

EROTIC CITY

Original screenplay

by

Paulo Tullie

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Final Draft

FADE IN:

EXT. BIG DADDY'S CLUB - NIGHT - 1997

In the summer of 1997, in northern Phoenix, Arizona. North Mountain Village.

Where we see a story building with no windows.

We see the sign light up that says BIG DADDY'S CLUB with Lucida's black capitalizing each word.

CUT TO:

INT. BIG DADDY'S CLUB - STRIPER POLE - 1997

We hear the song during the performance as it comes out on stage.

SONG: BREAKIN' MY HEART (PRETTY BROWN EYES) by MINT CONDITION.

The dancer appears on stage. Blaine, 27, is shirtless and slim, with dark brown hair and blue eyes. He wears black briefs, a choker collar made of black leather around the back of the neck, and a black and silver Rolex chain in front.

Blaine walks onto the stage in front of the silver pole to perform in front of an audience of older men. Some men are in their 30s, 40s, and 50s.

Three men are in front of the stage. Disco balls flashed everywhere in the room, and the light turned from red to lavender, one at a time.

Blaine touches himself to entertain these men as he lies on the pole, letting music control his body. He moves his hips back and forth.

Blaine looks at the 35-year-old man, who has an athletic body type, wearing black running shorts with drawstring split bottoms and side pockets, a gray tank top undershirt, and a sleeveless V-neck shirt.

We see him sitting on the black leather booth bench against the red-painted wall.

He watches Blaine dancing on the stage, where he rubs his thigh and spreads his legs.

Blaine smiled as he approached the older man, who sat in front of the stage.

It appears he had a difficult time at work. Blaine gets off the stage, sits on top of him, and moves his hips around in a circle. We see both grown men grab Blaine's hips to help him move; he watches the athletic man, trying to make him jealous.

The athletic man uses his finger to signal him to "get over here."

Blaine gets off, and then he hands Blaine a fifty-dollar bill by placing it on his underwear on top of his left waist.

Blaine went to the Athletic Man and sat on top of him, and he continued his dancing as they got closer to each other.

CUT TO:

INT. BLAINE'S APARTMENT - BEDROOM - NIGHT - LATER

We see Athletic Man and Blaine sharing a body in bed. Blaine lies on his chest while the Athletic man fucks him.

Blaine moans like he has never been fucked before.

The Athletic man holds Blaine's hair as he grunts.

As the athletes stop, we hear them breathing.

CUT TO:

The screen goes black in the background, and the title, in all capital letters, appears in the center of the screen in large print.

TITLE: EROTIC CITY

CUT TO:

INT. BLAINE'S APARTMENT - BEDROOM - MORNING

Blaine is bedding down in the same spot as last night.

As we can see, the athletic man has already worn his clothes. He walks out of the bedroom, leaves Blaine's apartment, and hears the door shut behind him. The door wakes Blaine, who moves, trying to go back to sleep.

And it feels a little early to be waking up, especially since the sun has just come up, and it almost looks like it's a little past noon. But it's still morning.

CUT TO:

INT. BLAINE'S APARTMENT - LIVING ROOM - LATER

Blaine lives in a second-floor apartment at Motif Apartment Homes.

Blaine emerges from his bedroom shirtless, wearing short black gym pants, and counts money.

A toy gun with a Nerf bullet flies and aims at his face.

Where we see a toy gun aimed at Blaine is Blaine's best friend, Kirk, 28, wearing his stripper uniform, a silver body chain vest, and black jeans.

KIRK

Bang, Bang, you're dead.

BLAINE

You fuck face.

KIRK

That's what other daddies told me
when they fucked me.

Kirk places the toy gun on the coffee table.

BLAINE

What are you doing here?

KIRK

I'd been calling you for hours. I
thought you were dead.

BLAINE

I had a long night last night.

KIRK

I can tell.

Blaine looks at Kirk, trying to understand where he's sitting in the living room.

BLAINE

How did you gain access to my
apartment?

KIRK

Don't mind about me, but your
jockey boy let me in.

BLAINE

You have been in here for hours.

KIRK

I had nowhere else to go for fuck sake. So, how was it last night?

BLAINE

He's alright.

KIRK

How alright? Was he a good fuck or a lousy fuck.

Blaine can't lie, Kirk.

During the conversation, Blaine puts the money in the cabin's refrigerator, where we see two more giant plastic jars. On the right are BILLS, and on the left is ESCAPE.

He also placed the money from last night into the two jars. The BILLS jar is almost complete, and the ESCAPE jar is half full. He hides the money and closes it quickly.

BLAINE

Okay, okay, he was an AWESOME fuck.

KIRK

Tell me everything.

BLAINE

It's like my body was about to explode, he fuck me for three hours, and I just lay there and took it. I scream out of my brain. I suppose he might have liked it.

KIRK

That is some enormous cock right there. Wow. I wish I had been there to see it.

BLAINE

You would've been jerking off.

KIRK

Sounds fucking hot.

BLAINE

Shut up.

Blaine changes the subject.

BLAINE (CONT'D)

What about you? You got nothing fun last night.

KIRK
I wouldn't call it FUN.

BLAINE
What happens?

KIRK
Some crazy Mexican guy shoved cocaine into his fucking nose while he's fucking me.

BLAINE
Shit. That isn't very good.

KIRK
It got worse. He shoved his nose into it so hard that he was all over me, and he never gave me any space. It was a disaster.

BLAINE
I am so sorry about that.

KIRK
Don't be. I'm going to be scarred for a while. He kept pounding me hard and fast like I was being raped.

BLAINE
It sounds like you've been fucked by a rapist.

KIRK
Wait, he's a rapist.

BLAINE
I am just saying, Kirk. He does sound like a rapist. I hope he doesn't have any criminal records.

KIRK
Oh my god, I'd been fucked by a criminal.

BLAINE
Kirk.

KIRK
I'm just saying.

BLAINE

Calm down, remember it was a one-nighter, okay, he'll never see him again.

Blaine hands him coffee to cheer him up.

KIRK

Thanks.

(he drank his coffee.)

But still, I would watch you getting fucked.

Blaine and Kirk laugh at each other, and Blaine throws the pillow at him.

BLAINE

Shut up. I have to shower.

Blaine walks to the bathroom. Blaine takes his shorts off, and we see him buck naked as he walks away. Kirk looked at him and watched it leave.

KIRK

By the way, I am here because Monty wants me to deliver a message to you.

BLAINE

What the fuck does he want this time?

KIRK

He wants me to ask if you could come to work today.

Blaine looks at Kirk with a shocked expression. He grabs the towel wrapped around his waist and holds it as he walks out of the restroom.

BLAINE

Is he out of his fucking mind? I told him I needed some Saturdays and Sundays off. He can't just put me back on stage; I need a break from that place.

Blaine sat in a chair.

BLAINE (CONT'D)

What the fuck does he want from me?

KIRK
Hey, he's the boss. You have to be there.

BLAINE
No, I won't do this again. I'm going to see him TODAY.

KIRK
And say what?

BLAINE
I will not do it again. We both agreed.

Kirk didn't say anything.

BLAINE (CONT'D)
Fuck.

Blaine continued to return to the shower, and we heard him turn the shower on as he went inside.

KIRK
After your talk with Monty, what's on your agenda today?

BLAINE (V.O.)
My mom called me the other day and said she wanted my sister and me to meet her at Manuel's Mexican Restaurant.

KIRK
Where is that?

BLAINE
It's in Glendale, where I grew up.

KIRK
I have never heard of that restaurant before.

CUT TO:

INT. BLAINE'S APARTMENT - SHOWER

Blaine takes a shower while he's talking to Kirk.

BLAINE
My family and I have always gone there. The food is good, so I recommend trying it.
(MORE)

BLAINE (CONT'D)

I might even take you and the other guys there someday.

KIRK (V.O.)

Monty doesn't like it when his boys are far away from him.

BLAINE

So, he'll never know.

Blaine continued talking.

BLAINE (CONT'D)

Anyway. She called me to have lunch and said she had something important she wanted to share. I don't know what it is.

KIRK (V.O.)

Does it have something to do with your sister and that cock-sucker husband of hers?

Blaine turns off the shower and grabs the same towels.

BLAINE

You don't know my sister; she can't stand that I am. She hardly even looks at me.

CUT TO:

INT. BLAINE'S APARTMENT - LIVING ROOM

Blaine exits the bathroom after he glances at himself in the mirror.

BLAINE (V.O.)

Even though I did my best to love her, she stomped her feet as if my love meant nothing to her.

While Kirk is still sitting in the living room and listening, looking at a gay porn magazine on the wooden glass coffee table.

CUT TO:

INT. BLAINE'S APARTMENT - BEDROOM

Blaine wears a white T-shirt, faded blue jeans, long socks, black shoes, and a blue denim shirt.

While Blaine's getting ready.

CUT TO:

INT. BLAINE'S APARTMENT - LIVING ROOM

Kirk is looking at the picture on the wall from his high school years.

BLAINE (V.O.)
My sister still hates me for being
gay.

KIRK
That's just how the world is,
Blaine—being rejected by the world.

Kirk turned around and saw Blaine wearing his casual clothes.

Kirk chuckles.

BLAINE
What?

KIRK
You look so STRAIGHT as fuck.

BLAINE
Fuck you.

KIRK
No, seriously, is that what you
wear to meet your mom?

BLAINE
Well, I can't just dress like a
slut right in front of her. What
are you wearing, Kirk? Your chain
vest.

KIRK
Today is Saturday, remember.

Blaine forgot what day it is.

BLAINE
Oh, right, BDSM night.

KIRK
You don't have to wear your jean
jacket. It's summer, and you could
be sweating out there.

BLAINE

Just take me to see Monty. Let me
get my wallet first.

Kirk watches as Blaine goes back to the bedroom.

KIRK

Only STRAIGHT men wore those
clothes.

BLAINE (V.O.)

I heard that.

Kirk covered his mouth with his hand and made a teasing look
on his face.

CUT TO:

INT. BIG DADDY'S CLUB - MONTY'S OFFICE - DAY

Blaine is standing in front of the desk.

MONTY, 45, a musical bear and a bald man who smokes cigars,
might be the sweetest man who will care for his boys. He is
wearing his white suit and a black, button-down shirt.

Blaine is standing there watching another boy, who looks in
his mid-twenties, who is under the desk, sucking Monty's
cock.

BLAINE

Monty, can I have a word with you?

MONTY

Sure, what is it, sweetheart?

BLAINE

Alone.

Monty taps the boy's head gently.

MONTY

That's enough, boy. Get back on
stage.

We see him exit the office, and it's Blaine and Monty alone.

MONTY (CONT'D)

What.

BLAINE

Did you ask me to take another
shift today? We agreed, Monty.

MONTY
Agreement to what?

BLAINE
I will take two days off.

Monty lied.

MONTY
I do not recommend taking time off.
That's not good for business,
Blaine. When I say do it, you do
it.

BLAINE
That's not the point, Monty; I have
some plans to attend to. I was
supposed to meet my mother for
lunch.

MONTY
Tell her you are busy.

BLAINE
She doesn't know I work here.

MONTY
And it's going to stay that way.

BLAINE
I am not taking this shift. We
agreed on whether you liked it or
not.

Monty slams the desk out loud and shouts at Blaine.

MONTY
DON'T FUCK WITH ME, BLAINE.

Blaine was about to leave the office, and Monty stopped him
in a calm voice.

MONTY (CONT'D)
Blaine, I'm sorry.
(gets up from the chair)
I didn't mean to shout at you.

Monty puts his cigar on the ashtray on his desk, walks toward
Blaine, and gets closer, sniffing his hair.

MONTY (CONT'D)
(whisper)
You smell so good.

Monty reaches for his jacket but then stops and puts it away.

MONTY (CONT'D)

I got something for you, a gift.

Monty went to the tall black hon drawers on top and reached down from the back.

MONTY (CONT'D)

It's very special to me, and I hope
you like it.

We see Monty carrying a black box and handing it to Blaine,
looking curious and unsure of what's inside.

Monty opens it for him, and we see a necklace.

It's a 16-inch silver curb flat aluminum chain with a silver
heart-shaped pendant that reads 'DADDY'S BOY'.

Blain looks curious when he stares at the sign. He knows what
it says.

BLAINE

It looks...

MONTY

Marvelous.

Blaine has no words to say.

BLAINE

(lied)

Yeah.

As Monty takes the necklace and places it on Blaine's neck,
Blaine turns around and sees himself in the mirror, where
Monty is behind him.

MONTY

It looks good on you, baby.

Monty removes Blaine's jacket slowly and kisses his neck.
Blaine feels his warm lip where he does not like to be
screwing the boss.

Monty talks while kissing Blain's neck and whispering in his
ear.

MONTY (CONT'D)

(whisper)

No one is going to take you from
me... you're mine. You hear me,
boy...

(MORE)

MONTY (CONT'D)

I'm going to make you mine...
you're mine. I'll take care of
you... No one will have you... No
one.

Monty stops kissing and talks like an actual boss. He then
puts Blaine's jacket back on and returns to his desk.

MONTY (CONT'D)

You can go now. Have lunch with
your mother, and be back here at
six. I mean it.

BLAINE

Yes sir.

MONTY

Yes, what?

BLAINE

Yes, Daddy.

MONTY

Good boy.

When Blaine went to the door, a muscled man appeared. Blaine
stared at him as he walked in.

MONTY (CONT'D)

Hello there, boy. I am ready for
your raise. Here you go.

We hear Monty's pants unzipping, but we don't see what
they're doing, so we watch Blaine exit the office.

MONTY (V.O.)

That's a good boy.

The door closes.

CUT TO:

EXT. BIG DADDY'S CLUB - AFTERNOON

We see Kirk sitting on the black metal bench outside, and
Blaine walking out of the building.

Blaine and Kirk sat beside each other while other employees,
shirtless men, walked inside.

KIRK

Well. What did he say?

BLAINE

Looks like I'll be coming back to work instead. He wants me back here at 6.

KIRK

I told you. You can say no to the boss.

BLAINE

No shit.

Kirk looks at Blaine.

KIRK

That's a lovely necklace you have there. What it says, DADDY'S BOY.

BLAINE

Monty said it was a gift.

KIRK

Doesn't look like a gift. It looks like he's trying to maintain you.

BLAINE

What time is it?

Kirk looks at the watch on the left side of his wrist.

KIRK

Almost 2 o'clock.

BLAINE

Alright, take me to the restaurant.

KIRK

Sure. Before we do that, I'd like to pick you up after lunch.

BLAINE

I'll take a cab.

KIRK

Okay, so tell me where to go, because I am not from here.

CUT TO:

INT. MANUEL'S MEXICAN RESTAURANT & CANTINA - GLENDALE,
ARIZONA - LATER

We see Blaine's family sitting in a private room of the restaurant.

Blain is wearing sunglasses next to his mother, PAM, 57. Pam has healthy black and white hair and loves wearing a black and gray gown with sparkles for the summer.

They all sat together, all quiet.

BLAINE

Where is Cassy?

PAM

She said she was running late. She was having a conversation with the babysitter.

BLAINE

She could have just brought them to my apartment, but I wanted to see my nieces and nephews, whom I haven't seen since they were in diapers.

PAM

She's just looking after them.

BLAINE

She's only looking after herself. She is keeping them away from me. Also, she said I would give them a gay disease, and she's scared that I would give it to them.

PAM

You know she doesn't mean that.

Pam glances at Cassy and her husband as they walk.

Pam sees her daughter, CASSY, 31, a wealthy woman with long blond hair. Cassy does not look happy to see her brother, Blaine, in person, and can't stand Blaine or the family.

Her husband, GAVIN, 32, is a year older than Cassy. He has short hair and a full beard. A business entrepreneur, he is wearing a navy blue suit and a white sleeveless shirt.

PAM (CONT'D)

Cassy, sweetheart, I'm glad you're here.

CASSY

I'm sorry about that, Mother. The traffic was awful. We'd been going in different directions, street by street.

PAM

So sorry to hear that.

CASSY

No worries.

(She looks at Blaine)

I wasn't expecting to see a QUEEN hanging out.

Blaine tries to join the conversation.

BLAINE

Nice to see you, too, Cassy. It's been like, what, three or four years?

Cassy ignored Blaine.

CASSY

Alright, Mother, you brought us here. What's the news you'd like to share with me?

BLAINE

News about what?

PAM

I came here to tell you about my two children.

BLAINE

What news?

CASSY

This is not your concern, queer boy.

PAM

CASSY!!! Never speak to your brother like that. I brought my two kids here to share the news with you.

CASSY

Mother, I don't have time for this.

BLAINE

Tell me what?

Cassy stays silent when Pam brings the news to Blaine, who is unaware of what is happening and what he has missed.

PAM

Your sister is thinking about
selling the house.

The shocked look on Blaine's face is no joke; Pam, Cassy, or even the husband is listening, and he knows about it.

BLAINE

What? Why.

PAM

Your sister felt that the house you
kids grew up in was filled with
nothing but bad memories.

BLAINE

What are you talking about? Nothing
is wrong with it; I had great
memories in that house. And none of
you guys ever told me this.

Blaine looked at Cassy.

BLAINE (CONT'D)

Since when did you decide to sell
the house behind my back, sister?

CASSY

Since I have every right to get rid
of that ridiculous house that Daddy
bought.

BLAINE

That house means a lot to me, and I
have all my stuff in my room that
hasn't been touched for years.

CASSY

Well, maybe I should consider
starting a yard sale and getting
rid of all your stuff.

BLAINE

Don't you dare touch my stuff.

Pam snap. Slams the table.

PAM

ENOUGH.

Pam took a deep breath.

PAM (CONT'D)

Guys, I haven't put out a sign yet.

Cassy looks at her husband, Devin smiles during the conversation, and glances at Pam with a straight face. Cassy is not happy to hear the news.

BLAINE

What?

Blaine put on a smile.

CASSY

We had an agreement, Mother.

PAM

I said... I did not put out a sign.
It's still on hold.

CASSY

What do you mean you didn't bring
it out? We agreed with this,
Mother. We want to forget about the
past and leave the memories behind.

BLAINE

No, Cassy. You agreed with
yourself, not with Mom, and I am
sure as hell not with our father.

PAM

I am putting the house on hold, as
I am no longer in this world. I am
giving the house to your brother,
Blaine.

Cassy looks shocked and upset, and her husband, Gavin, looks dead in the eye.

CASSY

Mother!

BLAINE

Really.

Blaine's eyes widened during Pam's conversation when she mentioned Blaine's two jobs. Pam turns to Blaine.

PAM

I am glad you were independent and
worked two jobs nonstop. You worked
at Blockbuster, Harkin's Theater,
and the Metrocenter Mall just next
door.

Cassy doesn't believe what Pam says. Blaine nodded, where he lied about working two jobs.

CASSY
Yeah, ever since Dad kicked him out. He's been acting differently.

GAVIN
What kind of faggot works at a Blockbuster?

Pam and Blaine looked at Gavin, and Cassy said nothing to him.

BLAINE
I only see one faggot in this table.

Gavin slams the table and gets up, ready to fight Blaine. Cassy calms him down.

GAVIN
Fuck you, don't ever talk to me like that.

CASSY
Baby, stop, calm down.

Gavin took a deep breath and sat down.

BLAINE
Control your husband's sister. You don't want him to get all gay fever on me.

CASSY
Shut your face, Blaine.

Blain smiles a little.

CASSY (CONT'D)
You can't let him have the house, Mother. We have to sell it now.

Pam stops Cassy before she pulls the plug.

PAM
I will not sell my home. Your father bought it with his own money. Ideally, we needed more room to raise you and your brother so your kids could grow up in a house. We had such good times together.

CASSY

I only remember growing up when you invited strangers into our house and partied every night.

PAM

Those strangers you were talking about were our neighbors from across the street and next door. So we had good times, but it was a big deal. And besides, it was the 70s; you can't judge that.

Cassy could remember from that year and would not forget that memory.

CASSY

I watch those two spouses fucking in our front yard in front of my bedroom window. That husband looked at me and winked at me while fucking his wife. It was the most horrible thing that had ever happened to me as a child.

Blaine chuckles a little; he tries not to laugh. Cassy looks at Blaine, trying to hide his smile.

CASSY (CONT'D)

You think my childhood is funny to you.

BLAINE

It's a little funny to me.

CASSY

You are such a hypocritical asshole.

PAM

That is enough.

BLAINE

You heard her, Gavin. Control your wife. Or did you forget that you're married to an actual woman?

PAM

Blaine.

CASSY

Mother.

PAM

Honey, they were drunk and wasted. They had no idea what they were doing. Better yet, why are you awake, and why haven't you told me about this?

CASSY

I was a child mother; I was scared, and you would never believe me if I told you that you would embarrass me in front of the whole people, your so-called neighbors.

PAM

I am your mother, Cassy; you have every right to tell me the truth. So please don't ignore it. If it bothers you, come talk to me and tell me everything; don't just avoid it.

CASSY

Well, it's never going away, Mother.

PAM

It would be best if you did not blame me for this, Cassy.

(Change the subject.)

I am not selling the house. When your father passed away, he left it to me, and now I will give it to your brother.

CASSY

Are you insane, Mother?

PAM

What?

CASSY

Are you doing this to embarrass me?

PAM

My son and your brother need more space to move out of that rusty apartment. I was not trying to embarrass you. I am trying to help him because that's what mothers do.

CASSY

I will not accept this.

Blaine gets involved in discussing things with his sister and mother.

BLAINE
I agree with Mom.

PAM
See.

CASSY
Excuse me.

BLAINE
Dad bought the house for us to grow up in. It has been with us forever; you will leave memories behind.

CASSY
I get it now; you're just jealous of me because I am a married woman, and I have a job, children, a career, and a life.

BLAINE
At least I'm not the one who's married to someone with money and just rubbed it in front of my face.

Cassy shouted at the whole building, making an echoing sound.

CASSY
SHUT UP!!!

The waiter and staff look at them.

BLAINE
I'm going to head to the restroom.

Blaine gets up from the chair and walks away.

GAVIN
I'm going to make some calls.

Gavin gets up from the chair, grabs his flip phone, and walks away.

PAM
You have no right to say that to your brother.

CASSY
My brother is NOT gay.

