

SHOOTING THE BOYS
a full-length play

Synopsis

SHOOTING THE BOYS is an honest commentary on the pedophilia/poverty issue set in Pagsanjan, Laguna (The Falls, The Rapids), one of the main tourist attractions in the country where Francis Ford Copolla's 'Apocalypse Now' was filmed in 1976.

The film made the lure of child prostitution as the practical answer to feed the economically deprived community.

SHOOTING THE BOYS is a story of two kept brothers, their mother, and John Harvey, an American actor who decided to stay in the village and ensnare the boys with money in his stable.

The play hopes to encourage the audience to take a brave stand on this alarming issue.

SHOOTING THE BOYS

A play in six scenes

By Lito Casaje

FOREWORD

It is not the intention of the author to stir sensationalism with this play. The subject matter itself is controversial enough.

The author believes that there is no other way by which the evils of pedophilia in the setting concerned can be shown more authentically than in this manner.

Although the scenes appear graphic, by directorial treatment and technical simulation of the stage business through the play of lights, blocking and mime, among others, the presentation of the sexually violent annotations could actually be inoffensive to most.

THE PLAYWRIGHT

ENGLISH TRANSLATION OF FILIPINO WORDS AND PHRASES

Page No.	Filipino Word/Phrase	English Translation
3	Inay! Kamusta na, anak Mabuti	Mother! How are you, son? Okay
6	Sige na, anak Magpapakabait ka Mauna na ako Mag-iingat ka	I'll see you, son Be good I'll go ahead You take care
7	daw	according to him/her
11	Batihin mo Batihin mo pa raw Batihin mo pa Ayaw tumigas Bilisan mo Ayaw talaga Ako nga Kamusta ka na?	Beat it He said to beat it some more Beat it some more It won't get hard Hurry up! It really won't Let me! How have you been?
13	Kasi	That's why
15	Gustow mow reetow?	Americanized delivery of "You like it here?"
17	Diyos ko, huwag n'yo po siyang pababayaan. Siya lang po ang pag-asa namin. Maawa po kayo sa kanya – Diyos ko –	Please, Lord, take care of him. He's our only hope. Have pity on him – Lord dear –
18	Pasalubong	Presents/gifts
19	Kasya! uso	It fits! fad

20	Dats tru!	That's true?
23	Heyndi ba? Oo – pero –	American delivery of "Isn't it?" Yes – but –
29	Mahirap na	Better to play safe
30	Sige, anak – magpakabait ka `Pinagbaon ko kayo ng biskwit Salamat, anak O, sige na – magpakabait ka Opo Kuya!	Goodbye, son – and be good I saved you some cookies Thanks, son I'll see you – be good Yes, Mom Brother!
33	Ano ba! Tumigil ka na	Hey! Quit that
37	Gawin mo'ng `pinagagawa niya! Ako'ng bahala – Sumunod ka Kuya Magbihis ka – mag-impake tayo Uuwi tayo	Do as he tells you! I'll answer for you – Follow him Brother Dress up – We'll pack We're going home

Dramatis Personae

JOHN HARVEY, 49. An American film actor / overstaying alien in the Philippines.

CALOY, 13. HARVEY's kept boy / house caretaker.

MARLON, 7. CALOY's younger brother.

ALING AURING, 42. Mother to CALOY and MARLON.

CALOY, MARLON and ALING AURING are Filipinos.

Time: Sometime between the mid 70's and the late 80's.

place: JOHN HARVEY's studio apartment somewhere in the outskirts of Pagsanjan, Laguna, Philippines

SYNOPSIS OF SCENES

Scene 1. HARVEY's studio apartment in Pagsanjan. Day.

Scene 2. Same scene. Two weeks later. Day.

Scene 3. Same scene. Daybreak. A week later.

Scene 4. Same scene. Five months later. Day.

Scene 5. Same scene. Two weeks later. Late morning.

Scene 6. Same scene. Seven months later. Late evening.

SCENE 1.

Harvey's studio apartment in Pagsanjan. Day. A tape recorder, stills camera, dozens of pictures, an album, books and other tourist paraphernalia are scattered on the floor. HARVEY is lying on the sofa while CALOY is giving HARVEY a massage on his back. They're both scantily dressed.

HARVEY. (to CALOY) Over here – some more – yeah, right there – ah! It feels good! What will I do without you, bozo! You're really great! In rubdowns, in blowjobs – you're great!

HARVEY gets up. He goes to his table and sets on his tape recorder. He records his voice. CALOY follows him and continues the massage.

HARVEY. Dario Fernandez, 15. Uncut. Three inches in its flaccid state, five-and-a-half when erect. Pink head and lots of juice. Can do the 69 and fuck-in-the-butt – (pause) Here's one that will shoot your cum – Manolo Munoz, 14. Cut. Four-and-a-half flaccid, six-and-a-half when erect. Big and pink head with protruding vessels. Looks like a stingray and lots of juice. Can cum eight times. Can do the 69, fuck-in-the-butt and leathers. Pictures attached. And if girls are your cup of tea, try Jenina Torres, 12. No pubic hair, very tight, soft and spongy and kisses like a pro. Pictures attached. (pause) And here's one really to your liking –

A knock on the door is heard.

HARVEY. Caloy –

CALOY answers the door.

CALOY. Inay!

AURING. Kamusta na, anak –

CALOY kisses his mother.

CALOY. Mabuti –

HARVEY. Mother! Nice to see you! Came to visit Caloy, I suppose – Well, he's doing fine! Real fine! Your boy's a real trouper –

AURING. I can see –

HARVEY. Hey, listen – Why don't I give you the cheque for your jeepney. I'm sure you're raring to start your business soon – I suppose that's where you're gonna use it for, right?

AURING. Yes –

HARVEY. Well then, let me prepare the cheque for you –

HARVEY is back to his table. He writes a cheque for ALING AURING. She runs CALOY's hair as a comforting gesture.

HARVEY. Here you are – It's payable to cash so you can encash it anytime – Happy?

AURING. Very happy.

HARVEY. It's eighty thousand. Listen, if you need more, let me know so I can prepare another cheque for you –

AURING. Okay –

HARVEY. How's your new swimming pool? Is everyone enjoying himself?

AURING. (in broken English) Yes, they are. They're always jumping and jumping and the house is getting wet.

HARVEY. (chuckles) Don't worry – The kids are just having a good time! When are you bringing them all here? (to CALOY) When are you bringing your brother?

CALOY. It's up to nanay.

AURING. They're still too young. Jojo is only four and Marlon's turning seven.

HARVEY. So Marlon's turning seven! Then he's alright – You may bring him here!

AURING. I'll see. I'll ask my husband.

HARVEY. Yeah, ask Dantey. I'm sure he'll allow Marlon to join his brother here – I need another assistant, you see. For my files and things

and recordings. I have to train him to clerk-type for me. Caloy is kinda keeping the books for me already – and he’s learning a lot!

AURING. Good! Thank you, John. You are very kind. My husband and I really owe you a lot for taking care of Caloy and my family. You’re an angel from heaven!

HARVEY. Thank you for the compliment! But I’m just doing my job, you see. And if your kid’s got potential, why not? There’s no point wasting time on kids who refuse to grow and learn. One must be ready and willing to learn – like Caloy here.

