

Sky Walker

by

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INT. LUKE KOPPEL'S APT, CHICAGO - 5:00 AM

CAMERA PANS LUKE'S BEDROOM, CLOTHES ON THE FLOOR, CONSTRUCTION WORK BOOTS, STUFF ON THE DRESSER TOP, THEN COMES TO LUKE'S BED WHERE LUKE IS SOUND ASLEEP FACE DOWN, NAKED, LEG HANGING OUT OF COVERS.

ON TOP OF LUKE'S BACK IS A LARGE FLUFFY CAT, MR CRAPS, ALSO ASLEEP.

CAMERA PANS TO CLOCK RADIO ON SIDE TABLE THAT READS 4:59 THEN ROLLS OVER TO 5:00 AND THE RADIO COMES ON.

RADIO DJ (V.O.)

Yes, of course Chelsea, we will right after we play this next classic, and one of my favorite, songs by the Supremes. Now this was before they were Diana Ross and the Supremes. They were also known by another name. Do you know what that was Chelsea?

CHELSEA (V.O.)

Weren't they once called The Primers?

RADIO DJ (V.O.)

Oohh, so close. It was the Primettes, with Florence Ballard, Mary Wilson, Diana Ross and there was originally one more, Betty McGlown. This is after Betty McGlown left and it's called "You Keep Me Hangin' On."

The radio starts playing "You Keep Me Hangin' On" by the Supremes.

LUKE KOPPEL, 38, long, thick shoulder length hair and a completely hairless body (legs, arms etc), stirs, reaching around to scoop Mr. Craps, the cat, from his back and cuddles him.

LUKE

At least you get to sleep in.

He kisses the cat and lays him on the pillow where the cat curls up watching Luke get up and cross naked into the bathroom as the music continues to play.

POV: LOOKING FROM BEDROOM INTO BATHROOM

Luke reaches in and turns on the shower, turns and looks into the mirror as the water heats up.

LUKE (CONT'D)

Aw jeez. Thank god it's Friday.

Luke brushes his teeth and then jumps into the steamy shower.

INT. LUKE'S SHOWER

Luke is soaping up listening to the radio announcer.

RADIO DJ (V.O.)

We're gonna turn to a little WLS
ninety seven point four in Chicago
style of heart felt blues with
Etta James.

LUKE

ETTA!! Yay!! Good morning Etta.

RADIO DJ (V.O.)

And a recording released on
November 15, 1960 and one she is
probably best known for, At Last.

The song "At Last" sung by Etta James begins to play and on and off Luke sings along as he finishes the shower and is standing in the mirror again at the end of the song hitting the last round of notes along with Etta.

MONTAGE: ANGLED THROUGHOUT THE BEDROOM AND LOOKING TOWARDS THE KITCHEN THROUGH THE BEDROOM WITH VARIOUS OLDIES ON THE RADIO.

Scenes of Luke happily getting dressed for work in his flannel shirt over his classic white tank T shirt, pulling on his 501 levis, commando (no underwear) and then finally bending over to lace up and tie his steel toed work boots.

He grabs things out of the refrigerator and drops them in a black metal lunch box, grabs a hard hat from the hook by the back door and exits out the back door.

CAMERA PIVOTS BACK TO THE RADIO ON THE TABLE AS THE TIME ROLLS OVER TO 5:30 AND SHUTS OFF.

EXT. CONSTRUCTION SITE - 5:55 AM

Driving a brand new 4 wheel drive Jeep Wrangler Rubicon with the top open, Luke drives into the construction site of a forty-five story building being built that is almost 40 stories high in framework.

Luke starts getting out of his Jeep as CASSIE MICHAELS, 35, attractive redhead with the personality and attitude of a Jersey girl, pulls up next to him. Cassie handles all the accounting in the trailer and is dating Luke, part-time.

LUKE

Good morning sunshine.

CASSIE

Fancy meeting you here.

LUKE

Well if I don't show up the bitch in payroll doesn't pay me.

CASSIE

(playing along)

She can be a real bitch. I know her. She's one of those red headed, entitled, know-it-alls that always wants something in return.

Cassie has moved closer to Luke and his crotch is pressed against her as he leans back on the side of his jeep.

LUKE

That always seems to be the problem with her. She wants something in return and then chooses the wrong time to collect on the debt.

Cassie reaches down and grabs his hard cock.

CASSIE

I think it's ready for the pay-off.

Cassie reaches inside of his shirt and plays with his nipple with her free hand.

LUKE

Not fair.

CASSIE

I never play fair, but I do play well.

Cassie pulls both her hands away from Luke and he comforts his nipples.

Cassie strolls confidently towards the office trailer making sure her ass is in full view in her tight jeans.

Luke reaches down his levis to adjust his now very visible erection.

LUKE

Gonna be one of those days.

Luke pulls a tool belt out of the back of the jeep then walks, lopsided, into the building structure acknowledging several other workers walking around.

INT. CONSTRUCTION SITE BUILDING

Luke puts his tool belt on and then grabs a welding torch and other equipment and gets on the construction elevator.

POV: BEHIND HIM, CAMERA FOLLOWS HIM ONTO THE ELEVATOR AS HE LOOKS OUT OVER THE CHICAGO SKYLINE ON HIS WAY UP TO AT LEAST THE 35TH FLOOR WHICH IS ONLY BARE GIRDERS.

Luke walks off elevator onto a small platform and then confidently walks out onto a bare girder high above the city.

CUT TO:

EXT. CONSTRUCTION SITE BUILDING

AERIAL MONTAGE:

LUKE STRADDLING A GIRDER WELDING A JOINT, SPARKS FLYING.

CRANE LIFTING A GIRDER AND LUKE GUIDING IT INTO PLACE WITH OTHER WORKERS ASSISTING.

LUKE RUNNING ACROSS GIRDERS WITHOUT EVER WAVERING.

FINALLY A GIRDER IS BEING SWUNG INTO PLACE BUT MISSES IT'S PLACEMENT AND ALMOST HITS LUKE CAUSING HIM TO GO FLAT ON THE GIRDER.

Furious, Luke begins yelling at the crane operator.

LUKE

What the fuck are you doing!?
People up here!

Luke pulls a bottle of water from his back pocket and throws it at the crane operator then goes back to work.

INT. CONSTRUCTION TRAILER OFFICE - END OF WORK DAY

Luke enters office.

Cassie is at her desk.

CASSIE

Well, look who's here. You're the last one out today.

LUKE

I had to handle a rampant crane operator.

CASSIE

Heard about that. You're lucky. He had a fluid line break as he was taking it up to you.

Cassie hands him his paycheck.

LUKE

You gonna be able to get a new one out here by Monday?

CASSIE

If not, you'll be carrying them up one at a time.

LUKE

Yeah, that ain't gonna happen.

Cassie has moved into him, grabbing his crotch again.

CASSIE

Now how about we finish what we started this morning?

LUKE

Where's Jack and Don?

Cassie unbuttons Luke's shirt and starts playing with his nipples, which makes him melt in sheer pleasure.

CASSIE

They left at two this afternoon
for a big corporate meeting out by
the airport at one of the other
sites. They won't be back.

Cassie now has his shirt pulled back off his shoulders
and down his back so Luke's arms really can't move too
well as she continues to play with his nipples.

Cassie quickly undoes his belt pulling his levis down and
Luke falls back against the wall, knocking his hard hat
off.

LUKE

Oh my god! Don't stop. Please.

CASSIE

(standing in front of
him, teasing)

You like that?

Luke is extremely turned on and become very submissive in
his tone and needs.

Cassie begins to quickly slap and bounce Luke's cock up
and down in her hand driving him over the edge of
excitement.

LUKE

Please, stop. I'm too close, no!

Cassie stops and begins again playing with his nipples
and he again goes nuts in pleasure.

CASSIE

(stopping)

You like this a little to much.

LUKE

Please, more.

CASSIE

Why? You want more? See me later.

Cassie walks away from him.

LUKE

I can't. It's Friday. You know I
can't.

CASSIE

Why? What is it you're up to on
Fridays, Saturdays and Mondays? Or
is it a who?

LUKE

I just can't.

Cassie gets into his face.

CASSIE

Well, maybe it's no fun just being
your weekday blow job. You got a
wife or maybe a kid stashed
somewhere you ain't talking about?

LUKE

It isn't anything like that. I
just need my down time.

CASSIE

You and Mr. Craps gonna stay in
and read a book? Look, I don't
want to be part-time girl friend.

Cassie picks up a ruler off of her desk.

CASSIE (CONT'D)

I think we need to end this for a
while.

Cassie swings the ruler down striking his hard cock.

Luke definitely cums as Cassie just stands there staring.

LUKE

FUCK YES!!

CASSIE

Didn't plan on that.
(grabs her purse off
her desk and exits)
Clean that up before you leave.

Luke flops his head back, against the wall in sexual
exhaustion.

CUT TO:

EXT. CONSTRUCTION TRAILER OFFICE - SUNSET

Luke exits the trailer still tightening his belt, shirt
open, hard hat under his arm and paycheck in his teeth,
walking to his jeep.

He throws the hat in the jeep, gets in and then drives off, the radio BLASTING A LIVE RECORDING OF CHER'S "I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR."

He drives out of the parking lot.

MONTAGE:

Luke driving different streets of Chicago, stopping at lights, bouncing and singing with Cher, his hair blowing in the wind.

CHER (V.O.)

I HAVE CLIMBED THE HIGHEST MOUNTAINS
 I HAVE RUN THROUGH THE FIELDS
 ONLY TO BE WITH YOU
 ONLY TO BE WITH YOU
 I HAVE RUN, I HAVE CRAWLED
 I HAVE SCALED THESE CITY WALLS
 THESE CITY WALLS
 ONLY TO BE WITH YOU
 BUT I STILL HAVEN'T FOUND
 WHAT I'M LOOKING FOR
 BUT I STILL HAVEN'T FOUND
 WHAT I'M LOOKING FOR
 I HAVE KISSED HONEY LIPS
 FELT THE HEALING IN FINGER TIPS
 IT BURNED LIKE FIRE
 THIS BURNING DESIRE

TWO GIRLS, LAUGHING AND STONED, PULL UP NEXT TO HIM IN A SPORTS CAR AND TEASE HIM, THE PASSENGER FLASHING HER TITS AT HIM, THEN THEY DRIVE OFF FAST WHILE HE LAUGHS AND SINGS.

CHER (V.O.)

I HAVE SPOKEN WITH THE TONGUE OF ANGELS
 I HAVE HELD THE HAND OF A DEVIL
 IT WAS WARM IN THE NIGHT
 I WAS COLD AS A STONE
 BUT I STILL HAVEN'T FOUND
 WHAT I'M LOOKING FOR
 BUT I STILL HAVEN'T FOUND
 WHAT I'M LOOKING FOR

CUT TO:

EXT. CLUB IMAGES

During instrumental bridge, Luke pulls into a parking place that is marked "RESERVED FOR" but the hood of his jeep blocks the name below.