CUT TO:

INT. MANUEL'S MEXICAN RESTAURANT & CANTINA - RESTROOM

Blaine emerged from the toilet room, opened the door, and washed his hands at the sink. Looking in the mirror, he saw Devin standing behind him.

Blaine looks in the mirror.

BLAINE

What do you want, Gavin?

GAVIN

You have to ruin your sister's plans. She was this close to getting rid of that house.

BLAINE

It's not my fate to sell it.

GAVIN

We are going to sell it.

After Blaine washed his hands, he grabbed the paper towels and threw them in the trash.

BLAINE

Why don't you back the fuck off, will you? My house, not yours, got it.

Blaine was about to exit the restroom, but Gavin blocked the door.

GAVIN

I see the way you look at me.

BLAINE

What?

Gavin walks toward Blaine slowly, and Blaine backs away from him.

GAVIN

I know what you homos want. You want my fat cock, don't you? You never stop looking at it. Just say yes, then I'll give it to you.

Gavin places his hands on his crotch. He grabs Blain's hand and places it on his crotch.

GAVIN (CONT'D)

How much?

Blaine pushes Gavin back.

BLAINE
Get your hand off of me.

Blaine went to the door, reached the handle, and stopped briefly.

GAVIN
You better not tell your sister
about this. Or else I'll come after
you.

Blaine's facial expression looks terrifying.

GAVIN (CONT'D)
Quit staring at cock, you queer.

Blaine opens the door, exits, and leaves Gavin alone in the restroom.

Gavin chuckles.

CUT TO:

INT. BLAINE'S APARTMENT - LIVING ROOM

Kirk sits on the couch, shirtless and wearing a black vest.

Kirk looks shocked.

KIRK
Wait, he did what?

Blaine came out of his room.

BLAINE
He fucking groomed me.

KIRK
I didn't know he had it in him.

Kirk made a chuckle, and Blaine was not kidding about it.

BLAINE
This isn't funny, Kirk; this is my
fucking brother-in-law we're
talking about.

KIRK
Okay, okay, I'm sorry.

Kirk asks Blaine a question.

KIRK (CONT'D)
When you touch it, it is
significant.

BLAINE
Kirk.

KIRK
Okay, okay.

Kirk got rid of his laughing smile and got straight to the point.

KIRK (CONT'D)
Does she know?

BLAINE
No, I never told anyone. He made a
promise not to tell anyone.

Kirk grossed himself out.

KIRK
I don't understand why you care. I
mean, you hated the guy. All
because of his wealth.

BLAINE
It doesn't matter if he's rich.

KIRK
Why not? The guy is an asshole to
you and your mother. Please teach
him a lesson.

BLAINE
Please, you instead be fucked by
him for his money.

KIRK
He's not my brother-in-law. I would
fuck him for money. If he's my
sugar daddy.

BLAINE
Shut up.

Blaine throws dirty towels at Kirk, and Kirk jokes about Blaine.

Kirk flinches, and the towel drops to the ground.

KIRK
Are you ready? Monty wants us to be
there at 6 pm.
(looks at his watch)
It's only 5:20.

BLAINE (V.O.)
Hold on. I'm almost ready.

Kirk looks around for a few seconds and sees Blaine leaving his room.

KIRK
Holy shit.

Blaine wore a silver body chain harness, a Cuban chain Viking-style apocalyptic armor, and black jeans.

BLAINE
Well, what do you think?

KIRK
I am so fucking horny, and I want
to fuck you so badly.

Kirk and Blaine laughed.

KIRK (CONT'D)
You ready.

BLAINE
Yeah, let's get going.

Kirk and Blaine opened the door and went outside. Blaine grabbed his house keys, turned off the lights, closed the door, and locked it.

CUT TO:

EXT. BLAINE'S APARTMENT - SUNSET

Blaine and Kirk were about to walk down the stairs when they spotted an older woman, ALTHEA, 88, with short, curly white hair. She was wearing big, round reading glasses and a white nightgown.

Blaine looks at Althea with a hateful look on her face. Blaine's not afraid of her or any of the words she says.

ALTHEA
Mr. Matthews. I see you and your
little homo friend had a good time
last night.

BLAINE
You heard.

ALTHEA
Everything.

BLAINE
Kirk is a friend of mine, and
between me and sex with a man is
none of your fucking business.

ALTHEA
Yeah, keep down, will you? I need
my beauty sleep.

Blaine is intimidated by Althea.

BLAINE
Yes, sickness.

ALTHEA
Fucking homos.

Althea went back to the house and shut the door with a loud
bang.

They went downstairs.

KIRK
Who was that?

BLAINE
That's just Mrs. Dickinson; she's
pretty harmless. And she hates it
when I bring guys over here.

KIRK
Are you feeling okay with this? I
feel a little offended by her.

BLAINE
Don't worry; it doesn't bother me
anyway. She can't do shit.

CUT TO:

INT. BIG DADDY'S CLUB - NIGHT - DRESSING ROOM

A dressing mirror and a dark green locker surround the
dressing room.

In the back, benches and showers. There are also free spaces
without curtains.

We see men in their twenties.

We see three white men sitting in front of the mirror...

On the right side, he was fixing his long black hair. Matthew, 23, is slim, shirtless, and wearing black boxer underwear.

In the CENTER, putting baby oil on his white endomorph chest, PATRICK, 25, is smoking cigarettes.

On the left side is a ginger redhead with light, white, and red curly hair. JORDAN, 27, is sniffing his nose with cocaine.

Black men and Hispanic men... where we see ANTHONY, 29, rectangle body shape, Hispanic, making out with a skinny black man, SEAN, 28, making out with each other, and all shirtless.

TORY, 27, is shirtless and wearing a black vest, black shades, a black peaked leather officer cap, and black pants.

The bartenders checking on the dancers are next to Tory, and their bodies are built in the same clothes as Tory's, except for a leather officer's cap, KYLE, 28.

TROY

All right, ladies. The door will be open in thirty minutes, so be ready to head to the stage pole on time.

MATTHEW

We will, Troy, thanks.

TROY

Great.

Troy looks at Patrick, who is still sniffing cocaine.

TROY (CONT'D)

Hey, hey, redhead, ease up on the cocaine there. You don't want Monty to see you like that.

PATRICK

Like, I give a fuck what he thinks.

KYLE

Watch it there, boy.

TROY

Speaking of boys, where the hell are Blaine and Kirk?

We see the door open from the back of the building.

They see Blaine and Kirk looking like they're in a rush.

KYLE

You boys are late.

BLAINE

We are so sorry, Troy traffic was terrible. Has he shown up yet?

TROY

No, but he will if he sees you running late; now hurry up, take off those pants, and change.

Blaine and Kirk run to the back of the locker.

KYLE

Right now, boys, give these men a good show and make them feel horny but not TOO horny because if you do, you will take them back to your place and have fun, and don't fuck it up.

TROY

Have fun.

Troy and Kyle left the dressing room and closed the door.

MATTHEW

Since we have plenty of time, we could have our show.

ANTHONY

Like what.

MATTHEW

With our tunes.

Matthews turns on the radio CD player, and the music turns up loud enough that no one can hear it.

Blaine and Kirk came out. Blaine wore black boxer briefs and had applied black eye shadow.

They're listening to Prince's music.

SONG: EROTIC CITY by PRINCE & THE REVOLUTION.

The dancers dance, not in a stripper way, but more like a fun dance, and they'll add their strip moves a little and make it more sexual.

Matthew tells Blaine and Kirk to dance with them.

Blaine doesn't want to dance, but Kirk pushes Blaine behind and puts him in the center, and they all dance.

CUT TO:

EXT. BIG DADDY'S CLUB - NIGHT

All the men outside were lined up. Some covered their faces to avoid being caught or recognized, while others didn't care.

In the center, we see a man standing in line, his suit and tie loosened. BRADFORD 36. A long stubble beard hides his face, and he has a gold wedding ring on his left hand. He looks down and stares at it, then takes it off and puts it in his pocket.

Kyle comes out of the front door.

KYLE

All right, you sexy beasts, welcome to Big Daddy's Club.

By giving announcements to the older men.

KYLE (CONT'D)

Before you enter this club, there are some ground rules: please refrain from assaulting the dancers. If you do, you will be asked to leave or may even be banned from this building. Also, don't ever give them drugs or try to roffie them; they will tell us everything, and they will know your faces. And they will know who you are and what you look like. You guys have fun, enjoy the show, and don't cause any scenes.

Kyle made the last announcement.

KYLE (CONT'D)

Have fun, guys.

Everybody applauded.

As the men strolled inside, there was no rushing of anything.

Kyle saw Bradford look all nervous to be around.

KYLE (CONT'D)

You seem a little nervous there.

BRADFORD

This is my first time coming here.

KYLE

Welcome. Don't be shy.

BRADFORD

Thanks.

KYLE

Have fun.

Bradford stops and asks Kyle a question.

BRADFORD

Before I go in, what do I need to do? Do I go and sit in, or do I have to pick one dancer to dance with?

KYLE

It's up to you. You see, you don't get to pick the dancers. The dancers get to pick whatever they want, whenever they're in the mood. So, if you see one, give them the contact information to let them know that you're interested.

BRADFORD

Oh okay.

KYLE

Go in; you're hawking up the line.

Bradford went inside while Kyle was greeting different men.

CUT TO:

INT. BIG DADDY'S CLUB - NIGHT

Bradford looked around and saw circular tables and booth benches on the wall. The booth table was in front of the stripping pole and the stage.

Bradford wants to avoid going in front of the stage pole. Instead, he looks behind him and sees the bar. As he goes straight to it, we see ALEC, 29, shirtless, wearing a black vest and a leather cop cap.

ALEC
How can I help you, sir?

BRADFORD
Uh, what's on your special tonight?

Alec gives him the special menu and explains it to him.

ALEC
Here we have the five specials on
Fridays.

Bradford looks at the menus and sees the stripper's name

1. Matthew's Red Cocktail Flavors
2. Jordan's Body Shoot Midnights
3. Blaine's Standpoint Lavender Blue Barry Drink
4. Kirk's Orange Latte Vodka
5. Anthony's Tequila Bearberry

The menus were priced at \$5 and \$10.

Bradford doesn't seem interested in the menu and will stick with the usual.

BRADFORD
It seems pretty good, but it's also
quite expensive. I'll stick with
beer.

ALEC
Coming right up.

Bradford changes his mind, but he keeps the beer.

BRADFORD
Better yet. I'll try the...
Blaine's Standpoint Lavender Blue
Barry Drink.

ALEC
Good choice; it's coming right up.
But you still want the beer.

BRADFORD
Yes.

As the light tilts slowly, we see the light aimed at the stage.

We see the mirror-like circle dots hanging down, shining on the areas.

Bradford grabs the Standpoint Lavender Blue Barry Drink, where he thinks he's drinking a beer bottle, and looks nervous to watch them perform.

We see older men going to the front of the stage.

He sees one seat available, but Bradford is too afraid to come closer.

SONG: RED LIGHT SPECIAL by TLC

We see Patrick, Matthew, Anthony, Sean, Troy, Jordan, Kyle, and Kirk emerge from the maroon curtain.

As they stroll onto the stage, not in a rush, we hear men cheering, applauding, and whistling at them.

We watch the stage performers swaying their hips as they gaze at the older men. They put the twenty-dollar bill on the table.

Jordan steps off the stage, lies half, wiggles his body, and aims his crotch in front of the older man like a tease.

Bradford watched the dancers and gave them a performance.

He looks at Matthew, sitting on the other older man's lap, with both hands on his buttoned shirt, and rises to give him the sensation. Next, we see an older man placing two fifty-dollar bills behind his underwear, placing both large hands on his ass, and making him wiggle back and forth.

Bradford looks bored as he makes his last drink. He's about to take off, but then other men whistle for the next performance; he stops, and he cannot believe what he saw from his point of view.

Blaine appears on the stage. He wears the same chains and black eyeshadow makeup, and his skin is sparkling.

The dancers leave the stage while they go to their men to sit on the black leather bench at the back of the wall, and let Blaine take the spot.

Blaine walks toward the pole, leaning against it with his back, and slides down slowly, touching himself... transforming another song.

SONG: YUMI by KEITH SWEAT

Bradford could not take his eyes off Blaine as he walked toward the stage slowly, making eye contact.

Blaine looks down and sees Bradford standing, not sitting, looking straight at Blaine.

Bradford sat down in a chair.

Bradford shows him the forty-dollar bill in twenty to show him, and Blaine gets off the stage, sits on his lap, and wiggles his waist back and forth.

Bradford took a deep breath and smelled Blaine's cologne, with his eyes closed.

BLAINE

I never see you around here.

BRADFORD

I'm new to this.

BLAINE

Everyone says they're new here.

BRADFORD

I guess.

BLAINE

I'm glad you made eye contact with me. I would've been stuck on stage.

BRADFORD

Thanks.

BLAINE

Is there anything else you want me to do?

BRADFORD

Like what?

BLAINE

Something more FUN.

Blaine kisses Bradford on the neck and then looks up to see Monty standing there, watching.

Blaine stops dancing and is about to move on to another man. He grabs the forty-dollar bill and puts it in his underwear.

BLAINE (CONT'D)

Nice knowing you.

BRADFORD
Will you come back for another
dance?

BLAINE
If you had more money.

BRADFORD
I got nine hundred dollars; I got
plenty more time.

Blaine stares at Bradford after hearing the nine hundred dollars, but Monty doesn't see it that way.

Blaine looks at Monty and walks back inside his office.
Blaine went back to Bradford.

BLAINE
Do you know what \$900 means?

BRADFORD
Of course, I do know what it means.
I want to get to know you better.

Bradford strokes his thumbs to Blaine's lips, soft and slow.

CUT TO:

INT. BLAINE'S APARTMENT - BLAINE'S BEDROOM - LATER

Bradford is on top of Blaine as a MISSIONARY, where we can hear Blaine moaning in a softer sound and not screaming like he did the last time.

Bradford isn't rough on Blaine; Bradford's gentle eyes are closed to feel the inside of Blaine's body, unlike the UNCOMFORTABLY, but more like his ENJOYABLE.

Blaine was on top of Bradford in the COWGIRL position, moving his waist. Bradford's eyes were closed as his mouth opened, feeling the movement.

Bradford lifts himself as he touches Blaine's hair.

Blaine touches Bradford's sweating body, eyes closed as he enjoys.

Finally, Bradford kisses Blaine's neck.

DISSOLVE TO:

INT. BLAINE'S APARTMENT - BEDROOM - MORNING

Blaine sleeps in the same position, lying on his stomach, and we can see his right butt cheeks appear.

Blaine gets up and looks at the nightstand beside him, and there's no money.

He gets up and sits on the bed, thinking about the nine hundred dollars he never gave him or must have forgotten. Finally, he looks at the clock and sees 8:30 a.m.

We see the door open and Bradford coming into the bedroom, shirtless, wearing brief gray underwear.

He holds two mugs filled with hot coffee and hands them to Blaine, who looks surprised to see him.

BRADFORD

Morning you.

BLAINE

Hey. Good morning. You are still here.

BRADFORD

I could offer you some coffee.

Blaine takes the mug and looks at the coffee; all he sees is dark coffee.

BLAINE

I prefer to have cream in my coffee.

BRADFORD

I apologize, I was not aware of that. I can get that for you.

BLAINE

No, it's okay. I'll get it.

Blaine placed the coffee on the nightstand.

BRADFORD

You sleep well.

BLAINE

I slept great. You.

BRADFORD

I slept like a baby.

Blaine chuckles.

BLAINE

No guys have ever stayed.

Bradford lay on his stomach and looked at Blaine, and he kissed his thigh.

Bradford gives Blaine the puppy look. Blaine smiles.

Bradford stared at him, and for about a moment, he noticed something he had forgotten to give him.

BRADFORD

I just remembered I forgot to give
it to you...

(shows the money)

Nine hundred, right?

Blaine looks at what he doesn't want from Bradford.

BLAINE

Keep it. I don't need it.

BRADFORD

You sure.

BLAINE

I'll find someone who has the
money.

BRADFORD

What if I don't want you to find
someone?

BLAINE

(curious)

What?

BRADFORD

What? I don't want you to be that
person anymore.

Blaine wonders if Bradford is a Mormon guy.

BLAINE

Oh shit. You're Mormon, aren't you?

BRADFORD

What no. I'm not a Mormon. I'm...
Wait, did you fuck a Mormon?

BLAINE

He fuck me, and he was talking
about missionary.

(MORE)

BLAINE (CONT'D)

I told him that I'm more of a doggy-style kind of guy.

Bradford laughed.

BLAINE (CONT'D)

It was the gayest thing I ever said to him. Of course, he thought I was making a joke.

BRADFORD

So he fuck you, and what happened.

BLAINE

Before that, I gave him a blowjob, and he was surprised. So he took me to my room, and he fucked me like a REAL Mormon.

Bradford continues laughing.

BRADFORD

Was it just him? Was he with someone? Or was there a third? If it is, then that must've been a Mormon orgy there.

BLAINE

No, it was just him. Then, after the sex, he freaked out, grabbed all his clothes and stuff, and took off without saying 'thank you.'

BRADFORD

What a pussy.

BLAINE

I know. I laughed when he left.

BRADFORD

Well, since I still need to finish my explanation. I am NOT a Mormon. Instead, I am an investment banker.

BLAINE

Wow, that's cool. I had never met a rich guy before.

BRADFORD

Well, it's nice to meet you, too.

Bradford went to Blaine and kissed him, and they made out.

CUT TO: LATER

Blaine is holding a towel, and his hair is wet; we can hear the shower running.

Blaine went to his drawers and put on his underwear, trying to get ready.

BRADFORD (V.O.)
Hey, let's go for brunch or something.

BLAINE
Yes, we can do that.
(Blaine forgot.)
Oh fuck, I forgot. I'm having brunch with my friends today. Can we pick it up on Monday?

BRADFORD (V.O.)
I can't. I'm having a meeting on Monday.

BLAINE
Then maybe on Saturday, I guess.

BRADFORD
Yeah, we can do that.

BLAINE
Great.

Blaine puts on his black jean pants; as he's about to get his shirt from the closet, he suddenly trips and kicks Bradford's pants. He hears something drop on the ground as he picks it up and folds it. Blaine bends over and sees a gold wedding ring with his eyes.

BLAINE (CONT'D)
(whisper)
What the fuck.

Blaine sat on his unmade bed, furiously looking down at the ground. As we heard, the shower turned off. Bradford came into the room.

BRADFORD
Since we plan a Saturday date, I suggest we do something fun...

Blaine stops him and shows him the ring.

BLAINE
What the fuck is this?

Bradford looks at it and looks shocked to see it again.

BRADFORD
I can explain.

BLAINE
Explain why you go out and fuck
someone else.

BRADFORD
What are you doing, snooping
around?

BLAINE
Don't fucking change the subject,
you lying cheat bastard. I want to
know why you are... better yet, get
the fuck out.

BRADFORD
Blaine, please hear me out.

BLAINE
Well, hear this out.

Blaine went on a rampage and threw the ring at him and threw
his pants.

BRADFORD
Blaine.

BLAINE
You can take your shit and get the
fuck out. I never want to see your
face again.

Bradford put his pants on. Blaine gets his shoes, shirt,
suit, and tie.

INT. BLAINE'S APARTMENT - LIVING ROOM

BRADFORD
Just hear me out. I want to tell
you, but...

BLAINE
Cut the shit. Better yet, where's
my nine hundred dollars?
(rage shout)
NOW!!!

Bradford gets his wallet and gives Blaine the nine hundred.

BLAINE (CONT'D)
GET THE FUCK OUT. GET OUT!!!

Blaine got the money as he reached the door to open it and pushed Bradford outside.

BRADFORD

Blaine, Blaine, stop. Blaine.

Finally, Blaine shouts and slams the door.

We see Bradford standing shirtless in front of the door. He is wearing his pants and holding his shirt, as well as his suits, ties, and shoes.

INT. BLAINE'S APARTMENT - BLAINE'S BEDROOM

Blaine rushes back to the bedroom and kicks his drawers.

BLAINE

FUCK!!!

Blaine took a deep breath.

CUT TO:

INT. COUNTRY BOYS RESTAURANT - AFTERNOON - LATER

At the restaurant, we see Blaine's workers.

KIRK, MATTHEW, PATRICK, ANTHONY, SEAN, AND TROY are all here eating brunch with Blaine.

SEAN

You fucked a married man.

PATRICK

That's entirely new to you. I know some guys who used to hide their rings before they got them on.

BLAINE

Shut the fuck up, Patrick. I am DEAD serious. I never fuck a married man in my life.

KIRK

Hey, keep down, will you? There's a kid right behind you.

Blaine didn't look, but Troy turned and saw a five-year-old kid sitting beside his mother, older sister, and stepfather.

TROY

Well, that's their fault.

SEAN

Hey, I thought you were going to bring Jordan.

KIRK

I want nothing to do with him.

TROY

I am getting worried about him. The guy needs help with all the drugs; he's been doing it, and it's not healthy.

KIRK

Good luck with that; he will deny everything we have to say to him.

TROY

I'll call him tomorrow.

Kirk changed the subject.

KIRK

What happened when you saw that ring?

BLAINE

He told me he would explain, but my blood was boiling with rage.

ANTHONY

You didn't let him say anything.

BLAINE

How the fuck should I know? I kicked him out of my apartment. Seeing that ring right in front of my face was like mocking me.

SEAN

That's messed up.

BLAINE

I feel like I am becoming an adulterer.

TROY

Honey, you are not an adulterer.

BLAINE

I feel like one.

TROY

No, you are not. He's an adulterer.
You don't need to blame yourself;
he brought this on himself.

ANTHONY

So, are you going to see him again?

BLAINE

No, I am done with him. I never
want to see his face again. It's
better near where I never wanted
him to come near that club.

ANTHONY

Do you guys feel like going to the
mall this next Saturday? And even
see a movie.

BLAINE

Yeah, whatever.

KIRK

Sure, I'm down.

SEAN

Anything to get away from adulterer
talk.

CUT TO:

INT. BLAINE'S APARTMENT - AFTERNOON - LATER

Blaine opens the door, carries four shopping bags, and places
them on the floor next to the brown sofa.

Then he went to the voice machine, where he had 17 voice
messages.