HARVEY pats CALOY’s shoulder. He briskly runs CALOY’s hair.

HARVEY. Right, Caloy?

CALOY. Right, Uncle John.

AURING. Thank you again. And if there’s anything more we can do for you –

HARVEY. There is. Bring Marlon here –

AURING. Well, I’ll –

HARVEY. Yes?

A long pause.

AURING. (half-heartedly) Okay – but I’ll tell my husband first. I have to convince him.

HARVEY. Good. And I’m sure that Caloy here will be very happy to have his brother around. Do you happen to have his picture?

AURING. (wondering if she has brought one) Ah, yes – I think, I have. Let me see – (looks through her wallet) Ah, here it is. (shows picture to HARVEY.) This was taken during his last birthday –

HARVEY. (as he looks intently) Hmm – he’s cute – but don’t you have a nude photo of him?

AURING. Nude? What do you mean?

HARVEY. I mean, naked. Without clothes.

AURING. No – I don’t have.

HARVEY. Well, anyway, I’ll be looking forward to seeing Caloy’s brother. What’s his name again?

AURING. Marlon –

HARVEY. Marlon, yes – Marlon. Seven years old, right?

AURING. He’s turning seven next month.

HARVEY. Oh, it doesn't matter. He can spend his birthday here – And I'll make sure he's gonna enjoy it. You and Dantey should be here to celebrate it too –

AURING. But can't he spend his birthday in our house with his friends?

HARVEY. No. He'll spend it here. With his friends.

AURING. If that's what you like – What can I do –

HARVEY. So, anything else?

AURING. No. I don't think so.

HARVEY. Okay –

AURING. Goodbye then – John –

HARVEY. Goodbye. And don't you forget Marlon.

AURING. (to CALOY) Sige na, anak. Magpapakabait ka – Mauna na ako –

She kisses CALOY.

AURING. Mag-iingat ka.

CALOY does not respond. She looks at him intently. HARVEY notices the internal drama between mother and son.

HARVEY. (lights a cigarette) Parting is such sweet sorrow –

CALOY rushes back to the sofa and he lies down. He covers himself with the blanket and moves away.

HARVEY. (to ALING AURING) Well, he must be tired. I'll take care of him.
Don't worry –

AURING. Thank you.

She gives her son one last glance.

AURING. (to HARVEY) Goodbye again.

HARVEY. Goodbye.

ALING AURING leaves. HARVEY shuts the door. Silence.

HARVEY. Your mother's like soap. Sounds like the regular soaps on TV –

CALOY does not respond. Silence.

HARVEY. Might as well go back to work –

Silence.

HARVEY. Hey, what's going on?

HARVEY sits beside CALOY. He caresses CALOY's body.

HARVEY. Missing me, huh –

He kisses CALOY. From his face to the rest of his body.

HARVEY. Don't worry. This will soon be over. I just have to finish this recording. You know how awful the mailing system here is. So I have to send this to Gerald. He's leaving next week. It's better if he corresponded with the community there in Frisco. He may even bring this with him (shows the cassette tape) to Europe – I'll give him extra money. (pause) Remember Gerald? The one with the nine-inch cock you almost gulped to death. Didn't you puke after he forced his cum on you – That bastard – anyway, you're still in one piece and that's what's important. As long as you're in one little piece.

BLACKOUT.

SCENE 2.

Two weeks later. HARVEY is again tape-recording. He is, as in the previous scene, shabbily and scantily dressed. He is alone and on his seventh beer.

HARVEY. (to his tape recorder) Pagsanjan, Laguna, Philippines. Nine A.M. This is my third year in this fuckingly wonderful country where shooting the boys is the name of the game. I guess this is what life is all about. Shooting the rapids by day, shooting the boys at night. Countless tourists like me love being here – for the – fun and sheer entertainment –

HARVEY stands up and starts to pace around the room with his tape recorder, its microphone on one hand. Again, he speaks through the microphone.

HARVEY. Since that time I played a priest in this b-movie, a Chuck Norris starrer to boot – let me see the title now, if I can still remember – (tries to recall) Missing in Action. Right! Missing in Action – just like what I am now – Boy, what a scoop this would be if anyone discovered me here. But first, they have to prove me guilty for their so-called crime. If not, I’ll still be here to serve the poverty-stricken natives of Pagsanjan – as long as they want. They’re my shield. Every fucking mother and father will surely rally for my safety here. Even against deportation. So my dear Peter, this is my life! I urge you to come – (in jest) here – Bring them along. And I guarantee the fun! I have a file of two hundred forty five boys and girls for your sheer delight! It’s cheap! And no hassle! You will fall in love with them, indeed – Flesh is cheap even if you include paying off the parents for protection. What’s eighty grand for a jeep – Well, Hanz, Josef and the others are enjoying their stay here. And I’m the contact man. (lights a cigarette) But let’s get down to business, man – Here are the details of my latest acquisitions, pictures and other info, attached to this tape. Don’t forget to include this in your latest ish, okay? Number one: Jocelyn Castillo, 9. Pretty face. Has a mole on her left cheek and right pussy. A virgin, would you believe – 4’9” in height and can do acrobatic stunts – with special thanks to her trainor, of course, John Harvey! Not so dark and a good kisser! Number two: Annabelle Ramos, 11 years, 4’10” and can –

A knock is heard at the door. HARVEY is disturbed.

HARVEY. Ah, shit – (shuts the tape recorder) Who's there!

CALOY. (voice over) Caloy –

HARVEY. Wait a second, sweetheart –

HARVEY answers the door.

HARVEY. Now where the hell have you – (as he opens it) well, well, well –
well look who's here – Isn't he –

CALOY. My brother, Marlon –

HARVEY. Yes! Who else but our good ol' Marlon! Hi, brother!

HARVEY offers his hand to MARLON. They shake hands. HARVEY kisses
MARLON's hand. CALOY looks at HARVEY with petulance.

HARVEY. Come in! Come in! (to CALOY) Let your brother in, bozo –

CALOY and MARLON enter.

HARVEY. Is there anything you want, Marlon? Coffee, tea or moi?

MARLON. Coke.

HARVEY. Oh, sure – sure – Anything you like. (to CALOY) Give him a cook.

CALOY goes to kitchen.

HARVEY. Let's get down to brass stacks then. How do you like staying here with your brother?

MARLON. I like it but my brother will not like it –

HARVEY. Don't worry about your brother. He's mine as you'll be mine, too. Okay?

MARLON. Okay –

HARVEY. What did your parents say?

MARLON. Nanay said it's up to you daw. Tatay said it's up to nanay. As long as you take care of us and as long as you give them the balance for the jeep.

HARVEY. (chuckles) Oh, I see. Well, then, tell your parents that they shouldn't worry `cause the cheque's ready. Now, let me kiss you.

HARVEY kisses MARLON on the forehead. Then, on both sides of the cheeks. Then, one long kiss on his lips. Then a tender peck on his nipples. Then, on the palm of his hand. HARVEY glances towards kitchen to see if coast is clear. Then, he gently holds MARLON's genitals as if trying to weigh it using his hand as scale.

HARVEY. Well, that's enough for your first visit. Now here's for your warm cooperation –

HARVEY gets a five hundred peso bill in his drawer and hands it to MARLON.