Luke gets out and goes in the back door.

CAMERA SWINGS AROUND AND SWOOPS INTO THE FRONT ENTRANCE OF THE CLUB MOVING TO THE MAIN AREA OF THE BAR.

INT. CLUB IMAGES

The room has a very high ceiling allowing for full stage lighting etc.

THERE ARE GAY COUPLES, STRAIGHT COUPLES OF ALL KINDS PACKED INTO THE CLUB.

There is a CHER IMPERSONATOR, SONJA HARD-ON, on a very large stage with a full house bouncing to the last quarter of the live recording of Cher's "I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR."

SONJA PICKS UP SONG AFTER LONG INSTRUMENTAL AS CAMERA ZOOMS INTO THE CLUB THROUGH THE FRONT DOOR.

SONJA HARD-ON

(lip-syncing)

**I BELIEVE IN THE KINGDOM COME
THEN ALL THE COLORS WILL BLEED INTO ONE
BLEED INTO ONE
BUT, YES, I'M STILL RUNNING
YOU BROKE THE BONDS
AND YOU LOOSED THE CHAINS
CARRIED THE CROSS OF MY SHAME
OH, MY SHAME, YOU KNOW I BELIEVE IT
BUT I STILL HAVEN'T FOUND
WHAT I'M LOOKING FOR
BUT I STILL HAVEN'T FOUND
WHAT I'M LOOKING FOR
BUT I STILL HAVEN'T FOUND
WHAT I'M LOOKING FOR
BUT I STILL HAVEN'T FOUND
WHAT I'M LOOKING FOR**

CUT TO:

INT. UPSTAIRS DRESSING ROOM

THE DRESSING ROOM IS MOST OF THE SECOND FLOOR WITH A MINIMUM OF TWELVE MAKE-UP MIRROR STATIONS.

Ten of the stations are occupied with drag queens in various stages of dress and make-up for the show.

Luke bounces up the stairs and LATRICE BOMBSHELL, LATE 30'S DRESSED IN MAKE-UP AS BETTE MIDLER FOR THE "BIG NOISE FROM WINNETKA" NUMBER is at the first make-up station.

LATRICE BOMBSHELL

(to Luke)

I didn't expect to see you here tonight Sugar.

LUKE

You know me Latrice. I show up when you least expect it.

LATRICE BOMBSHELL

I'm sure you do.

NICKI DEBARGE, 29, very large, overweight, black impersonator dressed as Nicki Minaj, stands up, blocking Luke's way.

NICKI DEBARGE

You're in a hurry. How come you ain't never in a hurry when you see me coming?

VICKI DICKI, 49 dressed as Liza Minnelli, is at another make-up stand.

VICKI DICKI

Just the thought of seeing you cumming is frightening.

LUKE

(to Nicki DeBarge)

You know as well as I do I'm a chocoholic but Miss Nicki DeBarge you are just too much hot chocolate for this boy.

NICKI DEBARGE

Well, you can take your time nibbling your way through the mountain.

LATRICE BOMBSHELL

There ain't that much time left in the universe Miss Thing.

NICKI DEBARGE

But what a way to go.

VICKI DICKI

Luke, better hurry, Miss SACHA is almost going on.

LUKE

Don't worry, I couldn't keep her
away from that stage for nothing
and you know it.

DIXIE, 50, in full high fashion drag, ala RuPaul, comes
up the stairs.

DIXIE

You bitches better leave that boy
alone and get ready for your
numbers. Miss DeBarge, you are on.

Nicki DeBarge goes down the stairs.

DIXIE (CONT'D)

(to Luke)

You're safe on my watch baby.

CUT TO:

INT. CLUB IMAGES MAIN ROOM

MONTAGE: INTERCUT THESE SCENES TO SHOW EXTREME
"ORCHESTRATED CHAOS" BACKSTAGE BETWEEN NUMBERS

NICKI MINAJ'S "SUPER BASS" is playing with Nicki DeBarge
doing the final chorus of the song dressed as an
outrageous Nicki Minaj putting the audience into a fun
frenzy.

NICKI DEBARGE

(lip-syncing)

SEE I NEED YOU IN MY LIFE FOR ME TO STAY
NO, NO, NO, NO, NO I KNOW YOU'LL STAY
NO, NO, NO, NO, NO DON'T GO AWAY
BOY YOU GOT MY HEARTBEAT RUNNIN' AWAY
DON'T YOU HEAR THAT HEARTBEAT COMIN' YOUR WAY?
OH IT BE LIKE, BOOM, BADOOM, BOOM
BOOM, BADOOM, BOOM BASS
CAN'T YOU HEAR THAT BOOM, BADOOM, BOOM
BOOM, BADOOM, BOOM BASS?
BOY YOU GOT MY HEARTBEAT RUNNIN' AWAY
BEATING LIKE A DRUM AND IT'S COMING YOUR WAY
CAN'T YOU HEAR THAT BOOM, BADOOM, BOOM
BOOM, BADOOM, BOOM BASS?
HE GOT THAT SUPER BASS
BOOM, BADOOM, BOOM
BOOM, BADOOM, BOOM BASS
YEAH THAT'S THAT SUPER BASS
BOOM, BADOOM, BOOM
BOOM, BADOOM, BOOM, HE GOT THAT SUPER BASS

NICKI DEBARGE (CONT'D)

(lypsyncing)

**BOOM, BADOOM, BOOM
BOOM, BADOOM, BOOM, YEAH THAT'S THAT SUPER BASS**

Audience is applauding & cheering, lights going down and then Bette Midler's "BIG NOISE FROM WINNETKA - DIVINE MADNESS VERSION" begins playing.

Three Drags, PARIS FRANCE, 25, CAR-MAN DELICIOUS, 30 and SWEET TATOR, Black, wafer thin, 40, are the back up girls and start the song then Latrice Bombshell dressed as Bette Midler, bursts out from behind the curtain and they all do the number.

PARIS FRANCE/CAR-MEN
DELICIOUS/SWEET TATOR

(lip-syncing)

**THIS IS THE STORY OF A YOUNG GIRL
WHO WAS THE HIPPEST CHICK IN TOWN.
THEY CALL HER BIG NOISE FROM WINNETKA.
MISS BIRDIE'S SURE TO GET AROUND.**

INTERCUT:

INT. DRESSING ROOM

Nicki DeBarge runs up the stairs pulling at her costume to change for the next number. Vicki Dicki struggles to help Nicki DeBarge get out of her Nicki Minaj costume.

INTERCUT:

PARIS FRANCE/CAR-MEN
DELICIOUS/SWEET TATOR

(lip-syncing)

**BIG NOISE FLEW IN FROM WINNETKA,
STOLE EACH FELLOW'S HEART AND THEN
BIG NOISE FLEW IN FROM WINNETKA,
BIG NOISE FLEW RIGHT OUT AGAIN.
STOP! LOOK! LISTEN! HERE COMES THE BIG NOISE!
STOP! LOOK! LISTEN! HERE COMES THE BIG NOISE!**

LATRICE BOMBSHELL

(lip-syncing)

**I AM THE ONE THEY CALL THE BIG NOISE.
I'M LOOKING FINE AND FEELING SHARP.
I JUST FLEW IN FROM WINNETKA, DON'T YOU KNOW?
I'M GONNA BLOW THIS JOINT APART!
I GOT MY HIGH HEELS! I DON'T NEED NO WHEELS!
MY FOOTWORK IS AN ART!
YOU KNOW THE JOINT IS JUMPIN',
MY HEART IS PUMPIN',**

**AND THIS IS JUST THE START!
WHOA! I WAS A BIG NOISE FROM WINNETKA,**

LATRICE BOMBSHELL (CONT'D)

(lip-syncing)

**I'LL BE A BIG NOISE IN YOUR HEART!
WHOOOOA!**

INTERCUT:

INT. CLUB IMAGES MAIN ROOM

One of the many wait staff, STEPHANIE HUMPHRY, 35, dressed in tight leather pants and leather & strap top, is delivering drinks to a bachelorette party of fifteen crazy women near the front by the stage.

INTERCUT:

PARIS FRANCE/CAR-MEN
DELICIOUS/SWEET TATOR

(lip-syncing)

**TEMPTING WHEN SHE'S WALKIN',
TEMPTING WHEN SHE'S TALKIN'!
LISTEN TO HER SQUAKIN'!
THERE SHE GOES 'ROUND AGAIN,
UP AND THEN DOWN AGAIN,
IN AND THEN OUT, OOOOH, BOP!**

INTERCUT:

INT. DRESSING ROOM

Both TARA BOOBIES, 35, and Vicki Dicki desperately struggle to get Nicki DeBarge into a leotard.

INTERCUT:

INT. CLUB IMAGES MAIN ROOM

LATRICE BOMBSHELL

(lip-syncing)

Oh, my girls. My three favorite schockies on the breakfront of life. I'll never forget the first time I found these girls, peddling their papayas on 42nd Street. Not only are my girls fine singers and dancers, not only are they gorgeous and talented, but they also think I'm god!"

**I AM THE ONE THEY CALL THE BI-I-I-I-G NOISE!
I AM A LIVING WORK OF ART!**

**I JUST FLEW IN FROM WINNETKA, DADDY-O!
I'M GONNA BLOW THIS JOINT APART!**

LATRICE BOMBSHELL/PARIS
FRANCE/CAR-MEN
DELICIOUS/SWEET TATOR

(lip-syncing)

**EVERYONE HAS A BIT OF BIG NOISE IN HIS HEART.
EVERYONE LOVES A LITTLE SIN.
WELL, I'M GONNA BE THE FIRST GIRL IN THE LINE
WHEN THE FESTIVITIES BEGIN!**

LATRICE BOMBSHELL

(lip-syncing)

**I WAS A SCANDLE, TOO HOT TO HANDLE!
THEY SAID, "YOU'D BEST DEPART!"**

INTERCUT:

INT. DRESSING ROOM

Nicki DeBarge is in a black leotard.

Tara Boobies is fully dressed in the "ALL THE SINGLE GIRLS" leotard and hair and is putting Nicki's hair on her head while Nicki adjusts it.

TARA BOOBIES

Perfect. Let's hit it.

Tara Boobies and Nicki head down the stairs.

CUT TO:

LATRICE BOMBSHELL/PARIS
FRANCE/CAR-MEN
DELICIOUS/SWEET TATOR

(lip-syncing)

**OH! EXIT BIG NOISE FROM WINNETKA.
ENTER! ENTER! ENTER!
BIG NOISE IN HIS HEART!**

INT. CLUB IMAGES MAIN ROOM

The last few bars of the "BIG NOISE FROM WINNETKA" number concludes and three Drags take their place on stage for the Beyoncé "ALL THE SINGLE LADIES" number BUT WE DO NOT SEE THE FACE OF ONE OF THEM.