Blaine presses the PLAY button and lets it play the whole
thing.

MALE VOICE (V.O.)

You have seventeen new messages.

We hear Bradford's voice first.

BRADFORD (V.O.)

Blaine, it's me, Bradford. I wanted
to apologize for never having the
chance to explain it to you. Call
me back.

Then, a second message came while Blaine put his stuff away in his room. It's Bradford again.

BRADFORD (V.O.)

Blaine, I get it. You have every right to be upset with me, and it's just... I'm not sure how to express it on a phone. I'm at work. Would you like to meet and discuss it? Call me, please.

CUT TO: LATER TO
MIDNIGHT

We see the square TV screen FRIENDS, not the new one, but the latest one. Blaine laughed.

As we hear a voice, the machine emits a beeping sound, and a red light turns on to display a new message.

Blaine gets up from the couch and presses the PLAY button.

MALE VOICE (V.O.)

You have one new voice message.

Then we hear a young male voice, almost that of a 21-year-old, who sounds a little Hispanic, yet almost like a grown man.

YOUNG MAN (V.O.)

Hey man, this is your neighbor, the one I fucked you with the other day. Listen, man, to be honest, I wasted my time coming here. I had three guys lined up, but I chose you cause you were closer, but no, you're awkward as fuck. Anyway, I wanted to let you know. See ya.

We hear the hang-up sound.

MALE VOICE (V.O.)

End of message.

BLAINE

Little shit. Not if I tell your old man that he'd fuck me first.

Blaine is back on the couch and continuing to watch his show. Then he hears his knocking, not a gentle knock, but a loud banging that makes Blaine jump.

BLAINE (CONT'D)

Shit man.

Blaine gets up and goes to the door. When he opens it, he sees Kirk losing his breath, looking scared, and crying.

BLAINE (CONT'D)

Kirk, what is? What's wrong?

Kirk said the name that would shock Blaine's heart.

KIRK

It's JORDAN. He's DEAD.

CUT TO:

EXT. WATERFRONT APARTMENTS

Everybody was gazing at the apartment, looking confused, and people were trying to see what was happening.

People living in the apartment could not believe what they saw.

Kirk and Blaine were standing on the side of the road, across the street from the apartment.

We can see the white sheet covering the body and the two lines of blood coming out of Jordan's eyes. Everyone gasped and was shocked.

Blaine looks to his left side and sees Monty talking to the police.

BLAINE

What the hell is he doing here?

Kirk turns away and sees Monty.

KIRK

They call him. Jordan has his emergency contact.

Monty looks calm, and he's not even shocked at how sad he is.

Blaine doesn't trust Monty and doesn't have a retort.

CUT TO:

EXT. GREENWOOD MEMORY LAWN MORTUARY & CEMETERY - MORNING

We look down and see the dark brown wooden coffin moving slowly.

Blaine and his other close friend, Jordan, gather to bid each other farewell.

Everyone at the funeral wears only black clothes.

Blaine looks at the building. "DIGNITY MAUSOLEUM."

It's across the street where Jordan buries the ground.

Blaine went back to watch Jordan's coffin.

DISSOLVE TO:

Everybody leaves the area, and we see Kirk and Blaine standing in the same spot.

DISSOLVE TO:

Blaine and Kirk are staring down, where they want to be the last person to stay.

BLAINE
Come on, let's go.

They went to the parking lot. Kirk stops and tells Blaine.

KIRK
Since we're still here. Do you want
to check on him?

Kirk pointed to the DIGNITY MAUSOLEUM building; Blaine stared at it and didn't want to go inside.

BLAINE
I don't want to talk to him.

Blaine gets inside the car. Kirk stood there, knowing about the pain Blaine was in.

KIRK
I understand.

Kirk gets inside the car and closes the door, and we can hear the engine turn on.

CUT TO:

INT. BIG DADDY'S CLUB - AFTERNOON - LATER

The whole bright light was on. We see the picture of Jordan, where he wasn't a stripper. He was smiling, looking clean and innocent. Flowers gather around the picture frame.

Everybody inside the building was talking to each other.

Kirk went to the table and saw the picture of him holding a single white rose. He placed it gently in front of the frame while staring at it.

Blaine sits on the booth bench, eating his sandwich and fruit on his paper plate.

We see Anthony sitting next to him.

ANTHONY

You don't mind.

Blaine nodded while chewing his food.

ANTHONY (CONT'D)

Kirk used to go out with Jordan before you came into this place.

BLAINE

Yeah, he told me that. Kirk and Jordan went on a date, which didn't go well.

ANTHONY

Well, he didn't tell the whole thing.

BLAINE

What do you mean?

ANTHONY

Jordan and Kirk were in a relationship and madly in love. Of course, they had to keep the relationship secret from Monty. When I was getting ready to perform on stage and saw Monty talking to Jordan, I had no idea what they were discussing. From the moment I was about to leave, I saw Monty giving Jordan three doses of cocaine, and Jordan became addicted to it.

The look of shock on Blaine's face.

BLAINE

Does Kirk know about it?

ANTHONY

He knows. He was pissed and tried to get Jordan into rehab, but he refused. So, the two of them broke up, and they never made eye contact during or after work. They all had to pretend they didn't know each other.

BLAINE

Kirk never told me about this.

ANTHONY

He's probably ashamed and embarrassed about it.

Blaine is still gazing at Kirk, looking at the picture.

CUT TO:

EXT. BLAINE'S APARTMENT - NIGHT - LATER

Late at night, Blaine walks up the stairs and sees Bradford looking drunk.

Bradford wears identical suits.

BRADFORD

(wasted mumbling)

Blaine, I...

Blaine tells Bradford to keep it down so he doesn't disturb Althea.

Blaine helps Bradford get back on his feet by assisting him in walking up the stairs.

When they reach Blaine's apartment, we hear a door open and see Althea coming outside, still looking strict.

ALTHEA

Mr. Matthews.

Blaine rolled his eyes behind her back.

BLAINE

What do you want?

ALTHEA

I thought I told you never to bring guys around when I'm trying to get some sleep.

BLAINE

I'm not in the mood right now.

ALTHEA

Just want to let you gays know that I have the information that you are not allowed to have any random people over unless it is family members only.

BLAINE

That's cute, Althea. Did you write it to yourself?

Blaine unlocks the door, and Althea isn't done harassing Blaine.

ALTHEA

Where are you going, you little homo? Are you going to take that thing into your room and start banging him like a little whore you are?

Bradford talks with his wasted voice.

BRADFORD

Who the hell is this lady?

BLAINE

She's nobody.

ALTHEA

You brought someone to fuck for MORE. You homos couldn't catch a break without fucking each other, assholes and pussies.

Bradford snaps out of it.

BRADFORD

SHUT THE FUCK UP YOU OLD CUNT... I think I've had enough of this harassment. Who the hell do you think is telling this beautiful man who is helping me out? How my life is fucked.

ALTHEA

I smell alcohol on your breath. You are a hot mess.

Blaine lied.

BLAINE
He's my uncle.

BRADFORD
That's right, you old CUNT. I'm his
uncle, so fuck you, old whore.

Althea's jaw opened at the shocking look on her face. She
rushed back to her door and slammed it hard.

BRADFORD (CONT'D)
What is up with her? She acts like
she owns this place.

BLAINE
She does own the place. She's my
landlord.

Bradford chuckles.

BRADFORD
Ops.

INT. BLAINE'S APARTMENT - LIVING ROOM

Blaine opened the door, carrying Bradford in, and sat on the
couch. Blaine closes the door.

BRADFORD
That's a quiet gentleman you are.

Blaine places Bradford on the couch.

BRADFORD (CONT'D)
The couch is so comfortable to lie
on.

Blaine is at Bradford, where he's getting comfortable.

BRADFORD (CONT'D)
Hey, do you have any blankets and
pillows?

Blaine went to the closet, got the extra blanket and pillow,
and handed them to Bradford.

BRADFORD (CONT'D)
You're not going to cover me.

BLAINE
You can do it yourself.

BRADFORD

Fine, I'll do it myself. But you
and I are not done here.

Bradford is getting situated.

BLAINE

What are you doing here, Brad?

BRADFORD

I've come here to see you.

BLAINE

Should you be home with your wife?
And your kids.

BRADFORD

I don't have kids.

BLAINE

Then, when you wake up, you should
go home to your wife.

BRADFORD

I can't go back home. I am not
going back to my wife.

BLAINE

Then why not?

BRADFORD

You would not understand.

BLAINE

If you're not going to tell me.
Then I should put you back outside.

Bradford's vision is getting clear, and he sees Blaine
wearing a Black suit.

BRADFORD

Shit, who died?

Blaine stayed silent.

BRADFORD (CONT'D)

Oh shit, did someone die?

BLAINE

It's Jordan's funeral.

BRADFORD

Jordan.

BLAINE

He's a redhead, and we work
together at the Big Daddy's Club.
You might have seen him dance.

BRADFORD

The room was dark. I can barely see
someone's face.

BLAINE

Anyway. Jordan O.D. died at his
place.

BRADFORD

I am sorry, Blaine.

BLAINE

Thanks. We weren't that close. My
friend Kirk does.

The whole room feels silent. Then, finally, Blaine looks and
sees Bradford pass out. His head tilts up as he looks up at
the ceiling, his mouth open, and he snores a little.

Blaine grabbed the blanket, covered Bradford, and helped him
lie on the couch. Then, Blaine went to his room, turned off
the lights, and closed the door.

CUT TO:

INT. BLAINE'S APARTMENT - LIVING ROOM - AFTERNOON

Bradford lay on the couch, his face pressed against it, where
we could see his mouth moving.

Bradford gets up, and he can feel the pain and headache.

Blaine gets out of the bathroom, where he's all dressed up.
He's wearing a dark brown T-shirt, short pants, and Converse
sneakers.

BLAINE

Afternoon.

Bradford looks straight at Blaine.

BRADFORD

What?

(looks at his watch)

Uh-shit.

Blaine went to the kitchen.

BLAINE
Something important.

BRADFORD
I overslept.

BLAINE
No shits.

Blaine hands him the water bottle.

BRADFORD
Thanks.

BLAINE
No problem.

BRADFORD
You're going somewhere.

BLAINE
I had a meeting with the guys at work. I don't want to be late.

BRADFORD
I can take you over there.

BLAINE
You are hungover; you need to stay here, sober up, and after that, you can drive back home.

BRADFORD
I told you I am not going home.

BLAINE
Well, I don't have time to play house. I have to get going.

BRADFORD
When will you be back?

Blaine opens the door and slams it hard. He leaves Bradford, his headache returns, and he feels worse pain.

CUT TO:

EXT. BIG DADDY'S CLUB - DAY LATER

Blaine exits the building and walks back to the bus stop.

Kirk follows him.

KIRK

Hey, Blaine, wait up. I know we're burying Jordan, but hosting a Fourth of July tribute pool party may mean a lot to Jordan; it would mean a lot if you could...

BLAINE

I'm not going. We're not doing another tribute.

KIRK

Blaine, you have to be there; if you don't, Monty will kill you if you don't show up.

BLAINE

So let him kill me, he did give his necklace, saying I'm his special.

KIRK

He says that to everyone.

BLAINE

So, I headed home. I had to deal with this bank guy who stayed at my apartment.

KIRK

The married man, what's he doing at your place?

BLAINE

He was drunk on the staircase, and I couldn't leave him alone. Besides, he'll be out at no time. I gotta make sure he's not stealing my stuff.

KIRK

I'll come with you.

Blaine stops Kirk before he makes specific plans.

BLAINE

No. I will take care of it. He's my problem. But I do have one question. Why didn't you tell me you and Jordan are in a relationship?

KIRK

Blaine, I didn't want to tell you this. Not here.

BLAINE
You'd better start explaining.

EXT. CASTLE N' COASTERS - LATER

We see the people riding on the roller coaster and hear them screaming, people golfing and splashing water, and ships swinging back and forth.

We see Kirk and Blaine eating take-out food.

KIRK
Jordan and I were in together, and we were both high school secret sweethearts. We moved here to start a new life after finishing high school. Jordan and I are good at stripping, even though we did it as a joke in front of our friends, but we didn't know we were that good. We thought being strippers would make us more money to survive. And maybe we would have to consider a career alternative to being a stripper.

BLAINE
Where are you guys from?

KIRK
Fort Collins.

BLAINE
Colorado.

KIRK
We had to leave our hometown for good. We wanted to be out of the snow and away from our folks. They never approved of us, and we'd been exiled from their lives. We thought Arizona would be the place to start a new life and become independent.

BLAINE
Anthony told me that Monty gave Jordan three packs of cocaine.

KIRK
Anthony told me that, and I was infuriated with him after that, and he became addicted. Seeing him broke my heart.

Kirk looks like he's about to break down into tears, but he's holding it together.

KIRK (CONT'D)

We had a huge fight. Jordan kicked me out of the apartment, and I had nowhere else to go. That's when I met you, when you were eighteen. You were looking at the apartments, and we became roommates for about three months.

BLAINE

My Dad kicked me out when I was seventeen, well, not mainly because I was a fag it was something else. Mom was too weak to stop him. My sister was at her friend's house instead of celebrating my birthday with me.

KIRK

Your dad kicked you out because you came out.

Blaine, incorrect, Kirk.

BLAINE

No. It's not like that.

KIRK

Then what is it?

Blaine was too ashamed to explain it.

BLAINE

Something I could take back, and someone I should never have met in the first place.

KIRK

I love him, Blaine. We had a life and a future, but he wasted all that time for nothing.

Blaine feels his pain.

Kirk is not crying, but he's choked up a little.

KIRK (CONT'D)

Monty took him away from me. I want that fat bastard in jail, and I want justice.

BLAINE

He does what he does: He breaks people apart, making them his enemies. That's why he wanted us to stay single. He ruins people's relationships. That's why next year, I am leaving and moving somewhere far away. Perhaps we could leave together and invite our friends to join us.

KIRK

Where are we going to go?

BLAINE

I was thinking of Hawaii. I do want to enjoy the ocean view.

KIRK

Not the state. I met a person from a different country. If you pick one, what would it be?

BLAINE

If I could pick one place to live in, I would choose Venice, Italy.

KIRK

That's a nice place.

BLAINE

You.

KIRK

Jordan and I agreed that we wanted to live in Edinburgh.

BLAINE

Oh. Well, you can go live there.

KIRK

I can't live there without Jordan. Jordan chose Edinburgh, and I lacked the courage to go there.

Blaine and Kirk stood together in silence.

CUT TO:

EXT. BLAINE'S APARTMENT - SUNSET

Blaine exits the RED Ford F-250, closes the door, and leaves. Blaine counted his nine hundred dollars each time.

Blaine stops and sees Bradford sitting on the staircase. He hides his money in the side of his pocket.

BLAINE
You're still here.

BRADFORD
Where have you been? I'd been waiting for you for hours.

BLAINE
I did not ask you to wait for me.

BRADFORD
You did not ask my question. Where the fuck have you been?

Blaine goes up the stairs, and Bradford gets himself up.

BLAINE
It's none of your fucking business.

Blaine rolled his eyes.

BRADFORD
You'd been fucking with someone all day. While I'd been waiting for you inside your apartment, waiting for you to come back,

BLAINE
Why do you care? I shouldn't be talking to a married man. It would be best to go home to your wife or husband. Whatever. She might be worrying about you.

BRADFORD
I am not married to a man. I was married to a woman.

BLAINE
What the fuck.

BRADFORD
No, it's not like that. I am gay. It isn't very easy.

BLAINE
I don't want to hear it. Get out of here, and don't ever come back.

Blaine continued to walk up the stairs.

Bradford tries to stop Blaine by grabbing his wrist.

BRADFORD
Blaine, please.

Blaine released himself.

BLAINE
Get your hand off me.

Blaine walks up.

Bradford tries to explain to Blaine.

BRADFORD
Blaine. Blaine, please just let me
explain... Blaine.
(he spoke out)
BLAINE, I'M DIVORCED.

Blaine turns around and looks straight into Bradford's eyes.

BLAINE
What?

Bradford and Blaine stare at each other.

CUT TO:

EXT. CAVE CREEK PARK - LATER

Bradford and Blaine are walking on the grass field next to the apartment.

BLAINE
Getting out of the apartment is
good, especially with all the
action we had. The heat is calming
down, which feels nice.

BRADFORD
It's much better.

Bradford won't mind asking Blaine's reaction.

BRADFORD (CONT'D)
I couldn't believe you got me out
because you thought I was a married
man.

BLAINE

We have many married men at the club, and they do the same thing: hide their wedding rings.

BRADFORD

I forgot to take it off before I came to the club, and there was no trash when I arrived. I put it in my pocket so I can find the trash. And you kicked me out without letting me explain to you.

Bradford laughs.

BRADFORD (CONT'D)

The divorce papers were already filed. That's when I went to Big Daddy's Club to celebrate; of course, it didn't feel like a celebration at all. I have been a gay man my whole life. None of my colleagues is aware of it. Some of them can be homophobic or even make gay jokes.

BLAINE

If you were gay, then why did you marry a woman? You don't love yourself anymore. No, guys find you attractive.

BRADFORD

I wasn't planning to marry a woman. I was fifteen when I found out I was gay. There is this guy in my high school. He was seventeen, a quarterback, and extremely handsome. I was with my friends, who are girls, and one of them has a boyfriend who plays on a football team. We would see them in the file practice and work out the details. It turns me on. Jake, that's his name. We became good friends; we often hung out, and I attended his games. We had so much in common; we both loved comic books.

BLAINE

Jake sounds like a nerd.

BRADFORD

No, it's not like that. Anyway, over a month later, Jake came to my home to start studying together as a group, and I had the house to myself until my old man came home around five. We were in my room...

Blaine interrupts Bradford. Blaine makes a joke.

BLAINE

OH, you were in the room with him.

BRADFORD

No, not like that. We talked about things we liked and wanted to do, and then we started getting closer and kissing for about fifteen seconds. We were this close to having our first kiss. Then, my old man came, barged into my room, and flipped out. Jake left while my dad beat the shit out of me. Jake never wanted to save me. My old man kept beating me until I felt the pain going through my body and my bones.

Bradford breaks out when he talks about being abused by his father, and from the moment he tells Blaine. It makes Blaine even more upset, and he sees the look on his face, knowing how much hatred he has for Bradford's dad.

BLAINE

Brad, I am sorry for what your father has done to you.

Bradford continues his story, and it's even shocking for him to share a memory he will never forget.

Bradford and Blaine stop walking.

BRADFORD

It gets even worse. About a month later, I was coming home from school, and my dad had bought me a car—a 1969 red Mustang.

BLAINE

Damn. What kind of Mustang?

BRADFORD

Boss 429.

Blaine whistles.

BRADFORD (CONT'D)

When he bought me the car, I thought he gave it to me as an apology and to support me. Until he convinced me to go out with a girl who happened to be my wife, he told me, 'I'll let you keep the car unless you go out with the girl and let her become your wife.' He was trying to fix me. I had no choice, so I took the car and the girl with me. I regretted taking that car and marrying her. I should've told him, 'Forget it.'

BLAINE

Why did you take it? You know he was controlling your life.

BRADFORD

Blaine, I was a young teenager, and I'm glad you never met my father. He's fearsome.

BLAINE

Did your mom say anything?

BRADFORD

My mom died when I was four, and my dad blamed me for her death. If she were here, she would love me no matter what.

Blaine feels the emotion.

BLAINE

What's your wife's name?

BRADFORD

My wife, Edythe. She and I got married when we were eighteen. I had no choice but to marry her and get away from him. One thing after another happened: she became pregnant, and I was looking forward to being a father and giving them so much love that my dad never gave me. Then she called me and said she had lost the baby, it was her second time, and as soon as we went to the doctor, they said that her stomach was too weak to carry the unborn child. Edythe never wants kids. But I do.

Blaine holds his emotions and focuses on the news he made to escape the situation.

BRADFORD (CONT'D)

Last weekend, my father passed away at the hospital.

BLAINE

What did he die of?

BRADFORD

He had terminal cancer.

BLAINE

I am sorry, Brad.

BRADFORD

Don't be Blaine; I had no sorrow for him. After the funeral, I told Edythe I wanted a divorce. Four months later, here I am on the day I met you. I was happy that I found you, Blaine.

Bradford pulls out a smile, staring at Blaine.

BRADFORD (CONT'D)

Can you give me a chance?

Blaine nods.

Bradford kisses Blaine, and Blaine helps Bradford release his pain with a kiss.

They continue kissing.

CUT TO:

INT. BLAINE'S APARTMENT - BEDROOM - LATER

Bradford lay on the bed while Blaine was riding Bradford, and they had rough sex of a COWGIRL, and it's not like an actual fuck one night off. Blaine and Bradford share sweaty body contact in the bedroom.

DISSOLVE TO:

EXT. PHOENIX DOWNTOWN - AFTERNOON

Blaine and his mother, Pam, walk together.

Pam is wearing her work uniform. Blaine wears his casual summer clothes and keeps the necklace hidden.

PAM

What a lovely day to be outside and bask in the heatwave.

BLAINE

I'm eager for summer to be over.

PAM

Sweetheart, don't rush; take your time and have a good time. We love summer, but we can't stand the heat.

Blaine wants to bring the announcement to his mother before anyone approaches her.

BLAINE

Mom, there is something I need to tell you.

PAM

You're gay. I already know that.

BLAINE

It's not that. However, I was seventeen when I told you, since the day Dad kicked me out.

PAM

You know he didn't mean he doesn't want you to get hurt. He regrets what he did. Have you visited his grave?

Blaine doesn't want to share his secret about his friend being buried in the same cemetery.

BLAINE

You know I don't want to go to his grave.

PAM

You have to someday. Anyway, you are going to tell me something.

BLAINE

Yes, that... Mom, I've met someone.

Pam gasped, shocked at her excitement at hearing the good news from Blaine.

PAM

Blaine, I am so proud of you. What is his name, and where does he work?

BLAINE

His name is Bradford; I call him 'BRAD,' and he's an investment banker.

PAM

Oh, my son is dating a rich guy. Wait, how old is this man?

BLAINE

He's... 36.

PAM

My son is into older men.

Blaine laughed

BLAINE

Shut up, Mom.

PAM

I thought you were dating someone your age.

