SAY GAY:
TELLING OUR STORIES WITH MUSIC FROM
LGBTQ+ ARTISTS, ALLIES, & ICONS

Written by

Rick Garman

7/20/22

CAST OF CHARACTERS (IN ORDER OF APPEARANCE)

BARRY LEFKOWICZ (THE PODCASTER)
[TRAVIS HAROLD COLES]
Good intentions but doesn't know what he is doing.

APPEARS IN:
All Scenes

SONGS:
Schadenfreude (Solo - Act 1, Scene 2)
Cell Block Tango (Ensemble - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
In Short (Solo - Act 2, Scene 5)
There's No Business Like Show Business (Ensemble - Act 2, Scene 10)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

PEGGY PROCTOR (SPONSOR)
[SALLIE JUST SALLIE]
QVC host on acid.

APPEARS IN:
Act 1 All Scenes Except 5
Act 2 Scenes 1, 3, 4, 6, 8, 9, 10

SONGS:
Money Money (Duet with Betty - Act 1, Scene 1)
Pretty Girl Cosmetics Commercial (Solo - Act 1, Scene 2)
Irony Candy Shop and Dental Commercial (Solo - Act 1, Scene 3)
Coxapro Commercial (Solo - Act 1, Scene 4)
Joe's Live Bait and Gun Shop Commercial (Solo - Act 1, Scene 6)
Lady of the Night Commercial (Solo - Act 1, Scene 7)
Crazy for Congress (Duet with Betty - Act 1, Scene 8)
Cell Block Tango (Cicero - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
Carma Lou's Mattress Kingdom Commercial (Duet with Betty - Act 2, Scene 3)
100 Easy Ways to Lose a Man (Solo - Act 2, Scene 6)
Soothing Nights Tea (Solo - Act 2, Scene 8)
There's No Business Like Show Business (Ensemble - Act 2, Scene 10)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

BETTY BABCOCK (SPONSOR)/BARRY'S MOM/DR. LEVINE/BARRY'S FATHER [GWEN LEAHY]
TV pitchperson/various.

APPEARS IN:
Act 1 Scenes 1, 2, 4, 5, 6, 8, 9
Act 2 Scenes 1, 3, 6, 7, 8, 9, 10

SONGS:
Crazy for Congress Commercial (Duet with Peggy - Act 1, Scene 8)
Cell Block Tango (Lipschitz - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
Carma Lou's Mattress Kingdom Commercial (Duet with Peggy - Act 2, Scene 3)
Soothing Dreams Tea Commercial (Solo - Act 2, Scene 8)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

MARE L. STREIP (THE LEADING LADY) [VALERIE AMERICA LAVELLE]
Atilla the Hun without the subtlety.

APPEARS IN:
Act 1 Scenes 3, 9
Act 2 Scenes 1, 4, 10

SONGS:
To Keep My Love Alive (Solo - Act 1, Scene 3)
Cell Block Tango (Six - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
I'm Still Here (Solo - Act 2, Scene 4)
There's No Business Like Show Business (Ensemble - Act 2, Scene 10)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

WESLEY SMITHSITHINS SMYTHE III (THE LEADING MAN) [DAMON BANKS JR.]
A former star who longs for his long-gone past.

APPEARS IN:
Act 1 Scenes 4, 9
Act 2 Scenes 1, 2, 10

SONGS:
Those Were the Good Old Days (Solo - Act 1, Scene 4)
Cell Block Tango (Ensemble - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
Luck Be a Lady (Solo - Act 2, Scene 2)
There's No Business Like Show Business (Ensemble - Act 2, Scene 10)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

ROSALIE ARMSTRONG (THE STAGE MANAGER)
[CAMI NICOLE HALL]
May very well have just escaped from a mental institution.

APPEARS IN:
Act 1 Scenes 5, 9
Act 2 Scenes 1, 8, 10

SONGS:
Be Our Guest (Solo - Act 1, Scene 5)
Cell Block Tango (Squish - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
Rose's Turn (Solo - Act 2, Scene 8)
There's No Business Like Show Business (Ensemble - Act 2, Scene 10)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

VIC STONE (THE LADY KILLER)
[RAYSHAWN ROBERTS]
Macho man in more ways than one.

APPEARS IN:
Act 1 Scenes 6, 9
Act 2 Scenes 1, 3, 10

SONGS:
Better with a Man (Solo - Act 1, Scene 6)
Cell Block Tango (Ensemble - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
He Vas My Boyfriend (Solo - Act 2, Scene 3)
There's No Business Like Show Business (Ensemble - Act 2, Scene 10)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

LORETTA L'AMOUR (THE FEMME FATALE)
[CARMAN ICANDY]
A real-life version of Jessica Rabbit.

APPEARS IN:
Act 1 Scenes 7, 9
Act 2 Scenes 1, 9, 10

SONGS:
Whatever Lola Wants (Solo - Act 1, Scene 7)
Cell Block Tango (Pop - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
Please Don't Touch Me (Solo - Act 2, Scene 9)
There's No Business Like Show Business (Ensemble - Act 2, Scene 10)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

ADDY STUART (THE INGENUE)
[HANNAH DODSON]
Naïve or just plain stupid? Stupid. Definitely stupid.

APPEARS IN:
Act 1 Scenes 8, 9
Act 2 Scenes 1, 7, 10

SONGS:
Sexy (Solo - Act 8, Scene 7)
Cell Block Tango (Uh-Uh - Act 1, Scene 9)
It Sucks to Be Me (Ensemble - Act 2, Scene 1)
You Oughta Know (Solo - Act 2, Scene 7)
There's No Business Like Show Business (Ensemble - Act 2, Scene 10)
What I Did For Love (Solo only if killer - Act 2, Scene 10)

SET:

Stage right is a table with a podcast style microphone, a laptop computer, and a chair.

Stage left are two simple chairs that are moved to various places on the stage as needed for scenes.

ACT 1 SCENE 1

INT. BAY STREET CABARET STAGE - NIGHT

As the lights come up, BARRY LEFKOWITZ sits in the chair at the table in front of the microphone, the laptop facing him.

He hits a button on the laptop keyboard. He reads from a script and when he speaks, he has a deep, dramatic voice.

BARRY
Welcome... to the first episode of the all-new, all-true podcast, “Murder at the Bay Street Cabaret!”

Barry hits a key on his computer.

SOUND CUE: Silly music plays.

Bryce hits a key and the music stops. He hits another.

SOUND CUE: Dramatic music plays.

BARRY (CONT’D)
I’m your host, Bryce Maxwell.

Barry hits a key the computer. Barry’s MOM steps out stage right with a phone, as if leaving a voicemail.

MOM
Hello, Barry? It’s your mother, Debbie Lefkowitz.

Barry starts hitting keys on the computer.

MOM (CONT’D)
I say my full name just in case you’ve forgotten who I am, since you never call.

BARRY
(still hitting buttons)
Fuck.

MOM
I wanted to let you know that I got you an appointment with Dr. Levine about that problem you’re having with your penis.

BARRY
FUCK!

MOM
It's nothing to be ashamed of. Lots of men have very small schmenkes. Not your father, thank God. That man was as a big as a...

Barry finally hits the right key.

SOUND CUE: DRAMATIC MUSIC STING

Barry's Mom exits. Barry sits there for a moment, takes a breath, continues.

BARRY
"Murder at the Bay Street Cabaret" is made possible by QVD, a cutting edge advertising system that automatically inserts sponsor messages based on key words it hears during the podcast. But I want to be clear. I'm doing this to share the horrifying secrets I uncovered - to unmask a killer. For me, it isn't about money.

PEGGY PROCTOR (SPONSOR #1) and BETTY BABCOCK (BETTY).

PEGGY
Mo' money, mo' problems.

BETTY
You can say that again.

PEGGY
Okay. Mo' money, mo' problems. Hi, I'm Peggy Proctor.

BETTY
And I'm Betty Babcock.

PEGGY
We're with QVD, which is like that other channel you're thinking of, but different so you can't sue us.

BETTY
Hey, Peggy, what do you do when you have 'mo money and 'mo problems?

PEGGY
I pay a visit to the nearest First Third Fifth Eleventh National Bank. They know what money is all about.

SOUND CUE: "MONEY, MONEY" FROM *CABARET*

Peggy and Betty perform the song. At the end of it...

BETTY
First Third Fifth Eleventh National Bank. Money makes us go around.

Peggy holds up a hamburger phone.

PEGGY
Qualifying deposits get a free hamburger phone!

Peggy and Betty exit.

END ACT 1 SCENE 1

ACT 1 SCENE 2

INT. BAY STREET CABARET STAGE - NIGHT

Barry picks up his script and continues reading.

BARRY
I am podcasting from the Bay Street Cabaret stage... the literal scene of the crime. Mere feet from where I'm sitting was where they found the body. I've seen the crime scene photos, and I'm here to tell you it was ugly.

Peggy comes out.

PEGGY
You know what else is ugly? Your face. But not when you use Pretty, Pretty Girl Cosmetics.

