need never die!

GANYMEDE (Takes a step forward,
 then stops.) My father!
 He will be angry if I
 leave here.

ZEUS Leave him! Thou art the
 son of Tros and

Collected Plays of Daniel Curzon

Callirhoe no longer!
Henceforth thou art
mine alone. . . (an
afterthought) And I
thine.

GANYMEDE (Takes another step
closer but halts.) Yet
my father will have no
one to tend his flocks.

ZEUS Well, beauteous boy, I
shall give him recom-
pense. I shall give him a
golden vine that I much
prize. (He removes the
golden laurel wreath
from his head, offers it
grandly.)

GANYMEDE (Takes it, looks at it,
bites it to test it, then
says:) Ehh! (Not
impressed.)

ZEUS Is this not recompense
enough?

GANYMEDE Well, what can my
father do with a golden
vine? Why not just give

Sex Show

him some gold coins?

ZEUS MORTALS! Such mundane minds! (He crosses back to his “rock,” then has an inspiration) AH! I shall gift your father with two immortal horses, swifter than any steeds on earth! (Offstage sound of galloping horses, made with coconuts perhaps.) How do you like that?

GANYMEDE (Shakes his hand back and forth, not too impressed, but ZEUS doesn’t notice.)

ZEUS (descending from the “rock”) Now come, sweet, comely lad, and climb aboard my eagle back, and we will flash to Mt. Olympus!

GANYMEDE (still hesitant) Yet what will we *do* there once we arrive?

Collected Plays of Daniel Curzon

ZEUS (kneeling, over
 shoulder, prepared to
 fly) We will make love!
 Of course!

GANYMEDE But I am only a mortal.
 Won't my body corrupt
 in time, and fall away to
 nothingness? (coyly)
 And then what will
 become of me?

ZEUS Ah, delightful, calcu-
 lating boy, I shall never
 forsake thee. . . . And
 should I do so, I vow I
 shall make thee into a
 star!

GANYMEDE Others have been
 poised such . . .

ZEUS (loudly) Shall I make
 thee into a whole
 constellation!?

GANYMEDE Well . . .

ZEUS It's thine, rapturous lad!
 I promise thee, as I am
 Lord of Everything!

Sex Show

GANYMEDE (still not sure) Great Zeus, I petition thee that I may have a useful place among the divinities. (to audience) I don't want to be a star! (to ZEUS) But could I beg for the position of cupbearer to the Gods? (kneeling, one hand reaching ZEUS's crotch on the word "cupbearer.")

ZEUS (looking down at the hand close to his crotch) Well, it will mean warring with Hera, my wife. But DONE!

GANYMEDE My thanks, Royal Sir.(Bows.)

ZEUS Now, well-made boy, whose beauty knots my heart, come, run, leap onto my eagle back! Come with me from lowly Mt. Ida to Mt. Olympus, and let me show you the delights

Collected Plays of Daniel Curzon

above that only the gods
know!

(GANYMEDE looks around, a final decision. Then he comes running across the stage and leaps onto ZEUS' back. ZEUS flaps his wings, about to fly off.)

OFFICER (coming in) All right!
Enough of this
perverted filth!

(His partner grabs GANYMEDE and pushes him into a crouching position.)

ZEUS Who art thou?

OFFICER Trojan Vice Squad!
You're under arrest for
corrupting a minor,
possible child molest-
ing, and attempted
sodomy! (Snaps hand-
cuffs on ZEUS.) We're
gonna cook your goose,
you old *bzzard* you!

(OFFICERS raise ZEUS's arms, who makes a distressed eagle noise.)

TABLEAU / BLACKOUT

SOMEWHERE OVER THE
RAINBOW

CHARACTERS:

MAN

BAR PATRONS, with beer bottles

THE LOVER

THE ONE-NIGHT STAND

(Opens with the three BAR PATRONS arranged in exaggerated masculine poses around the stage. The MAN goes up to each one, striking various butch poses, such as chest thrust out, fingers looped in back pockets, crotch thrust forward.)

(Each PATRON turns away in an exaggerated way as he is approached, ending with a half-circle turn and a stomp away from the MAN. The third PATRON also blows smoke in the MAN's face.)

MAN (to audience) If only I could
find a lover, I'd be happy!

(FIRST PATRON now comes down and circles MAN, then shakes his head in rejection. SECOND PATRON comes over and checks MAN's rear-end, taps

Collected Plays of Daniel Curzon

him on the shoulder, then rejects him.
THIRD PATRON then pulls out a tape-
measure, finds MAN wanting. Exits.)