BLAINE

Well, it doesn't matter now. I like him, and he likes me, and he's charming.

PAM

When can I meet him?

BLAINE

He just got divorced, and I wanted to give him some time. He's been staying at my place for days until he finds a new house or apartment.

PAM

Why don't you go live with him?

BLAINE

Mom, I barely know the guy. How do I know that he's the one?

PAM

You have to give this man a chance, whether he likes you or not.

BLAINE

I would instead stick with dating first and see what happens next.

PAM

Well, don't waste your time being single. Finding someone who treats you with kindness and care would be ideal.

BLAINE

I'm not going to stay single.

PAM

Let's get something to eat. I am starving.

BLAINE

I thought you were on a break.

PAM

Lunch break: I only got an hour to eat. Let's eat at the Comedor Guadalajara. One of my coworkers mentioned it, and I wanted to give it a try. I hope you haven't eaten yet.

Pam and Blaine continue walking in the sweltering heat outside.

CUT TO:

INT. BRADFORD HOUSE - AFTERNOON

We can hear the key unlock the door. Bradford came inside the house.

Bradford's wife is talking to him, and he doesn't want to look at or talk to her.

EDYTHE is a year older than Bradford. She wears casual clothes and has long, straight blond hair. Sitting at the dining table with her coffee mug. She sat down at her wrist, looking at her watch.

EDYTHE

Where have you been?

Edythe sounded worried. She looks at Bradford.

BRADFORD

I thought you had moved back to
Boston to your mother's house.

EDYTHE

That wasn't the question.

BRADFORD

I was at the office.

EDYTHE

Bullshit. Don't fucking lie to me,
Bradford.

BRADFORD

I was.

EDYTHE

I called the office, and your boss
said you weren't there. And you
haven't worked for the last few
days. What is going on with you?

BRADFORD

I'm only here to collect my
belongings; I'll be leaving for
good.

Bradford went to the master room, and we heard Edythe's
voice, which shocked Bradford's heart and left him
speechless.

EDYTHE

You're with that stripper boy, are
you? Your Twink.

Bradford stops in the center of the hallway.

BRADFORD

It's not your concern, Edythe. We
are not married, remember? I don't
have to hide it from you. You
already know who I am. So stop
pretending.

EDYTHE

So what. Was your boy toy become
your little slut and your little
whore who goes out and gets money
out of every man in Arizona?

BRADFORD

Just stop it, okay? I don't need to
hear this shit.

(MORE)

BRADFORD (CONT'D)

I will live with him until I find my place, and for now, I have already started selling the house. You might want to pack up and get out of my sight.

EDYTHE

What the fuck, Bradford? You're selling our fucking house without fucking telling me. You asshole. Where the fuck am I going to live?

BRADFORD

I already told you. Move back to Boston and stay there.

EDYTHE

So you're going to live with that whore you've been fucking with. And what am I going to say to my family, saying that my wealthy fag husband of mine goes out and fuck as many men as he wants, where he doesn't love me anymore.

BRADFORD

Edythe, that is not true. I do love you, but I am not in love with you. I am putting my so-called marriage behind it.

Bradford continues to walk away from Edythe's drama, and Edythe gets up and follows him to the bedroom.

EDYTHE

We could've fought it. We could've gone to marriage counseling and worked things out, and you decided to give up just like that.

Bradford arrived at the main bedroom, and Edythe stood beside the open door.

Bradford entered the walk-in closet, placed his luggage on the bed, and then walked back and forth to grab only his clothes.

BRADFORD

You just had to bring it up like that. I acknowledge that the marriage is partly my fault.

EDYTHE

I was happy. We were happy together.

BRADFORD

Fucking Christ, Edythe. We weren't happy. We were never happy, and you know that. You know how hard I tried; you give me no fucking respect.

Bradford feels angry and has to deal with the pain of returning to the same situation.

EDYTHE

Your father brought us together so that we could be loved and have a family.

Bradford stopped walking and stood beside the bed, his luggage and clothes in hand. Bradford felt scarred when it came between him and his father.

BRADFORD

You never wanted kids. Your whole life was nothing but a joke to me. You only wanted to marry me; that was it. I wanted to have kids. This isn't what I wanted. My old man brought you into my life because he was trying to fix me by not being gay. And now that bastard is dead and out of my life for good. I no longer need to worry about him. So, thank the Lord that I am not like him. I am done hiding from it and starting a new life, Edythe, and you should be, too.

EDYTHE

Do you remember what he said in the hospital bed? He said, 'Always love your wife no matter what, treat her kindly, and be a good husband.'

Bradford continues to pack his clothes and explains to Edythe.

BRADFORD

When you left the room, my dad said, 'You will stay married, and it will stay that way.'

(MORE)

BRADFORD (CONT'D)

No son of mine is going back to becoming a fucking fairy.' I guess you must've forgotten that part, too.

EDYTHE

Bradford, you are in such denial. Why are you making things up? You know he was kidding. You know, he and his dad joke.

BRADFORD

Denial? You think I'm in denial. You don't know him as well as I do. You are the one in denial who doesn't see it. I am done.

Bradford closes his luggage, carrying it with him, and leaves the house. Edythe blocked him from the door.

EDYTHE

You are not leaving me. You're not leaving me, Bradford.

Bradford removes Edythe's blocking and exits the bedroom, walking away.

BRADFORD

Watch me.

Edythe follows him to the hallway and the front door.

CUT TO:

EXT. BRADFORD HOUSE - CONTINUOUS

Bradford stops and turns around.

EDYTHE

It's still our home. You will be back. Sometimes you'll come back.

BRADFORD

It's not my home anymore. It's nothing but lies. Everything inside is yours, not mine. I need a home where I can do whatever the hell I want.

Bradford continued walking to his car and placed his luggage in the back seat.

BRADFORD (CONT'D)
The house is all yours for a while.

EDYTHE
Bradford.

Bradford gets in his car and turns on the engine.

BRADFORD
Goodbye. Edythe.

Bradford drives backward and then forward, heading out and away from Edythe.

Edythe is sobbing and bawling as she watches Bradford drive away.

CUT TO:

EXT. FREEWAY - I-10 WEST - LATER

Bradford got stuck in traffic on the road, where we saw random vehicles honking their horns.

Bradford never liked being stuck in traffic on the freeway.

We see vehicles moving forward slowly, and the Bradford Mustang moving a little.

BRADFORD
(anger)
Fucking traffic. HURRY THE FUCK UP
ALREADY.

We hear a male voice shouting at Bradford.

MALE VOICE (V.O.)
(shouting)
HEY, SHUT THE FUCK UP.

Bradford responds.

BRADFORD
(shouting)
FUCK YOU, MAN.

MALE VOICE (V.O.)
(shouting)
FUCK YOU TOO.

Bradford went to the dashboard to unmute the radio station where we heard the song come up.

SONG: SHOOP by SALT-N-PEPA

Bradford nods while jamming to the song, lip-syncing, and celebrating his newfound freedom.

CUT TO:

EXT. FREEWAY - I-17 NORTH - LATER

We see Bradford's 1969 MUSTANG Boss 429 driving north and back to Blaine's apartment.

We move to the left side, past Castles N' Coasters, where we see the METROCENTER MALL, filled with parking and additional parking in front of Harkins Theaters. We can hear the people screaming from the rollercoaster.

CUT TO:

INT. BLAINE'S APARTMENT - NIGHT

Bradford opens the door, carrying his luggage, and sees the dark room.

He reaches to turn the light on; then we hear Blaine's voice.

BLAINE
Leave the lights off.

BRADFORD
Everything okay, Blaine?

BLAINE
I'm okay. There's something I want
to give.

Bradford closed the door quickly, thinking he was going to have sex.

But it's not.

We see flickering and lighting a fire, and then we see a giant red velvet cupcake with white frosting on top and a single candle on the plate. The fire lands on the candle, and we can see Bradford.

Bradford knows what's going on.

Blaine gets the plates and wears a button shirt without a t-shirt and boxer briefs.

BRADFORD
What's going on?

Blaine responds.

BLAINE
Happy Birthday, Bradford.

Bradford looks confused when Blaine announces it.

BRADFORD
What. How did you...

BLAINE
I checked your driver's license.
You never told me it was today.

BRADFORD
I have a lot going on and never
have time to celebrate.

Blaine felt sorry.

BLAINE
Well, you're here. We are here to
celebrate.

Blaine placed the cupcake in front of Bradford.

BLAINE (CONT'D)
(whisper)
Blow.

Bradford smiled as Blaine's voice sounded sexier. Bradford
blows the candle out.

Bradford kisses Blaine.

Blaine picks up the piece of white frost with his finger and
gives it to Bradford, but it lands on Bradford's bottom lip
as Blaine teases him.

Then Blaine's finger went inside Bradford's mouth. Bradford
took the frost. Blaine moved his finger slowly as they made
eye contact.

BLAINE (CONT'D)
You like it.

BRADFORD
I love it.

Blaine placed the cupcake on the top table.

BLAINE

Come with me.

BRADFORD

What are you doing?

BLAINE

I am giving you a birthday gift.

Blaine takes Bradford to the living room and makes him sit on the chair in the middle of the living room, where the coffee table is.

BRADFORD

What's going on?

Blaine turns on the rock music.

SONG: THE UNFORGIVEN by METALLICA

We heard the turn-up a little louder.

BLAINE

I want to give you the best
birthday lap dance.

Blaine walks toward Bradford slowly to give Bradford more time to take a look at him.

Blaine gets on Bradford's lap. Blaine places his hand on Bradford's hair to make Bradford look at Blaine.

After that, Blaine moved his hip back and forth slowly and gently, without rushing.

Blaine gently removed his buttoned-up shirt so that Bradford could have the moment.

Blaine was half-naked; he left his boxer briefs on. Blaine kisses Bradford on the lips. Blaine grabs Bradford's hands and rises high, taking Bradford's shirt off and leaving him shirtless.

And then they're feeling the body contact.

Blaine gets a tie that belongs to Bradford, and it's not tied up. He left it loose. He had the tie around Bradford's neck as he pulled, making him feel the skin. Bradford licked Blaine's left nipple, and Blaine felt wet, and he loved it.

He continues the birthday lap dancing with him.

After the lap dancing, Blaine went to his knees, took his pants off, and suck Bradford's cock.

DISSOLVE TO:

TWO MONTHS LATER

EXT. BRADFORD NEW HOUSE - DAY - LATER

Bradford stood outside the house, watching two men carry his new belongings to be put inside. It's stuff that Bradford always wanted.

We see a man with a beard holding the clipboard, asking him to sign his signature as he's about to sign the paper. He looked back up and saw his 1969 red Mustang parked in front of the house.

CUT TO:

EXT. BIG DADDY'S CLUB - LATER

Blaine exits the building. He stops and sees Bradford and his new car.

Bradford had bought a black 1997 MERCEDES-BENZ SL500 convertible.

He sat on the passenger-side door, wearing his short-sleeved beige button-down shirt, short white pants, brown leather shoes, and black sunglasses.

Bradford parked his new car in front of the building.

Bradford never looked so handsome without wearing his work uniform, but he does look happy.

Blaine walks to Bradford's new car. Bradford grabs a red-orange rose from the passenger seat and shows it to him.

Blaine never felt happy because he never mentioned having red and white roses altogether, which were a symbol of deep love.

Bradford kisses Blaine.

Blaine's friends and colleagues are all looking at them and kissing, and they all cheer on them.

CUT TO:

EXT. FREEWAY - I-10 WEST

Blaine sat in the passenger seat while Bradford drove. The breeze on Blaine's hair made him feel the air, and he raised his hands to feel it.

Blaine kisses Bradford on the cheeks.

CUT TO:

INT. PAM'S HOUSE - DINNER - GLENDALE, AZ - NIGHT

Pam opened the door and looked up, happy to see her son, Blaine, and Bradford, all dressed and looking happy.

PAM
Hi sweetheart.

BLAINE
Hi mom. This is Bradford.

PAM
Hi Bradford, nice to meet you.

BLAINE
Short for Bradford.

Pam hugs her son and shakes Bradford's hand.

Blaine looks around to find his sister, nieces, and nephews.

BLAINE (CONT'D)
Where are Cassy and the kids?

PAM
She said she couldn't be here, so
it's just the three of us.

Blaine was hurt that he could never see the kids.

We are here in the two-story house where Blaine grew up.

CUT TO:

LATER - THE DINING ROOM

Pam, Blaine, and Bradford are sitting at the dining table.

PAM (CONT'D)
So, Bradford, my son Blaine, told
me you work as an investment
banker.

BRADFORD

Yes, ma'am. I am a global investor who is honest with people, careful in my conversations, and asks questions.

PAM

That's great, but how did you meet my son?

Blaine looks up and away from his food, where he's wide open.

Bradford was about to spill the tea.

BRADFORD

Well, I met Blaine at the...

Blaine stops him.

BLAINE

Brad, can you help with the dishes?

BRADFORD

Sure.

They grab the plates and walk to the kitchen, where they talk to each other alone.

KITCHEN

Blaine talks to Bradford, whispering.

BLAINE

You cannot tell Mom I work at a strip club. She thinks I work at a regular job.

BRADFORD

Wait, you *lied* to your mother.

BLAINE

Not just her, but my sister and my ass-head brother-in-law do not know about it. And it's going to stay that way.

BRADFORD

Blaine, I can't lie to your mom. She will find out about this.

BLAINE

Look, I haven't been honest about it. If my mom knew about my job, she would disown me as her son.

(MORE)

BLAINE (CONT'D)

She accepted me for being gay, not as a stripper. Please, Brad, she's the only mother who is supportive of who I am. My dad and my sister weren't satisfied with it. Please, Brad. I'm close to getting out.

Bradford places both his hands on Blaine's cheekbones.

BRADFORD

I got you. Let's finish the dishes.

Blaine smiles.

As we hear the water sink turn on and the sounds of dishes, Blaine is washing the dishes.

CUT TO:

INT. KIRK'S APARTMENT - LATER

Kirk and TOPHER, the security guard from Big Daddy's Club, where they're having sex in the bedroom as TEASPOONS; where we hear Kirk moaning, and it sounds like he has never been fucked before.

DISSOLVE TO:
LATER

Kirk and Topher lay in bed beside each other, looking at the ceiling.

KIRK

How long do we have to keep this from Monty?

TOPHER

Like, I give a fuck what the boss thinks. He doesn't own us.

KIRK

He's going to have to find out somehow.

TOPHER

He doesn't know that I am here with you.

KIRK

I have never been with anyone since...

TOPHER
Since JORDAN.

KIRK
Yeah.

Kirk almost cried but held it in, not wanting to share his tears.

TOPHER
I'm not going anywhere.

Kirk and Topher kissed, and they were about to do their rounds. As Topher turns Kirk around in front, we see Topher fucked him in the back.

CUT TO:

INT. PAM'S HOUSE - HALLWAY - LATER

Blaine exited the bathroom, turned off the light, and walked down the hallway, about to go down the stairs.

As he stopped, he turned to his left and saw family picture frames where he saw his family together. The picture was taken in the early 70s when Blaine was a baby and Cassy was seven. We saw CHARLES, 31, smiling, showing his teeth, with a brown mustache and light brown hair straight down flat, wearing his cream beige suit. PAM, 33, with light-brown hair straight down, smiles and wears a red dress, sees Baby Blaine, age 3, and Charles holding Blaine, placing him in his lab. Baby Blaine, looking curious, had no idea what was going on.

Blaine remembers the time Charles kicked Blaine out.

We hear Charles's voice.

CHARLES (V.O.)
I WANT YOU OUT OF THIS HOUSE!

We look at the picture frame, and it turns dark.

CUT TO
FLASHBACK:

INT. PAM'S HOUSE - HALLWAY - NIGHT - FLASHBACK- RAINING

As we stood in the same spot, staring at Charles and hearing a thundering sound from the background, we saw a title at the bottom of the year.

1987

We look away from the picture frame, straight at the hallway, and see two humans.

CHARLES, 45, carrying BLAINE, 17, being carried away by his father.

We hear Blaine begging, telling his dad to stop.

CUT TO:

EXT. PAM'S HOUSE - HALLWAY - NIGHT - FLASHBACK- RAINING

Charles throws Blaine out of the house, but Blaine trips on a slippery sidewalk and rolls over on the grass.

CHARLES

Don't ever come into this house again.

The outside of the house is pouring down rain, accompanied by flashes of lightning.

POV - Charlie's face looks angry and sad. He goes back to the house and closes the door.

CUT TO PRESENT:

INT. PAM'S HOUSE - HALLWAY - NIGHT

As we CLOSE ON Blaine's face, we see his eyes tear up.

We look at Blaine standing and staring at the picture.

CUT TO:

INT. PAM'S HOUSE - BLAINE BEDROOM - NIGHT

Blaine opens the door, turns on the light, and sees that his room is filled with 80s styles.

Seeing his room brought back memories. He looked out his window and saw the front yard, where Blaine had been kicked out of the house.

Then we hear a knock on the door. Blaine turns and sees Bradford standing in front of the door.

BLAINE

Hey.

BRADFORD
I'd been looking for you.

Blaine changed the subject.

BLAINE
Where's my mom?

BRADFORD
She's out getting some dessert.

Bradford entered the room, looking around.

BRADFORD (CONT'D)
This is your bedroom. This is so
80s style.

BLAINE
Yeah, welcome to my high school
years.

Bradford looks at the poster of WHAM!

Bradford chuckled.

BRADFORD
I didn't know you liked WHAM!.

BLAINE
(plush)
Yeah, those were my teen years. I
had a HUGE crush on George Michael.

Bradford looked at the shelf where he read books and spotted
high school yearbooks from Glendale High School.

BRADFORD
You collect high school yearbooks.

BLAINE
Yup.

BRADFORD
I see some Freshmen to Junior.
Where's the Senior book?

BLAINE
I didn't graduate.

BRADFORD
What happens?

BLAINE

When I told my parents I was gay,
my old man flipped out and kicked
me out of the house.

(inhale)

It was spring, two months before
graduation, one month before my
eighteenth birthday. My dad never
approved of me being gay.

Bradford went closer to Blaine, holding him behind. Feeling
Blaine's pain, he's trying to pull his pain.

BRADFORD

Well, I guess we have some in
command; we don't have perfect
fathers.

Blaine turns to stare at Bradford.

BLAINE

Yeah, we do.

Bradford kisses Blaine on the neck, and his hand is placed
inside Blaine's pants. Blaine feels his cold hand.

As they made eye contact, they kissed.

Bradford takes off Blaine's shirt.

Blaine unbuttons Bradford's shirt, and we see shirtless men
as they continue kissing.

Bradford takes Blaine's pants off, and we see Blaine's ass
appear.

Bradford puts Blaine in his bed. Bradford takes his pants
off, gets on his bed, and continues kissing him.

Bradford went down to his waist. Blaine places his hand on
Bradford's head by pressing. Blaine moaned, his voice out.

We see Bradford's head moving up and down.

Bradford gets up on Blaine, places his cock inside, and moves
forth and back. Blaine moans once again. Blaine placed his
hand on Bradford's back as they made love.

DISSOLVE TO:

INT. HYATT REGENCY PHOENIX THE COMPASS RESTAURANT - NIGHT

Blaine and Bradford both dress up nicely and sharply for dinner.

Blaine wears a black suit jacket, a white long-sleeved button-collar shirt, gray charcoal pants, a black belt, and a black shirt. But he still wears the necklace that Monty gave him as a gift, and he never takes it off.

Bradford also wears a dark suit jacket, dark blue pants, a white long-sleeved shirt with a collar, and black shoes.

They both stand on the waiting list, where we see a young, brown-haired woman in her early twenties. She wears a black, button-down shirt and tight black pants, with her hair pulled back into a ponytail.

BRADFORD

Two, please.

Blaine and Bradford went to the table and sat next to the window, where they saw the view slowly spinning around in a circle.

They hand them the menu and look at the items.

BLAINE

The place looks fantastic. I have never been to a fancy restaurant and worn fancy clothes.

BRADFORD

I always want to bring you here as my date.

Blaine opened the menu, and his eyes widened in shock at the price and the excellent food.

BLAINE

FUCK MY PUSSY!

Everyone in the room looks at him.

Bradford's silent words were to apologize to them.

BRADFORD

Blaine, you might want to keep your voice down.

Blaine looks away from the menu.

BLAINE

Brad, I'm sorry, but the price is too high.

BRADFORD

Babe, I'm paying for the meal; you don't have to worry about it.

BLAINE

The meals look nice.

We see a male waiter wearing the same uniform: a black button-up shirt, pants, and shoes.

WAITER

Good evening, gentlemen. How are you doing?

(he turned and saw
Blaine.)

Tonight.

Blaine looks up and sees the waiter, and he remembers him.

BLAINE

I'm doing well. Hey.

Bradford looks at the waiter and Blaine with a hint of jealousy.

WAITER

Hey.

He continued with his ordering.

WAITER (CONT'D)

How would you like to begin with the drink?

BRADFORD

Could you please give me one of your most expensive wines?

WAITER

It is coming right up.

Bradford smiled at the waiter, and when the waiter left, his smile disappeared when he looked straight at Blaine.

Blaine looks at Bradford.

BLAINE

What?

BRADFORD
Did you fuck our waiter?

BLAINE
Two years ago, he told me he was
moving to New York. But I guess he
didn't go. And FYI... he fucked me.

BRADFORD
Was he better than me?

Blaine made a white lie.

BLAINE
He was sloppy.

BRADFORD
Ohhh, good. I thought I was going
to be...

BLAINE
Crazy.

BRADFORD
Out of control.

Blaine had noticed Bradford's personality.

BLAINE
Brad. Are you... jealous.

BRADFORD
What... No, you are jealous.

BLAINE
Oh my god, I never met a man who's
so caring and jealous. That's hot.

BRADFORD
Seeing him makes me want you MORE.

BLAINE
Brad. I have no connection to him.
It was a one-time thing. It met
nothing.

The waiter returned with the wine and two large glasses,
which he placed on the table.

WAITER
Here is the most expensive wine
you'll ever have.

Blaine looks at the menu. And Bradford looks at Blaine.

We see Bradford lift his foot, rubbing Blaine's legs.

We see Bradford smile at Blaine.