SOUND CUE: PRETTY, PRETTY GIRL COSMETICS COMMERCIAL

PEGGY (CONT'D)
OH MY GOD YOU'RE UGLY
YOUR FACE COULD STOP A TRUCK
BUT DON'T DESPAIR
THERE'S HOPE, I SWEAR
YES, YOU ARE IN LUCK!
PRETTY, PRETTY GIRL
ONLY PRETTY GIRLS CAN TWIRL
COVER UP YOUR UGLY WITH
PRETTY, PRETTY GIRL

Betty comes out with a makeup bag.

BETTY
Now cruelty free. We only test it on ugly animals.

Peggy and Betty exit.

BARRY
Anyway, full disclaimer... I have a history with the Bay Street Cabaret. I've been in their shows, but always as a bit player. A member of the ensemble. Those who took the spotlight were not willing to give it up easily.
(MORE)

BARRY (CONT'D)
Could that have been the thing that got one of them murdered?!

Barry hits a key on the computer. Barry's Mom comes back out again with the phone.

MOM
...a horse. Barry, I swear to God, it's a wonder I can still walk.

Barry hits a key again and Mom exits.

BARRY
...murdered.

Barry carefully hits a key.

SOUND CUE: DRAMATIC MUSIC STING

He takes a breath.

BARRY (CONT'D)
I want to make one thing clear: just because I wasn't a part of their little clique... just because I didn't get the big showy songs... Just because they gave "If I Were a Rich Man" to Chris fucking Stanley with his muscles and his hair and his eyes and his muscles instead of, oh, I don't know, Barry Lefkowitz. I mean it's "Fiddler on the Fucking Roof" for God's sake...
(beat - resets)
But none of that influenced my decision to do this podcast. No, this is about justice. It's about the truth of who was murdered, who did the murdering, and why. It's not about anything else.

SOUND CUE: "SCHADENFREUDE" FROM *AVENUE Q*

At the end of the song, Barry returns to the podcast table.

END ACT 1 SCENE 2

ACT 1 SCENE 3

INT. BAY STREET CABARET STAGE - NIGHT

Barry picks up the script.

BARRY
It all started when the Bay Street Cabaret decided to put on an original production entitled, “Murder at the Bay Street Cabaret.” How’s that for irony?

Peggy enters.

SOUND CUE: IRONY CANDY SHOP AND DENTAL COMMERCIAL

PEGGY
IT’S LIKE DROPPING DEAD
AT THE FOUNTAIN OF YOUTH
THERE’S A CAVITY
IN YOUR SWEET TOOTH
WE’LL ALWAYS BE
SWEET AND GENTLE
AT IRONY CANDY STORE
AND DENTAL
WHICH IS ACTUALLY IRONIC
UNLIKE THE SONG WHICH JUST HAS A
BUNCH OF BAD SHIT THAT HAPPENS BUT
ISN’T REALLY IRONIC
BUT WE LOVE YOU ANYWAY ALANIS
AT IRONY CANDY AND DENTAL

Peggy exits. Barry takes a beat and continues.

BARRY
The show was yet another overly ambitious thing thought up by their asshole producer, Rick - don’t get me started on *that* guy. It involved a murder mystery and Broadway songs and some audience interaction that was way more complicated than it needed to be. I mean, it’s a cabaret, for God’s sake. Couldn’t they just get up and sing some fucking songs and call it a day? God, Rick is such an asshole. And he’s like 97 years old. Shouldn’t you be drooling in a cup somewhere? Anyway...
(MORE)

BARRY (CONT'D)
many people were involved in the show and by the end of the intermission, one of them was dead and one of them had committed murder.

MARE L. STREIP enters and stands stage center.

BARRY (CONT'D)
The leading lady. Audiences loved her, but everyone else hated her. She was like Atilla the Hun only without the subtlety - just ask any of her ex-husbands. Oh wait... you can't... they're all dead. Coincidence? You decide.

MARE
My name is Mare L. Streip. No, not that one. Mare... like that show Mare of Easttown with the chunky girl from Titanic? Middle initial L for Liberty, named after my father. He was a republican. And Streip, but spelled with a i, so it's different, okay,? Mare L. Streip. So, we can't get sued.
(beat)
I star in all the shows at the Bay Street Cabaret. I know it's beneath my talent, but my heart belongs to the stage. And I like to be close to the little people.
(looks at audience)
But not you.
(beat)
Yes, it is true, I have been married many times. That's not a crime. And the fact that they died under mysterious circumstances, well that's not a crime either... As long as I don't get caught. It's a joke. I can be funny. No, I loved each and everyone of my husbands. I would have done anything to keep my love for them alive.

SOUND CUE: "TO KEEP MY LOVE ALIVE" FROM *A CONNECTICUT YANKEE*

After the song, Mare exits.

END ACT 1 SCENE 3

ACT 1 SCENE 4

INT. BAY STREET CABARET STAGE - NIGHT

Barry continues at the microphone.

BARRY
Most everyone in the Bay Street Cabaret hated Mare, and by the start of the second act we'd find out if they hated her enough to kill her. Or if she was the one driven to kill.

Barry pauses for a moment and looks around, then continues.

BARRY (CONT'D)
I said driven. I was sure there would be a car commercial there.
(shrugs)
But Mare was not the only person who could be a potential victim or potential murderer. Seeing that was not hard.

Peggy comes out center.

SOUND CUE: COXAPRO COMMERCIAL

PEGGY
IT HAPPENS TO EVERY MAN
TROUBLE STAYING HARD
AND NOT EVEN A MILKSHAKE
BRINGS THE BOYS TO YOUR YARD
WELL THERE'S A LITTLE PILL
ABOUT WHICH YOU SHOULD KNOW
GET IT UP
FOR YOUR HOOKUP
WITH COXAPRO

The jingle continues as Betty comes out.

BETTY
Warning. Coxapro may have serious side effects including headache, nausea, diarrhea, uncontrollable spasms, memory loss, hair loss, vision loss, hearing loss, limb loss, painful erections that last for days and may leave you unable to ever get it up again, and death.
(MORE)

BETTY (CONT'D)
Ask your doctor if Coxapro is right for you!

PEGGY
SO GET YOURSELF THE PILL
AND YOU'LL BE GOOD TO GO
SHOW YOUR MIGHT
STAY HARD ALL NIGHT
WITH COXAPRO

BARRY
Every leading lady needs a leading man and the Bay Street Cabaret had one. He was the worst of the worst. Despicable, pure evil personified.

WESLEY SMITHSITHINS SMYTHE III enters center. He speaks with an exaggerated British accent and is all smiles.

WESLEY
Hello, hello, hello. Welcome, wonderful to see you. You're looking well, aren't you? Yes. My name is Wesley Smithsithins Smythe the third and I do so love taking part in these little shows. Now, some people will say to me, Wesley, you were on the West End. You were on Broadway. You've won awards and acclaim the adoration of millions of fans. What are you doing in a place like the Bay Street Cabaret? What could have brought you from the heights of the heights to here? And I just have one word for them. Vodka. But I'm happy to be here. Very happy. So... so happy. But, I will admit... I do sometimes sit in my overpriced studio apartment in... Pooler... and remember what things were like. Ah... the good old days.

SOUND CUE: "THOSE WERE THE GOOD OLD DAYS" FROM *DAMN YANKEES*

At the end of the song, Wesley exits.

END ACT 1 SCENE 4

ACT 1 SCENE 5

INT. BAY STREET CABARET STAGE - NIGHT

Barry continues his podcast.

BARRY
Was Wesley the murderer or the murderee? Murderee? Is that right? Murderer-ee? Murdee? The one that got murdered.
(with menace)
Only time would tell.

Barry hits a key on his computer and DR. LEVINE enters.

DR. LEVINE
Barry, this is Dr. Levine. You mother called me about your micro penis and...

Barry hits a key again quickly and Dr. Levine exits.

BARRY
(takes a beat)
Not every member of the Bay Street Cabaret sought the spotlight. Some of them preferred to operate behind the scenes, but I always wondered if that was so they could lurk in the shadows. Who knows what kind of madness lived there.

ROSALIE ARMSTRONG (AKA THE STAGE MANAGER) enters. She talks a mile a minute and has the manner of someone who has just escaped from a lunatic asylum.

ROSALIE
Yeah, I'm Rosalie Armstrong and I'm the stage manager here at the Bay Street Cabaret and it's not an easy job, I gotta tell you. I've got all these performers buzzing around me like flies all the time. Just buzz, buzz, buzz.
(waves away an unseen fly)
Did you hear that?
(looks around, paranoid)
And the producer wasn't kidding when he said we put these things together in, like, a week. Which for him is like, "oh, look at me.
(MORE)

ROSALIE (CONT'D)
I'm so creative. I'm so talented. I write movies for the Hallmark Channel." It's the same fucking movie every time! And he's not the one who has to pull all this together. I do! I do! I do! Me! It's like herding cats and not the cute fuzzy kind that purr and meow, meow, meow. No, it's the Andrew Lloyd Weber kind from the movie with the weird nipples and the...
(moves like a Cats dancer)
But I do it. I do it every time. And do I ever get any credit? No! Oh sure, they take their bows at the end of the show while everyone cheers and they point. You know...