MARLON. (concealing his happiness) Thank you –

HARVEY. You're welcome. (pause) But while waiting for your big brother – I wonder why your stupid brother takes so long just getting a coke in the fridge. Some nut – Anyway, since you're here, might as well get all the info right. You see, I'm handing this to a friend (shows the catalogue) who's leaving for the United States. Can't trust the postal service here. So for my latest acquisition, let me list down your name – (writes it down in his catalogue) Marlon Faustino. Height – (gets his tape measure and measures MARLON's height) 4'10" – Hmm – tall enough for an average seven year older. And now, for the nitty-gritty. Let's see what's inside.

HARVEY unzips MARLON's pants. He puts them down halfway and tinkers with MARLON's genitals.

HARVEY. Well, look who's down there – if it ain't a big one –

He measures it with his tape measure.

HARVEY. Four inches. Uncut.

He writes it down in his catalogue. He glances back to it and writes down again.

HARVEY. Round balls. No pubic hair. Not so pink head but sharp. Big cock – big enough for his age. (to MARLON) You're alright?

MARLON. (with nervousness) Yes –

HARVEY. You should be. And don't get nervous. You're in safe and loving hands – Now let's see how we can expand your birdie. You have a choice. Either I suck it or you beat it.

CALOY enters bringing a family size of coke, three iced glasses and a plateful of butter cookies on a tray.

HARVEY. So you're here. I was about to give your kid brother a blowjob. Or you can give him a blowjob if you want. I have to get his hard-on size for my file.

CALOY. He'll just beat it.

HARVEY. Well okay. . Then go ahead – Let him do it. (pause) Right! Good idea! So that I can shoot pictures of him.

HARVEY gets his video camera.

HARVEY. (as he is ready to shoot) Go on. Tell him to jack-off –

CALOY. (to MARLON) Batihin mo.

MARLON masturbates. HARVEY shoots on video.

HARVEY. (while shooting) No, beat it some more! Beat it!

CALOY. Batihin mo pa raw. Batihin mo pa –

MARLON. Ayaw tumigas –

CALOY. Bilisan mo –

MARLON. (desperately) Ayaw talaga –

HARVEY. What's the matter? Can't you get a hard-on?

CALOY. Ako nga –

CALOY goes to MARLON and masturbates MARLON's genitals. HARVEY's distracted by CALOY's presence in the picture.

HARVEY. Hey, I thought he's gonna do it himself. Let me do it.

HARVEY goes to MARLON and shoves off CALOY. He kneels down and sucks MARLON's genitals. As CALOY watches MARLON being sucked, he rushes to HARVEY and pushes him.

HARVEY. What's the matter with you, bozo? Can't seem to get a hard on –

CALOY. He's aprayd.

HARVEY. Afraid of what? Of whom? Of me? Jesus, I give the best blowjob in this town and he's scared of me? I'm the most generous foster

father here – The man who gives away riches and fortune! Jesus Christ, you must be searching for the devil! (Silence. CALOY stares at HARVEY. MARLON nervously zips up his fly.) Oh well – can't please everybody through – (goes to MARLON and runs his hair) Sorry, kid – must have shocked you prematurely. Did I shock you?

MARLON. No.

HARVEY. But you're jittery –

HARVEY feels MARLON's forehead and side neck.

HARVEY. Sit down – And relax –

HE sits on his table and stares at MARLON. Silence.

HARVEY. (to CALOY) Give him a coke. I think he's in a state of shock –

CALOY hands MARLON a glass of coke. He puts his arms around his brother.

CALOY. Kamusta ka na?

MARLON. Okay –

CALOY. (to HARVEY) Sorry –

HARVEY. For what? You should have told him what to expect. You should have indoctrinated him at least – What an awful brother you are! Shame on you!

HARVEY lights a cigarette. He gulps his last drop of beer. He bangs the beer bottle on the table.

HARVEY. (to CALOY) Gimme a beer!

Silence.

BLACKOUT.

SCENE 3

Daybreak. A week later. CALOY is sleeping soundly on the sofa. The front door unlocks and opens. HARVEY appears and turns on the light. He sees CALOY and goes to him. He is tipsy. He caresses CALOY's body. CALOY is awakened.

HARVEY. I thought you're not coming back at all. I thought you've really left. I missed you.

He embraces CALOY. CALOY does not respond.

HARVEY. Don't ever leave me again – please – I know I've done your brother harm. But I didn't mean it. He was disobedient. He should know what I want and be ready for it. Like you. You're so obedient. So harmless. (silence) You're my life –

CALOY moves about and faces HARVEY.

CALOY. You're drunk again.

HARVEY. So what – I just had a few drinks with some friends at D and C. `Twas a night out. What's wrong with night outs? And besides, It's a weekend and I should enjoy myself. I'm entitled to enjoy myself, too – without you – but with friends. Hans was there. And Josef. And John and Ken. And – God! I have to tell you everything? I don't know why I'm telling you this but I am. I shouldn't tell you everything I do. But I'm telling you. I feel guilty if I did something wrong. Like your brother. `Cause I don't wanna

lose you. Or I'll die. (pause) We're family, you see – I take care of your parents, your brothers and sisters – God, I feel like the godfather. But seriously, honey – don't ever, ever run away from me – please – I'll give you anything. I'll give you anything you please – Anything –

CALOY. (as he listens intently) I don't want you to go away too. I love you –

HARVEY. (seriously) I love you, too – You're my body and soul. (pause) Although you don't always have to believe me -- Ha! Ha!

CALOY. (confused) What?

HARVEY. (slyly) I got you there! (pause) But tell me something. Why me? Of all the godfathers in the world, why me?

CALOY. You're not like my father, kasi. My father is crazy – My father hurts my mother always. My father's sick – My father –

HARVEY. Beats your mother all the time – Hey, hey, hey – hold your horses! I'm not perfect, honey! I may not be your father but I'm crazy, too. Did you see what I did with your brother? Crazy, huh? But I don't beat up your nanay `cause she's not my wife! I'm not a wife beater because I don't have a wife. I have you! You're my wife. You're my kid, too. You're my son. You're my wife and my kid and my son and my family all rolled into one (lifts him up and makes a full turn as if in a merry-go-round) You're my everything! You're multi-faceted. You're my assistant, my secretary, my confidante,

my caretaker, my – name it, you're it! (whispers) That's why, you're my everything – (pause. Then he sings) You are everything to me, everything to me. Everything to me, everything to me – (he beats with his hands as if conducting an orchestra and holding an imaginary baton) Tan, tan-tan, ta-ra-ra-ran –

CALOY smiles. HARVEY smiles back. HARVEY pinches CALOY's cheek. Then he touches it with both hands and gently kisses CALOY's lips. Silence. HARVEY goes to the kitchen to get a fresh bottle of cold beer. He opens it and drinks.

HARVEY. Where's your brother now? I'm sure he wants to be back.

CALOY. He left our house when nanay got angry. She wanted him to come back here. Nanay is worried. He must be staying in his friend's house.

HARVEY. Where's his friend's house?

CALOY. I do not know.

HARVEY. We could pick him up. You see, I have to apologize to your brother. He's such a nice kid and I didn't mean no harm. I must have overdone it. But you see, it's the way I do it. It's the way I interview and interrogate people. He must be different, though – He must be different from the rest. He's sensitive. Very sensitive. He's still much of a boy –

CALOY. Do not worry. I am sure he is fine.