The music starts and the spot light flashes on the center Drag which is Luke aka SACHA SKY WALKER looking very white Beyoncé and Nicki DeBarge and Tara Boobies.

They are all wearing the exact outfits from the Beyoncé Video for "ALL THE SINGLE LADIES", BLACK LEOTARDS and do the routine exactly like the video even though Nicki DeBarge is a bit large for the number.

LUKE
(lip-syncing)
ALL THE SINGLE LADIES

TARA BOOBIES/NICKI
DEBARGE
(lip-syncing)
ALL THE SINGLE LADIES

LUKE
(lip-syncing)
ALL THE SINGLE LADIES

TARA BOOBIES/NICKI
DEBARGE
(lip-syncing)
ALL THE SINGLE LADIES

LUKE
(lip-syncing)
ALL THE SINGLE LADIES

TARA BOOBIES/NICKI
DEBARGE
(lip-syncing)
ALL THE SINGLE LADIES

LUKE
(lip-syncing)
ALL THE SINGLE LADIES

TARA BOOBIES/NICKI
DEBARGE
(lip-syncing)
NOW PUT YOUR HANDS UP

LUKE
(lip-syncing)
**UP IN THE CLUB, WE JUST BROKE UP, I'M DOING MY OWN
LITTLE THING.
DECIDED TO DIP AND NOW YOU WANNA TRIP
'CAUSE ANOTHER BROTHER NOTICED ME
I'M UP ON HIM, HE UP ON ME
DON'T PAY HIM ANY ATTENTION
JUST CRIED MY TEARS, FOR THREE GOOD YEARS
YA CAN'T BE MAD AT ME**

LUKE/TARA BOOBIES/NICKI
DEBARGE

(lip-syncing)

'CAUSE IF YOU LIKED IT, THEN YOU SHOULD HAVE PUT A
RING ON IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
DON'T BE MAD ONCE YOU SEE THAT HE WANT IT

LUKE/TARA BOOBIES/NICKI
DEBARGE (CONT'D)

(lip-syncing)

'CAUSE IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING
ON IT
OH OH OH OH OH OH OH OH OH OH OH OH
OH OH OH OH OH OH OH OH OH OH OH OH

LUKE/TARA BOOBIES/NICKI
DEBARGE (CONT'D)

(lip-syncing)

IF YOU LIKED IT, THEN YOU SHOULD HAVE PUT A RING ON
IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
DON'T BE MAD ONCE YOU SEE THAT HE WANT IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT

LUKE

(lip-syncing)

I GOT GLOSS ON MY LIPS, A MAN ON MY HIPS
GOT ME TIGHTER IN MY DEREON JEANS
ACTING UP, DRINK IN MY CUP
I CAN CARE LESS WHAT YOU THINK
I NEED NO PERMISSION, DID I MENTION
DON'T PAY HIM ANY ATTENTION
'CAUSE YOU HAD YOUR TURN, AND NOW YOU GONNA LEARN
WHAT IT REALLY FEELS LIKE TO MISS ME

TARA BOOBIES/NICKI
DEBARGE

(lip-syncing)

'CAUSE IF YOU LIKED IT, THEN YOU SHOULD HAVE PUT A
RING ON IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
DON'T BE MAD ONCE YOU SEE THAT HE WANT IT
'CAUSE IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING
ON IT
OH OH OH OH OH OH OH OH OH OH OH OH
OH OH OH OH OH OH OH OH OH OH OH OH
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
DON'T BE MAD ONCE YOU SEE THAT HE WANT IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
OH OH OH OH OH OH OH OH OH OH OH OH
OH OH OH OH OH OH OH OH OH OH OH OH

LUKE
 (lip-syncing)
DON'T TREAT ME TO THE THINGS OF THE WORLD

TARA BOOBIES/NICKI
 DEBARGE
 (lip-syncing)
I'M NOT THAT KIND OF GIRL

LUKE
 (lip-syncing)
YOUR LOVE IS WHAT I PREFER, WHAT I DESERVE

LUKE (CONT'D)
 (lip-syncing)
**HERE'S A MAN THAT MAKES ME, THEN TAKES ME
 AND DELIVERS ME TO A DESTINY, TO INFINITY AND BEYOND
 PULL ME INTO YOUR ARMS, SAY I'M THE ONE YOU WANT
 IF YOU DON'T, YOU'LL BE ALONE, AND LIKE A GHOST, I'LL
 BE GONE
 ALL THE SINGLE LADIES**

TARA BOOBIES/NICKI
 DEBARGE
 (lip-syncing)
ALL THE SINGLE LADIES

LUKE
 (lip-syncing)
ALL THE SINGLE LADIES

TARA BOOBIES/NICKI
 DEBARGE
 (lip-syncing)
ALL THE SINGLE LADIES

LUKE
 (lip-syncing)
ALL THE SINGLE LADIES

TARA BOOBIES/NICKI
 DEBARGE
 (lip-syncing)
ALL THE SINGLE LADIES

LUKE
 (lip-syncing)
ALL THE SINGLE LADIES

LUKE/TARA BOOBIES/NICKI
 DEBARGE
 (lip-syncing)
NOW PUT YOUR HANDS UP

OH OH OH OH OH OH OH OH OH OH OH OH
OH OH OH OH OH OH OH OH OH OH OH OH

LUKE/TARA BOOBIES/NICKI
DEBARGE (CONT'D)

(lip-syncing)

'CAUSE IF YOU LIKED IT, THEN YOU SHOULD HAVE PUT A
RING ON IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
DON'T BE MAD ONCE YOU SEE THAT HE WANT IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
OH, OH, OH.
IF YOU LIKED IT, THEN YOU SHOULD HAVE PUT A RING ON
IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT
DON'T BE MAD ONCE YOU SEE THAT HE WANT IT
IF YOU LIKED IT, THEN YOU SHOULDA PUT A RING ON IT,
OH, OH, OH.

INT. LUKE'S PRIVATE DRESSING ROOM - AFTER HOURS

Luke is nude except for a purple wig and wild make-up
from their last number.

Vicki Dicki darts into the dressing room but Luke doesn't
react.

VICKI DICKI

Luke, I need to be off next
Thursday. My mom is flying in and
I have to pick her up at the
airport, andnd of course she's
taking a late flight.

LUKE

See if Dixie can find a fill in
for you.

VICKI DICKI

I'll try, but you know how Dixie
can be.

LUKE

Yep, as bitchy and stubborn as you
and the others. That's why I put
her in charge when I'm not here.

Dixie pops into the dressing room.

DIXIE

Did I hear my name used in vane?

LUKE

I would never use it in any other way. Vicki Dicki's mom is flying in late on Thursday. Can you rework the numbers around him?

DIXIE

How long you think I've been doing this? I have multiple schedules for every night for just this reason. Where is she coming from?

VICKI DICKI

Outside Oklahoma City.

DIXIE

(shrieking a little)
Ah! We're being invaded by the bible belt. My Gay nerves can't stand it.

LUKE

And you think my Jewish nerves will handle it much better?

VICKI DICKI

And she will be at the shows this weekend.

(standing to leave,
to Luke)

And I've told her all about you.

Vicki Dicki leaves.

Dixie sits next to the make-up table.

DIXIE

I bet he didn't tell her about that bruise on your dick.

Luke casually looks down and examines his penis for damage.

LUKE

I didn't even notice that.

Dixie casually leans in very close to Luke's penis.

DIXIE

You really need to bring a file with you on your dates. That's some nasty teeth marks.

LUKE

Nope, it was a ruler.

Dixie flinches and grabs his crotch.

DIXIE

I don't even want to know.

Stephanie pops in and seeing Luke naked pulls back.

STEPHANIE

Oh. Sorry.

LUKE

It's okay Stephanie.

Luke starts to pull on a pair of levis.

STEPHANIE

I have the bar drops.

LUKE

How'd we do? Looked like a couple of big parties tonight.

DIXIE

And on a Friday too.

STEPHANIE

Front bar did just over eleven thousand and the back bar did just under seven.

DIXIE

My, now you can give me that raise you never promised.

LUKE

I'll take them and drop them off at the night drop on my way home. Were they generous tonight?

STEPHANIE

Quite. I made rent and it's not due for three weeks.

LUKE

Great, then I don't have to pay you.

STEPHANIE

(joking)
Wrong!

STEPHANIE (CONT'D)

I'm a woman that needs her cash flow so if you don't want to get spanked, you better pay me. Good night boys.

Stephanie exits.

Dixie's eyes are large as they stare down at Luke's dick that has started to react to Stephanie's spanking comment.

DIXIE

I can only assume that's not for me.

Luke pulls his levis the rest of the way up and grabs a shirt and the drop bag as if to leave.

DIXIE (CONT'D)

The wig does NOT go with that shirt.

Realizing he still has hair and make-up on Luke pulls the wig off and slaps Dixie with it.

EXT. STREET - SUNRISE

Luke pulls up to the bank drop, gets out of jeep and pushes the drop into the drop slot, then gets back into jeep and drives home.

INT. LUKE KOPPEL'S APT - 2:00 PM THAT AFTERNOON

Luke is stretched out on the bed sound asleep with Mr. Crap stretched out in his armpit with a paw across Luke's face.

SFX: THE DOORBELL STARTS RINGING AND AT THE SAME TIME SOMEONE IS KNOCKING.

MR CRAP FLIES UP INTO THE AIR IN TERROR, SCRATCHING LUKE'S SHOULDER AND WAKING HIM.

LUKE

WHAT THE FUCK ARE YOU DOING?

He wipes his bleeding shoulder.

SFX: DOORBELL CONTINUES TO RING.

Luke gets up naked and answers the door.

LUKE (CONT'D)

ALL RIGHT, ALL RIGHT!

Luke opens door revealing Cassie.

LUKE (CONT'D)

WHAT?

CASSIE

You're still in bed? Damn it Luke,
I gotta be there in half an hour.

Cassie enters Luke's apartment.

LUKE

What are you talking about?

CASSIE

You fucking forgot didn't you?

LUKE

Forgot what?

CASSIE

You are taking me to lunch and to
the bridal shop for my fitting for
my bridesmaid dress for my
sister's wedding.

LUKE

Okay, I forgot.
(to himself)
On purpose.

CASSIE

You must have had a very
productive night last night.

Cassie rubs make-up from the side of Luke's one eye.

CASSIE (CONT'D)

Who is she? Anyone I know or just
some cunt off the street?

LUKE

(pushing door closed)
What does it matter?
(referring to Cassie)
A cunt is a cunt. Let me get
dressed.