Rosalie mimes taking a bow and then pointing off as if to acknowledge the crew.

ROSALIE (CONT'D)
But by then, the audience is like, "fuck, just get me out of here so I can get back to where I parked my car before the shooting starts." Sometimes it just makes me so mad I could kill someone!
(beat - psycho smile)
But we're so happy you joined us tonight. Really we are...

SOUND CUE: "BE OUR GUEST" FROM *BEAUTY AND THE BEAST*

At the end of the song, Rosalie exits.

END ACT 1 SCENE 5

ACT 1 SCENE 6

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
Rosalie seemed like the murdering kind, but could her crazy have gotten her killed? Either way, her fate would soon be sealed.

Barry goes to hit a key but then stops. Instead he does an imitation of dramatic music

BARRY (CONT'D)
DUN-DUN-DUN!!!!

Peggy and Betty enter.

PEGGY
Does your life make you say, "I'm *done*?"

BARRY
Oh, come on! Really?

BETTY
Well, Peggy, I live in a constant, day-to-day state of existential dread. But what can I do about it?

PEGGY
I'll tell you what!

SOUND CUE: JOE'S LIVE BAIT AND GUN SHOP COMMERCIAL

PEGGY (CONT'D)
SCREW YOUR WIFE, SCREW YOUR BOSS
SCREW THAT DENTIST ALWAYS
TELLING YOU TO FLOSS
IF YOUR LIFE, IS MAKE YOU WISHIN'
THAT YOU COULD END IT ALL
OR JUST GO FISHIN'
WE'VE GOT WHAT YOU NEED
(YES WE DO)
TO TELL THE WORLD TO STOP
(JUST STOP!)
PUT UP A SIGN THAT SAYS
GONE FISHIN' OR GONE SHOOTIN'
WITH JOE'S LIVE BAIT AND GUN SHOP!
(BANG BANG)

BETTY
Now with seven convenient locations in Effingham County!

Peggy and Betty exit. Barry shakes his head and continues.

BARRY
The next person you need to know about was notorious around the Bay Street Cabaret for being a lady killer. Did he kill the lady... or the man... or did his lady killing ways make the lady... or the man...
(aside to audience)
I promise this will make more sense in act two.
(back to the microphone)
Either way, this lady killer was no gentleman. Or was he?

VIC STONE enters, all macho swagger and braggadocio.

VIC
Yeah, my name is Vic. Vic Stone. You may have seen me in that big superhero movie that just came out. I was cab driver number three. I know, I know. It's exciting. And what you've heard about me is true. I've bagged my fair share of dames in my day. I mean, I've got it all. Rugged good looks. A commanding presence. A huge...

Vic looks down, then looks over at Barry with an apologetic expression. Barry gives him the finger. In response, Vic puts up his pinkie to say "small." Vic continues.

VIC (CONT'D)
But all that is in the past. I met someone who showed me I've been hiding my true self behind a curtain of toxic masculinity. They showed me that I didn't need to spend all my time chasing women. Sometimes, it's better with a man.

SOUND CUE: "BETTER WITH A MAN" FROM *A GENTLEMAN'S GUIDE TO LOVE AND MURDER*

At the end of the song, Vic exits.

END ACT 1 SCENE 6

ACT 1 SCENE 7

INT. BAY STREET CABARET STAGE - NIGHT

Barry continues his podcast.

BARRY
Had Vic really ended his lady killing ways? Or was he about to be done in by a killer lady?

Peggy enters with a perfume bottle.

SOUND CUE: LADY OF THE NIGHT PERFUME COMMERCIAL

PEGGY
YOU'RE A LADY
IT'S THE NIGHT

BARRY
(looks at computer)
There must be a way to stop this.

PEGGY
YOU WANT TO FEEL AND SMELL
JUST RIGHT

Barry hits a key on his computer and his Mom enters.

MOM
Barry, it's your mother again.

Barry rapidly hits keys on the computer.

PEGGY
YOU ARE SEXY
OH SO FINE

MOM
I was talking to Miriam Klein...

PEGGY
YOU'RE HOT TO TROT
THAT'S THE BOTTOM LINE

MOM
I think you should ask out her daughter.

PEGGY
IN THE TWILIGHT
IN THE MOONLIGHT

MOM
She just got out of prison...

PEGGY
SMELL JUST LIKE A LADY OF THE NIGHT

MOM
So, she won't care about your tiny little...

Barry finally hits the right key and both Peggy and his mom exit. Barry takes a beat and continues.

BARRY
The "femme fatale" of the Bay Street Cabaret was an object of desire for many... an unattainable goddess. But god help anyone she set her sights on, for her siren song was irresistible.

LORETTA L'AMOUR enters making a "boom, chicka, boom, chicka" noise as she walks. She addresses a man in the audience.

LORETTA
Oh, hello there. My name is Loretta L'Amour. What's yours?
(no matter the response)
Richard? Oh, I like that name. Do they call you Dick for short? They do? I hope not too short.

Loretta glances over at Barry who just shakes his head.

LORETTA (CONT'D)
I'm not going beat around the bush, Dick. That's going to be your job soon enough. You see, I want you. I want you bad. This is happening, Dick. Get ready for the ride of your life because I want you to hold me. I want you to kiss me. I want you to spank my ass and call me Judy. No... not Judy... call me by my name... it's Loretta. But you can call me Lola.

SOUND CUE: "WHATEVER LOLA WANTS" FROM *DAMN YANKEES*

At the end of the song, Loretta exits (doing the "boom, chicka" noise as she goes).

END ACT 1 SCENE 7

ACT 1 SCENE 8

INT. BAY STREET CABARET STAGE - NIGHT

Barry continues his podcast.

BARRY
It seemed like Loretta just might be the type to put the “fatal” back in “femme fatale,” one way or another. This is going to sound crazy, but...

Peggy and Betty enter. Both sing the song together.

SOUND CUE: CRAZY FOR CONGRESS COMMERCIAL

SPONSORS
CRAZY
IT’S CRAZY THAT WE GOT ELECTED
WE’RE CRAZY
YOU’VE SEEN THE THINGS THAT WE DO
BAT SHIT
THE POLLS SAY WE’LL WIN ITS PROJECTED
WE’RE CRAZY, A HOT MESS
WE’RE CRAZY FOR CONGRESS
SO VOTE FOR CRAZY IN TWENTY TWO

BETTY
I’m Marjorie Taylor Green.

PEGGY
And I’m Lauren Boebert

BETTY
And we approve this message.

PEGGY (CONT’D)
And we approve this message.

Peggy and Betty exit. Barry continues.

BARRY
...but there was one more person who might be a part of the bloodshed that happened at the Bay Street Cabaret. Now, at first glance, you might not think that someone like this could commit murder. Some would say she was too sweet and innocent to commit murder. Some would say she was too naïve.

(MORE)

BARRY (CONT'D)
Others would say she was just too stupid. They may have been right.

ADDY STUART enters, all smiles and chipper enthusiasm.

ADDY
(waves)
Hi, I'm Addy. Well, my full name is Adelaide, but that's like, so hard to spell. Seriously, I've been trying since I was like, nine, and finally when I was, like, nine and a half, I said, this is hard! So, I'm going to be Addy instead and I've been able to spell that ever since I was, like, twelve. I love being a part of the Bay Street Cabaret. It's, like, so creatively fulfilling, you know? I get to sing and I get to dance and...

Looks down at her chest.

ADDY (CONT'D)
Oh, my God. My tits look so good under these lights.

Addy shakes her chest, giggles, and points.

ADDY (CONT'D)
Look what happens when I spin!

Eventually she gets dizzy and stops.

ADDY (CONT'D)
What was I saying? Oh, right the Bay Street Cabaret. Yeah, I love it here because when I'm on stage I can be anyone I want to be. It's like Halloween!

SOUND CUE: "SEXY" FROM *MEAN GIRLS*

At the end of the song, Addy exits.

END ACT 1 SCENE 8

ACT 1 SCENE 9

INT. BAY STREET CABARET STAGE - NIGHT

Barry continues the podcast.

BARRY
So, that's it. All the people involved in the Bay Street Cabaret. By the end of intermission, one of them will have committed a terrible crime and one of them will be dead. Who will it be...

The cast enters one by one as introduced.

BARRY (CONT'D)
The Leading Lady, Mare L. Streip. The Leading Man, Wesly Smithsithins Smythe the third. The Stage Manager, Rosalie. The Lady Killer, Vic Stone. The Femme Fatale, Loretta L'Amour. The Ingenue, Addy Stuart.

The Producer enters as well.

BARRY (CONT'D)
Or maybe it was the Producer, Rick. Or someone you might not expect.

Peggy and Betty enter.

BARRY (CONT'D)
It even could've been me. Any of these people could be killed and any one of them could be the killer. And even if they are... will they ever be caught? Will they be brought to justice? Or will they deny their crime?