HARVEY. You think so? Ya' think he's alright? Well, I hope so – Because if he isn't, then I won't be able to forgive myself –

HARVEY sits back and sulks. Silence.

HARVEY. Did you come back here because your mother told you?

CALOY. No.

HARVEY. Then why are you back?

CALOY. Because I like it here.

HARVEY. Gustow mow reetow? I make you do a lot of things – cleaning the house, massaging my back, cleaning the tapes, fixing the toilet, washing my clothes – if the machine's not working – (remembers) washing the dishes, fixing my files, filing my files, helping me with the catalogues, bookkeeping, sometimes – aren't you fed up with all this?

CALOY. No.

HARVEY. Why not?

CALOY. Because I like it here. Because I like to be with you. I like you.

HARVEY. (surprised) You like me! An old hag like me? An old pervert who wouldn't care less about children. A bitch who doesn't have any respect for the human soul – the human dignity – And for a minor

like you? I'm not normal, honey. I'm not like the others. I'm different. I'm gross. You know what I'm saying? I'm sick! I'm forever more hellish than your goddamn father. I'm really sick! And I'm going to hell. I should go to hell. You know what I mean? I'm hell – bound!

HARVEY rams the things on table until everything is left scattered on the floor. He covers his face with his hands and cries. He is in a moment of breakdown. CALOY goes to comfort him. He embraces HARVEY.

CALOY. You're drunk.

Silence.

CALOY. I like you not because of the money you give us. But because I understand you. I understand who you are.

HARVEY. Don't give me that ball – You don't understand me. You don't know an inch – You don't know what you're talking about – (pause) You know nothing about me! You don't know anything! (silence) But I know why you like it here. Because I'm a pitiful sight, right? Because I'm pitiful to look at. To sneer at. A white man like me playing cool to malnourished kids like you. (to himself) But at least not anymore. Cause I gave you nourishment – (pause. Then chuckles) Third world kids. That's the difference. You're – (trying too find the words) – You're brown. You're ethnic! That's the word – Ethnic! (pause. Then to himself) Orientals and ethnicity –

CALOY. You're drunk, John. You're only drunk –

CALOY gets a towel hanging from the foot of the sofa. He wipes HARVEY's face and chest. He unbuttons HARVEY's shirt and wipes the sweat off his body. Then he gently kisses his nipples and intently looks at him while holding his head that is about to fall from extreme drunkenness.

CALOY. I understand – (pause) I understand –

Silence.

HARVEY. (mumbling) I was Fr. Caruso, the priest whom Chuck Norris made his confession to. Remember Missing in Action? (pause) I was hearing confession for the American soldiers in Saigon. Despite the bloody atrocities happening in that city, I was still hearing confession for the mercenaries and sadists fighting a war which wasn't theirs – and which wasn't mine either – (pause) That's how I came here. As a holy man. Until I introduced myself to the folks here as an engineer. And they believed me. They believe in almost anything anyway. But I didn't exactly engineer my stay here - `Twas partly accidental – When I saw your beautiful boys and girls, I decided immediately that this was the place to stay. This is the real paradise amidst the falls and the rapids – Until I became an alien because I overstayed. (pause) Until I met you – (pause) But `m not an alien anymore. Because I have you. I have your love and understanding – as you say you have – I have you – in flesh and spirit – and you have mine as well - `cause I didn't have anybody else when I first arrived here. And I never had anybody in my life since love crept on me – That was in Calrion, Pennsylvania – (silence) I didn't have a family. So

naturally, I didn't have kids. I didn't have a wife – I'm an orphan. And a pathetic one. (pause) I was too scared of the world and I didn't know why – people couldn't touch me. They couldn't even dare hold me – I ran away everytime they stared at me or just looked at me. I was too scared of people's eyes – their dagger eyes – I was like your brother – (pause) I was so weak that I never trusted anyone. Not even myself – I didn't trust the world! (silence) I was so alone that I only sought comfort in little people like you. Kids like you. Children. They're so – so innocent and cuddly and warm and harmless and – yes! You're all so harmless! Because I was harmless, too – and you're my kind. So vulnerable – so quaintly angelic – so –

HARVEY falls asleep. He starts snoring like a foghorn. He remains still as CALOY helps himself get out of HARVEY's body. He carefully lays HARVEY on the sofa. CALOY gets up and looks at the mess lying on the table. He sees the half-filled beer bottle that HARVEY was drinking. He finishes the beer in one gulp. Then a deep sigh.

CALOY. (whispering, to himself as he looks at HARVEY) Diyos ko, huwag n'yo po siyang pababayaan. Siya lang po ang pag-asa naming. Maawa po kayo sa kanya – Diyos ko –

He makes a slow sign of the cross as lights slowly fade out.

SCENE 4

Five months later. HARVEY's studio apartment. CALOY is doing his usual chores. He is alone. The tape recorder is on. He is dancing to the disco tune from the recorder while scrubbing the floor. He's also impersonating the singer using his broom as microphone. A few seconds later, HARVEY arrives. He brings along a bagful of groceries and other goodies.

HARVEY. Good morning, dearie –

CALOY. Good morning. Where have you been?

HARVEY. Got myself a deal. That's all.

CALOY. (as he helps HARVEY take off his jacket. He puts the jacket on sofa) I was waiting for you last night. I couldn't sleep. I thought something had happened –

HARVEY. (gets down and takes off his shoes) What could have happened – Everything's safe here. We all got our bribes out, right. Nobody was spared – everyone had a good time –

CALOY helps him with his shoes. Then, he gets his slippers and puts them on HARVEY's feet.

HARVEY. So, how are your parents?

CALOY. They're very fine. They're sending their regards.

HARVEY. Oh, thank you. Did you tell them how much I missed them I haven't seen them for months –

CALOY. Yes. And I told them that you're very busy.

HARVEY. Busy with deals –

CALOY. Busy with deals.

HARVEY. But wait, sweetheart. We've been rambling on here and I haven't given you your presents.

CALOY. Presents?

HARVEY. Yes! Presents. (shows to CALOY the bagful of groceries Pasalubong –

CALOY. (excitedly) Pasalubong!

HARVEY. Yes! For you and me –

CALOY. Wow! Let me see!

HARVEY. Sure! Hold on – (starts to open them) An American friend of mine arrived last night from Europe and I slept in his room at the lodge. He brought me these. He's here for a two-week vacation (elbows him) He wants some good time – You wanna earn some extra bucks?

CALOY. You'll give me to him?

HARVEY. Yah – only for a night – As a gift, of course – if you like – You have a choice –

CALOY. It's up to you –

HARVEY. Na – I'll give him someone else. Just kidding - `Cause you're mine. You're only mine!

He kisses CALOY on his lips. HARVEY opens a package.

HARVEY. Now, what is this – if it ain't a bag of goodies! This is for you –
(shows CALOY an oversized Beneton shirt) A Beneton! Try it on –

CALOY tries on the shirt.

CALOY. (excitedly) Kasya!

HARVEY. What –

CALOY. It fits!

HARVEY. Yeah. It really does! (with a second look) No – It's slightly bigger – It's free-size, honey –

CALOY. It's the uso now.

HARVEY. Yes. The uzow-uzi, what ever that is – And it's yours.