MAN If only I could find a lover, I'd
never have to cruise again!

(One of the players, now the ONE-
NIGHT STAND, leaps into MAN's
arms, his body in a dying swan posture.)

MAN If only I could find a lover,
instead of one-night stands!

(The ONE-NIGHT STAND gets
insulted, hops down, gives the finger,
and stomps off. MAN follows to exit,
giving the finger too.)

(The LOVER, with a flower in his teeth,
enters on the opposite side of the stage.
He claps his hands.)

MAN (hearing the hands clap) Oh,
I've found a lover at last!

(MAN and LOVER come toward each
other in very slow motion, like a scene
in a romantic movie, with some music
underneath. They embrace.)

LOVER I love you!

Sex Show

MAN Say it again.

(They take turns throughout saying the lines downstage of each other.)

LOVER I love you!

MAN How much?

LOVER Lots and lots.

MAN Will you love me forever like
it says in the songs?

LOVER Till two years beyond forever!

MAN (to audience) I knew it would
be this way! (They leap off the
platform, then begin to tango.
Then they go backwards in the
same pattern and bump hips,
back where they started.)

LOVER I'm tired of dancing.

MAN You are?

LOVER Yes, let's do something else.

MAN Like what?

LOVER Can't *you* think of something?

Collected Plays of Daniel Curzon

MAN No.

LOVER You never think of anything!

MAN I think of things as much as
you do!

LOVER You do not!

MAN I do too!

LOVER You're so stupid!

MAN You're not so bright yourself!

(Turn with backs to each other.)

LOVER I think I'll leave you.

MAN Go on, leave me. See if I care!

LOVER You never loved me!

MAN I did too love you.

LOVER No, you didn't. I could tell.

MAN I loved you! It was *you* that
didn't love *me*!

LOVER What do you mean by that?

Sex Show

MAN You know.

LOVER I *don't* know.

MAN I loved *you* more than you
loved *me*.

LOVER Like hell you did! I gave you
the best three weeks of my
life!

MAN All I asked of you was total
devotion, and what did I get?

LOVER You got love. This is it — *this*
is love!

MAN (to audience) I thought it was
supposed to be different.

LOVER That's what's wrong with you
— one of the things! You
don't even know love when
you have it. I've always
wanted to tell you that!

MAN There are a few things I've
always wanted to tell you too!

LOVER Like what?

MAN (leaning closer) You let the

Collected Plays of Daniel Curzon

hair grow in your ears!

LOVER I do not!

MAN Well, I'm not going to argue
about it!

LOVER If you loved me, you'd argue
with me!

MAN (to audience) This is worse
than cruising ever was!

LOVER (pissed off) I'm leaving you.

MAN Good! I'm glad! Goodbye!
Good riddance!

LOVER (turning back for exit line) I
was the best thing that ever
happened to you! (Exits.)

(The BAR PATRONS re-appear as the
MAN looks toward where each exited
earlier. All three turn away and stamp,
rejecting MAN as one. MAN looks
dejected, shoulders slumped.)

MAN (turning to audience) If only I
could find a lover, I'd be happy!

BLACKOUT

THE FIANCÉ

CHARACTERS:

KING

QEEN

PRINCESS GIDGET

FIANCÉ

NARRATOR

NARRATOR (using a large fairytale book) A long, long time ago in the distant Kingdom of Bizarria there lived a King and Qeen.

(The KING and QEEN, wearing crowns, enter through center screens, make trumpet sounds themselves with their mouths or with kazoo s.)

NARRATOR And the King and the Qeen were v ery royal and were greatly loved by all their subjects.

(The KING and the QEEN sit on their thrones, which are angled, and throw kisses and waves to imaginary crowds.)

NARRATOR However, there was one very serious problem in the Kingdom of Bizarria — the Princess Gidget.

Collected Plays of Daniel Curzon

(GIDGET appears in a poodle skirt, does the Twist, waving to KING and QUEEN. She runs between the thrones.)

NARRATOR For the Princess, it must be told, had decided to select her *own* husband.

(GIDGET points to the screens. The FIANCÉ, who has been hiding behind the screen, extends a bare leg.)

KING What's that?

NARRATOR Said the King.

GIDGET My fiancé!

NARRATOR Said Gidget.

KING /
QUEEN Oh, my god!

GIDGET He is the man I love!

(The FIANCÉ pops up at another screen, ducks back down. He's wearing a raincoat and appears to be a flasher.)

QUEEN But, Gidget —

NARRATOR Said the Queen.

KING You don't even know

Sex Show

this person!

NARRATOR Continued the King.