SOUND CUE: "CELL BLOCK TANGO" FROM *CHICAGO*

NOTE: Everyone stays on stage for this, with Mare, Rosalie, Loretta, Addy, Peggy, and Betty taking the main parts in the number and everyone else singing along on the choruses.

At the end of the number... **BLACKOUT**

END ACT 1 SCENE 9

ACT 2 SCENE 1

INT. BAY STREET CABARET STAGE - NIGHT

Everyone except the Producer is on stage, some standing, some sitting, some pacing. There are a few beats of silence.

MARE
This is torture. Torture, do you hear me?! What is taking so long?

BARRY
They have to count the votes.

ADDY
Oh, I hate counting. It's hard! It's like one, two, four, wait.

ROSALIE
(to audience)
Which one of us did you kill, you bastards?!

BETTY
It's going to be me. I just know it is. They never kill the stars. It's always the bit players.

PEGGY
Girl, please. It's obviously going to be one of us.

Peggy points at herself, Wesley, and Vic.

WESLEY
Exactly. Never be Black in a horror film or murder mystery.

VIC
We always die first.

LORETTA
Not necessarily. They also kill the young, hot ones for having sex.

BARRY
Who did you have sex with?

Loretta looks at "Dick" in the audience. Waves. Smiles.

BARRY (CONT'D)
Well, whoever it is... It's gonna suck.

SOUND CUE: "IT SUCKS TO BE ME" FROM *AVENUE Q*

After the song, Barry returns to the podcast chair and everyone else exits.

END ACT 2 SCENE 1

ACT 2 SCENE 2 VERSION A: BARRY ALIVE, WESLEY ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

Barry kicks of the podcast again.

BARRY
So, now you know. <NAME OF VICTIM> was murdered right there on the Bay Street Cabaret stage, in a manner so gruesome that it defied belief.

Barry opens an envelope and reads.

BARRY (CONT'D)
<HOW THEY WERE KILLED>.

The <DEAD PERSON> enters, looking horrified.

<DEAD PERSON>
Really?

BARRY
That's what it says.

<DEAD PERSON>
(to audience)
You people are sick.

The <DEAD PERSON> exits.

BARRY
But who was the killer? There were lots of suspects and it turns out that every single one of them had a motive. Starting with Wesley Smithsithins Smythe the third.

Wesley enters.

WESLEY
Yes, it's true. I wanted <DEAD PERSON> dead. You see, I used to gamble. Nothing big. Five bucks on blackjack. Ten bucks on roulette. Eight-hundred and sixty-two thousand dollars on a fucking Wheel of Fortune slot machine I was just sure was going to pay off. I gave it up, cold turkey, but then six months ago I got a tip... a horse that was a sure thing.
(MORE)

WESLEY (CONT'D)
I needed cash to place a wager so I went to <DEAD PERSON> and they gave me a loan. The horse didn't win. In fact it dropped dead. Very sad. <DEAD PERSON> was understanding at first, but when I couldn't pay them back... well, things got ugly. Threats. Intimidation. I couldn't take it anymore. I started selling off my possessions to go to the casino and try to turn it into enough cash to pay my debt. I kept hoping my luck would change.

SOUND CUE: "LUCK BE A LADY" FROM *GUYS AND DOLLS*

WESLEY (CONT'D)
But lady luck proved elusive. I owed too much money, so, yes, I wanted <DEAD PERSON> dead. But did I kill them? I wouldn't bet on it.
(beat)
Bet. See what I did there?

Wesley exits.

END ACT 2 SCENE 2 VERSION A

ACT 2 SCENE 2 VERSION B: BARRY DEAD, WESLEY ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

Barry kicks of the podcast.

BARRY
So, now you know. I was murdered right there on the Bay Street Cabaret stage, in a manner so gruesome that it defied belief.

Barry opens an envelope and reads.

BARRY (CONT'D)
<HOW THEY WERE KILLED>.
(looks at audience)
You people are sick.

Barry turns back to the microphone

BARRY (CONT'D)
So if I'm dead, how am I doing this podcast? It's hard to explain but it boils down to this... you're the ones who voted to kill me, so it's all your fault if it doesn't make sense, okay?
(back to the script)
But who was the killer? There were lots of suspects and it turns out that every single one of them had a motive. Starting with Wesley Smithsithins Smyth the third.

Wesley enters.

WESLEY
Yes, it's true. I wanted Barry dead. You see, I used to gamble. Nothing big. Five bucks on blackjack. Ten bucks on roulette. Eight-hundred and sixty-two thousand dollars a fucking Wheel of Fortune slot machine I was just sure was going to pay off. I gave it up, cold turkey, but then six months ago I got a tip... a horse that was a sure thing. I needed cash to place a wager so I went to Barry and they gave me a loan. The horse didn't win.
(MORE)

WESLEY (CONT'D)
In fact it dropped dead. Very sad. Barry was understanding at first, but when I couldn't pay them back... well, things got ugly. Threats. Intimidation. I couldn't take it anymore. I started selling off my possessions to go to the casino and try to turn it into enough cash to pay my debt. I kept hoping my luck would change.

SOUND CUE: "LUCK BE A LADY" FROM *GUYS AND DOLLS*

WESLEY (CONT'D)
But lady luck proved elusive. I owed too much money, so, yes, I wanted Barry dead. But did I kill them? I wouldn't bet on it.
(beat)
Bet. See what I did there?

Wesley exits.

END ACT 2 SCENE 2 VERSION B

ACT 2 SCENE 2 VERSION C: BARRY ALIVE, WESLEY DEAD

INT. BAY STREET CABARET STAGE - NIGHT

Barry kicks of the podcast.

BARRY
So, now you know. Wesley was murdered right there on the Bay Street Cabaret stage, in a manner so gruesome that it defied belief.

Barry opens an envelope and reads.

BARRY (CONT'D)
<HOW THEY WERE KILLED>.

Wesley enters, looking horrified.

WESLEY
Really?

BARRY
That's what it says.

WESLEY
(to audience)
You people are sick.

Wesley exits. Barry turns back to the microphone

BARRY
But who was the killer? There were lots of suspects and it turns out that every single one of them had a motive. Wouldn't it be nice if we could just ask Wesley who did it?

Wesley enters again.

WESLEY
Yes, it's true. Someone wanted me dead. You see, I used to gamble. Nothing big. Five bucks on blackjack. Ten bucks on roulette. Eight-hundred and sixty-two thousand dollars a fucking Wheel of Fortune slot machine I was just sure was going to pay off. I gave it up, cold turkey, but then six months ago I got a tip... a horse that was a sure thing.
(MORE)

WESLEY (CONT'D)
I needed cash to place a wager so I went to someone and they gave me a loan. The horse didn't win. In fact it dropped dead. Very sad. The person I borrowed money from was understanding at first, but when I couldn't pay them back... well, things got ugly. Threats. Intimidation. I couldn't take it anymore. I started selling off my possessions to go to the casino and try to turn it into enough cash to pay my debt. I kept hoping my luck would change.

SOUND CUE: "LUCK BE A LADY" FROM *GUYS AND DOLLS*

WESLEY (CONT'D)
But lady luck proved elusive. I owed too much money and they told me pay up, or die. I couldn't pay up, so they killed me. Who was it? Who killed me? I'll tell you. It was...

Barry's Mom enters. While she talks, Wesley looks around, peeved, and exits.

BARRY
Barry, it's your mother. Bad news. Miriam Klein's daughter is back in prison. Good news. They have conjugal visits.

Barry hits a key on his computer, then turns to where Wesley was standing.

BARRY (CONT'D)
Sorry. Hit the wrong key. Go on.

Barry realizes Wesley is gone. Barry turns to the audience.

BARRY (CONT'D)
You didn't think it was going to be that easy, did you?

Barry turns back to the microphone.

END ACT 2 SCENE 2 VERSION C

ACT 2 SCENE 3A: VIC ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
But there were lots of people who had a motive to commit the crime.

Peggy and Betty enter.

BETTY
You know what else is a crime?

PEGGY
Tying a man up and using him as your personal bouncy house all weekend even though he says he needs to get back to his wife?

The two do a long fake laugh that ends in "ohhhhh."

BETTY
Actually, I was thinking about the deals at Carma Lou's Mattress Kingdom.

PEGGY
Prices so low, it's practically stealing!

SOUND CUE: CARMA LOU'S COMMERCIAL

During the intro, Peggy and Betty strike dramatic poses.

PEGGY & BETTY
YOU NEED A GOOD NIGHT'S SLEEP
(YES I DO)
BUT YOU'VE COUNTED ALL THE SHEEP
(AND ALL THE EWES TOO)
IF YOUR MATTRESS IS TOO FIRM
(OW)
ALL YOU DO IS SQUIRM
THERE'S NO NEED TO BE BLUE
WE'LL TELL YOU WHAT TO DO
GO TO BED
I SAID GO TO BED
WITH CARMA LOU

Peggy and Betty exit. Barry turns back to the microphone.

BARRY
Anyway... motives. We already know our so-called “lady killer” Vic Stone had some secrets, but what else was he hiding?

Vic enters.