CASSIE

(challenging him)
If you don't want to go....

LUKE

I'm getting dressed.

Mr Crap jumps up on the table, looks at Cassie, hisses and swipes a clawed paw in her direction.

CASSIE
 (to Mr Crap)
 Don't you even try that shit with me. I'll turn your ass into a coat in a heart beat.

Mr Crap hisses again and runs from the room.

LUKE (O.C.)
 Leave Mr Crap alone.

CASSIE
 The thing tried to bite me.

LUKE (O.C.)
 I doubt it. He has a gourmet pallet, like dead mice and birds.

Cassie flips the middle finger in Luke's direction.

INT. GRACE'S BRIDAL SALON

Luke is sitting waiting for Cassie to come out of the fitting room.

Cassie comes out of the fitting room followed by the seamstress, ULGA, Costa Rican, 50 harsh looking, and stands in front of the mirror wearing a typical ugly bridesmaids dress in a minty green that doesn't fit her.

Luke starts laughing to himself.

CASSIE
 What?

LUKE
 Nothing.

CASSIE
 Whatdya mean nothing?

LUKE
 Nothing.

CASSIE
 It ain't nothing if you act like that. What?

LUKE
 It's, your sister has bad taste.

CASSIE

Why would you say that about my sister? You don't even know her.

LUKE

I meant about the dress.

CASSIE

But you said my sister.

LUKE

It's a bridesmaid thing.

CASSIE

What? I picked this out!

ULGA

(heavy accent, to
Luke)

Now you're dead, Chu Chu.

LUKE

(to Ulga)

Not the first time.

Luke begins redoing the dress.

LUKE (CONT'D)

Look, you got great tits, why just let the material hang there like a sack taped on? And the waist should be here, not around the bottom of you ass because it pulls the material and gives you a poochie baby bump in front, which is okay if you're pregnant..... you're not pregnant are you?

CASSIE

I ain't pregnant!

ULGA

That's one in your favor Chu Chu.

LUKE

And the neckline in the back should drop just a bit more giving this look. That will accent your ass.

POV: FROM BEHIND CASSIE AND FULL VIEW OF DRESS IN MIRROR AS CASSIE LOOKS AT IT.

ULGA

Aye! You're good.

CASSIE

Wow. It looks like something from Luis Vuitton or Donatella Versace'.

LUKE

With a touch of Vera Wang on the length.

CASSIE

But I'll look better than my sister.

ULGA

(to Luke)

That won't be hard.

(Luke gives Ulga the look)

What? Have you seen her sister?

CASSIE

I'll be the one everyone is looking at. Perfect!

Cassie kisses Luke and then runs back into the changing room.

Ulga is standing with her arms crossed casually across her stomach staring at Luke.

LUKE

What?

ULGA

You're awful big for a muchacho de la mariquita.

LUKE

What the hell is that?

As Ulga walks back into the changing room she speaks the next line then flips her wrist backwards in a Gay gesture.

ULGA

How you say, poofy boy.

Ulga exits into changing room pushing door closed in Luke's face.

LUKE

Poofy?

CAMERA ZOOMS IN ON LUKE'S FACE AS LUKE REALIZES SHE HAS CALLED HIM GAY. HE IS NOTICEABLE HURT BY THE COMMENT, BRINGING A MISTY LOOK TO HIS EYES.

INT. LUKE'S JEEP - SHORT TIME AFTER

Luke is deep in thought.

Cassie is in the passenger seat wanting to say something but is having trouble talking, then:

CASSIE

How come you know so much about bridesmaid dresses? It's like, not normal.

LUKE

Not normal?

CASSIE

Yeah. Even Ulga said a couple of things.

LUKE

Ulga? Who's Ulga?

CASSIE

The seamstress at the bridal shop, you know.

LUKE

Yeah, I know.

CASSIE

She asked if you were my best friend or something and I said you were more and she just shook her head and said something in Spanish that didn't sound good.

LUKE

She's jealous that someone knew more about her own job than she did.

CASSIE

That's what's not normal. How come you know about dresses?

LUKE

I'm not blind.

(trying to think)

It's like a building I'm working on. I see the frame work and I can tell when something is wrong with it before it goes any further. It's a sense.

CASSIE

I look like a building?

LUKE

In a way, yes. Your bone structure, arms, legs, shoulders is the structure of the building and the muscle and boobs are the filler. You put the wrong outside coating on the building and it can fall apart or at the least look like a catastrophe.

CASSIE

Really?

Luke is becoming more confident in his bullshit answer.

LUKE

Exactly. And with the structure you have you don't want any mistakes. You want something that works and compliments the framework.

CASSIE

And you can see that by just looking at me?

LUKE

On anyone.

Cassie turns and looks out the window and whispers to herself.

CASSIE

It ain't normal.

EXT. CONSTRUCTION SITE - NEXT MONDAY MORNING - 5:45 AM

Luke pulls into the parking lot, music blasting, parks, gets out of Jeep, grabs hard hat and tool belt and heads for the entrance by the construction lift.

JACK, 49, overweight, balding, Site Manager, approaches Luke as he waits for the lift.

JACK

Luke, need you to take over the rebar on level twenty-six.

Garrett, 40, large muscled, Black man approaches.

GARRETT

(to Luke)

There's the man that walks in the sky.

JACK

Garrett, Luke is gonna take over running the rebarring on twenty-six.

GARRETT

Sammie out again?

JACK

Yah, and she better take a midol and get over it.

Jack walks away to the trailer.

Garrett and Luke get onto the lift and start going up.

The lift stops on twenty-six and Luke exits.

GARRETT

I get to do all the sky walking today.

LUKE

Don't get too cocky and walk into a beam like you did last year.

GARRETT

You ain't never gonna let me forget that are you?

Luke stands with his arms spread wide.

LUKE

Not in your lifetime. I'm the best sky walker here.

GARRETT

Talk about cocky.

Lift goes up.

Luke walks over to an open spot on the floor where several workers are working.

EXT. CONSTRUCTION SITE - TRAILER - AFTER HOURS

Luke is throwing his stuff into his jeep when Cassie exits trailer behind him and approaches him.

CASSIE
You're giving me a ride home.

LUKE
Where's your car?

CASSIE
Got towed.

LUKE
That's the third time this month.

CASSIE
It ain't my fault there ain't
enough parking in the city.

Cassie jumps into his jeep.

CASSIE (CONT'D)
And I'm starving. Let's go over to
Frances' Deli on Clark Street for
a pastrami on rye.

LUKE
Don't have time. It's Monday.

Luke pulls out of the parking area.

CASSIE
You got a secret life and I don't
like it.

LUKE
So? Fine, you don't like much.

EXT. CLUB IMAGES - SAME NIGHT

Luke pulls into his reserved spot, exits the jeep and goes in the back door.

INT. CLUB IMAGES - DRESSING ROOM

All the drags are at different tables but NOT in drag.

Paris France, Latrice Bombshell, Car-Man Delicious, Lonnie Lips, Sweet Tater, Sonja Hard-on, Nicki DeBarge, Tara Boobies and Vicki Dicki are all dressed in different types of rehearsal outfits and ALL in heels.

LATRICE BOMBSHELL

How come you get to be late and we have to be on time?

LUKE

Cause I sign your checks.

LONNIE LIPS

He's got you there.

INT. CLUB IMAGES MAIN ROOM

Paris France, Latrice Bombshell, Car-Man Delicious, Lonnie Lips, Sweet Tater, Sonja Hard-on, Nicki DeBarge, Tara Boobies and Vicki Dicki are all dressed in different types of rehearsal outfits and ALL in heels and on stage.

Luke, now dressed in shorts and high heels is leading the rehearsal session.

LUKE

Come on Car-men get it together.

CAR-MAN

(joking)

It's Car-man. Everyone knows I am together.

LUKE

There is not an ounce of man in you.

VICKI DICKI

She's had more men in her then anyone on this stage.

LUKE

That's what scares me. Okay, we have to get ready for the Fourth of July weekend. Let's do the finale. Latrice remember to come in on the right spot please.

LATRICE BOMBSHELL

As long as Miss DeBarge gives me some room.

LUKE

The stage is big enough for both
of you.

NICKI DEBARGE

Is that a fat comment?

CAR-MAN

As if it needs to be said Miss
Thing.

LUKE

Okay.

(calling to the back
booth)

You ready Russell?

CAMERA SWINGS AROUND TO THE BACK SOUND BOOTH REVEALING
RUSSELL, 30, IN THE BOOTH.

RUSSELL

Anytime you are.

Russell starts the music of BETTE MIDLER'S BOOGIE WOOGIE
BUGLE BOY.

THE CAMERA SWINGS AROUND IT IS NOW 4TH OF JULY WEEKEND

INT. CLUB IMAGES MAIN ROOM - 4TH OF JULY

THE HOUSE IS FULL TO THE RAFTERS.

PARIS FRANCE, CAR-MAN DELICIOUS, LONNIE LIPS, SWEET
TATER, SONJA HARD-ON, NICKI DEBARGE, TARA BOOBIES AND
VICKI DICKI ARE ALL DRESSED IN WAC UNIFORMS AND LATRICE
IS DRESSED AS BETTE MIDLER SINGING THE SONG.

VICKI DICKI'S MOTHER, CAROL, 70, BOISTEROUS, KEEPING THE
CROWD GOING AND HAPPILY DRINKING WITH ALL OF THE NEW
FRIENDS SHE HAS MET IN THE AUDIENCE IS SEATED AT A CENTER
TABLE IN THE SECOND ROW.

LATRICE

BOMBSHELL/LONNIE

LIPS/VICKI DICKI

(lip-syncing)

**HE WAS A FAMOUS TRUMPET MAN FROM OUT CHICAGO WAY.
HE HAD A BOOGIE STYLE THAT NO ONE ELSE COULD PLAY.
HE WAS THE TOP MAN AT HIS CRAFT,
BUT THEN HIS NUMBER CAME UP AND HE WAS GONE WITH THE
DRAFT.
HE'S IN THE ARMY NOW. HE'S BLOWIN' REVELLE.
HE'S THE BOOGIE WOOGIE BUGLE BOY OF COMPANY B.
THEY MADE HIM BLOW A BUGLE FOR HIS UNCLE SAM.**

IT REALLY BROUGHT HIM DOWN BECAUSE HE COULD NOT JAM.
 THE CAPTAIN SEEMED TO UNDERSTAND,
 BECAUSE THE NEXT DAY THE CAP' WENT OUT AND DRAFTED
 THE BAND.
 AND NOW THE COMPANY JUMPS WHEN HE PLAYS REVEILLE.
 HE'S THE BOOGIE WOOGIE BUGLE BOY OF COMPANY B.
 A ROOT, A TOOT, A TOODLIE-A-DA-TOOT.
 HE BLOWS IT EIGHT TO THE BAR IN BOOGIE RHYTHM.
 HE CAN'T BLOW A NOTE UNLESS A BASS AND GUITAR
 IS PLAYIN' WITH HIM.
 AND THE COMPANY JUMPS WHEN HE PLAYS REVEILLE.
 HE'S THE BOOGIE WOOGIE BUGLE BOY OF COMPANY B.
 HE WAS SOME BOOGIE WOOGIE BUGLE BOY OF COMPANY B.
 AND WHEN HE PLAYED HIS BOOGIE WOOGIE BUGLE
 HE WAS BUSY AS A BUSY BEE.
 AND WHEN HE PLAYED HE MADE THE COMPANY JUMP EIGHT TO
 THE BAR.