GIDGET Oh, I just love mystery!

NARRATOR Swooned Gidget.

KING But he isn't one of your
official suitors.

QUEEN Where did you two
meet?

GIDGET In the park.

(The FIANCÉ pops out from behind the
center screen. We now see the raincoat
clearly and that his pant legs are rolled
up. He pops back behind the screens.)

QUEEN But we don't know
anything about him!

NARRATOR The Queen argued.

GIDGET His name is Mr.
Gordon.

NARRATOR Gidget replied.

KING Mr. Gordon? Doesn't he
even have a first name?

Collected Plays of Daniel Curzon

GIDGET Yes . . . Flash.

(The FIANCÉ runs to another screen, peeks around, wiggles his pockets, runs out of sight.)

QUEEN This can never be!

NARRATOR Protested the Queen.

KING What are his family origins?

NARRATOR Protested the King.

GIDGET He's a peasant! Isn't that neat!

NARRATOR Cried the Princess Gidget. And at this answer her mother and father were at a loss for words.

(The KING and the QUEEN cover their mouths with their hands.)

For, you see, they *did* indeed wish their daughter to marry a peasant, to improve the waning stock of the royal line. But the question in their minds

Sex Show

was whether Mr.
Gordon was a *good*
enough peasant.

QUEEN His appearance!

NARRATOR Grumbled the Queen.

KING Is he an artist?

NARRATOR Inquired the King.

GIDGET I didn't ask his occu-
pation. All I asked
was his love!

(GIDGET and the FIANCÉ wave to
each other. Then he disappears behind
the screens.)

NARRATOR The King and the Queen
were still not satisfied.
“What about his
religion?” they asked.

GIDGET (hand on hip) Pish!

NARRATOR And what about their
different educational
levels?

GIDGET Double pish!

QUEEN But, Gidget, you have a

Collected Plays of Daniel Curzon

bachelor's degree!

KING And what has he got?

GIDGET His health! (She pulls
out a yo-yo and starts to
play with it.)

NARRATOR And the Princess Gidget
told the truth, for she
and her fiancé had had
blood tests and both
were negative! And still
the King and the Queen
of Bizarria argued with
their daughter. They
mentioned that the
fiancé was *years* older
than she.

GIDGET The years have only
given him experience!

(Does Around the World with yo-yo.)

(The FIANCÉ pops up, slurps
suggestively, disappears.)

NARRATOR Declared Gidget. They
asked what she and Mr.
Gordon would live on.

GIDGET Fiddly dee!

Sex Show

NARRATOR Remarked Gidget, who
 just wouldn't listen.

(GIDGET sticks her fingers in her ears.)

QUEEN What will our relatives
 say!?

NARRATOR Worried the Queen.

GIDGET Let them eat cake.

QUEEN What does that have to
 do with anything?

NARRATOR Retorted the Queen.

GIDGET I'm in love and that's
 all that matters!

NARRATOR Snapped the Princess.

KING But what can he
 possibly offer you?

GIDGET Companionship!

NARRATOR Simpered Gidget.

(The FIANCÉ opens center screens,
then darts back.)

QUEEN I fear Gidget's going
 bananas!

Collected Plays of Daniel Curzon

NARRATOR Agonized the Queen.

KING And what about your children?

NARRATOR Begged the King.

GIDGET I hope they're just like their *papa*.

NARRATOR Gidget sighed.

QUEEN Daughter, you can't go through with this!

GIDGET Try and stop me!

NARRATOR Gidget contradicted.

KING What will the people of the kingdom say?

GIDGET Let them eat . . . pizza!

NARRATOR Gidget said wittily.

QUEEN Oh, my child, my child, you're making a terrible mistake!

NARRATOR The Queen said, wringing her hands.

(QUEEN forgets to wring her hands)

Sex Show

NARRATOR The Queen said,
wringing her hands!

(Now the Queen wrings her hands.)

KING Oh, Gidget, what will
become of you! Oh!
Oh!

NARRATOR The King carried on.
But at last there came
an end to the *royal*
quarrel.

(The NARRATOR garbles these two
words several times.)

KING /
QUEEN (correcting him sternly)
THE ROYAL
QUARREL!

NARRATOR When Gidget stated —

GIDGET No matter what you say
I'm going to marry him!

QUEEN No! He doesn't even say
anything!

KING Gidget, can't you see
what he is!

GIDGET Mums, Dadums! Don't

Collected Plays of Daniel Curzon

you understand *any-
thing* about romance?

(She turns wantonly to the FIANCÉ.)