VIC
Okay, I’ll admit it. I wanted <DEAD PERSON> to suffer. I wanted them to cry. I wanted them to go through the same kind of pain they caused me by revealing my deepest, darkest secret shame. I’m... I’m... German!

From here on out speaks with a German accent.

VIC (CONT’D)
Zat is right. My real name is Hans Deitelmeyer and I like ze schnitzel. I had buried that part of my past, but then I met Victor. He vas not vaht I vas looking for, believe me. He vas short, balding, terrible shape, had a limp... not for any reason, he just liked to walk with a limp. Strange moles. Skin tags. And don’t get me started about his toes. I still have nightmares. But I loved him and he loved me. Until <DEAD PERSON> came along and stole Victor from me.

SOUND CUE: “HE VAS MY BOYFRIEND” FROM *YOUNG FRANKENSTEIN*

VIC (CONT’D)
I vowed my revenge. Even plotted vays of doing it. But I didn’t get the chance. Someone beat me to it. I am not ze killer.

Vic exits.

END ACT 2 SCENE 3A

ACT 2 SCENE 3B: VIC DEAD

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
But there were lots of people who had a motive to commit the crime.

Peggy and Betty enter.

BETTY
You know what else is a crime?

PEGGY
Tying a man up and using him as your personal bouncy house all weekend even though he says he needs to get back to his wife?

The two do a long fake laugh that ends in "ohhhhh."

BETTY
Actually, I was thinking about the deals at Carma Lou's Mattress Kingdom.

PEGGY
Prices so low, it's practically stealing!

SOUND CUE: CARMA LOU'S COMMERCIAL

During the intro, Peggy and Betty strike dramatic poses.

PEGGY & BETTY
YOU NEED A GOOD NIGHT'S SLEEP
(YES I DO)
BUT YOU'VE COUNTED ALL THE SHEEP
(AND ALL THE EWES TOO)
IF YOUR MATTRESS IS TOO FIRM
(OW)
ALL YOU DO IS SQUIRM
THERE'S NO NEED TO BE BLUE
WE'LL TELL YOU WHAT TO DO
GO TO BED
I SAID GO TO BED
WITH CARMA LOU

Peggy and Betty exit. Barry turns back to the microphone.

BARRY
Anyway... motives. There were so many it was hard to keep them all straight. It would be so much easier if we could just ask the person who got killed who did it.

Vic enters.

VIC
Okay, I'll admit it. There was someone out there who wanted to see me suffer. Someone who wanted to make me cry Someone who wanted me to go through the same pain I caused them. And they found a way to do it, by threatening to reveal my deepest, darkest secret shame. I'm... I'm... German!

From here on out speaks with a German accent.

VIC (CONT'D)
Zat is right. My real name is Hans Deitelmeyer and I like ze schnitzel. I had buried that part of my past, but then I met Victor. He vas not vaht I vas looking for, believe me. He vas short, balding, terrible shape, had a limp... not for any reason, he just liked to walk with a limp. Strange moles. Skin tags. And don't get me started about his toes. I still have nightmares. But I loved him and he loved me. Until someone came along and stole Victor from me.

SOUND CUE: "HE VAS MY BOYFRIEND" FROM *YOUNG FRANKENSTEIN*

VIC (CONT'D)
But I stole Victor back from the person who stole him from me... and they vowed revenge. Who was it? Who killed me? I'll tell you. It was...

Barry's Mom enters. While she talks, Vic looks around, peeved, and exits.

BARRY
Barry, it's your mother. Bad news. Miriam Klein's daughter is back in prison. Good news. They have conjugal visits.

Barry hits a key on his computer, then turns to where Vic was standing.

BARRY (CONT'D)
Sorry. Hit the wrong key. Go on.

Barry realizes Vic is gone. Barry turns to the audience.

BARRY (CONT'D)
You didn't think it was going to be that easy, did you?

Barry turns back to the microphone.

END ACT 2 SCENE 3B

ACT 2 SCENE 4A: MARE IS ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

The podcast continues.

BARRY
I have to admit, at first I was stumped. It seemed like everyone had a reason for committing the murder but no one was confessing... yet. So I kept digging.

Peggy enters.

PEGGY
You know what else you'll dig? The low, low prices at...

BARRY
No! I can't take it anymore. No more commercials. No more!

Peggy takes a beat and walks over Barry.

PEGGY
Do you think I like doing this, Barry? Do you think I'm doing this for fun? Do you, Barry? Do you!? No, I am not. I'm doing this because I have bills to pay, Barry. Do you know how expensive it is to look this cheap? So, unless you have a big checkbook or a big dick - and we heard what your mama said - I suggest you sit there, smile, and appreciate the fact that I've given you a warning instead of kicking your ass. Got it?

Barry nods, terrified. Peggy returns to the center, big smile. Smile falters.

PEGGY (CONT'D)
Now you made me forget what I was supposed to sell. Damn.

Peggy exits in a huff. Barry turns back to the microphone.

BARRY
I really need to read the fine print next time. Anyway...
(MORE)

BARRY (CONT'D)
suspects. Right. Let's talk about our leading lady.

Mare enters.

MARE
The spotlight. I want it. I need it. I crave it like a drag queen craves dollar bills.

Peggy and Loretta enter.

LORETTA
Bitch.

PEGGY
She's totally right though.

LORETTA
I know, but still.

Peggy and Loretta exit.

MARE
The spotlight is the air I breathe. So, when <DEAD PERSON> threatened to take it all away from me, can you be surprised that I started thinking of ways to get away with murder? They were jealous of my talent. They were jealous of my success. They were jealous of my fabulous legs. Seriously, look at my legs. They were going to get me fired for one silly little indiscretion. I mean, you run over one guy with your car and suddenly you're a bad person. But I went to them and I said, you can't take this away from me. Others have tried and they've all failed. No matter what they did, I'm still here.

SOUND CUE: "I'M STILL HERE" FROM FOLLIES

MARE (CONT'D)
So, yeah. I wanted to kill <DEAD PERSON>. But I didn't. Or did I?

Mare smiles and walks off.

END ACT 2 SCENE 4A

ACT 2 SCENE 4A: MARE IS DEAD

INT. BAY STREET CABARET STAGE - NIGHT

The podcast continues.

BARRY
I have to admit, at first I was stumped. It seemed like everyone had a reason for committing the murder but no one was confessing... yet. So I kept digging.

Peggy enters.

PEGGY
You know what else you'll dig? The low, low prices at...

BARRY
No! I can't take it anymore. No more commercials. No more!

Peggy takes a beat and walks over Barry.

PEGGY
Do you think I like doing this, Barry? Do you think I'm doing this for fun? Do you, Barry? Do you!? No, I am not. I'm doing this because I have bills to pay, Barry. Do you know how expensive it is to look this cheap? So, unless you have a big checkbook or a big dick - and we heard what your mama said - I suggest you sit there, smile, and appreciate the fact that I've given you a warning instead of kicking your ass. Got it?

Barry nods, terrified. Peggy returns to the center, big smile. Smile falters.

PEGGY (CONT'D)
Now you made me forget what I was supposed to sell. Damn.

Peggy exits in a huff. Barry turns back to the microphone.

BARRY
I really need to read the fine print next time. Anyway...
(MORE)

BARRY (CONT'D)
There were so many suspects it was hard to keep them all straight. It would be so much easier if we could just ask the person who got killed who did it.

Mare enters.

MARE
The spotlight. I want it. I need it. I crave it like a drag queen craves dollar bills.

Peggy and Loretta enter.

LORETTA
Bitch.

PEGGY
She's totally right though.

LORETTA
I know, but still.

Peggy and Loretta exit.

MARE
The spotlight is the air I breathe. So, when <DEAD PERSON> threatened to take it all away from me, can you be surprised that I started thinking of ways to get away with murder? They were jealous of my talent. They were jealous of my success. They were jealous of my fabulous legs. Seriously, look at my legs. They were going to get me fired for one silly little indiscretion. I mean, you run over one guy with your car and suddenly you're a bad person. But I went to them and I said, you can't take this away from me. Others have tried and they've all failed. No matter what they did, I'm still here.

SOUND CUE: "I'M STILL HERE" FROM FOLLIES

After the song, Barry turns to Mare.

BARRY
I'm sorry to bring this up but... you're not here. You're dead.

MARE
And yet I'm still a star!

Mare starts to walk off.

BARRY
Wait! Who killed you?

MARE
Who killed me? I'll tell you. It was...

Barry's Mom enters. While she talks, Mare looks around, peeved, and exits.

BARRY
Barry, it's your mother. Bad news. Miriam Klein's daughter is back in prison. Good news. They have conjugal visits.

Barry hits a key on his computer, then turns to where Mare was standing.

BARRY (CONT'D)
Sorry. Hit the wrong key. Go on.

Barry realizes Mare is gone. Barry turns to the audience.

BARRY (CONT'D)
You didn't think it was going to be that easy, did you?

Barry turns back to the microphone.