LATRICE
 BOMBSHELL/LONNIE
 LIPS/VICKI DICKI (CONT'D)

(lip-syncing)

HE'S THE BOOGIE WOOGIE BUGLE BOY OF COMPANY B.
 ANDATA TOODLIATA-TOODLIATA TOOT TOOT
 HE BLOWS IT EIGHT TO THE BAR.
 HE CAN'T BLOW A NOTE IF A BASS AND GUITAR
 ISN'T WITH HIM.
 AND THE COMPANY JUMPS WHEN HE PLAYS REVEILLE.
 HE'S THE BOOGIE WOOGIE BUGLE BOY OF COMPANY B.

HE PUTS THE BOYS TO SLEEP WITH BOOGIE EVERY NIGHT,
 AND WAKES 'EM UP THE SAME WAY IN THE EARLY BRIGHT.
 THEY CLAP THEIR HANDS AND STAMP THEIR FEET,
 'CAUSE THEY KNOW HOW IT GOES WHEN SOMEONE GIVES HIM A
 BEAT.

WOAH, WOAH, HE WAKES 'EM UP WHEN HE PLAYS REVEILLE.
 THE BOOGIE WOOGIE BUGLE BOY OF COMPANY B.
 A ROOT, A TOOT, A TOODLI-A-DA TO TOOT TOOT TOOT
 HE'S BLOWIN' EIGHT TO THE BAR.
 YEAH, HE CAN'T BLOW A NOTE IF A BASS AND GUITAR
 ISN'T, WOAH, WITH HIM.
 AND THE COMPANY JUMPS WHEN HE PLAYS REVEILLE.
 HE'S THE BOOGIE WOOGIE BUGLE BOY OF COMPANY B.

INT. DRESSING ROOM - AFTER HOURS

Vicki Dicki leads his mother, Carol up the stairs into
 the dressing room.

All of the drags are there at their dressing tables and
 costume racks in varies stages of make-up removal.

VICKI DICKI

Can I have everyone's attention
for a minute?

NICKI DEBARGE

(not looking up)
Not unless you pay me first bitch.

CAROL

(to Vicki, loud
enough for all to
hear)
You're right, the fat black one is
a bitch.

Everyone turns to see who said that about Nicki.

VICKI DICKI

Girls, this is my mom, Carol.

NICKI DEBARGE

Did she just call me what I think
she called me?

Dixie comes up the stairs behind Carol and Vicki carrying
a stack of envelopes containing payroll checks.

DIXIE

From what I heard she got it
right. Now, if any of you want to
get paid tonight you best be real
nice to this woman. She is now my
new BFF.

ALL

Hi Vicki Dicki's mom.

CAROL

See that wasn't so hard. Now who's
gonna take an old lady out for
breakfast?

Dixie waves the bundle of checks behind Carol's head to
entice everyone to go.

NICKI DEBARGE

I'm starving. I want me some steak
and eggs at Tempo Cafe, with a
side of chocolate chip pancakes.

CAROL

(to Vicki)
I'm beginning to like the fat one.
She's my kind of girl.

NICKI DEBARGE

(to Latrice)

Did she just call me fat again?

LATRICE BOMBSHELL

She sure did, but if you stay nice, I'll throw in a double side of bacon.

NICKI DEBARGE

Make it sausage and you got a deal.

SWEET TATOR

Make mine buckwheat pancakes.

NICKI DEBARGE

Girl the south is showing in you.

CAROL

I make the best buckwheat pancakes west of the Mississippi River.

SWEET TATOR

You have some work to beat my mama's recipe.

CAR-MAN

Rancho's and chorizo for me.

PARIS FRANCE

Car-men is always looking for some big chorizo.

CAR-MAN

Especially when it's hot and leaves a burn in my mouth.

CAROL

You find a man like that and you best both go see a doctor for shots. After burn is the first sign of the clap.

CAR-MAN

Did she just say I had the clap?

DIXIE

It wouldn't be the first time Miss Thing. I hear they now have an express window for you at the free clinic.

CAR-MAN

At least I don't have express
delivery to my house, on call.

DIXIE

You should. It would save you a
lot of time and keep the rest of
their patients a lot safer. Now if
you want your check you best back
off.

Dixie pauses with a look and Car-men backs off, then
Dixie starts passing out the checks.

CAROL

I'm starving. Get your asses in
gear and lets eat.

They all scramble to get ready and leave.

FADE TO:

INT. LUKE'S PRIVATE DRESSING ROOM - LATER THAT NIGHT

Luke is in a pair of levis with no shirt on, still in his
make-up, no wig, sitting in an arm chair, trying to undo
a broken, jammed zipper.

Stephanie enters with the nights drop bags for the bank.

STEPHANIE

Did you know that Vicki's mom gave
me a four hundred dollar tip and
bought the bar a round twice?

LUKE

I hope everyone was drinking off
the top shelf then.

STEPHANIE

Some. She dropped forty-seven
hundred and change. Who would have
known Vicki Dicki really is an
heiress.

LUKE

You never know the real person
behind the make-up.

STEPHANIE

What are you trying to do?

LUKE

Zipper jammed and just can't get
it loose.

Stephanie leans in close to help and they are an inch
from each others face.

STEPHANIE

I see it. There's a single thread
hooked in the slider underneath.
See? Hold on.

Stephanie grabs a small scissors from Luke's make-up
table and after a minute of them using both their hands
to twist and turn the material just right, she can snip
the rogue thread.

STEPHANIE (CONT'D)

There yah go.

Still face to face they suddenly look into each other.

LUKE

I couldn't get the....

STEPHANIE

You could....

LUKE

Not unless you....

STEPHANIE

What...

LUKE

Force me.

Stephanie grabs his head with one hand and kisses him and
Luke melts into his world of submission sex.

STEPHANIE

Take them off.

LUKE

What?

STEPHANIE

Your pants.

Still leaning over Luke Stephanie fixes him with a stare
as he shimmies out of his levis.

She grabs both of his nipples and pulls him up out of the chair, forcing him to his knees then steps back and begins removing her clothes, slowly, teasing him.

With just her panties on she walks up to him, pushing her crotch into his face as he groans in excitement, then with her crotch she pushes his head further and further backwards until his head is on the floor.

She is now extremely excited and begins to grind on his face as she grabs his hands and holds them so he cannot touch her or himself.

The more intense she gets the more excited they both get and finally he, without even being able to touch her or himself begins breathing heavy until he groans with the most intense, loud orgasm he has ever had.

Moments after he cums she has an intense orgasm.

FADE TO:

INT. LUKE'S PRIVATE DRESSING ROOM - SHORT TIME LATER

Luke is putting on his levis and Stephanie is already dressed.

LUKE

That was a first.

STEPHANIE

You are not going to tell me I'm your first girl.

LUKE

No. No! Oh god no.

(he grabs her)

You were the first to make me cum without touching it.

STEPHANIE

And it won't be the last time either.

LUKE

Are you sure?

STEPHANIE

You don't have a say in it. Don't forget to make the drops on your way home.

Stephanie exits.

Luke is dumbstruck with a Mona Lisa grin on his face. He has just been had by his match.

Luke finishes getting dressed, grabs the drop bags to leave and looks in the mirror, then realizes he hasn't removed any of his make-up. He pauses, looking at himself for a moment.

LUKE

Fuck it. Why not.

Luke clicks off the make-up table lights and exits.

EXT. STREET - SHORT TIME LATER

Luke is driving and pulls into the bank parking lot to make the bank drop still in his post sex make-up.

He gets out of his jeep, walks to the drop box and stuffs in the deposits then returns to his jeep.

As he is driving he pulls along side a bus at a red light that has only one passenger, a WINO, 60, and Luke and the Wino look at each other. The Wino slowly gives Luke the thumbs up which makes Luke smile from ear to ear.

Luke pulls away from the curb, hair blowing in the wind.

INT. LUKE KOPPEL'S APT, CHICAGO - NEXT MORNING

POV: CLOSE-UP OF ALARM CLOCK AS IT CLICKS OVER TO 7 AM

Mr Craps jumps onto sleeping Luke's chest waking him.

Luke pets Mr Craps then sees the time on the clock.

LUKE

OH FUCK!!

Luke flies out of the bed into the bathroom, turns on the shower then...

CUT TO:

EXT. CONSTRUCTION SITE - LATER THAT DAY

Luke pulls into the lot, turns off the radio, jumps out of his jeep then grabs his stuff from the back seat, heading for the entrance.

Luke goes up to the twenty-ninth floor where Garrett is working.

LUKE

Jack pissed?

GARRETT

Fuck that old fart.

They both get back to work.

INT. CONSTRUCTION SITE - TRAILER - EVENING

Cassie is seated at a desk running numbers on a calculator.

Luke enters carrying hard hat.

LUKE

Hey, is Jack still pissed off?

CASSIE

When is he not pissed off? He left half an hour ago. He told me to dock you for this morning.

LUKE

I figured he would.

CASSIE

But I didn't. He'll never notice. Shit, you have enough sick time to take off for a month.

LUKE

Now there's an idea.

CASSIE

We could go to Italy for a couple of weeks.

LUKE

Yeah, not on the top on my list.

CASSIE

There doesn't seem to be much on your list.

LUKE

You'd be surprised.

CASSIE

I can't go anyway. Not with my sisters wedding next month. I even have to arrange her bachelorette party. God, it's too much.

CASSIE (CONT'D)

You know you're taking me so make sure you got a real nice, clean, suit.

LUKE

As long as the reception starts in the afternoon.

CASSIE

(getting mad)

Luke, you ain't gettin' out of this. It's my sister and you're taking me!

LUKE

Alright, alright. I'm gonna grab something to eat, you wanna go?

CASSIE

I gotta finish payroll and then go over to my mother's house so we can start planning the bachelorette party.

LUKE

Okay. I'm outa here then.

CASSIE

Get over here.

Luke walks back to Cassie as she stands up and then kisses him.

CASSIE (CONT'D)

That's better.