He's great SEX!
(Extends her arms to
him) FLASH!

(The FIANCÉ runs downstage, turns his
back to the audience, opens his raincoat
toward GIDGET, the KING, and the
QUEEN. The KING fans the QUEEN
with his crown.)

FIANCÉ *Gidget!!*

(She runs down to him and he closes the
raincoat around them.)

(The QUEEN faints across the KING's
lap)

NARRATOR And they lived happily
ever after!

QUEEN But he's a *sickie!!* (Her
voice is falling off a
cliff.)

BLACKOUT

BESTIALITY

CHARACTERS:

DUKE, a dog

SPOT, a dog

(Both wear collars)

Off-Stage Voice

(The action is played by both actors on all fours, sniffing, scratching, and “peeing” where appropriate.)

VOICE (off-stage) We’ve got the camera set up now! We’ll be ready to shoot in a few minutes. Get your dogs ready.

(DUKE and SPOT enter from opposite sides, growl at each other, then hurry right over to smell each other’s butts.)

DUKE (sniffing) Don’t I know you from some place?

SPOT (sniffing) You seem familiar to me too.

DUKE You’re making movies now, huh?

SPOT (coming downstage, facing

Collected Plays of Daniel Curzon

audience) Yeah, but I sure hope this movie's better'n the last one I made!

DUKE What was it?

SPOT You should pardon the expression, but it was a dog.

DUKE By any chance was it "Sylvia and the German Shepherd"?

SPOT (disgusted) No, I tried out for that, but they gave the part to a friend of the producer's. It's who you know.

DUKE Well, "Sylvia and the German Shepherd" was an artistic disaster. You're better off you didn't get the part.

SPOT I guess so. By the way, what's your name?

DUKE Duke. What's yours?

SPOT Spot.

BOTH How d'you do? (They sit up and shake paws.)

Sex Show

- DUKE What movies you been in so far?
- SPOT A few months ago I did “Dog Day Night” with Linda Lovelace. My master got me the part at the last minute. The Airedale who was supposed to do it came down with the clap.
- DUKE Lucky for you! Have *you* ever gotten the clap from this work?
- SPOT When I first started acting, I used to get it a lot. Then I learned to take a leak after every shot.
- DUKE Ever do any water sports films?
- SPOT Yeah, in this one picture I had to run out into a pond and retrieve a stick.
- DUKE Is that all?
- SPOT Oh, you meant did I ever . . . ?
Oh yeah, once I had to piss on my leading lady. Managed to do it twenty-seven times.

Collected Plays of Daniel Curzon

DUKE Was it hard to do?

SPOT Oh, you learn to save it, you know, for the performance.
(Lifts his leg and shows how.)

DUKE Ever made any S&M movies?

SPOT Yeah, I was in one with my master. Just a bit part. He whipped me a little too hard.

DUKE (nudging SPOT) So you *bit* him, huh?

(They laugh together.)

SPOT I would have if he hadn't started getting me straight scenes. Basically I'm a romantic lead.

DUKE I like stunt work myself. Had to do it on the wing of a 747 in one picture – "The Stewardess and the Springer Spaniel."

SPOT I saw that! It was a hot flick!

DUKE (affecting modesty) Why thank you.

Sex Show

SPOT But I never would have recognized you.(Looks him over, crosses behind to examine the other side.) You're not a Springer Spaniel, are you?

DUKE No, I'm a Bull Terrier, but I spend a lot of time on my make-up.

SPOT I remember that scene with you and the stewardesses in the cockpit! (Remembering, he scratches one leg very fast.)

DUKE I've had a number of offers since that came out. There's even talk I may be nominated for an Oscar.

SPOT Really! How wonderful for you!

DUKE But there's some cat that might win it. (dismissively) It does cat food commercials!

SPOT Yes, those cats are getting in everywhere! (Scratches fleas.)

DUKE (backing away because of the

Collected Plays of Daniel Curzon

fleas) What part are you trying out for today?

SPOT The second lead. So I'm a little nervous. (Goes to one side, urinates on scenery.)

DUKE (crossing at the same angle but on the other side of the stage) Do you have many lines?

(He spots SPOT's urine and SPOT spots his, and they hurry, in double cross, to urinate on the other's territory.)

SPOT Not many. But I do have several important barks when [some contemporary porn star's name] starts to climax.

DUKE I bet you steal the scene from her.

SPOT This could be my Big Film.

DUKE You sound ambitious.

SPOT I'm going to get out these cheap skin flicks and make it really big in Hollywood.

Sex Show

DUKE Your own dog house in Beverly Hills, huh?