END ACT 2 SCENE 4B

END ACT 2 SCENE 5A: BARRY IS ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
Before I go on, I guess I should explain my motive for committing murder. Yes, it's true, I had one. I wanted <DEAD PERSON> dead as much as everyone else did, maybe more. I'm not proud of this, but we had a brief, and very torrid love affair. It ended badly. Very badly. They said some things. I said some things. I said a lot of things, actually...

SOUND CUE: "IN SHORT" FROM *EDGES*

After the song, Barry goes back to his microphone.

BARRY (CONT'D)
But just because I wanted them to die, doesn't mean I killed them.
(pause for drama)
Or does it?

Barry hits a key. His mother enters.

MOM
Barry, it's your mother. Have you tried masturbating less often? Maybe you just wore it down, like a pencil, you know?

Barry hits another key and his mom exits.

END ACT 2 SCENE 5A

ACT 2 SCENE 5B: BARRY IS DEAD

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
Before I go on, I guess I should explain my theory for why I died. I'm not proud of this, but I had a brief, and very torrid love affair with someone at the Bay Street Cabaret. It ended badly. Very badly. I said some things. They said some things. They said a lot of things, actually...

SOUND CUE: "IN SHORT" FROM *EDGES*

After the song, Barry returns to the microphone.

BARRY (CONT'D)
Who killed me? I'll tell you. It was...

Barry's Mom enters.

BARRY (CONT'D)
Barry, it's your mother. Bad news. Miriam Klein's daughter is back in prison. Good news. They have conjugal visits.

Barry hits a key on his computer.

BARRY (CONT'D)
Sorry. Hit the wrong key.

Barry turns to the audience.

BARRY (CONT'D)
You didn't think it was going to be that easy, did you?

Barry turns back to the microphone.

END ACT 2 SCENE 5B

ACT 2 SCENE 6A: PEGGY AND BETTY ARE ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
At this point, I was ready to give up. There were too many suspects, too many motives. I thought it would be impossible to ever uncover the true identity of the killer. But I had to keep going. I had to be a man about it.

Peggy, carrying a book, and Betty enter.

PEGGY
Man oh man oh man oh man oh man.

BETTY
What's wrong, Peggy?

PEGGY
I ain't got no man.

BETTY
That's why I drink.

Another laugh ending in "ohhhh."

PEGGY
You know, that's why I wanted to kill <DEAD PERSON>.

BETTY
Really? I just wanted to murder them because I don't have a solo and the killer gets to sing a big song at the end of the show. But tell me more about your motive.

PEGGY
Well, <DEAD PERSON> was the reason I could never hold on to a man. They kept giving me terrible advice. In fact, it was so terrible, I wrote a book about it.
(holds up book)
100 Easy Ways to Lose a Man.

Betty moves to the side and Peggy takes center.

SOUND CUE: "100 EASY WAYS TO LOSE A MAN" FROM *WONDERFUL TOWN*

At the end of the end of the song, Betty returns to center to join Peggy.

BETTY
Order today and you'll get $10 off any vibrator purchase at JoJo's Pleasure Hut.

PEGGY
And then you won't care if you lose your man.

Peggy and Betty exit.

Barry turns to his microphone.

END ACT 2 SCENE 6A

ACT 2 SCENE 6B: PEGGY IS DEAD AND BETTY IS ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
At this point, I was ready to give up. There were too many suspects, too many motives. I thought it would be impossible to ever uncover the true identity of the killer. But I had to keep going. I had to be a man about it.

Peggy, carrying a book, and Betty enter.

PEGGY
Man oh man oh man oh man oh man.

BETTY
What's wrong, Peggy?

PEGGY
I'm dead! But also, when I was alive, I couldn't hold onto a man.

BETTY
That's why I drink.

Another laugh ending in "ohhhh."

PEGGY
You know, I think that's why someone wanted to kill me.

BETTY
Really? I just wanted to murder you because I don't have a solo and the killer gets to sing a big song at the end of the show. But tell me more about your thing.

PEGGY
Well, the person who killed me kept giving me terrible advice about men. In fact, it was so terrible, I wrote a book about it and they accused me of stealing their idea.
(holds up book)
100 Easy Ways to Lose a Man.

Betty moves to the side and Peggy takes center.

SOUND CUE: "100 EASY WAYS TO LOSE A MAN" FROM *WONDERFUL TOWN*

At the end of the end of the song, Betty joins Peggy.

BETTY
So, who was it? Who accused you of stealing their idea.

PEGGY
I'll tell you...
(looks at audience)
Right after our next commercial break.

Betty and Peggy leave. Barry looks at the audience.

BARRY
You didn't think it would be that easy, do you?

Barry turns to his microphone.

END ACT 2 SCENE 6B

ACT 2 SCENE 6C: PEGGY IS ALIVE AND BETTY IS DEAD

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
At this point, I was ready to give up. There were too many suspects, too many motives. I thought it would be impossible to ever uncover the true identity of the killer. But I had to keep going. I had to be a man about it.

Peggy, carrying a book, and Betty enter.

PEGGY
Man oh man oh man oh man oh man.

BETTY
What's wrong, Peggy?

PEGGY
I ain't got no man.

BETTY
That's why I drank when I was alive. In fact, I'm surprised that's not what killed me.

Another laugh ending in "ohhhh."

PEGGY
You know, I think I might know why someone wanted you dead.

BETTY
Really? I just wanted to murder someone because I don't have a solo and the killer gets to sing a big song at the end of the show. But tell me more about your thing.

PEGGY
Well, the person I suspect of killing you, kept giving you terrible advice about men. In fact, it was so terrible, I wrote a book about it and they accused you of stealing their idea.
(MORE)

PEGGY (CONT'D)
(holds up book)
100 Easy Ways to Lose a Man.

Betty moves to the side and Peggy takes center.

SOUND CUE: "100 EASY WAYS TO LOSE A MAN" FROM *WONDERFUL TOWN*

At the end of the end of the song, Betty joins Peggy.

BETTY
So, who was it? Who accused me of stealing their idea.

PEGGY
I'll tell you...
(looks at audience)
Right after our next commercial break.

Betty and Peggy leave. Barry looks at the audience.

BARRY
You didn't think it would be that easy, do you?

Barry turns to his microphone.

END ACT 2 SCENE 6B

ACT 2 SCENE 7A: ADDY IS ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
There's someone we haven't talked about. Someone who probably would've been last on the list of suspects because she's... well, she's so dumb she saw a stop sign and didn't move for three days.

Barry hits a key on his computer.

SOUND CUE: LAUGHTER

BARRY (CONT'D)
She's so dumb I gave her a penny for her thoughts, and I got change.

Barry hits a key again.

SOUND CUE: LAUGHTER

BARRY (CONT'D)
She's so dumb, the first time she used a vibrator she chipped her front tooth.

Barry hits a key. Barry's FATHER, Sol, enters up center.

FATHER
Barry, it's your father, Sol. Just because you have a small penis is no reason not to call your mother.

Barry quickly hits another key and Sol exits.

BARRY
But here's the thing about Addy Stuart. Was she really that stupid? Or was an act? And even if it wasn't, she still might have had a reason to commit murder.

Addy enters.

ADDY
Okay, it's, like, totally true, I was sooooo mad at <DEAD PERSON>.
(MORE)

ADDY (CONT'D)
Okay, here's the thing, we dated for awhile and I thought things were going really good because we, like, liked the same things, you know? Like, puppies? I mean, who doesn't like puppies, right? They're so cute with their itty bitty faces and their teensy weensie paws and you see them and you're like, "who's a good puppy? Who's a good little puppy dog? You are. Yes, you are!"

BARRY
Addy!

ADDY
Right! Anyway, so I was out at a bar for a bachelorette party... "Wooo!!!!"... for my friend Trina, and we were all wearing these wigs in different colors and light up cowboy hats and we looked so hot. So, I said to Trina, I said, "Trina, I can't believe you're getting married because you're such a slut!" And she laughs and was all, "No, you're a slut, you ho!" And I was all, "No, you're a ho!" And she was all, "Well, at least I'm not as much of a slut-ho as Rebecca, because she's having sex with <DEAD PERSON>, too," and I was all like, "Uh-uh," and she was like, "Uh-huh," and I'm all "Uh!" So, I walked right up to <DEAD PERSON> and I said, there's something you oughta know.

SOUND CUE: "YOU OUGHTA KNOW" FROM *JAGGED LITTLE PILL*

ADDY (CONT'D)
So, yeah, I so mad I could've killed <DEAD PERSON>. But I wouldn't! I mean, how can you kill someone who likes puppies?

Addy shakes her head in disbelief and exits.

END ACT 2 SCENE 7A

ACT 2 SCENE 7B: ADDY IS DEAD

INT. BAY STREET CABARET STAGE - NIGHT

Barry's podcast continues.

BARRY
There's someone we haven't talked about. Someone who I always thought was just too dumb to die. No, seriously, she's so dumb she saw a stop sign and didn't move for three days.

Barry hits a key on his computer.

SOUND CUE: LAUGHTER

BARRY (CONT'D)
She's so dumb I gave her a penny for her thoughts, and I got change.

Barry hits a key again.