LUKE

(turning to leave)

It was okay.

Luke walks out the door as Cassie throws the stapler and hits the closing door.

INT. CLUB IMAGES MAIN ROOM - AFTER REHEARSAL

Luke is seated at a table going over invoices, signing checks etc.

Stephanie brings him a drink and sits next to him.

STEPHANIE

Booked two more big parties for next weekend. One on Friday and one on Saturday.

LUKE

How big?

STEPHANIE

Friday is nineteen and Saturday looks like a thirty. How's that bruise?

LUKE

I haven't looked. You'll have to check.

Stephanie drops to her knees and starts to pull his leggings off.

STEPHANIE

That I can do. Looks okay to me.

Stephanie proceeds to give Luke a blow job.

As Luke is getting close to a climax DIXIE, in full street drag, enters from back stage, interrupting.

DIXIE

Well, looks like your dick is healed.

Luke quickly covers and is trying to pull up his leggings without much success.

Dixie nonchalantly walks behind the bar and in a prolonged action mixes herself a bourbon and coke then starts to head back to the dressing room via the stage.

DIXIE (CONT'D)

(holds up cocktail)

After that, mama's gotta have a cocktail just to calm her nerves. Glad to see somebody's getting some. And, Miss Stephanie, you best treat my boy right. Mama's watchin'.

Dixie laughs as he exits.

LUKE

And you don't want to cross Dixie.

STEPHANIE

If I do I'll make sure she takes
it out on you.

LUKE

No, not the same.

STEPHANIE

Come on, let's get something to
eat.

LUKE

I thought that's what we were
doing before we were interrupted.

CUT TO:

INT. TEMPO CAFÉ

Luke and Stephanie are opposite each other in a booth
each looking at the menus as the waitress, Ester, 30's
Latina, approaches. She is in the typical waitress
uniform and her name patch says ESTRELLA.

ESTER

(to Stephanie)

Hi, I'm Estrella but everyone
calls me Ester. Can I get you
something to drink?

STEPHANIE

I'll have a chocolate milk shake
with lots of whipped cream.

ESTER

They're hand made. And what does
Luke want tonight?

LUKE

I'll have the usual.

ESTER

One orange sparkle.

STEPHANIE

What the hell is an orange
sparkle.

ESTER

His own special blend. One third
orange soda with two thirds
unsweetened ice tea.

STEPHANIE

That almost sounds good.

LUKE

I created it. It's the best.

ESTER

Do you know what you want for dinner?

LUKE

I do, and I think she does too.

STEPHANIE

Patty melt, extra grilled onion and a large chili fries.

ESTER

(to Luke)

Thirteen ounce skirt steak, medium well and three eggs, scrambled with a side of a banana nut buckwheat waffle, extra butter and real maple syrup.

LUKE

You got it.

ESTER

One of these days I'm gonna get you to try something different, like a blueberry waffle.

STEPHANIE

You don't like blueberry waffles?

LUKE

I've never had one.

STEPHANIE

Make that a blueberry waffle. It's time he got adventuresome.

ESTER

Okay. Coming right up.

Ester leaves to put in order.

STEPHANIE

We had wild blueberries outside our house on Eagle Point up in Big Bear where I grew up.

LUKE

Where's Big Bear?

STEPHANIE

California, just outside of Los Angeles in the mountains.

LUKE

There are mountains in California?

STEPHANIE

Haven't you ever heard of Mammoth Lakes or Lake Tahoe?

LUKE

Wait, Lake Tahoe is in Nevada.

STEPHANIE

Only part of it. Half of the lake is in California. Northern California.

LUKE

Okay, I don't get out much. So why are you in Chicago?

STEPHANIE

Art Institute. It was the only art program I could get a scholarship to.

LUKE

Whoa, high class.

STEPHANIE

I left, I needed to take a break from all the tight scheduling of classes. Got the job at Images and you know the rest.

Ester arrives with their drinks.

ESTER

Orange sparkle and a chocolate milkshake with whipped cream.

(sets small bowl
down)

With a little extra whipped cream.

STEPHANIE

I like this girl.

ESTER

Of course you do.

Ester leaves the table.

LUKE

Wanna try?

Stephanie takes a clean straw, unwraps it and tries some of his orange sparkle.

STEPHANIE

Okay, I'll give you this one. It's actually better than using lemonade as a mix.

LUKE

What can I say. I'm creative.

STEPHANIE

Where you from?

LUKE

(uncomfortable)
I'm local. Skokie.

STEPHANIE

Northwest suburban boy. You're lucky. Sometimes I wish my folks lived closer. Sometimes I'm glad they're not.

LUKE

We're not that close. They are very, Jewish. We don't see eye to eye on life styles sometimes.
(takes a long drink through the straw)
I don't keep in contact with them much.

STEPHANIE

I'm sorry. I call mine everyday.

LUKE

I know, I know. You grew up with a good family, I get it. Not everyone has that honor. My parents are extremely one sided. Their side and that's how we were raised but somehow my mold got cracked and I became a little too extreme for them.

STEPHANIE

Have you?

LUKE

Have you seen my night job?

STEPHANIE

Yes I have. Stunning. So I guess you're Bi.

LUKE

No. No! Not at all. Not my thing.
I like pussy too much.
(long pause)
What?

STEPHANIE

I've never seen someone doing drag that wasn't at least Bi. It seems weird.

LUKE

Weird. That is what my brother called me.

STEPHANIE

I didn't mean

Luke holds his hand up, stopping her. His emotion has begin to release a bit as he talks.

LUKE

My mother called me an abomination to god. My sister Anna called me a fag and my father called for a Herem. That's the equivalent of a Catholic excommunication with the difference being one is shunned by the entire community not just within the synagogue but in every form of contact.

CUT TO:

EXT. LUKE'S PARENTS HOUSE - TWENTY-TWO YEARS BEFORE

FLASHBACK: LUKE IS SEVENTEEN AND ESCORTED OUT OF THE HOUSE WITH JUST A SMALL BAG BY HIS FATHER THE RABBI TO THE CURB THEN HIS FATHER WALKS BACK INTO THE HOUSE.

His sister throws the dress at him that he had stolen.

His mother stares at him with damnation in her eyes as she closes the door.

Luke picks up the dress and with tears running down his face, looks around and then begins to walk down the street.

CUT BACK TO:

INT. TEMPO CAFÉ - PRESENT

LUKE

I was seventeen when that happened and I was thrown out of my parents house into the street. I did a lot of not so great things to survive but it kept me alive until I got my first apprenticeship as an iron worker and the rest is history. I live alone, except for Mr Craps, a nine year old cat with an attitude that accepts me as I am. Unconditional. He hates everyone but me it seems but that's okay. I spend my days thirty stories in the sky above Chicago and love it because I'm above all this crap down here with people judging everyone else just so they can make themselves feel better about their shitty life that THEY have created.

CAMERA SWITCHES TO CLOSE-UP OF STEPHANIE'S FACE AND SHE HAS TEARS IN HER EYES.

There is silence.

LUKE (CONT'D)

I've lost my appetite.

Luke signals to Ester for the check.

CUT TO:

INT. CLUB IMAGES MAIN ROOM - THE NEXT SATURDAY NIGHT

DIXIE IS ON STAGE ON THE MICROPHONE

DIXIE

Mama's got her a bride to be front row, and by the time we're finished with you you'll never want another straight man near that little happy spot down there. You know, you call it your G spot and we think it stands for gross.

Stephanie, mixing drinks and opening champagne bottles onto her tray, is behind one side of the bar as several bartenders wait on a packed house.

A male bartender, JASON, 30, approaches Stephanie.

JASON

You okay? That looks like a rough group down front.

STEPHANIE

Typical bachelorette party. I'm fine.

Jason kisses her on the forehead.

JASON

Hang in there sugar.

STEPHANIE HAS TROUBLE OPENING A BOTTLE OF CHAMPAGNE AND GRABS HER LEFT BREAST UNDER HER ARM QUICKLY AND LOOKS OUT AT THE CROWD FOR A SECOND.

DIXIE

And now, despite everything I've tried to do to stop her, Vicki Dicki.

Vicki Dicki, as Liza Minnelli, steps on stage as the music for "MEIN HERR" starts to play. Car-Men, Paris, Latrice and Sweet Tator are on stage. They all have wooden chairs.

THEY WILL RECREATE LIZA MINNELLI'S NUMBER FROM THE MOVIE CABARET ALMOST EXACTLY IN COSTUMING AND CHOREOGRAPHY.

AS THIS NUMBER PROGRESSES THERE WILL BE INTERCUT SCENES OF STEPHANIE HAVING MEDICAL EXAMINES AND TESTS AND THEN GETTING THE RESULTS WITH THE NUMBER AS A VOICE OVER WHEN IN OTHER LOCATIONS.

VICKI DICKI

(lip-syncing)

YOU HAVE TO UNDERSTAND THE WAY I AM, MEIN HERR
A TIGER IS A TIGER, NOT A LAMB, MEIN HERR
YOU'LL NEVER TURN THE VINEGAR TO JAM, MEIN HERR
SO I DO WHAT I DO
WHEN I'M THROUGH, THEN I'M THROUGH.
AND I'M THROUGH. TOOTLE-OO.
BYE BYE MEIN LIEBER HERR

INTERCUT:

INT. DOCTOR'S OFFICE - DAYS EARLIER - AFTERNOON

FLASHBACK:

Stephanie has just checked into the doctor's office and is being led by a nurse down a hallway.

INTERCUT:

INT. CLUB IMAGES MAIN ROOM

VICKI DICK

(lip-syncing)

**FAREWELL MEIN LIEBER HERR
IT WAS A FINE AFFAIR, BUT NOW IT'S OVER
AND THOUGH I USED TO CARE, I NEED THE OPEN AIR
YOU'RE BETTER OFF WITHOUT ME MEIN HERR.**

INTERCUT:

INT. DOCTOR'S OFFICE - DAYS EARLIER - AFTERNOON

FLASHBACK:

Stephanie is changing into a hospital gown, nervously.

VICKI DICKI (V.O.)

(lip-syncing)

**DON'T DAB YOUR EYE, MEIN HERR
OR WONDER WHY, MEIN HERR
I ALWAYS SAID THAT I WAS A ROVER
YOU MUSN'T KNIT YOUR BROW
YOU SHOULD HAVE KNOWN BY NOW
YOU'VE EVERY CAUSE TO DOUBT ME MEIN HERR**

INTERCUT:

INT. DOCTOR'S OFFICE - DAYS EARLIER - AFTERNOON

FLASHBACK:

Stephanie is standing in front of a mammogram machine as the radiologist is showing her how to place her left breast onto the plate.