SPOT I'm going to be the biggest thing since Lassie!

DUKE Be careful. You know what happened to Rin Tin Tin.

SPOT Yeah, lost his looks and couldn't get parts anymore.

DUKE I heard he wound up in the pound.

BOTH (in horror) No!

SPOT But I'm only two years old, and Rin Tin Tin didn't get his start until he was almost four.

DUKE It's rough-rough in Hollywood. Cat eat cat.

SPOT I've worked my way up, and there's no stopping me now!

DUKE You got an agent?

SPOT Yeah, and my agent's working on a deal starring me and

Collected Plays of Daniel Curzon

[Name a temporary sexy
female movie star.]

DUKE (Says the star's name,
impressed.)

SPOT And, furthermore, I may have
my own television series!

DUKE Wow!

SPOT What about yourself? You got
an agent?

DUKE Oh, I'm not ambitious. I'm just
doing this film to make a little
spare money.

SPOT You don't want to go to Holly-
wood and become a celebrity?

DUKE All I want is settle down, and
raise a couple of litters.

SPOT Are you engaged?

DUKE Yeah, but I don't tell my
fiancée I'm making porn films.
She's a St. Bernard, and if she
ever found out she'd beat the
crap out of me.

Sex Show

SPOT A real bitch, huh? (They agree.)
I'm afraid I don't have time for
marriage myself. I want to
concentrate on my career.

DUKE (nudging SPOT) And I imagine
these movies keep you pretty
'busy' anyway, don't they!

SPOT Believe me, it's better than
waiting for my old lady to
come in heat twice a year.

DUKE Do you think they're about
ready in there? (looking off)

SPOT Ah, they take forever! Would
you mind helping me rehearse
my part?

DUKE Of course not. What do I have
to do?

SPOT Just stand there as if you're my
leading lady. (Nods where.)

DUKE (Starts to play along, then looks
back somewhat doubtfully, then
decides to play along.) Is this
okay? (Wiggles his butt.)

Collected Plays of Daniel Curzon

SPOT That's fine. (He mounts DUKE and pumps a little.) Arf! Arf!

DUKE (looking back at SPOT) You said those lines with such feeling! You're going to be a big star, I can tell.

SPOT Thank you, but my really big speech comes next. (Barks several times.)

DUKE You're going to be a howling success.

SPOT Sure hope so. (Pumps some more, howls loudly, then howls in pain.)

DUKE What's wrong, Spot?

SPOT I'm stuck, Duke! Can you get me out?

DUKE Sorry, haven't got any *spot* remover!

(SPOT howls at the awful pun. Other howls from off-stage join in.)

BLACKOUT

SEX EDUCATION

CHARACTERS:

MOMMY, overly gushy,
“progressive”

SONNY, about five, carrying a
cuddly toy

(MOMMY and SONNY enter hand in hand. MOMMY arranges SONNY on a little stool as though she has something to tell him.)

MOMMY Sonny, before you take your nap, Mommy has something very important to tell you today. So I want you to sit very still and listen very hard. Okay?

SONNY Okay, Mommy.

MOMMY Mommy’s going to tell you all about sex. Isn’t that great?

SONNY (Jumps for joy at first.) . . .
What’s sex?

MOMMY Sex is a wonderful,
wonderful part of life, a

Collected Plays of Daniel Curzon

wonderful, wonderful
power in each and every
one of us, and I want you
to grow up to feel good
about sex, and that's why
I'm going to tell you all
about it.

SONNY But what *is* it?

MOMMY Mommy's getting to it.
Don't rush her, darling.

SONNY Is sex something *bad*?

MOMMY (kneeling beside him) Of
course not! Sex is never
bad. You mustn't think that
for a minute. Sex is good
and wholesome and
clean, just like you. (She
hugs him.)

SONNY What is it then? Is it like ice
cream?

MOMMY A little bit, yes.

SONNY What flavor?

Sex Show

MOMMY Well, for some people it's like chocolate ripple. Umm! And for other people it's like . . . like pistachio peanut brittle. Umm! For me it's always been sort of . . . plain vanilla.

SONNY I don't like vanilla.

MOMMY Well, you're going to like sex, I'll bet you on that!

SONNY Okay, what is it?

MOMMY (getting up, standing in front of SONNY, taking a deep breath) See Mommy?

(She takes out an expandable pointer.)

SONNY I see you.

MOMMY (illustrating all her points by touching her body with the pointer) These are Mommy's breasts. (Rubs them slightly.) Sometimes people touch their breasts when they're having sex.

Collected Plays of Daniel Curzon

It's all very nice and very warm and wonderful.