SOUND CUE: LAUGHTER

BARRY (CONT'D)
She's so dumb, the first time she used a vibrator she chipped her front tooth.

Barry hits a key. Barry's FATHER, Sol, enters up center.

FATHER
Barry, it's your father, Sol. Just because you have a small penis is no reason not to call your mother.

Barry quickly hits another key and Sol exits.

BARRY
But here's the thing about Addy Stuart. Was she really that stupid? Or was an act? Did someone catch on to that act and kill her for it? I wish I could've asked her that question.

Addy enters.

ADDY
Okay, it's, like, totally true, someone was so mad at me. Okay, we dated for awhile and I thought things were going really good because we, like, liked the same things, you know? Like, puppies? I mean, who doesn't like puppies? They're so cute with their itty bitty faces and their teensy weensie paws and you see them and you're like, "who's a good puppy? Who's a good little puppy dog? You are. Yes, you are!"

BARRY
Addy!

ADDY
Right! Anyway, so I was out at a bar for a bachelorette party... "Wooo!!!!"... for my friend Trina, and we were all wearing these wigs in different colors and light up cowboy hats and we looked so hot. So, I said to Trina, I said, "Trina, I can't believe you're getting married because you're such a slut!" And she laughs and was all, "No, you're a slut, you ho!" And I was all, "No, you're a ho!" And she was all, "Well, at least I'm not as much of a slut-ho as Rebecca, because she's having sex with the person you're having sex with," and I was all like, "Uh-uh," and she was like, "Uh-huh," and I'm all "Uh!" So, I walked right up to the person I was having sex with and I said, there's something you oughta know.

SOUND CUE: "YOU OUGHTA KNOW" FROM *JAGGED LITTLE PILL*

ADDY (CONT'D)
So, yeah, this person was pretty mad at me for that and I think they may have killed because of it.

Addy starts to walk off.

BARRY
Wait! Who killed you?

ADDY
Oh my God, that's the best part! Okay, so... you ready? You ready? You ready? You ready? The person that killed me was...

Barry's Mom enters. While she talks, Addy looks around, confused, and exits.

BARRY
Barry, it's your mother. Bad news. Miriam Klein's daughter is back in prison. Good news. They have conjugal visits.

Barry hits a key on his computer, then turns to where Addy was standing.

BARRY (CONT'D)
Sorry. Hit the wrong key. Go on.

Barry realizes Addy is gone. Barry turns to the audience.

BARRY (CONT'D)
You didn't think it was going to be that easy, did you?

Barry turns back to the microphone.

END ACT 2 SCENE 7B

ACT 2 SCENE 8A: ROSALIE IS ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

Barry continues his podcast.

BARRY
I decided the next person I needed to talk was the stage manager, Rosalie. Turns out she was even more stressed out after the murder than she was before it.

Betty enters with a box of tea.

BETTY
You know what calms me down? A nice cup of Soothing Dreams Tea. I remember when I was little, every time I'd be upset about something that happened at school, my mother would sit me down, pour me a cup of Soothing Dreams, and sing this little song, just for me.

SOUND CUE: SOOTHING DREAMS TEA METAL VERSION

Betty headbangs her way through this. Peggy enters during.

BETTY (CONT'D)
FEELING STRESSED
NERVES A JANGLE
LIKE YOU NEED TO FIND
SOMEONE TO STRANGLE
DON'T GO
ON A MURDER SPREE
JUST BREW A CUP
OF SOOTHING DREAMS TEA
DRINK SOME TEA
OBEY AND AGREE
BITCHES LIKE ME
WANT SOOTHING DREAMS TEA
DRINK SOME TEA
LIKE AN ESCAPEE
BITCHES LIKE ME
DRINK SOOTHING DREAMS TEA
DRINK TEA!

PEGGY
Stop, stop, stop!

The music cuts off but Betty keeps headbanging for a moment.

PEGGY (CONT'D)
Betty!

Betty stops.

PEGGY (CONT'D)
What are you doing? That's not how you sell tea! Just... just go, okay? We'll talk about this later.

Betty leaves. Peggy turns to the audience.

PEGGY (CONT'D)
This is how you sell tea.

SOUND CUE: SOOTHING DREAMS TEA RAP VERSION

PEGGY (CONT'D)
FEELING STRESSED
NERVES A JANGLE
LIKE YOU NEED TO FIND
SOMEONE TO STRANGLE
DON'T GO
ON A MURDER SPREE
JUST BREW A CUP
OF SOOTHING DREAMS TEA
DRINK SOME TEA
OBEY AND AGREE
BITCHES LIKE ME
WANT SOOTHING DREAMS TEA
DRINK SOME TEA
LIKE AN ESCAPEE
BITCHES LIKE ME
DRINK SOOTHING DREAMS TEA
DRINK TEA!

Peggy exits and Barry continues.

BARRY
So, yeah, Rosalie. She ran hot, but was she a stone cold killer?

Rosalie enters.

ROSALIE
Did I want to kill <DEAD PERSON>? Of course I did. I mean, most days I want to kill everybody just to feel alive, you know? But specifically <DEAD PERSON>. Fuck, yeah. They told me they were going to finally get me out of the hell of stage managing and that I'd be able to produce a show.
(MORE)

ROSALIE (CONT'D)
My own show. One where I could be in charge. I'd be the person making all the decisions. Where are all these bugs coming from?
(shoos away bugs)
But every time a new show came up, it was all "next time Rose." "You can do the next show, Rose." "It's not your turn, Rose."

SOUND CUE: "ROSE'S TURN" FROM *GYPSY*

At the end of the song, Rosalie turns to Barry.

ROSALIE (CONT'D)
But as much as I wanted to kill them... and believe me, I really, really wanted to. I wanted to sooo bad. Like oh my god. I just needed to...
(beat)
Wait, what I saying?

Rosalie shakes her head and exits.

END ACT 2 SCENE 8A

ACT 2 SCENE 8B: ROSALIE IS DEAD

INT. BAY STREET CABARET STAGE - NIGHT

Barry continues his podcast.

BARRY
I decided the next person I needed to talk was the stage manager, Rosalie, but of course, she had been murdered. The only good news about Rosalie being dead is hopefully it calmed her down.

Betty enters with a box of tea.

BETTY
You know what calms me down? A nice cup of Soothing Dreams Tea. I remember when I was little, every time I'd be upset about something that happened at school, my mother would sit me down, pour me a cup of Soothing Dreams, and sing this little song, just for me.

SOUND CUE: SOOTHING DREAMS TEA METAL VERSION

Betty head bangs her way through this. Peggy enters during

BETTY (CONT'D)
FEELING STRESSED
NERVES A JANGLE
LIKE YOU NEED TO FIND
SOMEONE TO STRANGLE
DON'T GO
ON A MURDER SPREE
JUST BREW A CUP
OF SOOTHING DREAMS TEA
DRINK SOME TEA
OBEY AND AGREE
BITCHES LIKE ME
WANT SOOTHING DREAMS TEA
DRINK SOME TEA
LIKE AN ESCAPEE
BITCHES LIKE ME
DRINK SOOTHING DREAMS TEA
DRINK TEA!

PEGGY
Stop, stop, stop!

The music cuts off but Betty keeps headbanging for a moment.

PEGGY (CONT'D)
Betty!

Betty stops.

PEGGY (CONT'D)
What are you doing? That's not how you sell tea! Just... just go, okay? We'll talk about this later.

Betty leaves. Peggy turns to the audience.

PEGGY (CONT'D)
This is how you sell tea.

SOUND CUE: SOOTHING DREAMS TEA RAP VERSION

PEGGY (CONT'D)
FEELING STRESSED
NERVES A JANGLE
LIKE YOU NEED TO FIND
SOMEONE TO STRANGLE
DON'T GO
ON A MURDER SPREE
JUST BREW A CUP
OF SOOTHING DREAMS TEA
DRINK SOME TEA
OBEY AND AGREE
BITCHES LIKE ME
WANT SOOTHING DREAMS TEA
DRINK SOME TEA
LIKE AN ESCAPEE
BITCHES LIKE ME
DRINK SOOTHING DREAMS TEA
DRINK TEA!

Peggy exits and Barry continues.

BARRY
So, yeah, Rosalie. It sure would've been nice if I could've just asked her who killed her.

Rosalie enters.

ROSALIE
Doesn't everybody want somebody dead? I mean, most days I want to kill everybody just to feel alive. But, yes, someone had a motive. A big one.

(MORE)

ROSALIE (CONT'D)
They told me they were going to finally get me out of the hell of stage managing and that I'd be able to produce a show. My own show. One where I could be in charge. I'd be the person making all the decisions. Where are all these bugs coming from?
(shoos away bugs)
But every time a new show came up, it was all "next time Rose." "You can do the next show, Rose." "It's not your turn, Rose."

SOUND CUE: "ROSE'S TURN" FROM *GYPSY*

At the end of the song, Rosalie turns to Barry.

ROSALIE (CONT'D)
They thought I was crazy, so maybe they killed me to stop me from killing someone else.

Rosalie starts to walk off.

BARRY
Wait! Who killed you?