Blaine felt Bradford's foot where he was trying to hold his orgasm, and he was trying not to get excited.

We see the server pouring the red wine into the glass.

BRADFORD
Leave the bottle.

WAITER
Yes sir.

The waiter is holding his little notepad, and he takes out his pen, ready to write.

WAITER (CONT'D)
Are we waiting to order?

BRADFORD
I'll get the flat iron steak, which
is lovely pink.

WAITER
Yes, sir, and for you, young man.

BLAINE
I'll have the pork chop.

WAITER
And how do you like your meat to
be...

BLAINE
I'll do the well done...

He looks straight into the eye and gives him a sexual talk.

BLAINE (CONT'D)
Make it friendly and juicer.

Bradford is all turned on to hear Blaine's graphic voice.

WAITER
Good choice.

The waiter takes the menu from Blaine and Bradford.

BLAINE
I'll have your order right away.

BRADFORD

Thank you.

Bradford gets his glass wine cup and raises it, and Blaine picks it up by doing the same thing.

Bradford makes a toss.

BRADFORD (CONT'D)

Here's to the new man and the
person who saved me from being who
I am. And here's to our freedom.

BLAINE

You mean YOUR freedom.

BRADFORD

I know what I mean: we will have
freedom and be away from the past.

They tapped their class and made a "DING" sound.

Blaine gives her a taste of the red wine. He looks surprised to be given a drink.

Bradford drank his wine while staring at him. Then he continued to leave his leg and rubbed his foot against Blaine's leg.

Blaine is getting turned on.

BLAINE

Brad. What are you doing?

BRADFORD

I am making you feel pleased.

BLAINE

We're in public.

BRADFORD

I know. When I picture you and the
waiter, it turns me on. It feels
like I want to punish you.

Blaine smiles romantically and hears the kinky words coming from Bradford's voice.

BLAINE

I am feeling plush.

Blaine takes another sip of red wine.

We see Blaine and Bradford look at each other.

DISSOLVE TO:
LATER

INT. HYATT REGENCY PHOENIX THE COMPASS RESTAURANT - LATER

We see that the plate looks almost empty.

BLAINE
The food is delicious. Thank you,
Brad.

BRADFORD
Anytime, Blaine. After this, what
do you want to do? It's only seven.

BLAINE
We could...

While Blaine tries to explain the next plan, Bradford
interrupts Blaine.

BRADFORD
Oh yeah, sorry, babe, I forgot to
give you something.

Bradford reaches into his pocket and places it on the table,
revealing a large black box.

Blaine looks worried and does not know what's inside.

BLAINE
Brad, that's not what I think it
is.

Bradford chuckles.

BRADFORD
No, I am not proposing to you.

BLAINE
Then what is it?

BRADFORD
Open it.

Blaine grabs the black box. As he opens it slowly, we see a
silver key.

BLAINE
A Key?

BRADFORD

It's the key to my house. You're welcome to come to my place anytime you'd like.

Blaine smiles when he sees the key to Bradford's new house.

BLAINE

Brad... I.

Then, we hear a male voice that sounds straight.

Bradford turned and saw his colleague, NEIL, 33, wearing a gray suit. With his mustache, he looked like a douchbag.

NEIL

Well, well, Bradford. You wealthy son of a bitch.

BRADFORD

Neil. Hey man, how's it going?

NEIL

Nothing much. I'm on a dinner date with my wife.

BRADFORD

That's nice.

NEIL

How's your wife?

BRADFORD

We're divorced.

Neil does not look happy when he hears the word divorce.

NEIL

Sorry to hear that, man. Don't worry. Plenty of women will love you no matter what it takes.

Blaine looks at Bradford, who is not happy that he's still in the closet in front of his colleague.

Neil looks at Blaine.

NEIL (CONT'D)

Hey, Bradford, who is this?

BRADFORD

Neil, this is my client, Blaine Matthews.

NEIL

Well, it is an honor to meet you,
Mr. Matthews.

Neil reaches his hand to shake Blaine's.

Blaine feels upset and embarrassed. Blaine pretends to be
Bradford's client.

Blaine and Neil shake each other's hands.

Blaine tries to pull out a smile.

BRADFORD

It's an honor to meet you as well.

NEIL

I would love to chat, but I have to
get back to my woman, you know what
I'm saying. We need to get away
from the little rugrats.

BRADFORD

Yeah, I love kids.

NEIL

Goodnight.

BRADFORD

Bye.

BLAINE

Bye.

Bradford looks at Neil leaving the area, then turns back and
sees Blaine, and he's not happy. Blaine looks straight dead
in the eye.

BRADFORD

Blaine.

BLAINE

Client. Seriously.

BRADFORD

It's not what you think.

BLAINE

I'm done for the night.

Blaine gets up from his chair and leaves. Bradford is still
sitting there, and the waiter returns with a check.

WAITER
Here's your check, sir.

Bradford looks at the waiter and takes the check.

CUT TO:

INT. BIG DADDY'S CLUB - NIGHT

ON STAGE FIVE, YOUNG MEN DANCE ON STAGE SHIRTLESS AND WEARING BOXER BRIEFS, WHERE THEY'RE HALF-NAKED...

IN THE CENTER, WE SEE SEAN SINGING HIS FAVORITE song, where he's wearing lipstick.

SONG: MY GIRL by THE TEMPTATIONS

Where they're all dancing, and we hear older people cheering and hearing their favorite songs.

Blaine came inside the front building without using the back door.

He sat at the bar table. He's watching his friend, Sean, performing on stage.

Alec appears, sees Blaine sitting at the bar table, and makes a little joke.

ALEC
Well, well, there's a rich boy here
who comes here to have fun. I
thought I would never see you
dressed so formally.

BLAINE
Shut up, Alec.

Alec chuckles.

Alec changed the subject.

ALEC
What brings you here? I thought you
were on a night off.

BLAINE
I am.

ALEC
How did you get here?

BLAINE

I got a cap.

ALEC

Uh-oh. What happened?

Alec hands him a beer bottle that straight people only drink whenever they're strict or depressed, which would help to bring the word out of their mouths.

BLAINE

Brad and I had a fantastic dinner in downtown Phoenix on the night of our lives. Everything turned out fine. As things were about to get heated, his colleague introduced me as his "client."

Alec had a shocked look on his face.

ALEC

Are you fucking serious?

BLAINE

His motherfucking client.

ALEC

When did he say it? How did you feel?

BLAINE

I was pissed. I was pissed that he never admitted to him that I was his boyfriend or his partner. I was like fuck this, I'm out of here... and... here I am.

Blaine looked around, seeing all the older men having a good time, cheering, and whistling.

BLAINE (CONT'D)

Where's Kirk?

ALEC

Took two nights off.

BLAINE

How was he?

ALEC

He's been a little down. Lately, he hasn't been himself since Jordan died, so I asked him to take two nights off.

BLAINE
Does Monty know?

ALEC
He doesn't need to know anything.

Alec looks around, watching his friend Sean perform on stage, and then an obnoxious and annoying voice is heard.

Blaine heard a familiar voice. He saw three men sitting at the booth table in front of the stage.

BLAINE
How long had they been acting like this?

ALEC
Since they got here, they've been like this since we opened.

BLAINE
For about three hours.

ALEC
Yeah, these straight men are horny as fuck I can tell. We asked them to leave, but one guy gave me the finger.

BLAINE
Such a dick move.

ALEC
Tell me about it.

Then, one guy moves, and we see GAVIN sitting with his friends, laughing loudly and obnoxiously.

Blaine looks shocked and freaks out as he turns away fast.

BLAINE
Oh, shit, shit, shit, shit.

ALEC
What's wrong?

BLAINE
When you said, those are annoying dick men. Well, I happen to know them.

Alec explores with Blaine, looking excited as he approaches Blaine's face.

ALEC

Which one?

Blaine doesn't look, but he's helping Alec with his appearance.

BLAINE

The one pointing at the dancer
laughing in front of his colleague,
who looks like an asshole.

Alec looks straight, staring at GAVIN and laughing at his friends.

ALEC

Yeah. I see him, and he does look
like an asshole.

BLAINE

Well, that asshole happens to be my
brother-in-law. My sister's
husband.

ALEC

No fucking way. Your sister's
husband.

BLAINE

Yeah, and the thing is, he's the
one who grabs my crutch.

ALEC

Yikes, thank god my sister never
married that douche head.

BLAINE

Yeah. And better yet, what the fuck
is he doing here?

ALEC

What are you talking about?

BLAINE

My family doesn't know I work here
and thinks I work at Harkin's
Theater.

ALEC

I would love to work there...

Blaine tries to block his face, but covers it with his hand.

BLAINE

He can't see me here. If he finds out I work here, my mother will disown me.

ALEC

Dude, you're not wearing your work uniform. He doesn't know about it, but covering your face is better.

BLAINE

Uh, I forgot I was wearing what Brad gave me.

(mocking voice)

Or should I say... his business partner?

The audience applauded Sean for performing his favorite movies backstage and returning to remix pop music.

Alec stares at Gavin and the dancer. He's about to give Gavin a lap dance, but stops him.

ALEC

Check it out.

Blaine moves a little, giving a little sneak peek.

GAVIN shows the DANCER, who is nine hundred dollars in the twenties.

BLAINE

No way, he is.

ALEC

He's getting lucky tonight.

Gavin gave his colleague a high five.

DANCER gets off his lap as Gavin smacks his ass.

MALE COLLEAGUE #1

MY MAN.

MALE COLLEAGUE #2

SMASH THAT PUSSY-BOY.

MALE COLLEAGUE #3

MAKE HIM YOUR BITCH.

GAVIN and the dancer walk together to the back room hallway.

Blaine kept glancing at the hallway.

CUT TO:

Blaine walked into the hallway, where it felt a little quiet.

There they have is a door room on the right side.

Then we see one door open, and Blaine sees a DANCER exit the room, looking extremely uncomfortable.

Blaine went up to him.

BLAINE

Hey man, you okay?

DANCER

Yeah, I am doing fine.

BLAINE

That was quick.

DANCER

Oh no, I just left.

BLAINE

You're new here, aren't you?

DANCER

Yeah. This is my first day or first night.

BLAINE

You leave him there like that.

DANCER

He's exceptionally crazy. He told me to punish him. I think he went all BDSM. It's not my thing.

BLAINE

It's his style.

DANCER

I don't want to go back there.

BLAINE

But he did offer nine hundred dollars, right?

DANCER

Yeah, how did you know?

BLAINE
I have random men fucked me for
nine hundred.

DANCER
That's what I want, to get fuck for
nine hundred, but he wants to go
his way.

Blaine looks at the door to the room, where he smiles,
knowing what he will do to Gavin.

BLAINE
Why don't you let me handle him?

DANCER
Thanks, man.

BLAINE
No problem. Maybe later, I'll load
the nine hundred to you.

DANCER
Oh, keep it. It's yours.

As the dancer makes her way out. Blaine stops him.

BLAINE
Wait. What's your name?

DANCER
It's Nathan.

BLAINE
Nice to meet you, Nathan.

DANCER
You too.

As Nathan leaves the hallway and heads back to the stage, we
hear older men cheering and whistling at them.

Blaine opens the door, and we see Gavin all naked.

Blaine smiled. As he went inside, he closed the door, and we
heard it close and lock. The number on the door was 1105.

CUT TO:

INT. RED ROOM

Blaine and Gavin are in the BDSM room. The room light turns
on RED.

Blain removes his clothes; he's half-naked, wearing his black boxer briefs.

Gavin's head moves to look back at him.

GAVIN
I thought you would never come
back...

Blaine uses his baritone voice to jabber.

BLAINE
(deep voice)
Turn back around.

GAVIN
Yes.

Gavin's hands are in LEATHER HANDCUFFS, with both wrists and arms up across, chains on the ceiling, and the same leather cuffs on his ankles, chains on the ground.

Blaine goes to the shelf behind him, wears a masquerade mask to hide his identity, and gets the leather blindfold.

Blaine blindfolds Gavin, and we see how excited Gavin is.

After that, Blaine walks toward the front to look at Gavin.

Gavin is fully naked, and he has a BLACK LEATHER CHEST HARNESS.

Blaine grabs the flogger on the wall.

Blaine uses his deep voice again.

Blaine walked around, reached his back shoulder, and slid his fingers as if he were teasing himself.

BLAINE
(deep voice)
Are you ready for this?

GAVIN
Give me everything you've got.

Blaine whips him in the back, and Gavin growls roughly. Blaine talks dominantly.

BLAINE
(deep voice)
Don't talk when I tell you to.

GAVIN

Yes, sir.

Blaine returns the flogger to the wall and grabs the leather CROP.

Blaine places the crop on Gavin's body, moving to his chest and mouth as Gavin bites it. Then, Blaine pulls it out.

BLAINE

(deep voice)

How bad are you?

GAVIN

Very, very bad.

BLAINE

(deep voice)

It's bad enough not to let me touch your... no-no part.

Blaine lifts Gavin's chin to look up while he's still blindfolded.

GAVIN

Oh yeah. Touch my no-no part.

Please grab it. Grab it.

Blaine whips Gavin in the ass.

BLAINE

(deep voice)

Shut up. I'll grab it when I feel like it.

Gavin is begging for the pain.

BLAINE (CONT'D)

(deep voice)

Let me have a look at you. Nice.

Blaine whips Gavin on the thigh.

GAVIN

Oh, please, please, I want you to grab it. I want it. Please.

Blaine gets closer to Gavin, who is still blindfolded. It's a good thing Gavin doesn't know the cologne Blaine always wears in the summer.

Blaine licks Gavin on the right side of his cheekbones.

Gavin didn't flinch. He enjoys it.

Blaine grabs Gavin's dick and balls together and holds them like he's making a fist.

Gavin moaned, feeling the human hand. He's feeling the pain going through his private parts, and Gavin loves the pain.

Blaine released his hand and went to his cock as he felt his heart point straight. Where Blaine gave Gavin a HANDJOB and rubbed it nice and smooth.

He sees his hand moving back and forth, and Gavin moans like a MAN.

Blaine watches Gavin's jaw drop, and he moves his hand a little faster.

Gavin felt the power coming from Blaine's

GAVIN (CONT'D)
(moaning)
Just like that... oh my god.
Faster.

Blaine jerks it faster, and Gavin moans loudly. After that, Blaine made Gavin come.

Blaine got his revenge.

BACK TO:

INT. BAR TABLE

Blaine walks out of the red hallway and returns to the bar table in the same spot where he was.

Blaine puts the \$900 in his pocket.

Blaine sat down and continued drinking his beer.

Alec returned.

ALEC
So, how was it?

Blaine responds that he doesn't feel shame.

ALEC (CONT'D)
Did you get what you wanted?

BLAINE
It was worth it.

Blaine drank his beer.

CUT TO:

EXT. BIG DADDY'S CLUB - NIGHT

Blaine exits the building where he's walking away, and we see Bradford's ex-wife, Edythe, standing there waiting. When she sees Blaine exiting the building, she approaches him, trying to make him stop walking.

EDYTHE
Excuse me. Sir.

Blaine looks at her and walks away.

BLAINE
Whoever you are, I don't talk to
strangers.

EDYTHE
I'm looking for a man named Blaine.

BLAINE
You're looking at him.

EDYTHE
Can I have a word with you?

Blaine has never met Edythe or seen a picture of her to give him a heads-up.

BLAINE
Lady, I don't know what you want; I
am uninterested.

Then Edythe spoke up about who she was.

EDYTHE
I'm Bradford's wife.
(She changes her words.)
Or his ex-wife.

Blaine stops and turns around, where he sees her with sweet, innocent looks, and never thinks about how beautiful she is.

INT. MEL'S DINER - LATER

Blaine and Edythe are sitting at the booth table where the window is. They only order coffee.

They all sit there looking awkward.

BLAINE

Well, you brought me here. What do you want to tell me? To give you a heads-up, Brad already told me.

Edythe looked at Blaine, where she heard the word 'Brad.'

EDYTHE

Brad?

BLAINE

That's what I call him. He said he didn't mind.

EDYTHE

Right. He already told you about us.

BLAINE

Everything. Also, he never showed me a picture of you. Who do you look like?

EDYTHE

He doesn't want to share my identity with anyone; that is so like him.

Blaine smiled, not in a friendly way.

Edythe's going to talk things straight.

EDYTHE (CONT'D)

So you're a male stripper.

BLAINE

Yup. I am still a stripper trying to survive.

EDYTHE

And you're a... um --

BLAINE

Male Prostitute. Yes, sweetie. I do both.

Edythe looks disgusted and shocked.

EDYTHE

Oh, my lord.

BLAINE

Don't worry. Your ex-husband has always been using protection, and every time he puts it on, it drives me crazy. I figured I wanted that badly.

EDYTHE

Look, I didn't come here for that.

BLAINE

Then why did you bring me here?

EDYTHE

I brought you here to warn you that I have forbidden you from seeing Bradford.

BLAINE

Why should I listen to you? He divorced you, remember?

EDYTHE

This entire relationship between you and my husband must come to an end. Now.

BLAINE

I'm not going to do that.

EDYTHE

Then I wouldn't mind explaining to your family what you've been doing, and you'd become a prostitute who had sex for money, and you'd been fucking with my husband while you are out somewhere fucking with someone, who is a disgusting fag whore.

Blaine is about to leave.

He could not take her reactions into account.

BLAINE

I think I've had enough.

Blaine gets up and is about to force himself out, but Edythe stops him, causing him to freeze.

EDYTHE

You don't want to mess with me.

Blaine didn't look. He stood there hearing her words.

EDYTHE (CONT'D)

If you don't stop seeing him, I
will contact the police and I will
tell them that this teenage minor
is FUCKING my husband.

Everybody in the diner is looking at her, all shocked.

Blaine turns around and gives her a stare.

BLAINE

I'm twenty fucking seven.

Blaine is not afraid of Edythe, nor is he intimidated by her
threatening words.

BLAINE (CONT'D)

Good luck with that.

Blaine exits the building.

Edythe is still standing; her face is getting angrier.

CUT TO:

INT. BLAINE'S APARTMENT - BLAINE'S BEDROOM - MIDNIGHT

Blaine couldn't sleep. He could not stop thinking about
Bradford or what Bradford's ex-wife had told him.

CUT TO:

INT. BIG DADDY'S CLUB - MONTY'S OFFICE

As we see the door open and come in, Blaine opens it.

Then we see a random guy ride fuck on Monty's lab. And
hearing Monty moaning like he's taking it very far.

BLAINE

Monty.

MONTY

Sit down. Blaine.

Monty smacks a stripper's ass, telling them to stop.

MONTY (CONT'D)

Enough. Back to work.

A stripper gets out of Monty's lab and exits the office.

Monty gets up and puts his pants back on.

MONTY (CONT'D)

Blaine, you want to know why I called you here?

BLAINE

I don't know why.

MONTY

It's because I am pissed.

BLAINE

I always made them pissed off.

MONTY

But this time, it's permanent.
(he took two guards.)
Leave us.

We see the two guards leaving the office.

MONTY (CONT'D)

Blaine, I want to know if you kept anything from me. Anything that is very secretive.

Blaine had no idea what he was talking about. He glanced at him, all confused.

Blaine shakes his head.

MONTY (CONT'D)

No. Then explain this.

Monty grabs the remote and turns on the television security camera. The images are black and white, with no sound, reminiscent of a silent film.

Blaine looks at the screen. Bradford is standing in front of the building with his new car and a bouquet. Blaine goes up to kiss him.

BLAINE

You'd been spying on me.

MONTY

I can spy on my employees anytime, like when you're with your brother-in-law.

BLAINE

He assaulted me, and I was trying to get even with him.

Monty slams his desk table as rage appears.

MONTY
DON'T LIE TO ME, BOY.

Blaine jumped and was frightened of him, and it wasn't the same as it had been before.

Monty gets up from his desk and walks toward Blaine, and Blaine tries to move away.

Monty stared straight into his face, making eye contact with him.

MONTY (CONT'D)
How many times have I had to say
this to you? You belong to me. Not
to anyone, not that rich boy of
yours.

Monty looks at the necklace that he gave to Blaine.

MONTY (CONT'D)
You will stop seeing him right now.

BLAINE
What if I don't want to? What if
he's the one for me?

MONTY
You want to be with someone with a
big dick like I had and a good
fucker, making my boy the slut I
created.

Blaine gets up from his chair and looks Monty straight in the face, knowing he is not afraid of him or his threats.

BLAINE
I gave him his first dance when I
met him, and we took him back to my
place. I just lay there as he FUCK
me like a REAL man. I hate to say
this to you, boss. That man is a
better fucker than you. I would be
his slut, instead of being his
slave whore.

Monty slaps Blaine in the face, and we see Blaine collapse on the ground.

Monty gets down and punches him in the face, feeling the pain.

Monty got up and took a deep breath.

MONTY

I guess that makes you my slave
whore.

Blaine didn't cry or anything. He tried to get up.

Monty exited the office and left Blaine on the ground.

CUT TO:

INT. BLAINE'S APARTMENT - BATHROOM - LATER

We see Blaine turning on the water.

He places a towel rag in the hot water and twists it, then
places it on his face.

We look at the mirror, where we see Blaine's face covered
with dark purple bruises—one on the LEFT EYE, nose bleeding,
and a little busted lip.

Blaine places it on him; he can feel the pain and sorrow.
Blaine wants to cry so foully, but his tears sting his face
as he holds it.

Then we hear a knock on the door.

Blaine looked, and he turned off the water sink.

CUT TO:

INT. BLAINE'S APARTMENT - FRONT DOOR - CONTINUOUS

Blaine went to the door, holding the towel and looking
through the peephole, where we couldn't see who it was.

Blaine took a deep breath, covered his face with the towel,
and opened the door.

BLAINE

What do you want?

Bradford enters the apartment.

BRADFORD

Why haven't you returned my calls?
I have been worried sick about you.
I thought something might've
happened to you.

Blaine walks to the living room.

Bradford followed him.

INT. BLAINE'S APARTMENT - LIVING ROOM - CONTINUOUS

Blaine sat on the couch.

BLAINE

Well, I am here. Besides, I wasn't ready to talk to you.

BRADFORD

Well, excuse me. I wasn't out in front of my co-workers.

Bradford gazes at Blaine, where he's still covering his face with a towel rag. Blaine is still hiding the pain.