SONNY Are those your boobies?

(MOMMY cringes.)

MOMMY These are my *breasts*, Sonny. There's no need to call them baby names any longer, is there?

SONNY Is it okay to call them knockers?

(MOMMY cringes again.)

MOMMY (trying not to be upset) No, Sonny, they're not knockers. They're *breasts*, and nice little boys should call them that.

SONNY Okay, I promise.

MOMMY And this is Mommy's navel.

SONNY I thought that was Mommy's belly button.

Sex Show

MOMMY Well, it used to be, but it's time that you grew up, and so you should call it the navel. Come on, say it!

SONNY The navel. (MOMMY echoes the word.)

MOMMY Very good! And this is Mommy's vagina! (Points with pointer.)

SONNY Vagina? What's that?

MOMMY Mommy would take off all her clothes and show you, but it's cold today. Mommy has a vagina and it's round inside.

SONNY What's it for?

MOMMY It's for . . . it's for the daddy's penis.

SONNY Daddy's penis?

MOMMY Like your pee-pee.

SONNY My pee-pee?

Collected Plays of Daniel Curzon

MOMMY Yes, daddies stick their penises into mommies.

SONNY (curling lip) Why?

MOMMY Because they want to, that's why. And mommies want them to.

SONNY I don't think I want to.

MOMMY When you get bigger, and your pee-pee gets bigger too, then you'll want to.

SONNY Does Grandma do this?

MOMMY Yes, Sonny, Grandma and Grandpa both do it! And so do Aunt Ruth and Uncle Bob — together! Isn't that wonderful!

SONNY I've never seem 'em. When do they do it?

MOMMY I'm coming to that, honey. But first let me show you all the parts.

SONNY (doubtful) Really?

Sex Show

MOMMY Let me go on, dear. See this? This is what the inside of Mommy's vagina looks like. It's got lips. And we call these *labia*.

SONNY *Labia?*

(MOMMY echoes and spells the word in the air with the pointer.)

MOMMY That's right! They're like *lips*. (Moves her lips toward him.)

SONNY (turning away, near tears) I don't want 'em to be like *lips*!

MOMMY (going to the other side of him) But they are, Sonny! They *are*! And guess what? Inside there's a part we call the clitoris.

SONNY (echoing) The clitoris.

(MOMMY echoes the word.)

MOMMY It's about this big, and it gets stimulated when the

Collected Plays of Daniel Curzon

daddy rubs his penis
against it.

SONNY He rubs his penis against
it?

MOMMY Of course sometimes he
uses other things.

SONNY What other things?

MOMMY Well, his tongue for one.
(Flicks tongue rapidly.)

SONNY Does he lick it?

MOMMY Yes, he does because it's
nice, Sonny. It's very nice.

SONNY Can I go out and play now?

MOMMY But Mommy's teaching
you about sex! And she
hasn't finished yet.

SONNY (reluctantly) Okay.

MOMMY And deeper inside the
mommy is the uterus,
where the baby stays!

Sex Show

SONNY How did the baby get there?

MOMMY It came from the daddy's penis.

SONNY A whole baby? How did it get *there*?

MOMMY (a little flustered) Well . . . it came out of the daddy's penis in a liquid.

SONNY (screwing up his face) The baby was a liquid?

MOMMY That's right, darling.

SONNY You mean like pee-pee?

MOMMY No, darling. It's different from pee-pee. It starts out as a liquid that's a little bit sticky, and the sticky liquid shoots from the daddy's penis inside the mommy's vagina, past the labia, or lips (Makes lip noise), past the clitoris, which is about this big. (Show him.) And into some of the mommy's tubes!

Collected Plays of Daniel Curzon

SONNY It's *sticky*?

MOMMY Yes, it's sticky so that it will cling to some of the mommy's reproductive goodies, and a baby will result.

SONNY Is it always this way?

MOMMY Why yes, darling. Is it all becoming clearer to you now?

SONNY Does the sticky liquid come from those two things hanging down from Daddy?

MOMMY (kneeling) That's right, sweetheart! How clever of you to notice! Those two 'things' are called testicles. Isn't that a pretty word?

SONNY Testicles? (Wrinkles up his face.)

MOMMY They hang down from a daddy's body so the liquid inside won't get too hot.

Sex Show

SONNY Why do they got hair on them?

MOMMY Because . . . because (with extreme reverence) God wanted the testicles to be pretty!

SONNY So He put *hair* on 'em?

MOMMY That's right, darling

SONNY (unconvinced) Is that all? Can I please go out and play now?