CALOY. Wow! Let me see –

HARVEY. You don't have to take a look – It's yours! Take them! Grab them all!

CALOY. Okay –

CALOY rummages through the things inside the bag. Pringles, Hershey's bar, chocolate chip cookies, Cadbury's, Benetton pants and belts, etc.

CALOY. (overwhelmed) They're all mine?

HARVEY. Yes! These goodies are all yours for the price of a kiss!

HARVEY kisses CALOY on his lips. CALOY warmly responds.

HARVEY. And where's the massage?

CALOY. Right now!

HARVEY lies on the sofa with his back ready for a massage. CALOY gets a bottle of lotion on the table and applies a few drops on his palm. He then applies it on HARVEY's back.

HARVEY. Hey, listen, there's some good guys there at D and C. Would you happen to know them?

CALOY. How do they look?

HARVEY. You know, the usual – brown, lean – with big crotches – In fact one of them is really, really hairy – he’s got hairy legs and calves and thighs and really muscular. `Twas my first time to have seen them. Must be from another town?

CALOY. Maybe – I know every boy and girl in the neighborhood.

HARVEY. I know. That’s why I got you for a pimp. You have extensive connections.

CALOY. (wondering) Ekstensib koneksyons –

HARVEY. Wide connections, boys. Like knowing everybody as you say. You have great PR.

CALOY. (while massaging him) Dats tru!

HARVEY. And you’re proud of it –

CALOY. Yes!

HARVEY. Why not?

Silence.

HARVEY. Anyway, I really want these guys I was telling you about. They’re a perfect addition to my roster of phallic delights. Have to

complete my file for the next season. (laughs) It's summer time again in the United States and it's Christmas time again here –

CALOY. I will try my best.

HARVEY. Don't try, honey – Do it.

CALOY. Now?

HARVEY. (excitedly) Tomorrow. Meet them tomorrow. I'm sure they live just around the corner or near D and C. Well for one thing, they must be looking for a fast buck. That's why they're here. They know this place is hot. If they're here for a vacation, they're definitely shooting two birdies in one. And one of them is certainly mine –

CALOY. But you have interviewed twenty-seven boys already yesterday?

HARVEY. They're not enough, honey – Besides, only five made it. The rest failed the screen test – you know, I'm getting to be a little more finicky lately. The demands for these boys are cutting more discriminating. But the ones I saw yesterday – they're quite exceptional. They've got to be screened – and screwed as well –

CALOY. Don't worry. I'll talk to them tomorrow.

HARVEY. First thing tomorrow, honey –

CALOY. First thing tomorrow – (pause) How about girls? Want more girls?

HARVEY. (gets up and lies on his back) Na – Yesterday was enough. I passed them all. Eleven of them. They look pretty much the same to me. Except the one with the pig-tail – she’s enormously gorgeous for a girl of six – (gestures the enormous breasts with his hands) You know what I mean?

CALOY. Boobsy.

HARVEY. Yes! Boobsy. You’re right! You’re learning, honey –

CALOY. I like that girl.

HARVEY. Got a crush on her?

CALOY. I don’t know – maybe – (pause) but you’re right. The others all look the same.

HARVEY. What do you know about girls anyway? You’re only thirteen. (pause) Are you saying that you’re already getting a hard-on with girls?

CALOY. My bird gets real hard when I see girls that I like.

HARVEY. Good! That means you’re normal. Aren’t you having one now?

HARVEY tries to feel CALOY’s genitals. CALOY withdraws.

CALOY. No!

HARVEY. Then that only shows that you're normal. Relax!

CALOY. It only gets hard when you suck it or beat it.

HARVEY. Well, that's normal. After all, your prick wouldn't know if it's a man or a woman doing it on you. This is not a whodunit game –

CALOY. John, can I smoke?

HARVEY. Well, okay. But only for now. And hand me one too.

CALOY reaches for the cigarette pack and lighter on the table and lights two cigarettes. He hands one to HARVEY. He smokes the other one.

CALOY. Here's yours –

HARVEY. (gets the cigarette and smokes) Thanks. (pause) Why all of a sudden?

CALOY. What?

HARVEY. Smoking –

CALOY. Nothing. I just want to feel different, that's all.

HARVEY. Different?

CALOY. Yes. I want to try something new.

HARVEY. You mean you're bored?

CALOY. Maybe –

HARVEY. You're bored with your life here –

CALOY. Maybe –

HARVEY. Tell you what – Let's chill out tomorrow. Let's call off all our appointments and interviews and screenings. Where do you wanna go? I'll zoom you out of town. We'll have a blast!

CALOY. What about the new boys at D and C?

HARVEY. The new boys – yes – Now you reminded me. Listen, why don't you go there first thing in the morning and wait and see if they're around. 'Cause if they are, we can tag them along for a cruise and get to know them better, don't you think?

CALOY. It's up to you –

HARVEY. I'm sure you wouldn't mind me tagging along some butch type guys, don't you –

CALOY. Maybe –

HARVEY. Maybe what? Maybe you don't or maybe you do mind –

CALOY. I don't know. Maybe –

HARVEY. Well, what the heck – you don't know what I mean. And besides, I'm the man around here. I give the orders and you just follow what I say, is that clear?

CALOY. John, I want to go back to school.

HARVEY. C'mon honey, gimme a break –

CALOY. But I want to study again. I miss going to school.

HARVEY. Do your parents know about this?

CALOY. No. It was even they who made me stop school. They said it's a waste of time and that we're poor. They said they cannot afford to send me there.

HARVEY. But government schools' supposed to be free, heyndi ba?

CALOY. Oo – pero – yes, but the books and my allowances. Where will I get them?

HARVEY. So that's what they're harping about. They've stopped sending you to school because of some filthy fucking excuse of not being able to afford allowances and books and – big deal! Some parents –

CALOY. Will you let me go to school? Will you take care of my books and allowances?

HARVEY. Why should I? I'm not your parent. And besides, you have your own money. I pay you for your services, right?

CALOY. Then I will pay for my books.

HARVEY. It doesn't matter –

CALOY. But why don't you want me to go to school? Why?

HARVEY. Because I don't want you to be away from me, don't you understand?

CALOY. Even for awhile?

HARVEY. Even for a second.

CALOY. You're selfish!

HARVEY. I can teach you if you like. I'll be your professor. Haven't I taught you already the ways of the world? The facts of life? Huh – huh! (seizes CALOY's shirt and lets it go) You deserve to be my slave for life – because you're dumb. You're absolutely dumb!

HARVEY dances the polka.

CALOY. You're crazy!

HARVEY. (stops dancing) For once, you're right! I'm crazy, alright – But you have to take me as I am for I always take you as you are – a dumbbell! And I'm crazy enough to be crazy for dumbbells like you – (sings to the tune of Madonna's Crazy for You) Crazy for you – (pause. Then he goes to CALOY as if to convince him) I'm serious – (pause) I will – teach you – like any other teacher will – (pause) Good manners and right conduct – huh – huh! HUH! (pokes at CALOY's forehead) Fuck you! (pause) Do you want me to tell your parents about this? Huh? That you're looking for a way out? Trying to put one over me, huh! Just because you wanna go back to school doesn't mean you're great, bozo! Ha! Ha! You're making me laugh! (pokes at CALOY's nose) Try and you'll get two famous spankings – one from me and one from your fucking parents –

CALOY. I will go back to school! I will! I will! I will!