INTERCUT:

INT. CLUB IMAGES MAIN ROOM

VICKI DICK

(lip-syncing)

**THE CONTINENT OF EUROPE IS SO WIDE, MEIN HERR.
NOT ONLY UP AND DOWN, BUT SIDE TO SIDE, MEIN HERR.**

I COULDN'T EVER CROSS IT IF I TRIED, MEIN HERR.
BUT I DO WHAT I CAN

INTERCUT:

INT. DOCTOR'S OFFICE - DAYS EARLIER - AFTERNOON

FLASHBACK:

Stephanie is lying on the doctor's table and they are doing a needle biopsy on the left breast and lymph nodes she is clearly not enjoying any of it.

VICKI DICKI (V.O.)
(lip-syncing)

INCH BY INCH
STEP BY STEP
MILE BY MILE
MAN BY MAN
BYE BYE MEIN LIEBER HERR
FAREWELL MEIN LIEBER HERR
IT WAS A FINE AFFAIR, BUT NOW IT'S OVER
AND THOUGH I USED TO CARE, I NEED THE OPEN AIR
YOU'RE BETTER OFF WITHOUT ME MEIN HERR.
DON'T DAB YOUR EYE, MEIN HERR
OR WONDER WHY, MEIN HERR
I ALWAYS SAID THAT I WAS A ROVER
YOU MUSN'T KNIT YOUR BROW
YOU SHOULD HAVE KNOWN BY NOW
YOU'VE EVERY CAUSE TO DOUBT ME MEIN HERR

INTERCUT:

INT. CLUB IMAGES MAIN ROOM

VICKI DICK
(lip-syncing)

THE CONTINENT OF EUROPE IS SO WIDE, MEIN HERR.
NOT ONLY UP AND DOWN, BUT SIDE TO SIDE, MEIN HERR.
I COULDN'T EVER CROSS IT IF I TRIED, MEIN HERR.
BUT I DO WHAT I CAN
BYE BYE MEIN HERR.
AUF WIEDERSEHEN, MEIN HERR.
ES WAR SEHR GUT, MEIN HERR, UND VORBEI.
DU KENNST MICH WOHL, MEIN HERR.
ACH, LEBE WOHL, MEIN HERR.
DU SOLLST MICH NIE MEHR SEHEN MEIN HERR.

INTERCUT:

INT. DOCTOR'S OFFICE - DAYS EARLIER - AFTERNOON

FLASHBACK:

Stephanie is seated in the exam room as the doctor comes in and gives her the news that she has breast cancer.

Stephanie begins to cry, a controlled weeping cry.

VICKI DICKI (V.O.)
 (lip-syncing)
**BYE BYE MEIN LIEBER HERR
 BYE BYE MEIN LIEBER HERR UND VOT BYE
 FAREWELL MEIN LIEBER HERR
 IT WAS A FINE AFFAIR BUT NOW IT'S OVER
 AND THOUGH I USED TO CARE
 I NEED THE OPEN AIR
 YOU'RE BETTER OFF WITHOUT ME**

INTERCUT:

INT. CLUB IMAGES MAIN ROOM

VICKI DICK
 (lip-syncing)
**YOU'RE BETTER WITHOUT ME
 YOU'RE BETTER WITHOUT ME
 BYE BYE**

BLACKOUT:

INT. CLUB IMAGES MAIN ROOM - THE NEXT MONDAY NIGHT -
 EARLY EVENING

The cast of drags are on stage each doing different dance poses and talking together getting ready for rehearsal.

THERE IS A DANCE BAR TO ONE SIDE OF THE STAGE.

Stephanie can be heard talking in the outer entryway.

BECAUSE OF THE FULL STAGE LIGHTING THE PEOPLE ON STAGE
 CANNOT SEE TO THE BACK OF THE AUDIENCE.

STEPHANIE (O.C.)
 Hello, come on in and I'll show
 you around. They're in rehearsal
 but you can see the room.

CAR-MAN
 (to Nicki)
 There ain't no way your gonna get
 your leg up there.

Nicki looks at Car-Man then throws his leg up onto the dance bar with ease.

NICKI DEBARGE

Sweat heart, this is one girl that has more talents than you could ever know.

SWEET TATOR

All you have to do is slap those thighs and her legs spread wide enough for the cast of the Bolshoi's Swan Lake to get in.

NICKI DEBARGE

Girl, don't knock the sweet meat cause you're jealous.

SWEET TATOR

Not jealous. Strictly top here.

NICKI DEBARGE

The only thing you'd be able to top would be a blind moose stuck in a peat bog.

VICKI DICKI

What the hell is a peat bog?

Stephanie escorts Cassie into the main lounge area.

STEPHANIE

This is the main room.

CASSIE

It's big.

STEPHANIE

When we have a large group, like yours, we make sure to reserve the front section. We also make sure you have your own server.

CASSIE

This is my sister's bachelorette party and I promised her something different. I wanted strippers and lots of alcohol, but she's a prude.

STEPHANIE

We usually have at least one large bridal party every weekend. It's a lot of fun.

As Luke enters he is yelling up to Russel in the sound booth without looking in that direction so HE DOES NOT SEE CASSIE TALKING TO STEPHANIE IN THE SHADOWS.

LUKE IS WEARING LEGGINGS AND HIGH HEALS AND SHORTS.

LUKE

Russell, lets take the Don't Tell
Mama opening number from the top.
Line it up girls.

The drags all line up in different seductive positions.

The "DON'T TELL MAMA" music starts as Cassie sees Luke on stage and her mouth drops open.

CONVERSATION GOES BACK AND FORTH DURING NUMBER.

STEPHANIE

They're starting rehearsal.

CASSIE

I see, clearly. Tell me, who's the
tall one in the pink leggings?

STEPHANIE

Who Luke? He's the club owner and
stars in the show.

CASSIE

I think this will be perfect.

STEPHANIE

Great, all I need is a credit card
for the deposit and you're all
set.

As Stephanie and Cassie leave the room Cassie says the next line.

CASSIE

This'll be the best party ever. I
know of at least thirty of my
friends that are going to want to
see this. I mean.... it looks like
so much fun.

CAMERA SWINGS AROUND TO LOOK THROUGH THE OPEN WAY INTO THE MAIN STAGE ROOM AS THE SHOW STARTS THE NIGHT OF THE BACHERLORETTE PARTY.

INT. CLUB IMAGES MAIN ROOM - NIGHT OF BACHORLERETTE PARTY

Dixie, in a new dress, comes on stage.

DIXIE

There ain't no one holding them
bitches down. Which one of you is
the bride to be? You are? When is
the wedding?

MARIE

(from audience)

Next month.

DIXIE

Next month? You don't have much
time. For all your sober
girlfriends to talk you out of it.
Marriage sucks. I was married
once. What? Yes, I was married
once. That was before I found out
she didn't have a dick. Nobody
told me these things. It was so
depressing that I couldn't stay in
the marriage. I then put all of my
efforts into being the ultimate
beauty you see before you.
Stephanie, oh Stephanie dear.

Stephanie is approaching with tray of champagne and
glasses for bridal party.

STEPHANIE

Right here Dixie.

DIXIE

Good, you got them some champagne.
She needs champagne and to be kept
drunk for the next month so
everyone around her can survive
the bitch she is gonna be for the
next month. Brides are horrible.
They will slash your tires in a
heart beat if they think you are
prettier than they are at their
wedding. And I hate to say it, but
I'm always prettier than the bride
at their wedding. Girl, this one's
for you. Sacha Sky Walker.

Dixie leaves stage and the music for Ute Lemper's "DON'T
TELL MAMA" begins.

Luke, as Sacha Sky Walker, decked out in drag looking great enters stage and does number.

LUKE

(lip-syncing)

MAMA, THINKS I'M LIVING IN A CONVENT
A SECLUDED LITTLE CONVENT
IN THE SOUTHERN PART OF FRANCE

LUKE (CONT'D)

(lip-syncing)

MAMA, DOESN'T EVEN HAVE AN INKLING
THAT I'M WORKING IN A NIGHTCLUB
IN A PAIR OF LACY PANTS
SO, PLEASE, SIR,
IF YOU RUN INTO MY MAMA
DON'T REVEAL MY INDISCRETION
GIVE A WORKING GIRL A CHANCE
HUSH UP, DON'T TELL MAMA
SHUSH UP, DON'T TELL MAMA
DON'T TELL MAMA WHATEVER YOU DO.
IF YOU HAD A SECRET YOU BET
I COULD KEEP IT
I WOULD NEVER TELL ON YOU!
I'M BREAKIN' EV'RY PROMISE THAT I GAVE HER
SO, WON'T YOU KINDLY DO A GIRL A GREAT BIG FAVOR
AND PLEASE, MY SWEET POTATO,
KEEP THIS FROM MY MATER,
THOU MY DANCE IS NOT AGAINST THE LAW
YOU COULD TELL MY PAPA, THAT'S ALRIGHT!
'CAUSE HE COMES IN HERE EV'RY NIGHT
BUT DON'T TELL MAMA WHAT YOU SAW!
MAMA, SINCE I WANTED GO TO EUROPE
WITH A COUPLE OF MY SCHOOL CHUMPS
AND A LADY CHAPERON
MAMA, DOESN'T EVEN HAVE AN INKLING
THAT I LEFT THE MORNING AFTER
AND I'M TOURING ON MY OWN
SO, PLEASE, SIR,
IF YOU RUN INTO MY MAMA
DON'T REVEAL MY INDISCRETION
JUST LEAVE WELL ENOUGH ALONE
HUSH UP, DON'T TELL MAMA
SHUSH UP, DON'T TELL MAMA
DON'T TELL MAMA WHATEVER YOU DO.
IF YOU HAD A SECRET YOU BET
I COULD KEEP IT
I WOULD NEVER TELL ON YOU!
YOU WOULDN'T WANT TO GET ME IN A PICKLE
AND HAVE A GIRL AIN'T CUT ME OFF WITHOUT A NICKEL
SO LET'S CROSS ONE ANOTHER
KEEP THIS FROM MY MOTHER
THOU I'M STILL AS PURE AS MOUNTAIN SNOW
YOU CAN TELL MY UNCLE HERE AND NOW

'CAUSE HE'S MY AGENT ANYHOW
 BUT DON'T TELL MAMA WHAT YOU KNOW!
 YOU CAN TELL MY GRANDMA, SUITS ME FINE
 'CAUSE YESTERDAY SHE JOIN THE LINE
 BUT DON'T TELL MAMA WHAT YOU KNOW!
 YOU CAN TELL MY BROTHER, THAT AIN'T GRIM
 SO IF HE SQUEALS ON ME
 I'LL SQUEAL ON HIM
 BUT DON'T TELL MAMA, BITTE
 DON'T TELL MAMA, PLEASE SIR
 DON'T TELL MAMA WHAT YOU KNOW!
 IF YOU SEE MY MAMMY MUMS THE WORD

Luke, not knowing Cassie is there, looks out into the cheering, applauding audience and locks eyes with Cassie who is seething, staring at him.