MOMMY Honey, let me go on and explain everything, so you'll know how every bit of it works! (Pulls him back onto the stool.)

SONNY (sighs) Okay.

MOMMY It all begins when the daddy kisses the mommy and his penis fills up with blood.

SONNY (scared) With blood? (Moves stool away.)

Collected Plays of Daniel Curzon

MOMMY There's nothing to be afraid of! No blood comes out. It just makes it easier for the daddy to insert the sticky liquid into the mommy.

SONNY Why doesn't the daddy just put it in with a spoon?

MOMMY Well, that's a very good idea, Sonny, but if the daddy put the sticky liquid in a spoon, he might spill some. And we shouldn't ever waste things, should we?

SONNY I guess not.

MOMMY Mommy knows, darling. Trust her.

SONNY When the daddy puts his penis into the mommy's vagina does the baby come out then?

MOMMY Well, you see it takes longer than that! (a little laugh)
First the daddy has to bounce up and down, and

Sex Show

sometimes the mommy
bounces too! (Demonstrates
bouncing.)

SONNY Like a pony?

MOMMY Yes, sort of like a pony.
And then the daddy
bounces very hard, and the
Mommy praises the daddy's
performance!

SONNY Like a show?

MOMMY Yes, sweetheart, just like a
show! And at that moment
the daddy and the mommy
say things to each other.

SONNY What do they say?

MOMMY They say, "I love you."

SONNY Oh. Is that all?

MOMMY Sometimes they say "other"
Things. These can be very
wholesome words, and
nobody should be ashamed
of these words when
they're said *out of love*.

Collected Plays of Daniel Curzon

SONNY Is there any more?

(Reluctantly nods when she goes on.)

MOMMY Yes, darling, at last the daddy gives a final great big bounce (A bump is in order here.) And the mommy *sings* out in her joy!

SONNY Mommy sings?

MOMMY Sort of.

SONNY What happens to the sticky stuff?

MOMMY Well, when the mommy is singing, the sticky stuff, which we call sperm, (He echoes.) flies out of the daddy's penis into the mommy's vagina, and there it stays, and nine wonderful months later, it becomes a baby — just like you did!

SONNY Like I did?

MOMMY Yes, sweetie pie! Isn't this

Sex Show

all wonderful? Aren't you glad Mommy told you all about sex? (Hugs him from behind.)

SONNY Do *I* have to do all these things?

MOMMY (tapping his shoulders) Of course, Sonny! Take your nap now. Mommy has some baking to do! (Waves goodbye, exits.)

SONNY (crying) I don't want to! I don't want to!

(Slides to his knees, prays, heartbroken.)

Please, God!
Not Grandma!

BLACKOUT

BODY AND SOUL

CHARACTERS:

BODY, a male

SOUL, a male

(SOUL is sitting on a backless chair or stool facing the audience, with a blanket pulled up to his neck as if asleep, with a chair nearby.)

(BODY is on the floor between SOUL's legs, with his head angled so that his voice will project. BODY uses his arm (with the fist in a sock) to make SOUL's *extensive* penis.)

SOUL (waking up, no penis showing)
Ah, another day! (Yawns.)

BODY (raising his arm between SOUL's legs to make BODY's penis rise) Ah, another day!

SOUL (pushing penis down) Oh, not again!

BODY Don't start putting me down already.

SOUL It's only six A.M.

Collected Plays of Daniel Curzon

BODY Don't give me any lectures,
okay?

SOUL Can't you get lost for a few
days! (Sits up.)

BODY I didn't bother you all day
yesterday.

SOUL And what a relief that was.

BODY Just give me what I want, and
I'll shut up.

SOUL No!

BODY We're going out, whether you
want to or not.

SOUL I'm going to stay in and read.

BODY Listen, Mister, we're going out
for a treat, and that's all there
is to it.

SOUL Who do you think you are,
giving me orders?

BODY If it weren't for me, you'd
never go nowhere.

Sex Show

SOUL (getting cozy) Yeah, I'd stay here and just think and dream and —

BODY You'd be a vegetable in two weeks.

SOUL (sitting up) Because of you, I'm nothing but an animal!

BODY (waving SOUL's penis back and forth under the blanket) (in a sing-song) Sticks and stones may break my bones, but names'll never hurt me!

SOUL I used to be happy until you started bugging me!

BODY That's absolute horseshit! I've given you the happiest times in your whole puny life! Just give me what I *want*, and I'll go back to sleep. (Penis sticks up expectantly.)

SOUL (pushing it down) No! . . . It's dirty!