BRADFORD (CONT'D)

Why do you have a towel rag on your face?

BLAINE

I'm wiping the oils.

BRADFORD

It's been a minute; let me see your face.

BLAINE

Brad. I don't want to see you right now. Now go home.

Bradford went up to Blaine, grabbed a towel, and Blaine tried to fight it back.

BRADFORD

I am not going anywhere until I see your face.

BLAINE

Brad stop. Please give it to me. Give me the fucking towel.

BRADFORD

Blaine, Blaine, stop. What is wrong with you?

Bradford removed the rag and saw Blaine burst up laughing, where he hadn't had time to cover his face again.

Bradford looks all shocked and disconcerted.

BRADFORD (CONT'D)
What happens?

Blaine doesn't have the words.

BRADFORD (CONT'D)
Blaine.

BLAINE
It doesn't matter.

BRADFORD
WHO DID THIS TO YOU?

BLAINE
I--

Blaine can see Bradford's rage.

BRADFORD
Who was it, your brother-in-law?

Blaine still needs words.

BRADFORD (CONT'D)
I'm going to kill that asshole.

BLAINE
Brad--

BRADFORD
I'M GONNA FIND HIM, KILL HIM, AND I
WOULD...

Blaine shouted at him.

BLAINE
Brad!!!
(Brad stops)
It's not Gavin.
(Blaine made a white
lie.)
I was robbed. Okay, they only took
cash out of my wallet.

Bradford believes his white lie about being attacked by
Monty, and Blaine doesn't want to bring his name up.

Bradford hugged him and kissed him where he couldn't feel any
pain.

BLAINE (CONT'D)
(crying)
I was so scared.

BRADFORD

It's okay. I'm here. I'm here.

Then we hear door knocking, and we hear PAM's voice where...

We see her coming inside behind Bradford.

KNOCK... KNOCK.

PAM

Knock knock, anybody home?

Pam sees Bradford let go of Blaine and looks at his bruised face. She must be shocked by Bradford.

PAM (CONT'D)

Oh my god. Blaine sweetheart.

Blaine cried, looking straight dead in the eye.

BLAINE

Mommy.

Pam went to Blaine and hugged him tightly.

PAM

What happens to you?

BRADFORD

He was just--

PAM

WHAT THE HELL DID YOU DO TO HIM?
DID YOU HURT MY SON?

Bradford glances at Pam, and seeing him look devastated, she points at Bradford.

BRADFORD

What! No! Pam, I would never lay my
hand on him.

PAM

I swear I will put you in jail.

Blaine stops Pam but saves the day by releasing himself with a hug.

BLAINE

Mom, it's not him. I was mugged.

Pam turned again.

PAM

What!

BLAINE

Yes, they took all my cash; that was it.

PAM

Oh, sweetheart, I am so sorry.
(She turns to Bradford)
I'm sorry about that, Bradford.

BRADFORD

That's okay.

PAM

Blaine, do you have acid alcohol?

BLAINE

It's under the sink in the bathroom.

BRADFORD

I'll get them.

Bradford went to the bathroom.

PAM

Blaine, what happened? I want to know everything.

Blaine knows what to say, knows the story makes sense, and knows where he pictures it.

BLAINE

I was walking home from work at Harkin's, and of course, it was daytime. Then I was inside the bridge center, and two guys started attacking me, and I knew people couldn't see us to identify us. I couldn't see their faces...

CUT TO:

EXT. ROUTE 17 - UNDER THE BRIDGE SIDEWALK

Two males attack Blaine.

He was punching Blaine in the face. Blaine collapses to the ground and is knocked out.

They grab his wallet, take the money out, throw it back to Blaine, and hit him in the face while he is unconscious.

And we see two men leaving the bridge.

BACK TO:

INT. BLAINE'S APARTMENT - LIVING ROOM

We DISSOLVE back to the living room.

We look at Blaine's face.

BLAINE

By the time I woke up, I had been unconscious for thirty minutes. That's when I came home, trying to get rid of all the blood.

PAM

Oh my god, sweetheart. I am so sorry.

BRADFORD

Did you see the guys? What did they look like?

BLAINE

I don't know. I couldn't see a thing. Everything was pitch dark, and I couldn't tell who they were.

Pam taps the cotton ball and places it on his face.

Blaine jumped a little and felt the stings coming through the scratch marks.

PAM

Well, I'm glad you're okay. At least they didn't take everything.

BLAINE

I know. They would take everything, my license, my credit cards, everything.

Blaine changes the subject.

BLAINE (CONT'D)

Anyway, what brings you here, Mom?

PAM

Oh yeah. Could you babysit your
nieces and nephews?

Blaine looks at Pam, who looks thrilled.

BLAINE

You're gonna bring them here.

PAM

I have an important meeting with
the ladies, and I know it will be
overnight.

BLAINE

Wait. Where's Cassy and Gavin
going?

PAM

They have a dinner reservation for
their anniversary, and I did not
tell them I would drop them off at
your place.

BLAINE

When is their anniversary?

PAM

Next Saturday.

BLAINE

Then, I had plenty of time to get
everything situated.

PAM

Will you do that?

BLAINE

Yes, I would love to watch over
them.

PAM

Are you sure you'll be taking some
time off from work?

BLAINE

Yes. I don't work on Saturdays and
Sundays

PAM

GREAT! Then I will stop at your
work to grab some movies for the
kids to watch.

BLAINE

No, I can go over there and get it.
They need to give me the list of
movies they want to watch.

Blaine and Bradford went to the bathroom and closed the door.

CUT TO:

EXT. DAVID C. URIBE'S POOL - DAY

It's the day of the 4th of JULY.

We see everyone in the pool, where we see random male
strippers; they're wearing swimsuits and are shirtless.

We had a DJ play the music.

SONG: BOOMBASTIC by SHAGGY

Blaine and Kirk arrived at the pool party.

MATTHEW, PATRICK, ANTHONY, SEAN TORY, AND KYLE WERE ALL
THERE, SITTING ON THE POOL BENCH.

They're all here, and they saw Kirk and Blaine.

Troy's waving at them.

Blaine wears regular swim trunks that feature an American
flag.

KIRK wears a swimsuit with the American flag on it.

SEAN

Those are excellent swimsuits,
Kirk.

KIRK

Thanks for supporting the holidays.

KYLE

Blaine, where are the swim briefs
that Monty gave you?

Blaine makes a smooth lie.

BLAINE

It didn't look right on me. It's a
good thing I had another backup.

SEAN

Monty has measured all of us. You could've fit by now.

BLAINE

I'd eaten some good food, and I forgot to work out.

TROY

If Monty sees you wearing like that, it will kill you.

Blaine isn't afraid of Monty; his face looks a little terrifying.

BLAINE

Let him judge me for what I wear. Or he can kick me out.

Monty is talking to the bosses, seeing Blaine wearing a regular swimsuit.

Monty leaves the boss as he walks toward his dancers.

Blaine, Kirk, Matthew, Patrick, Anthony, Sean, Troy, and Kyle were laughing, and we had no idea what they were discussing.

Monty put on his fake smile.

MONTY

What are you guys talking about?

Troy responds.

TROY

We're talking about Jordan's dirty joke.

SEAN

Which we don't want to say. It's filthy.

MONTY

No worries there.

He looks straight at Blaine.

MONTY (CONT'D)

Can I steal Blaine for a couple of minutes? It's about... work.

SEAN

Yup.

TROY

Yeah sure.

MATTHEW

Go right ahead.

Monty and Blaine walk alone.

Kirk kept glancing at them, apprehensive of them.

EXT. DAVID C. URIBE'S POOL - BACK BUILDING

Blaine and Monty were in the back building. Monty looked furious when he grabbed Blaine by the throat.

Blaine looks frightened when it comes to Monty being all violent.

MONTY

What the fuck are you wearing? Are you trying to embarrass me in front of these people?

BLAINE

I am not embarrassed by anybody, and it's just how I dress.

MONTY

Is that the rich boy who made you wear it?

BLAINE

I bought it myself.

Monty releases Blaine.

Monty looks at his neck and discovers that Blaine isn't wearing the necklace that Monty got for him.

MONTY

Why aren't you wearing the necklace?

BLAINE

It's too expensive to wear in the pool.

MONTY

I want to see you wearing it.

BLAINE

You don't own me.

MONTY

Yes, I am.

Monty punches Blaine in the stomach. Blaine could feel the pain going through his guts, and he squeaked when he tried to catch his breath.

Blaine collapses.

Monty is cooling himself down and fixing up his clothes. He wipes the sweat off his bald head, walks out, and leaves Blaine on the ground.

MONTY (CONT'D)

Go back and change and wear that fucking necklace.

We see Blaine try to catch his breath.

Blaine looks at his stomach and sees another black bruise shaped like a baseball.

As he's about to make his touch, his stomach jumps, and he can feel the pain in a second.

CUT TO:

INT. BLOCKBUSTER VIDEO STORE - CASH REGISTER

Blaine placed videotape cases on the counter and his Blockbuster membership card on top.

We see PAULO TULLIE as a cash register, where he sees a videotape case built up like a building.

PAULO

Do you have everything you need?

Blaine feels a little awkward.

BLAINE

Yeah, I got everything.

PAULO

Kids movies. Huh.

BLAINE

It's for my nieces and nephews. I'm babysitting them tomorrow.

PAULO

The Lion King, Toy Story, Space Jam, Oliver & Company...

(MORE)

PAULO (CONT'D)

(Look at the last tape.)
Jurassic Park. Are you sure it's a
kids' show?

BLAINE

My nephew loves dinosaurs. He
hasn't seen it, so this would be
his first time watching.

PAULO

Huh, who doesn't?

Blaine smiles.

PAULO (CONT'D)

I recall the first time I saw it in
theaters. Everyone was lined up,
and the theater was packed to
capacity. I read the book before
seeing the movie.

BLAINE

How is the book?

PAULO

It's good, but more terrifying than
the movie, and I'm glad some of the
stories didn't make it into the
movie; it would have been way
worse.

Blaine nodded, not wanting to hear more details.

Blaine hands the cash to Paulo. As we hear the taping
register, a receipt machine sounds, and we see paper coming
out.

Paulo hands the receipt to Blaine and gives him the message
when it's time to return it.

PAULO (CONT'D)

Here is your receipt. The due date
is next Saturday. Don't forget to
rewind the tapes before you return
them.

Paulo hands the bag to Blaine.

Blaine grabs bags

BLAINE

Thanks.

Blaine leaves.

PAULO
 Have a nice... day.
 (he went to the next
 customer.)
 Hi, how are you?

Paulo smiles.

CUT TO:

INT. BLAINE'S APARTMENT - NIGHT

We see Blaine place the movie VHS tapes on top of each other on the glass coffee table.

Blaine had straightened up the apartment, which now looked nice and clean; he had gotten rid of the clutter and hidden it in his closet.

He had everything ready to go. Now he's waiting for the knock on the door.

Then, after about fifteen seconds, we hear a knock on the door.

KNOCK - KNOCK

Blaine ran up to the door and opened it. BRADFORD carries two pizza boxes from Peter Piper Pizza and two gallons of soda in plastic bags.

BRADFORD
 Two Pizza deliveries for Mr. Blaine
 Matthews.

Blaine gets the two pizza boxes and places them on the dining table.

BLAINE
 Brad. You shouldn't have.

BRADFORD
 I want to make it unique and fun.
 Damn, that pizza is hot.

BLAINE
 Thanks for everything.

BRADFORD
 No problem. When are they coming?

BLAINE

Mom said they'd be there in a minute. I am so nervous.

BRADFORD

Nervous about what?

BLAINE

Well, it has been a long time since I last saw them. The last time I saw them was when they were in diapers.

(he is having doubts.)

I don't know what would happen if they didn't know me. What if they didn't remember they had an uncle?

Bradford stops Blaine for overthinking.

BRADFORD

Hey, hey, babe. Listen to me; they will remember you because they're nieces and nephews, and don't overthink it. Just let them come to you.

Blaine took a deep breath and did not panic.

The door knocks when the door is still open.

PAM

Knock, knock. Anyone home.

Blaine sees their mother and three kids.

We see SIDNEY, age 9, with long, straight, brown, and blond hair. She bears a slight resemblance to Cassy, and Cassy's voice sounds sweet and innocent.

In the middle, SCOTT, age 7, has short dark hair and looks sweet and boyish.

In the third, NEWT, age 6, looks so young and shy.

PAM (CONT'D)

Look who's here.

Blaine went up to them and introduced himself before he got all excited.

BLAINE

Hi, kids, I'm...

Then, the kids speak and say his name for the first time, which they remember.

SCOTT
Uncle Blaine.

SIDNEY
Uncle Blaine.

NEWT
Uncle Blaine.

They all went to him and hugged their uncle.

BLAINE
I'm so happy to see you again.

SIDNEY
I thought I would never see you
guys again.

BRADFORD
I told you they're going to
remember. Hi Pam.

PAM
Hi Bradford, thank you so much for
getting the pizza for me.

BRADFORD
Anytime, I'd do anything to help
out.

PAM
Look at them.

We see Blaine taking the kids to the coffee table, showing them the VHS Tape, and telling them what they want to watch first.

PAM (CONT'D)
I had never seen my son this happy,
including the kids. He was sad that
his sister wouldn't let him see
them.

BRADFORD
Does his sister know about it?

PAM
No, she thinks I'm babysitting
them. I don't want to let Blaine
know, but I don't have a meeting. I
have a date.

BRADFORD
That's amazing.

PAM
I didn't want to mention it.

BRADFORD
Does Blaine know you're seeing
someone?

PAM
I wanted to, but I didn't dare tell
them. I'm afraid he'll hate me.

BRADFORD
What do you mean?

PAM
Ever since his dad died, I thought
I couldn't find love anymore. His
father was the love of my life. I
don't want to hurt my kids, and I
don't want them to think I am
replacing their father.

BRADFORD
Pam, I understand you don't want to
find someone. It's time for you to
meet someone who will love you. If
I were you, I would do the same
thing. You want to be happy.

PAM
I want my children and my
grandchildren to be happy.

BRADFORD
And they are. You gotta wait until
the time comes.

PAM
I could wait until Thanksgiving.
You wouldn't mind keeping a secret
for a while, would you?

BRADFORD
Sure, I won't mind it.

PAM
He's lucky to have you. Treat him
right, Brad.

Pam looks at the watch on her wrist.

PAM (CONT'D)
I have to get going. I'll come pick them up at ten.

BRADFORD
What time does your daughter come to get them from your place?

PAM
Around twelve or one. I have plenty of time.

Pam talks to Blaine and the kids.

PAM (CONT'D)
All right, kids. I'm heading out now; listen to your uncle and this man.

All the kids say, "Okay."

As Pam is about to make his way out, we see Kirk come in with Chinese food.

KIRK
Hey, Blaine, we could.

Kirk looks at Pam, looking all surprised.

KIRK (CONT'D)
Oh, Pam. Did you see me here?

PAM
Hi Kirk, nice to see you again.

KIRK
I forgot Blaine is babysitting.

Pam leaves Blaine's apartment.

PAM
I have to head out now. Bye, Brad.
Bye kids.

The kids waved to their grandmother.

Pam leaves.

Bradford closes the door.

Blaine looks at Kirk, gazing in surprise.

BLAINE

Kirk, what are you doing here? I thought you were at work.

KIRK

Our boss is having a meeting, and he has instructed all of us to go home and have the weekend off. So I could stop by and hang out there.

BLAINE

Kids, this is my friend, Kirk; he's gonna hang out with us.

KIRK

Kids don't think of me as a stranger; they think of me as a fun person to be around.

BLAINE

What do you mean by "fun"?

KIRK

I invited Sean, Troy, Kyle, and Matthew to hang out since we all have Saturdays and Sundays off and have nothing to do.

BLAINE

Don't tell me they're here.

KIRK

They are here, and yes, they dress casually.

Kirk opens the door.

Sean, Troy, Kyle, and Matthew appear in the apartment, celebrating their day off.

Blaine looks happy to see them and looks a little embarrassed.

Troy, Sean, Kyle, and Matthew introduced themselves to Bradford.

And they went to the kids to introduce themselves as well.

Blaine looks at them, looking all happy to see Blaine's friends.

Bradford gives the pizza to the kids, who place it on the coffee table and sit on the floor. Sean looks at the tapes and asks the kids what they want to see.

They all shouted, "JURASSIC PARK!"

They all agree with it.

Sean gets the tape and goes straight to the television.

Bradford smiles at the kids.

Blaine sat next to the kids.

BLAINE
How's your kid's pizza?

SIDNEY
Good pizza.

NEWT
I love Peter Piper Pizza.

Sidney turns to Sean, showing him the pizza on her white paper plate.

SIDNEY
You want some pizza.

SEAN
I cannot have sweets; I am on a strict diet. But thank you.

Troy came up.

TROY
I'll take a pizza.

Sidney hands Troy the pizza plate.

Blaine gets the remote and turns it on.

CUT TO:

INT. MIDNIGHT CLUBS - CONTINUOUS

People dance on the center dance floor, and a DJ builds a mini stage. A sign with a white light that says "MIDNIGHT CLUBS" is visible.

With three disco balls on the ceiling.

The second floor features two bars, two VIP areas on either side, and a restaurant serving high-quality cuisine.

Blaine, Kirk, Matthew, Troy, Sean, Patrick, Anthony, and Kyle sit in the VIP booth.

Blaine looks around and sees the excitement everywhere.

BLAINE

This place is fantastic.

KIRK

I wanted to come here, but I also want to bring you guys out for a night.

PATRICK

It's a good thing Monty is on a business trip in Las Vegas. We get the whole day off.

SEAN

Yeah, from all the stage dancing.

ANTHONY

Lab dancing with many older men. We need a break, damn it.

SEAN

Thanks to the older men, we give them a good show and more money.

They all raise their glass cups, cheering them.

BLAINE

Cheers to that.

Then, we see Topher appear behind Kirk. They did not know that Kirk and Topher fucked.

TOPHER

I thought I found it.

KIRK

(happier)

Topher.

They all look at him in shock because Topher works with Monty.

BLAINE

Topher, what are you doing?

SEAN

You're not going to tell Monty, are you?

TOPHER

Relax, you guys; Monty's not my problem.

Kirk explains.

KIRK

I wanted to tell you sooner that
Topher and I... are seeing each
other.

They look at Kirk holding Topher's hand.

They all look shocked but not upset about it. They SCREAM.

SEAN

I am happy for you two.

TROY

I always knew you two could not
stop making eye contact.

Blaine smiled and hurt a little, and he was reminded of
Bradford, who wanted to share his relationship with him, but
Bradford kept his sexuality private from work, not from his
family.

BLAINE

Yes, I'm happy for you two.

Blaine drank the whole alcohol.

Blaine changed the subject.

BLAINE (CONT'D)

First, last weekend, I want to say
thank you for keeping my niece and
nephews welcome. I could have done
it. I thought it would be me, Brad,
and the kids, and it just got even
more fun. And my next-door neighbor
was so pissy that I brought the
guys home.

Kirk chuckles.

TROY

Anytime, I love kids.

BLAINE

Now, I will see them again till
Thanksgiving or even Christmas.

They all drank their alcoholic beverages and listened to the
song.

SONG: LET'S HEAR IT FOR THE BOY BY DENIECE WILLIAMS

We see Sean, Matthew, Kirk, Topher, Kyle, Troy, and Patrick get up from their seats.

SEAN
Oh, that's my shit. Right here.

KYLE
I want to shake my ass.

Blaine still sits there but never makes a move.

Anthony stayed.

KIRK
Blaine, are you coming?

BLAINE
(head shaken)
I'm just going to hang here. You
guys have fun.

All got up from their seats and went to the dance floor.

KIRK
Okay.

SEAN
All right.

Blaine watched them leave and head to the dance floor.

Anthony looks at Blaine, unhappy and depressed.

Anthony talks to Blaine.

ANTHONY
Everything okay, Blaine?

BLAINE
I'm alright.

ANTHONY
Anything you want to talk about?

BLAINE
I'm fine.

ANTHONY
Because you have been down since
yesterday. It's Bradford.

BLAINE
Yeah. Well...

ANTHONY

You wish he were here.

BLAINE

Yeah, but he's working late. Since Topher was here with Kirk, I was left behind.

ANTHONY

Don't feel sad for yourself. Topher came out of nowhere. It's as if he didn't bring him here on purpose.

BLAINE

That's different. Topher and Kirk are out in public. I want a man with whom I can hold hands in public, who is not ashamed.

Anthony sat next to Blaine, trying to flirt with him a little.

ANTHONY

I'd be happy to be your date for the night if you'd like to hit the dance floor.

Blaine looked at him all awkwardly.

BLAINE

Thanks, Anthony, but I won't do that. You were great, but you were not my type. My heart is Bradford.

Anthony nods.

ANTHONY

I understand. I'm going to dance with the guys. Maybe I'll pick up some older men.

BLAINE

You do that.

Anthony gets up and heads straight to the dance floor. Blaine watched him leave, leaving Blaine alone.

Blaine drank to himself; as he was about to leave, he heard Bradford's voice behind him.

BRADFORD

Excuse me, sir, but has this chair been taken?

Blaine turns, and he looks happy.

BLAINE

Brad.

Bradford wears a white buttoned shirt, a black suit jacket, and black pants. He takes his black jacket and puts it on the couch in the booth.

BRADFORD

Aren't you going to invite me in?

BLAINE

Yeah, come in.

Then we see a male waiter, shirtless, with black pants and a black bow tie around his neck.

SHIRTLESS WAITER

Can I get you something, sir?

BRADFORD

It's just a beer bottle—Bud Light.

SHIRTLESS WAITER

Coming right up.

Then he left to give him the drink.

BLAINE

I thought you were at work.

BRADFORD

I took the reins check.

BLAINE

How long have you heard that?

BRADFORD

Everything.

BLAINE

Brad. I--

Bradford stops him there.

BRADFORD

I'm stopping right there. I get it. You want to be seen in public. The reason I didn't do all of that is that I am protecting you. There are a lot of homophobic and murderous people out there, and I don't want you to get killed.

(MORE)

BRADFORD (CONT'D)

When you got mugged, I feared you would end up DEAD, and I thought I would lose you. That triggered me.