ROSALIE
You want to know who? It was...

Barry's Mom enters. While she talks, Rosalie exits.

BARRY
Barry, it's your mother. Bad news. Miriam Klein's daughter is back in prison. Good news. They have conjugal visits.

Barry hits a key, then turns to where Rosalie was standing.

BARRY (CONT'D)
Sorry. Hit the wrong key. Go on.

Barry realizes Rosalie is gone. Barry turns to the audience.

BARRY (CONT'D)
You didn't think it was going to be that easy, did you?

Barry turns back to the microphone.

END ACT 2 SCENE 8B

ACT 2 SCENE 9A: LORETTA IS ALIVE

INT. BAY STREET CABARET STAGE - NIGHT

The podcast continues.

BARRY
I had saved our “Femme Fatale” Loretta for last. Not because of what I suspected about the murder, but because I was worried about myself around her. I was worried I would fall under her spell. She was catnip and I was the pussy.

Peggy and Betty enter, each holding something behind their backs.

PEGGY
Speaking of pussy...

BARRY
No, no, no! No!

BETTY
It’s a commercial for...

BETTY (CONT’D)
Cat food.

PEGGY
Kitty litter.

BARRY
What’s behind your backs?

Peggy and Betty both look at each other, then back at Barry, responding innocently.

PEGGY
Nothing

BETTY
Nothing.

BARRY
Let me see...

Peggy and Betty rather guiltily show that they are each holding a very large dildo.

BARRY (CONT’D)
Get out.

BETTY
But we had a song!

PEGGY
Do you know how hard it is to find a word that rhymes with dildo?

BARRY
Get out!

Peggy and Betty exit.

BARRY (CONT'D)
Sorry about that. We were talking about Loretta. Could she have been the murderer?

Loretta enters ("boom, chicka, boom"). During this, she flirts lasciviously with "Dick" in the audience.

LORETTA
I didn't want to kill <DEAD PERSON>. I was in love with them. Deeply, madly, passionately, ardently, rapturously, lustfully, playfully, witfully, wantonly, concupiscently...
(aside)
Look it up.
(continues)
What I'm saying is, I was in love. But they didn't love me back. They were just after one thing. Sex! And I don't do that.
(gives a side eye)
They called me a tease. Said I acted like a cheap slut. A whore. A horny she-devil. Can you imagine? Well, I told them in no uncertain terms, all of this is strictly look, but don't touch.

SOUND CUE: "PLEASE DON'T TOUCH ME" FROM *YOUNG FRANKENSTEIN*

At the end of the song.

LORETTA (CONT'D)
After that, <DEAD PERSON> didn't want me. So no, I didn't want them dead. But I will admit to thinking that, if I couldn't have them, then no one could.

Loretta exits (boom, chicka...).

END ACT 2 SCENE 9A

ACT 2 SCENE 9B: LORETTA IS DEAD

INT. BAY STREET CABARET STAGE - NIGHT

The podcast continues.

BARRY
Of course, there was one more person we had to talk about... the victim. Our "Femme Fatale" Loretta. In a way, I was glad she was dead. I always worried about myself around her. I was worried I would fall under her spell. She was catnip and I was the pussy.

Peggy and Betty enter, each holding something behind their backs.

PEGGY
Speaking of pussy...

BARRY
No, no, no! No!

BETTY
It's a commercial for...

BETTY (CONT'D)
Cat food.

PEGGY
Kitty litter.

BARRY
What's behind your backs?

Peggy and Betty both look at each other, then back at Barry, responding innocently.

PEGGY
Nothing

BETTY
Nothing.

BARRY
Let me see...

Peggy and Betty rather guiltily show that they are each holding a very large dildo.

BARRY (CONT'D)
Get out.

BETTY
But we had a song!

PEGGY
Do you know how hard it is to find a word that rhymes with dildo?

BARRY
Get out!

Peggy and Betty exit.

BARRY (CONT'D)
Sorry about that. We were talking about Loretta. Wouldn't it be nice if we could just ask her who the murderer is?

Loretta enters ("boom, chicka, boom"). During this, she flirts lasciviously with "Dick" in the audience.

LORETTA
Did someone want me dead? Of course. I was in love with someone from the Bay Street Cabaret.
Deeply, madly, passionately, ardently, rapturously, lustfully, playfully, witfully, wantonly, concupiscently...
(aside)
Look it up.
(continues)
What I'm saying is, I was in love. But they didn't love me back. They were just after one thing. Sex! And I don't do that.
(gives a side eye)
They called me a tease. Said I acted like a cheap slut. A whore. A horny she-devil. Can you imagine? Well, I told them in no uncertain terms, all of this is strictly look, but don't touch.

SOUND CUE: "PLEASE DON'T TOUCH ME" FROM *YOUNG FRANKENSTEIN*

At the end of the song.

LORETTA (CONT'D)
They didn't like that. So, that could've been why I got killed.

Loretta starts to walk off.

BARRY
Wait! Who killed you?

ROSALIE
You want to know who? It was...

Barry's Mom enters. While she talks, Loretta exits.

BARRY
Barry, it's your mother. Bad news. Miriam Klein's daughter is back in prison. Good news. They have conjugal visits.

Barry hits a key, then turns to where Loretta was standing.

BARRY (CONT'D)
Sorry. Hit the wrong key. Go on.

Barry realizes Loretta is gone. Barry turns to the audience.

BARRY (CONT'D)
You didn't think it was going to be that easy, did you?

Barry turns back to the microphone.

END ACT 2 SCENE 9B

ACT 2 SCENE 10

INT. BAY STREET CABARET STAGE - NIGHT

The podcast continues. During the following, all the characters enter as Barry says their names.

BARRY
So, that was it. One murder victim and nine suspects. The stage manager, Rosalie. The leading lady, Mare. The ladies' man, Vic. The sponsors, Peggy and Betty. The leading man, Wesley. The ingenue, Addy. The femme fatale, Loretta. The producer, Rick. And, of course, me. Everybody had a motive and yet, everybody had an airtight alibi. But one of them was lying. The question was, who? It was a question that had stumped the police, the FBI, the NSA, the CIA, Interpol, Scotland Yard, countless private investigators hired by the victim's family, and one guy named Eddie who wandered in off the street but he thought the killer was one of the lizard people who lives in the sewers so we chose to ignore him.
(beat)
I thought it was hopeless. I thought someone was going to get away with murder. And then, late one night, it came to me. A tiny detail that everyone else had overlooked. A detail so infinitesimal that it had escaped everyone's notice.

All of the characters lean in.

BARRY (CONT'D)
(casually)
There are security cameras everywhere. There's one there. There. Over there. Under there. Up there. Back there. There's three above there.

Barry brings his laptop to center stage and the other characters crowd around it to see.

BARRY (CONT'D)
All I had to do was bring up the video feeds and review the recordings. What I saw on it, shocked me to my core. It rocked my very foundation. It was so...

<DEAD PERSON>
Oh, just hit play. Who killed me?

BARRY
The murderer is...

Peggy steps forward.

PEGGY
...going to be revealed after this commercial message from...

Everyone in the cast shouts "NO" or some form of that. Peggy steps back.

Barry hits play on the computer and they watch in silence for a moment, then everyone gasps and turns to look at the <MURDERER> as they step away from them.

<MURDERER>
Well, shit. Okay, yeah, I killed <DEAD PERSON> and it wasn't because of what I said before. I did it... for Charlie!

Everyone pauses, then ad libs "Who?" "Who the fuck is Charlie?" "Do you know a Charlie?" "Charlie Tuna?" Etc.

<MURDERER> (CONT'D)
Charlie! The sound board operator.
(points)
Right there! Every fucking show!

"Charlie" waves and everyone ad libs "Oh!" "Right, Charlie" "How ya doing, Charlie?" "That's not Charlie Tuna" etc.

<MURDERER> (CONT'D)
I love Charlie.

CHARLIE
I love you, too, baby!

<MURDERER>
And I hate seeing them stuck behind that board all the time instead of doing what they really love to do. Hardcore gangsta rap.
(MORE)

<MURDERER> (CONT'D)
Charlie is the best. Could've been huge. But <DEAD PERSON> saw a show and left a bad review on Trip Advisor and it was all over.

<DEAD PERSON>
You sucked. Seriously sucked. I've never seen anything...

<DEAD PERSON>'s microphone is shut off.

CHARLIE
Oops. Something must've happened to your microphone. Sorry.

<MURDERER>
So, that's why I did it. I killed for love. And now that you know.... I have to kill all of you, too, so I poisoned the water backstage.

SOUND CUE: "WHAT I DID FOR LOVE" FROM *A CHORUS LINE.*

The <MURDERER> sings and one by one during the song, everyone drops dead.

At the end of the song, the <MURDERER> looks at the dead people all around them.

<MURDERER> (CONT'D)
And the Bay Street Cabaret was no more.
(to the audience; shrug)
That's show business.

SOUND CUE: "THERE'S NO BUSINESS LIKE SHOW BUSINESS" FROM *ANNIE GET YOUR GUN.*

The characters all get up and sing the song.

THE END