BODY You just slept for eight hours. Was that dirty?

Collected Plays of Daniel Curzon

SOUL That was different.

BODY The hell it was! It's okay to sleep for eight hours or to eat three meals a day, but when I ask for five little minutes you deny me!

SOUL It's immature.

BODY So it'll keep you youthful!
Come on.

SOUL Why don't you go find somebody else to bother?

BODY 'Cause I'm stuck with you, that's why. (Waves penis.)

SOUL What if somebody came in now and saw you like this?

BODY Who cares! They're no different from you, simp!

SOUL They're not walking around with this big old thing sticking out all the time.

BODY (coaxing) I give you a good time, don't I?

Sex Show

SOUL Well . . .

BODY (more coaxing) Do I or don't I give you a good time, hmm?

SOUL But you're always nagging me!

BODY Damn it, you keep me cramped inside your shorts most of the time!

SOUL If I give you an inch, you take a mile.

BODY I thought we were partners.

SOUL Not after that awful drip you had last month.

BODY A little head cold! For that I should be put in isolation?

SOUL I'm sorry, we're through. That's all there is to it!

BODY Okay, so I got us into a little trouble. So *beat* me. (Sticks up.)

SOUL No!

Collected Plays of Daniel Curzon

BODY Go ahead, beat me!

SOUL You'd just like that.

BODY Well, how about rubbing me on the chair then? (The penis points to the chair.)

SOUL I don't want to. (Folds arms defiantly.)

BODY Come on, just a little bit (sing-song) *Back and forth* on the chair, okay? (Waves penis.)

SOUL It'll make a stain.

BODY Naw, it'll put a nice polish on the wood!

SOUL No, I'm working on my self-control. (Crosses his legs.)

BODY If God didn't want me to spout off, why'd He put me here?

SOUL As temptation.

BODY He put me here because He knew what a lousy world He'd created and He wanted you to

Sex Show

have at least a *few* good times!

SOUL But to please you I'll have to get up, get dressed, go out and find somebody who's looking for the same thing, and then we'll —

BODY (insinuatingly) Naw, you don't, pal. We can handle it . . . ourselves.

SOUL That'll grow hair on my palms!

BODY Then you won't need no gloves this winter.

SOUL I could go blind!

BODY I got a friend over in the school for the blind. He tells me the blind guys there see *better* if they do it!

SOUL It's no use. I'm swearing off — forever. I'm through with low-lives like you.

BODY I'm sorry I'm not the high-society type. (Fakes tears.) Go ahead, abandon an old buddy.

Collected Plays of Daniel Curzon

Go ahead!

SOUL Don't be like that now.

BODY (More tears.) Go ahead, leave me after all I've done for you!

SOUL Oh, come on, don't be hurt.

BODY Go out with your high-falutin' friends!

SOUL Don't be mad.

BODY What do you expect me to do, jump for joy?

SOUL From now on I'm going to be spiritual, that's all.

BODY You're throwing me over for some artsy-craftsy creeps and I'm supposed to accept it?

SOUL Just don't be mad at me, okay? Please.

BODY Well, I *am* mad at you!

SOUL Come on, that makes me feel bad.

Sex Show

BODY Well, it don't make me feel so hot neither!

SOUL Say you're not mad at me, ok?

BODY (Reluctant, silent.)

SOUL Please! Huh? What do you say?

BODY Well . . . maybe . . . (slyly)
Shake on it? (Penis sticks up.)

SOUL Sure! There! (Before he can think, he grabs the penis and shakes it.)

BODY Thanks. (SOUL continues to hold the penis.) (slyly) Feels *good*, don't it?

SOUL (his face betraying his true feelings) I'm not sure . . .

BODY Come on, just a little shake or two more.

(Reluctantly SOUL begins to stroke the penis a bit, then faster and faster.)

That's right! Way to *go*!

Collected Plays of Daniel Curzon

(SOUL begins to use both hands to stroke the penis, louder and louder, more ecstatic)

Way to go! Way to go! Way to
Go! Way to go! Way to go!
Way to *go*, you mother-fucking
motherfucker!

(The penis jerks about frantically, then ends up spitting. The actor for BODY under the chair makes the sound and shoots detergent or colored plastic string that comes in an aerosol bottle. There are several phases of the ejaculation. Then the penis falls over limp. There is one final little spurt.)

BODY (sighing) Thanks, pal. I needed that. (Singing out operatically)
See you *tomorrow!*

(SOUL, realizing he has been duped, wipes his slimy hand on the blanket, then gives a final little shake with both hands.)

BLACKOUT
END OF PLAY

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