Blaine forgot about all of that. Blaine lied.

BLAINE

I forgot about it.

The shirtless waiter returned with the beer bottle and handed it to him.

Then, he left and smiled.

Bradford drank one drink.

BRADFORD

It would be great if you were here with me the whole time.

Blaine needs clarification.

BLAINE

What do you mean?

BRADFORD

Listen, I know we've started dating. We could take our relationship to the next level, where I can protect you, and you'll be safe.

Blaine understands what Bradford is talking about.

Blaine and Bradford glance at each other.

BLAINE

You want me to move in with you.

BRADFORD

I had my own house and car, lived in a friendly neighborhood, and I'm...

Blaine interrupted him.

BLAINE

Rich.

Bradford closes his eyes and faces disgust, which he doesn't like.

BRADFORD

I'm in love with you.

Blaine had never heard those words from a man before. He only remembers saying 'how much.'

Blaine's speechless.

BLAINE

Really.

BRADFORD

Yes, I am in love with you. I want to spend my entire life with you, have kids with you, and be someone I can grow old with.

BLAINE

No man has ever told me that before.

Bradford kisses Blaine in the romance.

BRADFORD

What do you say? You want to move in with me.

Bradford looks at him, waiting for him to say one word.

BRADFORD (CONT'D)

Well...

Then a song came, and Blaine was surprised to hear this song.

SONG: LOVERGIRL BY TEENA MARIE

We hear everyone cheering to their favorite song.

Blaine gets up and grabs Bradford.

BLAINE

Ohhh shit. That's my song. The last time I heard this song was in high school. Brad, dance with me.

Bradford refuses to dance. Bradford shook his head.

BRADFORD

I don't dance. I don't want to.

BLAINE

Come on, Brad, it's going to be a lot of fun. You haven't seen me do an actual dance instead of stripping.

BRADFORD

I don't know, Blaine. I've never been to a high school dance.

BLAINE

If you want to get to know the real me, then it's time.

Blaine pulls Bradford off his seat. He takes one sip of his beer, puts it down, and follows him to the dance.

INT. MIDNIGHT CLUBS - DANCE FLOOR - CONTINUOUS

Blaine and Bradford went to the center of the dance floor and danced. Instead of using his stripper dance, Blaine did his usual dance like he was back in the '80s.

Blaine takes off his shirt and swings it around. Bradford dances a little like he has no idea what he's doing. Then, after about ten seconds, Bradford could feel the energy. He took his shirt off, and Bradford and Blaine were shirtless on the dance floor.

Blaine moves his left arm up and down like he's working out, bringing out his 80s dance move.

Dancing like it's 1985.

Bradford hump dances with Blaine.

CUT TO:

EXT. BLAINE'S APARTMENT - DAY

Bradford dropped Blaine off at his apartment.

BRADFORD

Are you going to be okay?

BLAINE

I'd be fine.

BRADFORD

You have yet to decide to move in.

BLAINE

I'm tired; let me think about it.

BRADFORD

Okay.

Bradford kissed Blaine.

Blaine gets out of the car and watches Bradford leave.

We heard a woman calling his name as he was about to walk up the stairs.

WOMAN (V.O.)
Excuse me, sir.

Blaine turns.

We see TATIANA, a 38-year-old black woman, and her white male partner, JOEY, 39, both wearing navy blue suits. When they announce their names, they show their FBI badges.

TATIANA
Are you Blaine Matthews?

BLAINE
Yeah, who are you two?

TATIANA
Special agent TATIANA. This is
Joey. We're the FBI. We want to
have a conversation.

Blaine's confused.

CUT TO:

INT. FBI OUTER ROOM

Blaine sees the yellow folder slam shut, and we see a black-and-white image of Monty holding a cigar.

Blaine sat on the chair, looking shocked.

TATIANA
Have you noticed this man?

Blaine isn't afraid to tell the truth about what he saw in the picture.

BLAINE
That's Monty, my boss.

TATIANA
What can you tell me about this
MONTY guy?

BLAINE
He owns a strip club called Big
Daddy's Club. He...

Blaine looks petrified.

BLAINE (CONT'D)

Wait, are you guys spying on us?

TATIANA

For the past two years.

BLAINE

You didn't tell my family about it, and they had no idea I was working.

TATIANA

We don't give our loved ones information unless they're in danger. So no.

BLAINE

What's this about?

Joey joins the conversation.

JOEY

First, his name is not Monty.

BLAINE

What.

JOEY

Your boss here is different from what you think he is. He's not from here, in the U.S.

TATIANA

His name is Andreas Kuijk.

BLAINE

Then, where is he from, or what is he?

JOEY

He's from Breda, Netherlands, and has no U.S. citizenship papers. He wasn't raised here. He boarded a plane in 1973, or should I say, he snuck in without anyone noticing it. He's been going from city to city to scam people's money for a strip club. One is in New York, Florida, Texas, and Phoenix, Arizona. Now we hear he's heading to Las Vegas to move his club there.

Blaine looked curious when he heard the part about Monty's life.

BLAINE

Wait, what are you saying? Are you saying Big Daddy's Club is a scam club?

TATIANA

It looks like he's been taking advantage of you boys for money.

JOEY

This man is dangerous. He's not what you think he is.

BLAINE

What did he do?

JOEY

One of the victims in Florida died from a cocaine overdose. He was a stripper, and we figure that your BOSS, Monty, is the one who did it and who inherited his money.

Blaine remembers what his face looked like, shocked from the night it happened.

BLAINE

Oh my god. Oh my god.

TATIANA looks at Blaine.

TATIANA

What's wrong?

Blaine explains what happened to Jordan.

BLAINE

Our friend Jordan died from a cocaine overdose.

TATIANA

Who is this Jordan?

BLAINE

He was our friend, and he was a stripper. One of my colleagues said that MONTY handed him cocaine as a welcoming gift. Before that, Jordan had never been a drug user. He became addicted and died.

TATIANA
I am so sorry for your loss.

BLAINE
What are you going to do?

TATIANA
Well, once we catch him, he will be deported back to where he belongs.

JOEY
But you can't let him find out about it. We are this close to getting him.

TATIANA
That's why we need you. Can you help us?

We look closer at Blaine's face, where he looks down at the table, thinking. His eyes began to close.

BLAINE
And why should I trust you?

TATIANA
Perhaps you know someone whom you didn't know.

Joey opens the door, and TORY appears in the room wearing the suit uniform.

Blaine's eyes were wide with shock, and he couldn't believe it.

BLAINE
TROY.

CUT TO
FLASHBACK:

INT. BIG DADDY'S CLUB - NIGHT

Troy works as the bartender, and he smiles at us.

CUT TO PRESENT:

INT. FBI OUTER ROOM

Troy announces Blaine's name.

TROY
Hi Blaine.

INT. OUTER OFFICE

Tatiana stares at Troy's office, and we hear a rumbling sound. They have no idea what they're talking about. We see them in the class office and see how upset Blaine is.

JOEY
So, how did he take it?

TATIANA
He does not look happy.

JOEY
So now what?

TATIANA
Now, we wait.

Tatiana walks away, and Joey stays watching them for a second before leaving.

INT. TROY'S OFFICE

BLAINE
I can't believe you were a FED
after all this time. I have shared
all that information with you.

TROY
It wasn't my choice here, Blaine. I
had to keep undercover, and if I
told you, you would've told Monty.

BLAINE
Do you think I would instead tell
that fat bastard what you'd been
hiding?

TROY
Well, it's a good thing. You
didn't.

Blaine went down to his desk and saw the picture of himself, his wife, his brown hair, and his three-month-old daughter.

BLAINE
You have a lovely family here.

Troy didn't say anything.

BLAINE (CONT'D)

Does she know?

TROY

No, she doesn't know about it. And it's going to stay that way.

BLAINE

You're not gay, are you?

TROY

I'm straight. Blaine, I'm sorry. I'm sorry this has happened between you and the guys. We are this close to catching this guy.

BLAINE

Then what are you waiting for? Arrest him already!

TROY

We can't. We must adhere to the plan. I can see the look on your face; you are scared of him. Like the time he beat the shit out of you, trust me, I saw everything. We had a hidden camera on the clock on the wall behind Monty. We saw everything. I am so sorry for what he has done to you. Trust me, I wasn't even there when it happened.

BLAINE

Whenever I see his face, my stomach feels sick.

TROY

Is that why he gave you the necklace as his slave?

BLAINE

He said it was unique and wanted to see me wearing it. Did you tell my family about this?

TROY

We would never put their families or loved ones in danger, and if I were you, I would rather not say anything.

BLAINE

When did you start going undercover?

TROY

About three months before you came and took the job.

BLAINE

Kirk found me and gave me the job, and that's when I first saw you bartending, and the year was history.

TROY

Blaine, you, and the others, including Kirk, are in danger.

BLAINE

Jordan.

TROY

Jordan called me three hours before his death. He told me he needed help. He didn't know I was undercover. I was on the phone, trying to schedule him for rehab. When I came back, he was lying on the ground, and a needle was nearby, which I noticed he had been using. I called the ambulance and notified Kirk.

BLAINE

And that's when Kirk came to my apartment. What rehab did you call from?

TROY

Vermont.

BLAINE

He would've loved it there.

TROY

That's why we need your help. To end Monty's scam, we must put him in jail and return him to where he belongs. Then, you guys will be free. What do you say?

CUT TO:

INT. PAM'S HOUSE - DAY

We hear knocking, and then the door opens. Pam is wearing a red dress and smiling.

Blaine and Bradford were here first.

PAM
Hi sweetheart, Happy Thanksgiving.

BLAINE
Happy Thanksgiving, Mom.

BRADFORD
Happy Thanksgiving, Pam.

Pam kisses Bradford's cheekbone twice.

Blaine looked at the dining table, which looked lovely and was decorated.

BLAINE
Where are Cassy and Gavin?

PAM
They are on their way in a minute.

BRADFORD
I brought some champions.

PAM
That's lovely of you, thank you.

We heard a knock on the door, and Pam opened it. Cassy didn't seem happy; she looked upset. Gavin was holding the kid's hand.

Scott, Sidney, and Newt all went to their grandmother, and they went to Blaine.

Cassy looks at their kids, looking all confused.

CASSY
Why did my kids go to their uncle?
I thought they didn't know him.

PAM
I showed them and asked questions.

CASSY
Ohhh.

PAM
Cassy, what's the matter? You look sad and blue.

Pam doesn't want to say anything in front of Gavin and the kids.

CASSY
Can we talk in private?

Pam nods.

CUT TO:

INT. PAM'S HOUSE - PAM'S BEDROOM - CONTINUOUS

Pam closes the door.

Cassy sat on the bed.

PAM
What's wrong, sweetheart?

CASSY
I don't want to say anything to my
kids, but I think... I think Gavin
is having an affair.

PAM
Cassy, what are you talking about?

CASSY
Gavin's been gone all day. God
knows what he is doing. He said he
has to work overtime, which I find
whole shit, and he said the other
day when he visited his previous
worker, which he doesn't have.

PAM
Sweetheart, how would you know he
was having an affair? He's probably
working overtime.

CASSY
I heard one of his friends say he
went to this strip club.

CUT TO:

INT. PAM'S HOUSE - HALLWAY

Blaine is behind the door, listening to Pam and Cassy.

PAM (V.O.)
Does the strip club have a name?

CASSY (V.O.)
It's something called "Big Daddy Club" or whatever; hearing that title, it's disgusting.

Blaine's eyes were wide and shocked, and his heart thumped.

PAM (V.O.)
I had never heard that before. It is a woman...

CASSY (V.O.)
It's a gay strip club. I found the membership card in his suit pocket.

Blaine walks away quickly, and he panics.

CUT TO:

INT. PAM'S HOUSE - PAM'S BEDROOM - CONTINUOUS

Cassy holds the card and hands it to Pam.

Pam looked, and a sick feeling rose in her stomach.

POV: We see two random men who aren't male strippers and a significant title, BIG DADDY'S CLUB, all capitalized in the center, with the addresses on the right corner edge.

PAM
Are you sure it's not one of his colleagues? They could've put it there.

CASSY
All his colleagues are straight.

PAM
Cassy, I'm sure it doesn't mean anything. They are probably handing it out to everyone to get some customers.

CASSY
Mom, that is disgusting. That card is sick. That is sick.

PAM
That's enough, Cassy.

CUT TO:

INT. PAM'S HOUSE - LIVING ROOM.

Blaine went to Bradford while he was looking at the family photo on the wall.

BLAINE

Can I have a word with you outside?

BRADFORD

Look at you, your fourth-grade glasses.

BLAINE

Yeah, I was embarrassed about it.
Can we please talk? It's about...
(whisper)
Dance.

BRADFORD

Sure.

Bradford and Blaine walk out, and Gavin watches them leave.

CUT TO:

EXT. PAM'S HOUSE - FRONT YARD

Blaine looks freaked out, and Bradford tries to calm Blaine down.

BRADFORD

Blaine calms down. What is going on?

Blaine forgot that he had never told Bradford he was at the club.

BLAINE

My sister must've found out that Gavin was at the club.

BRADFORD

How did you know that?

BLAINE

I heard their conversation in my mom's room.

Blaine looks panicky, and Bradford needs clarification.

BRADFORD

What conversation?

BLAINE
My sister said that Gavin might
have an affair...

BRADFORD
And.

BLAINE
Nothing... I was worried.

BRADFORD
For Gavin.

BLAINE
No. She didn't mention my name. I
thought she would find out and
start blurting it out.

BRADFORD
Then you're good.

BLAINE
Yeah. I got a little freaked out
about it.

Then we see a lovely man appear from the front yard. DALE
CARPENTER, with Gray wavy hair combed in the back, is wearing
a gray suit and looks overdressed.

DALE
Excuse me.

Blaine and Bradford turn and see him standing there, holding
the champion bottle.

DALE (CONT'D)
This is the right house.

Blaine looks curious.

BLAINE
Yeah. It's the right house. I'm
sorry, who are you?

DALE
Sorry, I'm Dale. Dale Carpenter.

BLAINE
And...

DALE
I'm your mother's date.

Blaine looks straight at DALE's face.

CUT TO:

INT. PAM'S HOUSE

We see Pam and Cassy coming down the stairs, and then they spot Blaine, Bradford, and Dale returning to the house.

CASSY
Blaine, who is this man?

Blaine introduces Cassy.

BLAINE
Cassy, this is Dale, our mother's date.

Pam looks surprised to see Dale early.

CASSY
Dale.

PAM
Hi Dale. I didn't expect you to see me so early.

Cassy looks confused, seeing her mother with someone.

CASSY
I'm sorry. Mom, you're seeing this man.

PAM
Yeah.

CASSY
And you didn't tell me about this.

PAM
If I tell you. You would never approve of it.

CASSY
That's the point. I disapprove of it; you can't just replace Dad like that. Wait a minute, how long have you been dating this Gale?..

Dale interrupted Cassy by pronouncing his name.

DALE
It's DALE.

CASSY
I'm not talking to you.

PAM
Cassy, don't you dare talk to him
like that.

Cassy continues asking the same question.

CASSY
How long have you been dating him?

PAM
Six months.

CASSY
You'd been dating this DALE guy
without telling me.

Cassy looks at Blaine.

CASSY (CONT'D)
Do you know about it?

BLAINE
I did not know. I just met him
outside.

Bradford speaks.

BRADFORD
I knew.

BLAINE
What do you mean you knew? When?

BRADFORD
When she drops off the kids at your
place.

Cassy looks straight at Blaine and Bradford.

CASSY
My kids.

BRADFORD
She dropped the kids off at
Blaine's place because she had gone
on a date and didn't want to miss
it. She wanted to tell you guys,
but she wasn't ready yet. Your mom
needs more time. It was time to
tell you guys on Thanksgiving.

Cassy looks at Pam.

CASSY

You took my kids to his apartment.

PAM

I had plans, too, Cassy, and it bothers me when you don't listen to me. I am glad Blaine would have time to look after his nieces and nephews, and you kept them away from him for too long.

CASSY

You have no right to take my children to him.

A large yellow envelope slid under the door unnoticed during the argument.

CUT TO:

EXT. PAM'S HOUSE

We see Edythe in front of the door after she slips an envelope under the chair.

Edythe plots her revenge.

EDYTHER

This is for my marriage for a sick fuck.

Edythe left the house and said goodbye.

CUT TO:

INT. PAM'S HOUSE

While looking at the family, Gavin drank his champagne, smiling, and Dale stood there, unsure of what to do.

BLAINE

Brad, why would you keep it from me? I thought we were partners; you were supposed to tell me about this.

BRADFORD

Blaine, I wanted to tell you, but I don't want to take it out of hand because of your dad's death.

CASSY

What about our dad?

Blaine looks straight in the eye.

BLAINE

Cassy.

BRADFORD

Blaine told me your father kicked
him out of the house for being gay.

Cassy chuckled.

CASSY

That's what he told you.

BRADFORD

Every word.

CASSY

Blaine, you are such a suitable
liar. Let me give you applause for
that

(applause)

Bravo. Accusing Dad of being a
villain.

BRADFORD

What is she talking about?

PAM

Cassy, don't.

CASSY

Oh no, Mom, I think it's time for
everybody else in this house to
know about it.

Blaine shakes his head at Cassy.

CASSY (CONT'D)

Bradford. Dad did not kick Blaine
out because he was gay. Dad kicked
him because he had a sexual
relationship with an older man who
happened to be our father's
business partner when he was just
fifteen.

Bradford turns to Blaine. He's shocked, and Blaine looks
ashamed.

BLAINE
Cassy, shut up.

CASSY
And they have been together for two years. He is the reason Blaine was kicked out.

Blaine ran outside, and Bradford chased after him.

Cassy looked down and saw a yellow envelope. She looked curious.

CUT TO:

EXT. HERITAGE PARK

Blaine walks fast in the middle of the road. Bradford is chasing after him.

BRADFORD
Blaine. Blaine stop.

BLAINE
Don't look at me, Bradford.

BRADFORD
Will you please stop walking away from me and talk to me?

BLAINE
Why did my sister tell you about my past?

BRADFORD
I know you have every right to be mad at your sister, but I don't understand why you lied.

BLAINE
You will never understand.

Bradford went up to Blaine and stopped him from walking away.

BRADFORD
I do. Blaine. Stop. Please stop it.

Blaine fights back, but Bradford holds him back.

BRADFORD (CONT'D)
Blaine. I'm sorry. I'm sorry you got molested. It's not your fault.

Blaine calmed himself down.

BRADFORD (CONT'D)
Tell me, what happened?

Blaine sat on a green bench.

CUT TO:

INT. PAM'S HOUSE - LIVING ROOM

We look down at the large yellow envelope on the glass coffee table, which features glossy black standard legs and a green line along the edge. Pam sits on the couch, examining the envelope while holding her red wine. She looks a little drunk, and the envelope hasn't been opened.

We hear the kids laughing with their grandmothers, Pam and Dale, while they eat Thanksgiving meals.

BACK TO:

EXT. HERITAGE PARK

Blaine and Bradford are still sitting on the bench, surrounded by the night and street lights.

BRADFORD
Blaine, you can't stay silent.
Whatever you are holding back, you
have to express it.

BLAINE
You don't understand what I am
capable of.

BRADFORD
Try me.

Blaine breaks his silence.

BLAINE
I was fifteen, and it was my first
year of high school. My father
couldn't pick me up from school, my
mother couldn't make it, and my
sister refused to pick me up.

(MORE)
I was about to walk home, but saw
him—Derek, my father's business
partner.

(MORE)

BLAINE (CONT'D)

I don't know why he was here, but I thought my dad had sent him to pick me up.

(MORE)

Derek was lovely and handsome; girls would go crazy for him. I thought it was nice of him when I went to his car, and he took me back to his place.

(MORE)

I don't know why I thought he forgot something or something he wanted me to give to my dad, like papers. We were still in the car, and he was checking me out. He placed his hands on my leg and started rubbing it.

(MORE)

He said, "I'll take good care of you," and then he unzipped his pants, placed his hand on my head, and gave me a blowjob.

Bradford was shocked and felt a sick feeling in his stomach.

Blaine feels the pain of Derek stealing his innocence away.

BRADFORD

Blaine. I'm sorry he did that to you. That guy is sicko.

BLAINE

After that, I was shocked and confused about what had just happened.

BRADFORD

So what happened? Did you tell your dad, or call the police?

BLAINE

We'd been seeing each other for years, keeping our relationship private. He kept me safe and told me to stay out of trouble.

BRADFORD

Blaine, he's a grown ass man. He took your innocence away. He needs to be in jail.

BLAINE

Well, you're in luck.

BRADFORD

What do you mean?

BLAINE

When my sister caught Derek and me together, she told my dad, and I hated her for what she did.

BRADFORD

Your sister did the right thing to tell your dad.

Blaine looks at him.

BLAINE

She had taken the man I was going to be in love with.

BRADFORD

Blaine. Derek is a pedophile. It's not right.

BLAINE

I wanted to be with him, and it was my choice.

BRADFORD

You didn't know what you wanted; you were a child. Where's Derek?

BLAINE

After my dad kicked me out, I went to his place. I knew he was home because his car was parked, but he acted like he wasn't home.

BRADFORD

And.

BLAINE

A month later, I was at Kirk's place when I got a call from my mom saying that Derek had died from AIDS.

BRADFORD

(shocked)

What.

BLAINE

Don't worry. I went to the clinic, and I came back negative. I took a job as a stripper as my punishment, and selling myself was...

(MORE)

BLAINE (CONT'D)

to make him jealous and upset
during his death.

BRADFORD

Blaine, that man is not a nice guy.
I would never lay a hand on a child
like that. I want to hug you and
take your pain away. You don't have
to do this anymore. You are a
stripper and prostituting yourself.
You can put an end to it. Because
I'm here, and I love you.

Blaine looked at Bradford, where he mentioned the word.

BLAINE

What did you say?

BRADFORD

I love you.

Blaine responds.

BLAINE

I love you, too.

Blaine had never said a word in his life, and it was
different when he was in a secret relationship with Derek.

Blaine and Bradford kiss and hug. Bradford feels the pain in
his stomach like he's healing his wound.