HARVEY. Shut up!

He strikes CALOY who is thrown back to the corner of the room.

HARVEY. Nobody will be left here. Nobody will take care of this house. Nobody will take care of me! Don't you understand? And who will bathe me when I'm sick? Who will blow my mind crazy, who will? WHO WILL?!!

CALOY. Please, John. Only half a day, if you like –

HARVEY. No.

CALOY begs on his knees. He embraces HARVEY's knees.

CALOY. Please –

HARVEY. (kicks CALOY right on his face) Can't you understand what I'm saying, dumbbell – (grabs CALOY by his hair and throws him off) I said no!

Like a raging bull, CALOY hits HARVEY with his head. HARVEY loses his balance. He lands on the sofa. CALOY heads for the door and runs off. HARVEY is dumbfounded.

HARVEY. (towards the door) GO TO HELL, BOZO! GO TO HELL! (pause)
AND MAY YOU REST IN PEACE!

BLACKOUT.

SCENE 5

Two weeks later. HARVEY's studio apartment. Late morning. HARVEY is fast asleep on the sofa. He is alone. He snores incessantly. A knock on the door is heard. HARVEY is unperturbed. Harder and faster knocks are heard. HARVEY awakens.

HARVEY. Damn it! Who's there!

ALING AURING. (from outside) Caloy's mother –

HARVEY. What do you want?

ALING AURING. I have Caloy with me.

HARVEY. Go away! I don't need him. I don't need you, too –

ALING AURING. Please let us in. He's sorry and we're sorry –

HARVEY. Oh, damn –

HARVEY answers the door. He lets them in.

HARVEY. Come in.

ALING AURING. We're very sorry, John. My son would like to apologize for what happened. (to CALOY) Mag-sorry ka na –

CALOY. Sorry, John –

HARVEY. (gently pats his head) It's alright – But don't do it again. (pause)
Or I'll kill you! (silence) Sit down –

They both sit on the sofa. Silence. HARVEY remembers that he is clad in his underwear.

HARVEY. (looks at himself) Pardon me for being – dressed – like this – In fact, I'm not dressed at all! (chuckles) 'Hope you don't mind –

ALING AURING. It's alright. We're used to seeing you like that.

HARVEY. (lights a cigarette) I know. Besides, we're family. (pause, then to CALOY) Hey, how have you been?

CALOY. Fine –

HARVEY. Been missing you –

ALING AURING. He misses you, too –

HARVEY. I should know. I could see it in his eyes (stares at CALOY intently)
'Cause our eyes don't tell a lie. They speak right through each other. Right through our very soul --

Silence.

HARVEY. (to CALOY) Now how's your dear ol' brother, Bozo? Any news about him?

CALOY. No.

ALING AURING. The last time we heard was – he was seen by one of our neighbors in Calamba. He must have transferred from his friend's house to another friend's house -- to another friend's house – to another --

HARVEY. So he moves from one house to the other – must be enjoying his house-hopping – Oh, I just hope his pretty light bulb brightens up someday so he would end up here – with us –

ALING AURING. Hope so too. Because I know he'll be very safe here like Caloy. That is why I feel so sorry for what Caloy did. After all the things you've done for him –

HARVEY. I told him I'm gonna teach him instead. But he insisted. There's no point attending school here. Especially with the town's economic crisis. School's doing nobody any good. The government must first give you guys some job before school becomes any relevant. You gotta have food to eat before you start putting things in your head. Before you start learnin' –

ALING AURING. You're right. With all our problems here – I agree with you.

HARVEY. That's why I'm here to help! And that's why we're all here to help – my friends, I mean – the others as well – the other tourists –

ALING AURING. And we're very thankful for that, John. You're really what we call in Tagalog, 'hulog ng langit.'

HARVEY. Which means what?

ALING AURING. Which means – (thinks of the word) let me see – heavensent!

HARVEY. (blithely) Oh! Heavensent – Am I heavensent? (chuckles) Jesus, if you only knew – Right, Caloy?

CALOY. Right!

HARVEY. (to CALOY) Gimme five!

They both do a 'gimme five' handshake. Then, the 'appear' handshake.

CALOY. Apir!

HARVEY. Up here!

They both laugh as ALING AURING observes them. She smiles as if saying that everything's alright between his son and HARVEY. Then the laughter fades to silence.

HARVEY. (to ALING AURING) So, what's up, Mom? Will Caloy be here for good?

ALING AURING. Yes, of course! And I promise you that I will hold myself responsible for anything that he will do that will make you angry.

HARVEY. For anything that will upset me – and displease me. Good! Sounds like a fair deal! (shakes ALING AURING's hand) It's a deal!

ALING AURING. (as they shake hands) Yes. It's a deal –

HARVEY. And how's my dear ol' dad?

ALING AURING. My husband?

HARVEY. Yes. Your husband, who else? (teasingly) Unless you have others –

ALING AURING. No others – Nobody except Caloy's father – who is not living with us anymore.

HARVEY. What happened? I just remembered the last time when –

ALING AURING. (interrupts) He's living-in with his girlfriend.

HARVEY. So he has a mistress – I didn't know that –

ALING AURING. It was only three weeks ago when he met this girl – and last week when he told me that he's leaving us – for this – this woman –

HARVEY. How awful – he should be sent to jail, you know – he should be in hell – (pause) Who’s that girl? Do you happen to know her?

ALING AURING. Some neighbors and friends of ours say that the girl is a baylarina –

HARVEY. Bayla – a ballerina you mean –

ALING AURING. Yes. A baylarina –

HARVEY. From what company?

ALING AURING. What company are you talking about?

HARVEY. What ballet dance company does she belong. You said she’s a ballet dancer –

ALING AURING. No. She’s not a dancer. She’s a hostess – a prostitute.

HARVEY. Oh, you mean a slut! A puta!

ALING AURING. Yes! But this puta dances in a kabaret.

HARVEY. What’s a keberet?

ALING AURING. It’s a kind of nightclub where you first buy a ticket before you can dance with the woman – a hostess – (pause) A puta –

HARVEY. A prostitute –

ALING AURING. Yes – a prostitute –

HARVEY. So it's some kind of a brothel or nightclub –

ALING AURING. Yes.

HARVEY. Too many putas around here, eh – Well, that's certainly one way of making a living – (pause) Do you think they're heavensent, too?

ALING AURING wryly smiles.

HARVEY. Bad joke, eh – (pause) Caloy! (taps his knee) Give your Mom something to drink – C'mon –

ALING AURING. No, thank you. I'll just have water.

HARVEY. There's orange juice there – And some chocolate chip cookies – winks at CALOY) Your son's favorite! (CALOY smiles) Or you might want some coke –

ALING AURING. Okay –

HARVEY. (to CALOY) Help yourself in the kitchen, please – You're not my guest anymore – You're part-owner of this house.

CALOY goes to the kitchen. HARVEY winks at ALING AURING. They both smile. Silence. Then tears flow down from ALING AURING's eyes. She sobs.