CUT TO:

INT. PAM'S HOUSE

Blaine and Bradford open the door, laughing at each other.
Blaine glances at Pam, Cassy, Gavin, and Dale in the living
room, looking down where we can see them looking shocked and
disturbed.

As Blaine went to the living room.

BLAINE

What's going on?

Blaine looked down at the coffee table, and he couldn't see
what he was looking at that would turn his life upside down.

In the three photo shoots of Blaine as a stripper, one is where he's on the strip pole, the second is where he's a male behind giving him a lap dance, and the third is where he's having sex in the private room with the muscle bear where Blaine's bottom and an anonymous bear are on top.

BLAINE (CONT'D)

Mom, I can explain.

PAM

Explain, how could you be so irresponsible? My son is a stripper and a whore.

Bradford went to the living room.

BRADFORD

What's going on?

PAM

Bradford, you may not know my son...

Bradford looks down at the coffee table.

BRADFORD

What the fuck.

PAM

Bradford... I am so sorry that you have to see this.

BRADFORD

Oh shit. I can't believe it. Your secret is out.

Pam looks at him.

PAM

You knew.

BRADFORD

It's my ex-wife. She must've hired someone.

BLAINE

Your wife threatened me if I didn't stop seeing you. I was going to regret it.

CASSY

You know my brother is a stripper.

BRADFORD

I went over there after my divorce was officially filed. About a minute later, I first met him on stage.

GAVIN

This is the best night of my life.

BRADFORD

You shut your fat fucking mouth.

Bradford went toward Gavin, and Blaine blocked him.

PAM

How could you lie to me, Blaine? You lied to your mother. You made me believe you worked in a movie theater, but instead, you sold yourself as a WHORE. What you're doing is disgusting.

BLAINE

I don't think you should blame me for this; you should blame Dad for kicking me out if my sister didn't tell Dad about Derek and me. Then I wouldn't put myself in this situation. If Cassy hadn't turned into a backstabbing bitch and just accepted me for being GAY. I never got to finish high school; I never got to graduate with my friends because of Dad, and it's because of Cassy.

CASSY

Oh, sure, act like it's all my fault.

BLAINE

(shouting)

IT IS YOUR FAULT. IT'S ALWAYS YOUR FUCKING FAULT. YOU NEVER WANTED TO PICK ME UP FROM SCHOOL. YOU'RE THE REASON THAT THIS GROWN-ASS MAN TOOK ME TO HIS PLACE. YOU PUT ME IN THAT POSITION. MOM ASKS YOU FOR ONE THING. AND YOU IGNORE IT. YOU RUIN MY FUCKING LIFE, CASSY.

Cassy's eyes are in tears. She feels guilty, and everything Blaine told Cassy was true.

CASSY

I just thought you would be okay with walking home with your friends. I didn't know. I didn't know he stopped by your school. Mom and Dad were not aware of it. Because you never told us. When I saw you two fucking in your room, that was our dad's business partner. And yes, I had the right to tell Mom and Dad. I thought they were gonna talk to you and put him in jail. I did not know he was going to kick you out.

BLAINE

Dad was an asshole, left me in the street.

Pam gets to talk and explain to Blaine and Cassy.

PAM

You didn't tell Blaine.

BLAINE

What.

PAM

After your father kicked you out, he made the biggest mistake he'd ever made; I was furious with him. He said, "Pam, what have I done? He's my son, outside in the middle of the rain. I gotta go find him." I asked where he was going. He said, "I'm gonna look for my son and bring him home." Your father has been looking everywhere to find you, and he thought you would end up being killed or kidnapped.

(She looks at Cassy)

I don't remember you telling him that, either...

Blaine looks at Cassy, looking straight dead in the eye.

BLAINE

Dad could've found me and hugged me; I never got to tell him, 'I'm sorry,' and he would tell me, 'It's not your fault.' And I would never hear from him because of you, Cassy.

(MORE)

BLAINE (CONT'D)

I would never forgive myself, and I
would never forgive you, Cassy. I
am ashamed to call you my sister.

Blaine grabs his coat and leaves. Bradford follows him.

Blaine stopped and went back to the living room.

BLAINE (CONT'D)

Oh, by the way. Your husband was at
the Big Daddy's Club with his
colleagues, and I gave him a
fantastic handjob.

(deep voice)

GAVIN.

Cassy's eyes were wide, and she was shocked. She looked at
Gavin. Gavin recognizes the deep voice.

Blaine and Bradford leave again.

Cassy gazes at her husband.

CUT TO:

INT. BRADFORD NEW HOUSE - LATER

Bradford enters the house without a word on the road.

Bradford, seeing his face, is filled with anger and upset.

Blaine closed the door.

BLAINE

Bradford, I know I never told you
that, but I have regrets and want
to say...

Bradford turns and glances at Blaine, and after the
conversation, he slaps Blaine in the face, coming out of
nowhere.

Blaine was speechless, and he had no words to explain the
slap.

BRADFORD

How could you do this to me?

BLAINE

I never thought of it. I was
teaching him a lesson.

BRADFORD

You never told me you had a conversation with my ex-wife.

BLAINE

Your wife never stops loving you.

BRADFORD

You have no idea what I have been going through with that woman. Why did you go back there?

BLAINE

BECAUSE THIS IS WHO I AM, BRADFORD. THIS IS WHO I AM. I'M A STRIPPER, AND I AM A PROSTITUTE. I DON'T WANT A RELATIONSHIP, AND I DON'T WANT TO COME HOME AND PLAY HOUSE. THIS ISN'T ME. I AM NOT ALL OF THAT.

BRADFORD

YOU GAVE HIM A HANDJOB, BLAINE. THIS IS CHEATING.

BLAINE

I GAVE HIM A FUCKING HANDJOB. IT'S NOT LIKE I'M GOING TO PUT IT IN MY MOUTH AND EXPECT TO ENJOY IT. OR HAVE HIS COCK IN MY FUCKING ASSHOLE. JUST TRYING TO LET MY SISTER KNOW THAT I AM NOT THE ONLY FAG IN THIS FAMILY.

Bradford grabs the vase and throws it at Blaine. Blaine ducked and missed.

Blaine looked at the shattered glass and looked back at Bradford.

BLAINE (CONT'D)

Maybe your ex-wife is right. I'm not good enough for you.

Blaine turns around as he opens the doors and leaves Bradford alone, but never says anything. He stands there silent.

CUT TO:

INT. BIG DADDY'S CLUB - BACKSTAGE

Blaine looked at himself in the mirror. He had makeup on his face and a black mass covering his face shaped like a black swan's wings. He was wearing a black feather shoulder pad.

Blaine looks at Troy, the FBI undercover worker. Where is he telling Blaine to be on stage?

CUT TO:

INT. BIG DADDY'S CLUB - STAGE

SONG: SO FINE by MINT CONDITION

We hear the song as we see Blaine slowly dance on the stripper, and his face looks horny, with red light moving around and a disco ball flashing around in a circle.

We hear men whistling when Blaine slides down with the pole, where he touches his thigh.

Suddenly, we heard the door burst open and saw uniformed men enter. Then the FBI showed.

FBI

FBI!

Men were trying to run away, trying to evade capture.

Blaine stood there doing nothing, as if he were all frozen up.

Troy pulls Blaine out of the backstage area.

INT. BIG DADDY'S CLUB - BACKSTAGE - CONTINUOUS

Kirk, Matthew, Patrick, Anthony, and Sean emerge from the storage room, looking confused and panicked.

MATTHEW

What the fuck is going on?

SEAN

Troy, what's going on?

TROY

It doesn't matter. We need to get outside now.

Troy forces them to go outside the back building.

CUT TO:

EXT. BIG DADDY'S CLUB - DAY

People look at the officers going inside the building as if someone is keeping people hostage.

KIRK

This is a disaster. We're going to be out of a job.

TROY

I hope they catch up.

SEAN

Troy, what's going on here? And why aren't you worried?

MATTHEW

You look calm.

We see the officers pushing the people out, and we see Tatiana.

TATIANA

We lost him. There is no sign of Monty.

TROY

SHIT.

BLAINE

I swear I saw him, and he was...

Blaine remembers the security video camera.

BLAINE (CONT'D)

The security camera. He had a security camera in his office; he only used it from the outside front and back.

JOEY

If we watch the footage, we can find that son of a bitch.

KIRK

Blaine.

Joey and Tatiana walk away.

BLAINE

Troy isn't what you think he is.

KIRK

Then what.

BLAINE
Troy is a FEDS.

KIRK, MATTHEW, PATRICK, ANTHONY, AND SEAN look at Blaine and Troy.

CUT TO:

INT. OFFICE - OUTER HALLWAY

Bradford was standing in the hallway to grab some water from all the work he'd been dealing with, but he had a lot going on between him and Blaine.

Bradford had a regretful look when he hit Blaine in the face.

Then we see Bradford's boss, DANIEL, in his mid-fifties, overweight, and the same height as Bradford, with thin, white, bald hair on the sides of his head.

DANIEL
Hey Bradford, my man. Is everything okay there?

Bradford's not going to lie to his boss.

BRADFORD
No, Daniel, everything is not okay.

DANIEL
Aw, a wife problem there.

BRADFORD
You can call it that.

DANIEL
Don't worry, my friend; marriage can challenge us. Do yourself a favor. Never get a divorce. It will ruin your life.

BRADFORD
Why are you saying that?

DANIEL
Hey, not to disrespect. I mean, you don't want to end up being single. And you would never, EVER put yourself in trouble. And stay away from the strip clubs;
(MORE)

DANIEL (CONT'D)

it's never going to solve your problem, and stay away from that club, it's filled with nothing but homos, makes me sick to my stomach.

Bradford turns around.

BRADFORD

What.

DANIEL

Everybody is talking about that place; what's it called, Big Daddy or something?

BRADFORD

Big Daddy's Club.

Daniel turns and looks Bradford in the eye.

DANIEL

How did you know that?

Bradford makes a quick lie.

BRADFORD

Um, some buddies of mine went over there.

DANIEL

Well, your buddy is a one faggot. Because one of our employees went over there and fuck the living shit out of him for money. Nine hundred bucks... SHIT. I would make him my whore.

(laughing)

I would FUCK him like a little bitch.

Daniel continues laughing as a joke.

Daniel was talking about Blaine. Bradford's face has turned a little red as he gets pissed when his boss talks about him.

Bradford flips as he grabs Daniel's suit jacket and smashes him into the glass window. We see people looking at Bradford as he attacks his boss.

BRADFORD

(whisper)

Let's get this one straight here:
don't you ever mention him like
that again. He's not a whore. Do
you understand me?

Then, we see Neil go to stop them.

NEIL

Bradford let him go. You are taking
action here. Let him go.

Bradford releases Daniel and walks away, a bit angry.

DANIEL

You are FIRE, Bradford. You hear
me. FIRED.

We see that Bradford left the office.

Neil checks on Daniel.

CUT TO:

INT. BLAINE'S APARTMENT - LATER - CONTINUOUS

KIRK, MATTHEW, PATRICK, ANTHONY, AND SEAN stared at Troy and
Blaine.

BLAINE

So then Troy told me everything.

TROY

Monty is taking all the people's
money and heading to Vegas to move
you guys there.

Kirk looks down and stares at the floor.

BLAINE

I thought you guys should know
about it.

KIRK

I need to be alone.

Then we heard a door knock hard.

Everybody walks away, thinking Monty and his gang might be
coming after them.

MATTHEW

Is it Monty coming after us?

SEAN

How does he know you live?

BLAINE

He has all of our addresses.

Troy approached the front door. He opens the door, and we see the man collapse, his face covered in blood and bruised as if someone had punched him. A white shirt covered with a blood stain.

SEAN

Who is this man?

Troy turns him over. It's Bradford.

BLAINE

BRAD.

Blaine is shocked and swelling.

Bradford moved his hand, trying to touch Blaine's face.

BLAINE (CONT'D)

Troy, please help me out.

Troy and Blaine grab Bradford and place him on the couch.

Blaine got closer to Bradford.

BLAINE (CONT'D)

Oh my god. Bradford, are you okay?
What happened? Who did this to you?

Bradford can barely talk.

BRADFORD

Boss, man.

ANTHONY

Boss, what?

TROY

Monty.

(Pauses)

I'm calling the feds.

Blaine cries, and his eyes are tearing up.

BLAINE

Brad.

BRADFORD

Blaine.

BLAINE

I'm so sorry.

Bradford shook his head.

BRADFORD

No. I'm sorry. I should've never
hit you in the first place.

Blaine wipes Bradford's eyes, and we see his tears appear.

Blaine kisses Bradford on the lips, and Bradford can feel
Blaine's lips.

CUT TO:

INT. ST. JOSEPH'S HOSPITAL

Blaine is sitting on the chair, while Bradford is sleeping on
the hospital bed, where wires surround him.

We hear the monitor beeping, knowing he's still alive and has
an oxygen mask.

Blaine grabbed Bradford's hand and felt that his temperature
was warm. Blaine barely looked at Bradford. He gets the
memory flowing in his head. Blaine squeezed his Bradford
hand, where he was trying to hold back his cry, and for a
second, Blaine was pissed.

The door knocks, and we don't see the doctor's face. Blaine
looked up and saw the doctor. He wipes his out.

CUT TO:

EXT. ST. JOSEPH'S HOSPITAL

Blaine exits the hospital building like someone died in his
hands.

We see Kirk, Matthew, Patrick, Anthony, and Sean standing
outside.

BLAINE

He's going to be okay.

They exhale. They're holding their breath.

BLAINE (CONT'D)

The doctor says he will be out for a while.

SEAN

That's good news.

Blaine glances at Troy.

BLAINE

Troy, we need to eliminate Monty, whatever his name is.

TROY

Don't worry about that. I am taking our friends somewhere safe, somewhere he'll never find us.

BLAINE

Where.

TROY

Seattle.

PATRICK

My uncle lives in Seattle.

KIRK

Then let's go there and start a new life.

BLAINE

Before we do that. There is something I need to do.

CUT TO:

INT. PAM'S HOUSE - LATER

Blaine walked inside the house; all the moving boxes were stacked, and everything looked empty.

Blaine went to the living room.

CUT TO:

INT. PAM'S HOUSE - LIVING ROOM

Pam was sitting on the couch, surrounded by an empty era, and the living room had plenty of space.

BLAINE

Mom.

PAM

Hey sweetheart.

BLAINE

Everything okay.

PAM

Yeah, everything's fine.

BLAINE

What's going on?

PAM

The estate called, saying they wanted to sell the house, and I had no choice but to sell it. You wanted to keep the house, but I did my best to help.

BLAINE

No. I was thinking about selling it.

(Pauses)

That's why I couldn't let it go. This house has so many memories, and I am ready to let it go.

PAM

Are you sure, honey? You make a lot of money as a stripper.

BLAINE

That's what I came here to tell.

Blaine has no fear of telling Pam.

BLAINE (CONT'D)

Mom, Monty attacked Bradford.

Pam shook.

PAM

What. Oh my god, what happened? Is he okay?

BLAINE

He will be okay; Monty sends his group to attack him. Brad almost died, Mom; I was afraid that I might lose him.

(MORE)

BLAINE (CONT'D)

That's why I came here to tell you... I had to get out of here and start a new life.

PAM

Where are you going?

BLAINE

Seattle.

PAM

No way, I'm going to Seattle, too.

BLAINE

What?

PAM

Yeah. Dale asked me if I wanted to come live with him.

BLAINE

That's great.

PAM

I forgot that your sister, Cassy, is divorcing Gavin. She's getting full custody of the kids and is moving them to Berkeley.

BLAINE

What's going to happen to Gavin?

PAM

He'll probably move back to Boston. Gavin doesn't want to be part of his life with the kids.

BLAINE

Shit.

PAM

She told me he never wants kids

BLAINE

How am I ever going to see them again?

PAM

You know your sister. After what you did to Gavin, she wants nothing to do with you. She disowns you as her brother.

Blaine felt heartbroken when he heard that Cassy was out of his life.

BLAINE

I disowned her first. So it doesn't count.

PAM

Don't worry, Blaine, we'll see them again.

Blaine apologizes.

BLAINE

Mom, I'm sorry I lied about my job and kept the truth from you. I was embarrassed by it.

PAM

Blaine, that is none of my business. It's weird.

Blaine laughs.

BLAINE

When we left Arizona and moved to Seattle, I planned to get my GED and attend college.

PAM

That's great news to hear. I am proud of you. I wanted to see you get educated.

BLAINE

I guess we're both moving to Seattle together. I'll pack my stuff in the boxes.

PAM

What are we going to do next?

BLAINE

There's something I need to address.

Pam gets up and leaves. Pam is alone in the living room.

CUT TO:

INT. BIG DADDY'S CLUB

Monty sat on his desk—Monty's in his office all alone.

The door knocks.

MONTY
We're close.

The door opens, and Blaine makes his way to the entrance.

MONTY (CONT'D)
My sweet lollipop boy, I hoped
you'd return for a raise.

BLAINE
I am not here for that. I came here
to tell you. That I'd quit. I quit
for you, turning me into a slut,
boy. I quit for you, trapping me in
this SHIT hole you put me in here.
I am sick of being a stripper, and
I am sick of you.

MONTY
You're not leaving me. You're my
baby boy. The necklace I gave you
means that you are mine.

BLAINE
Then I should return it to you.

MONTY
If you take that off, you will be
sorry.

Blaine takes his necklace off and places it on Monty's desk.

MONTY (CONT'D)
I would send my guys out here to
kill you.

BLAINE
Good luck with that, because
they're already in custody.

CUT TO:

INT. APARTMENT

We see the federals kick the door open, and we see three men
with their hands up.

CUT TO BLACK.

INT. BIG DADDY'S CLUB

BLAINE
You are all alone.

MONTY
What did you do?

BLAINE
Let's say I showed them the documents when you disappeared on us, and we had all the information, address, and everything. You are finished.

MONTY
I'm not going to prison.

BLAINE
That's too bad. Because you are surrounded, and there is no escape.

MONTY
Not if I had this.

Monty opened the drawers of his desk and placed a gun on top.

Blaine froze, and he was not afraid.

MONTY (CONT'D)
What's wrong? Tell me you are not afraid of it. If I go down, I'll take you with me. And I will be your boyfriend.

Blaine smirks at Monty.

BLAINE
I don't have to worry about you anymore because you are going to be in prison. After this is done, I'm free from you, and so are my friends. Free of your hell hole, and we want nothing from you; it's over, Monty. You hear me. OVER.

During Blaine's conversation. Monty flipped out, and he slammed on the table and got up from his chair and grabbed his gun, and he grabbed Blaine's hair, and he pointed the gun at his face.

Blaine had no fears of guns, and he had no fear of his threat.

MONTY

I swear I'll pull this trigger and shoot your fucking brain.

BLAINE

Do you think that's gonna scare me? I don't think so. So, why don't you pull the trigger already? Killing me isn't going to solve anything.

Monty removed his hand from Blaine's hair. Monty went back to his desk and sat back in his chair.

BLAINE (CONT'D)

I want to let you know that you're no longer in control of me because I already have a boyfriend who loves me and is a better man than you. I fell in love and will marry him someday, and you can't stop me. The cops are on their way. If I were you, I would turn yourself in. Big Daddy's Club is officially over. Have a safe trip, Monty.

Blaine announces Monty's legal name.

BLAINE (CONT'D)

Or should I say Andreas Cuijk?

As he's about to exit, Blaine opens the door. We hear a gunshot that makes Blaine jump.

SONG: EMOTIONS by BRENDA LEE

Blaine looked down. No blood was coming out. He didn't turn around where he didn't want to glance, so he continued walking out.

Monty's head blew up, and blood stains splattered behind the wall. Monty's corpse is still sitting on the stairs, and his head looks up at the ceiling like he is sleeping.

CUT TO:

EXT. BIG DADDY'S CLUB - DAY

Blaine exits the building and sees Joey, Troy, and Tatiana standing and waiting.

Blaine shook his head without a word.

Tatiana told his men to go inside. Blaine continues walking away.

CUT TO:

INT. N 51ST AVE. AND W CACTUS RD

Blaine stands at the bridge, gazing out at the water as cars pass by.

Blaine takes off the necklace and looks at it for about five seconds. He throws it up high, and we see it land inside the water.

Blaine leaves the bridge.

DISSOLVE TO:

INT. GREENWOOD MEMORY LAWN MORTUARY & CEMETERY - LATER

Blaine places his hand on the wall where he visits his father's resting place.

Charles "Chuck" Matthews

January 8, 1942 - December 9, 1995

Blaine placed a Christmas wreath on the right side.

Blaine is holding his tears and trying not to sob. Blaine stood while staring at his father's resting place.

DISSOLVE TO:

INT. BLAINE'S APARTMENT - LATER

Blaine's apartment is officially empty as he looks at it one last time and closes the door.

We stood and looked at the empty apartment where Blaine was letting the past go.

CUT TO:

EXT. BIG DADDY'S CLUB

Troy stops by and sees that Big Daddy's Club building has been demolished, and now it's just an empty spot—all cleaned out, nothing but a pile of desert sand.

He knows how long he's been undercover for years.

CUT TO:

INT. AIRPLANE - FIRST CLASS

Blaine sat down, looking at the window. And closes the shed.

As he turns his back, he sees his friends.

KIRK, MATTHEW, PATRICK, ANTHONY, AND SEAN were all in first class.

He looks at Pam and Dale, who look happy.

Blaine looks happy and smiles. He had never seen his friend look so happy and free. Kirk and Topher are watching a movie together.

Then, we see Bradford sitting next to Blaine. His face looks bruised, but it is healing a bit. Bradford raises his hand and asks for Blaine's. Blaine and Bradford hold hands.

FADE TO BLACK.

CREDITS ROLL

EXT. BACKYARD - THREE YEARS LATER - DAY

Blaine sits on the grass, wearing his white button shirt, short pants, and low-top shoes. Bradford wears white jean pants and a white t-shirt, and is barefoot as he walks a little unsteadily with a baby boy, three months old, who is also wearing a white t-shirt and short white pants, and is barefoot, walking to Blaine, all happy and smiling.

Blaine got up, carrying their son, and walked to their two-story house.

THE END

(February 27, 2023 - June 26, 2023)

(re-written - December 26, 2023)

(re-written - May 22, 2024)

(re-written - May 23, 2024)