HARVEY. Take it easy, Mom. I know how hard it is to be left alone for a cheap slut – But it will pass – Don't worry – everything's gonna be alright –

ALING AURING. I don't know why he did it. We have everything already. What else does he want? We have a house – a swimming pool – a car – a passenger jeepney for business – everything! We even bought a billiard table so his friends can just come to the house and play instead of him going out every night – all sponsored by you –

HARVEY. Hmm – Thanks for the acknowledgement – Though there's got to be a sponsor somewhere –

ALING AURING. You are a very kind and generous person, John. Yet I thought that this will solve all our problems. (pause) But it didn't –

HARVEY. Money is not everything, Mom. (then teasingly) But it's a good beginning –

Silence.

ALING AURING. And Marlon's missing. I've not seen him for a long time. Neither has Caloy – I really miss him.

HARVEY tries to comfort her.

HARVEY. Everything's gonna be alright, I said. Marlon will be back – you'll see –

ALING AURING. I hope –

CALOY brings in three glasses of orange juice and a plate of chocolate chip cookies. HARVEY sees him coming.

HARVEY. Well, here's our cookies! Over here –

CALOY places the tray on the sofa table. He hands one glass to his mother and the other to HARVEY. He gets one for himself.

HARVEY. Try the cookies. They're good. (hands over the plate to ALING AURING) Here –

ALING AURING. Thank you.

HARVEY. They're presents from my friend in Philadelphia which I wrote him about to bring over for me. I did him a wonderful favor – made a good deal – Although I won't tell you what it is –

Silence. ALING AURING gets up as if about to leave.

ALING AURING. I have to go, John. No one's left in the house. Mahirap na.
We cannot trust people nowadays.

HARVEY. Well I hate to see you go but if there's anything I can do – just let me know – I'm at your disposal – Goodbye then –

ALING AURING. (heads for the door) Babay –

HARVEY. Bye – (to CALOY) Hey, kiss your mom goodbye –

CALOY kisses his mother. He is carrying a cookie bag.

ALING AURING. (kisses back CALOY) Sige, anak – magpakabait ka –

CALOY. (hands her the bag of cookies) Pinagbaon ko kayo ng biskwit.

ALING AURING. Salamat, anak –

She kisses CALOY again. This time, with tender restrain.

ALING AURING. O, sige na – Magpakabait ka –

CALOY. Opo –

ALING AURING. Bye, John –

HARVEY. Bye – (and without thinking about it) This is maybe the last time
you're gonna see me –

ALING AURING. What?

HARVEY. Nothing – Bye –

ALING AURING leaves. HARVEY shuts the door.

HARVEY. (to CALOY) Thank God, You're back! (he embraces CALOY) My
little prince is back! My little bozo is back!

CALOY. I missed you, John! I missed you!

They warmly embrace each other. Silence.

HARVEY. (holding CALOY's hand) You're not leaving me anymore, are you –

CALOY. No. And I've stopped thinking about school –

HARVEY. Good! Because your school is here. This is where you learn practical things – not in books – but in things that are real – Your place is here. This is your home. And I'm your teacher. You learn the facts of life here. (puns) The birds and the bees – and the flowers and the trees – and sings it) and the moon up above – (beats the table twice to signal the rhythm) and that thing called love –

A knock on the door is heard. Silence.

HARVEY. Who's there?

Nobody answers.

HARVEY. Who's there, I said.

They look at each other with wonder.

HARVEY. (in a hurriedly loud whisper) Must be the authorities – (runs at the end of the room and hides himself inside the closet) Answer the door! AND TELL THEM I DON'T LIVE HERE, GODDAMN IT!

CALOY remains nervously still.

HARVEY. Go on!

CALOY slowly answers the door. MARLON appears at the doorway.

CALOY. (excitedly) Marlon!

MARLON. Kuya!

They embrace each other.

BLACKOUT.

SCENE 6

Seven months later. Late evening. HARVEY's studio apartment. The room is bursting with hard rock music. The lights are dim. HARVEY, CALOY and MARLON's laughter are heard. Cigarette and marijuana smokes fill the air. A concoction of beer, chips, chicken wings and chicharon abound. HARVEY, CALOY and MARLON do the square dance. Each of them takes turns as partners. They are intoxicated.

HARVEY. (to MARLON) Are you happy?

MARLON. Yes –

They continue dancing. After a while, CALOY turns off the radio. They stop dancing.

HARVEY. (wondering) Why did you do that?

CALOY. I'm tired.

HARVEY. Jesus! You're tired and you make us all stop – How could you be such a killjoy!

CALOY. I think we all have to sleep. It's three o'clock in the morning –

HARVEY. So? We still have one joint to finish –

MARLON. Let's finish it now –

HARVEY. Okay. (to CALOY) Your brother says finish it, then we finish it.

CALOY. Do we sleep after this?

HARVEY. We sleep after this, your highness – (gets the last stick of marijuana from his pocket and lights it) You sound like my grandmother –

CALOY slumbers on the sofa.

HARVEY. It's smokes time!

HARVEY smokes. Then he passes it on to CALOY. He smokes. Then he passes it on to MARLON. He smokes.

HARVEY. (to MARLON) Good?

MARLON. Yes.

HARVEY. Good. Finish it. Now, the works –

HARVEY turns on the radio.

CALOY. I thought we're going to sleep already –

HARVEY. After this, bozo – (to MARLON) Strip!

MARLON. What?

HARVEY. I said strip!

MARLON immediately takes off his shirt.

HARVEY. (interrupts) No! Dance while you strip! Entertain me –

CALOY. How?

HARVEY. Like this –

HARVEY gets up and demonstrates the macho dancing striptease act, dancing to the beat and rhythm of the music. MARLON applauds. CALOY pokes hard on MARLON's head.

MARLON. (to CALOY) Ano ba!

CALOY. Tumigil ka na –

HARVEY. Hey, Marlon – watch me. This is how you do it. Got it?

MARLON. Yes.

HARVEY. Then do it –

MARLON imitates HARVEY. His imitation is a funny rendition of the dance. HARVEY laughs hysterically. CALOY does not respond.

HARVEY. Boy, if somebody danced like you did, he'll be famous – for making a fool of himself –

HARVEY opens a bottle of beer. He hands it to CALOY.

HARVEY. (to CALOY) More beer?

CALOY. (coldly) No.

HARVEY shrugs. MARLON sits on sofa. HARVEY pulls him out of the sofa.

HARVEY. Hey, you're not done yet. You're supposed to dance while stripping, remember – Go on – do it!

MARLON. But I'm tired already –

HARVEY. I said do it! No buts.

MARLON lazily stands and performs. He slowly strips off his shirt. Then his pants. And as he is about to take off his underwear, HARVEY changes the channel on the radio. He switches to mellow music. He dims the light some more. He goes to MARLON and slow-drags him – very sweetly and very intimately while CALOY simply watches.

HARVEY. (while dancing with MARLON) You like this?

MARLON. Yes.

HARVEY. You like my body?

MARLON does not answer.

HARVEY. Hey, I'm asking you – I said if you like my body –

MARLON. Yes –

HARVEY. Good. Now make love to me –

MARLON. What?

HARVEY. I said make love to me.

MARLON. What shall I do?

HARVEY. (to CALOY) Hey bozo, you haven't taught this kid, have you? I told you to teach him the works! You're really getting into my nerves!

CALOY does not respond. HARVEY goes to the closet and gets his horsewhip. He shows it to MARLON.

HARVEY. Do you see this? If you don't make love to me, I am going to sweetly slither you with this –

Silence. HARVEY coils the whip around MARLON's neck. Then slowly, MARLON takes off HARVEY's shirt. He throws it away. He nibbles HARVEY's nipples.

HARVEY. (ecstatic) Ooohhh – aaahhh – great – you’re really great – you’re tops, bozo –

MARLON slowly slides his tongue down until it reaches HARVEY’s navel. He nibbles HARVEY’s navel.

HARVEY. Oh, God – You’re beautiful – You’re beautiful, man – You’re beautiful – oohhh –

And while he nibbles HARVEY’s navel, MARLON slowly unbuttons HARVEY’s pants. And just as MARLON is about to strip HARVEY’s pants down, HARVEY stops him.

HARVEY. No – not yet – let’s save that for the finale – believe me – it’ll be more fun that way –

MARLON. What shall I do now?

HARVEY. I don’t know – (pause. Then excitedly) I got it! Why don’t you take off your pants and I’ll fuck you in the butt –

MARLON. What?

HARVEY. Yeah – that looks like a good idea – (to CALOY) What d’yo think, big brother – speak up!

CALOY does not answer. He simply stares at HARVEY.

HARVEY. Hmm – I didn't know you have such dagger eyes – Nevertheless, the show must go on! (to MARLON) Now, be a bitch and get fucked – Crawl! Here, on the sofa. I'm gonna horse you around. Love your thick ass, bozo jr. C'mon –

MARLON. (hesitatingly) But –

HARVEY. C'mon! Take off your pants! What are you waiting for. You want me to come in your mouth? I know how much you love my cum. How much you adore it! How much you love licking every drop of it – I know its hot stuff but I wanna come fast – I said fast and in your butt. So don't fuck up the fun! Strip now!

MARLON is already very nervous at this point.

HARVEY. Don't be scared – I'm gonna make it a lot easy for you – I promise – I'm gonna come in very, very slowly and smoothly – (pause) I can use KY if you want – (suddenly remembers) Oh, I just ran out of it – Damn! That fucking girl's pussy ate all of it – that fucking virgin – all I put in was my tiny index finger and she bled – she bled like hell – (pause) Must be my long and dirty fingernails – (shrugs his shoulders) Oh well – fucking girls are fucking girls wherever they go – (pause) C'mon –

MARLON remains motionless. CALOY is petrified.

HARVEY. Cool it – Take it easy – (pause) Okay – I'll take something – a KY substitute – (pause) What's a good KY substitute, I wonder – (pause) I know!

HARVEY runs to his closet. He gets his half-filled bottle of petroleum jelly.

HARVEY. Something for my rashes could be something for your ass –

He opens the bottle, presses some and rubs them on the palm of his hands. He smells the jelly.

HARVEY. Hmm – smells good!

He lets MARLON smell it.

HARVEY. (to CALOY) Try it, bozo –

CALOY withdraws.

HARVEY. What's the matter? Do I look like I got AIDS or somethin' –
(pause) That reminds me – the day before yesterday – I was with
Nestor, the boatman. `Twas his birthday so he invited me over to
his house and we all had a drink. He told me about this couple
whom he took for a ride to the rapids and this guy the tourist told
him that he's got AIDS – and the moment Nestor heard it, he
moved away real fast! Trying to get back as soon as he can – He
was so over speeding that the boat capsized and the couple swore
that they will never, never come back to Pagsanjan again. And I
kept on laughing – (laughs) really `twas so stupid of Nestor – to
believe the tourist's declaration that he's got AIDS – I told him that
no person in his right mind will ever, ever admit that he's got it
unless he's crazy – NEVER! So you see, even if I told you that I

ain't got AIDS, you better not believe me – for it's for you to find out – and by the time you realize it, it will be too late – ha! Ha!

HARVEY chases CALOY. CALOY runs away. He chases CALOY all over the place until the room becomes a mess.

HARVEY. (Catching his breath) Well, this German friend of mine at the lodge – yesterday – remember – we shot the rapids together – and I told him to shoot the boys or whatever – he just couldn't believe his ears when I told him that I have this catalogue of five hundred twenty boys and girls to boot! (chuckles) Couldn't believe his fucking ears –

He catches CALOY. CALOY tries to resist but HARVEY lets him go.

HARVEY. (in a macabre whisper) Then we went to the falls –

Silence.

HARVEY. (to MARLON) Now move! Strip and show me your ass – So that I can eat it! So that you can eat me too!

He pushes MARLON towards the sofa. HARVEY unbuttons his pants and unzips his fly. MARLON resists and tries to pull himself away from him but HARVEY pushes him back. He slaps MARLON.

HARVEY. (with dagger eyes) You better behave or I'll kill you –

Like a caged bird, MARLON remains motionless. HARVEY lights a cigarette.

HARVEY. You want something that'll turn you on? Don't worry – This will turn you on – This will choke your ass and will make you spin like a top. (points his cigarette closer to MARLON's face – as if all ready to burn him) No – I will not use this. Your skin is too delicate for this – Besides, I don't want to ruin your body. I wanna preserve it the way I preserved your big brother's body – (looks at CALOY as he sits at the inner corner of the room – dazed and petrified) He's got a seven-inch cock, you know. Really big! In fact, too big for his body – his cock reaching just his belly button. And I measured it with my own throat. (to MARLON) So I'll not burn you – I'll preserve you –

And like a wild monster, HARVEY rips off MARLON's pants. MARLON struggles but in vain. HARVEY pushes him against the wall as if to crush him.

CALOY. (to MARLON) Gawin mo'ng pinagagawa niya! Akong bahala –

HARVEY. (to CALOY) What did you say?

CALOY. I told him to follow whatever you say –

HARVEY. Good brother, big brother –

CALOY. (to MARLON) Sumunod ka –

MARLON gives up, positioning himself like a four-legged animal about to be sodomized. HARVEY strokes his genitals as he inserts his hands into his underwear.

HARVEY. (imagining it with ecstasy) Eat me – eat my ass – eat my balls – eat my groin – go on – yes – nibble them – nibble them warm and cold – nibble my nipple – nibble my tongue – nibble my button – eat my cum – yes – eat it – eat it like heaven – eat it – eat – eat – now I’m ready – ready – to come in your ass – I’m ready – ready now – and –

And as he is about to take off his briefs, CALOY rushes for the nearest beer bottle and strikes HARVEY. The beer bottle breaks. HARVEY bleeds and falls unconscious CALOY shoves him off the sofa. He goes to his brother and comforts him. He lifts him up and puts his arms around him.

MARLON. Sorry, kuya – sorry –

CALOY. Magbihis ka – mag-impake tayo – (pause) Uuwi tayo –

Silence. And as CALOY and MARLON leave the room, HARVEY’s hand crawls and reaches out for MARLON’s leg. HARVEY holds on to MARLON.

MARLON. (to CALOY) Kuya!

CALOY reaches for the broken beer bottle and stabs HARVEY. HARVEY grimaces in pain. He holds on to CALOY.

HARVEY. Why did it take you so long to kill me? Don’t you love your brother enough? You’ve been a good boy – I thank you – for I’ve used you well even to this moment –

HARVEY slowly closes his eyes and releases his hand from CALOY. He lands on to CALOY's lap – assuming a pieta – like stance. They do not move.

BLACKOUT.