INT. LUKE'S PRIVATE DRESSING ROOM - AFTER HOURS

Luke is seated, still in costume from last number, in his armchair staring at the ceiling.

Dixie enters with an open beer for Luke.

DIXIE

You look like you need this.
 (handing beer to
 Luke)
 You wanna talk?

LUKE

I would like to, I don't know.

DIXIE

You and Stephanie having problems already?

LUKE

Oh no. She's the best thing in my life right now.

DIXIE

Well, I don't know from much but you look like you got a problem with the affairs of the heart.

LUKE

A lot worse. The wedding group out front tonight...

DIXIE

Oh yes. They were big. Stephanie said we broke all bar records because of them.

LUKE

I work, meaning my day job, with the bride's sister, the maid-of-honor.

Dixie gestures to body parts as he speaks.

DIXIE

You mean the one with the tight ass and the RED hair and the big.....wow. Bet she's popular with the boys.

LUKE

Yeah, you could say that.

DIXIE

Uh, oh. You're humpin' that girl. How many times have I told you, don't fuck where you work? Oh, that's right, you don't listen.

LUKE

Come on Dixie it just happens.

DIXIE

And it happens to you all the time. What are you gonna do? Did she recognize you?

LUKE

Yah, with daggers blazing out of her eyes.

DIXIE

It had to happen eventually. You knew this.

LUKE

I know, I know, but I just hoped, that it wouldn't. She tends to be a little adverse with things.

DIXIE

You mean she's a vengeful cunt?

LUKE

Yep.

DIXIE

Then you best get ready to be outed whether you like it or not.

LUKE

You know I'm not gay.

DIXIE

I know it, you know it and everyone here knows it but she doesn't.

LUKE

I'm fucking her. How can she not?

DIXIE

Oh honey. You are caught in the middle of your own life choices. You love dressing in drag but you're straight. That would fuck with anyone's thought process. Straight and drag don't go together in most people's minds. They always assume you have Gay issues.

LUKE

I don't have any issues with Gays.

DIXIE

I mean with you being Gay, or presumed Gay. People are very narrow minded, for the most part. And it's prolific. Mommy and daddy are closed minded so they teach little Johnny and Judy to be closed minded until little Johnny see's Dolly Parton and RuPaul on TV and says "wow, knock out dress. That's for me."

LUKE

So I get to blame this on RuPaul?

DIXIE

Why not. He's a scaggly ass black kid out of San Diego California that saw something and took what he wanted. And I bet he ain't making no excuses to anyone. If little girlfriend has issues with what you do then maybe what you don't need to be doing is her. Besides, I think you got something much nicer already.

LUKE

Maybe.

Dixie stands to leave.

DIXIE

There ain't no maybe about it. I see how you two look at each other. Especially when she's sucking your dick.

Dixie exits.

Luke sits for a minute then moves to his make-up table and begins to remove his make-up, looks in his mirror and sees Stephanie with the drop bags in her hand leaning against the door jam.

LUKE

Hey.

STEPHANIE

Hey. Can I spend the night with you?

Luke turns to look at her.

LUKE

Sure. You okay?

STEPHANIE

Yah. Oh yah.

LUKE

I'll warn you though. I have a cat that hates everyone.

INT. LUKE KOPPEL'S APT

CLOSE-UP OF MR CRAPS MOSTLY CURLED UP IN STEPHANIE'S LARGE PURSE ON THE BEDROOM FLOOR AMIDST HER CLOTHES.

CAMERA PANS UP TO THE BED WHERE LUKE AND STEPHANIE ARE NAKED MAKING LOVE.

This is totally different for Luke as it is sensual loving and intense.

INT. LUKE KOPPEL'S APT - NEXT AFTERNOON

Luke and Stephanie are just waking, curled up naked in bed kissing.

STEPHANIE

I'm starving.

LUKE

I have nothing but deli sandwich stuff in the frig.

STEPHANIE

Then I guess it's Tempo time.

Stephanie starts to get out of bed and Luke notices the bruise under her left arm and on the side of her left breast from the biopsy earlier that week.

LUKE

Wait, I didn't mean to do that.

STEPHANIE

Oh, you didn't. I, I was lifting a case of beer out of the walk-in and it slipped. It's nothing.

LUKE

That looks like it hurt.

STEPHANIE

It's fine.

POV: BEHIND STEPHANIE AS SHE WALKS INTO THE BATHROOM AND SHE STOPS, LOOKING IN THE MIRROR AT THE BRUISE, KNOWING SHE WILL HAVE TO HAVE HER BREASTS REMOVED.

Luke comes up behind her and when he puts his arms around her to hug her Stephanie is startled as she was not in the present.

LUKE

You okay?

STEPHANIE

Yah, great. Just didn't think that box had left that big a bruise.

Luke leans down and kisses the side of her breast.

LUKE

Now, that will make it better.

Stephanie suddenly acts like she's kidding.

STEPHANIE

Or make it fall off.

They both get into the shower.

EXT. CLUB IMAGES - THAT NIGHT BEFORE OPENING

Luke and Stephanie pull up in Luke's jeep and park in his private spot, get out and enter the rear entrance of the club.

INT. CLUB IMAGES MAIN ROOM - LATER THAT NIGHT -
INTERMISSION

Luke, dressed as Sacha, comes out and walks to the bar where Stephanie is working.

LUKE

God, I need a drink.

STEPHANIE

What would you like?

Dixie walks up.

DIXIE

Careful, you got the opening production number to do. Give him a Shirley Temple.

LUKE

You're cut off for the night.

DIXIE

You are a mean man. You need someone to put you in your place.

LUKE

Yes I do.

Dixie gives Stephanie a look then walks away.

DIXIE

Ten minutes to overture.

STEPHANIE

You know, I'm thinking I might want to take a couple of days, you know, go visit my folks. It's been a while and I thought it would be good.

LUKE

Sure, Jason can always cover for you. At the bar anyway.

Stephanie turns and hits her left side on the edge of the bar and winces.

STEPHANIE

Fuck!

LUKE

That hurt.

Luke puts his arm around her.

STEPHANIE

It'll be okay as soon as the
bruise goes away.

Dixie comes back.

DIXIE

Come on big boy. Leave the help
alone. We got a show to do.

Dixie keeps walking.

INT. LUKE'S PRIVATE DRESSING ROOM - AFTER HOURS

Luke is just starting to remove his make-up and then sees a handsome man wearing a yarmulka and a strict Jewish men's suit, in his mirror. It is RABBI SHEM, 42, Luke's older brother.

Luke continues taking off his make-up but with a fervor.

LUKE

The fucking world must be ending
if you had the balls to track me
down here.

RABBI SHEM

Lazar, it wasn't hard. Your
business license is public record
and your website was, well, quite
enlightening and gave your
schedule.

LUKE

It's Luke. Lazar no longer exists.
My family saw to that. How did you
get past Dixie?

RABBI SHEM

I told her I was your brother.

LUKE

Shem, you need to leave and I need
to fire Dixie.

RABBI SHEM

It's Rabbi Shem now. I've become head of our Synagogue.

LUKE

How perfect. Won't your congregation call for a Herem on you if they find out you came here and actually spoke to me? Won't they kick you out of the community and shun you like a leper? Like you were the scum of the earth? Like you were something that shouldn't exist? Something your own family should cross out of their lives and toss out with the garbage at the age of seventeen? What the fuck are you doing here?

RABBI SHEM

I thought I needed to come myself. Mother's been ill for the last two years.

LUKE

What do you want from me? A kidney? Bone marrow? Sorry, I'm fresh out.

RABBI SHEM

No. Lazar, Luke, mom passed away.

LUKE

(freezes)
She, I assume service is tomorrow.

RABBI SHEM

No. It was four weeks ago.

LUKE

You waited four weeks to tell me so you could bury her first? That's just like you.

RABBI SHEM

It was her wishes. I would have come before.

LUKE

(turns cold)
She was dead, like she would have known?

RABBI SHEM

I would have known. Father would have known.

LUKE

And the precious community would have known.

RABBI SHEM

Yes. And as Rabbi now I must honor their wishes.

LUKE

What about my wishes as a human being? Doesn't that matter or is it all about saving the precious Talmud ethics?

RABBI SHEM

You chose to ignore those when you took up this lifestyle.

LUKE

Well at least I'm happy in this lifestyle.

RABBI SHEM

Are you? Are you really happy in this life of yours with no family?

LUKE

That was not my choice. It was a choice made for me when I was seventeen. I had no say-so, remember? And if I remember correctly you had a big say in that decision.

RABBI SHEM

The Herem was brought by Father. He was the elder.

LUKE

You sure didn't do much to talk him out of it. In fact, if I remember clearly, and I do, you stood by his side and taunted me.

RABBI SHEM

What did you expect? With your, proclivity for women's clothing and being around these people, there was no choice. You were 17 and of age.

LUKE

Well I'm thirty-eight now and still of age and you're in my fucking playpen now. And I have a family around me you could never imagine or appreciate. I get to call the shots here and you, and your righteous community, has no say here. This is my Herem. Get the fuck out. You have no power here.

Rabbi Shem lays a copy of the order-of-service from the burial onto the make-up table, turns and leaves.

Luke picks up the order-of-service, looks at it then gets furious and screams, knocking everything off of the table.

Stephanie appears with the drop bags standing behind Luke.

Luke finally sees her but is still in a rage state and take it out on her.

LUKE (CONT'D)

Whatever you want I don't have time for!!

Stephanie pushes the drop bags at him.

STEPHANIE

Well that makes two of us. Put these up your ass!

Stephanie quickly leaves.

LUKE

FUCK!!

Luke throws the bags at his make-up table.

CUT TO:

INT. CLUB IMAGES MAIN ROOM

Stephanie storms behind the bar, grabbing her bag and a bottle of bourbon the exits the rear door.

FADE IN:

INT. CLUB IMAGES MAIN ROOM - NEXT DAY

CAMERA SLOWLY ZOOMING IN, AS MUSIC TO BETTE MIDLER'S "I THINK IT'S GOING TO RAIN TODAY," BEGINS.

Latrice Bombshell, as an older, stylish Bette Midler is seated up-center stage against the back curtain on a stool.

LATRICE BOMBSHELL

(lip-syncing)

**BROKEN WINDOWS AND EMPTY HALLWAYS,
A PALE LIT MOON IN A SKY STREAKED WITH GREY.
HUMAN KINDNESS IS OVERFLOWING,
AND I THINK IT'S GONNA RAIN TODAY.**

FADE IN:

INT. LUKE'S JEEP

Luke is driving through Chicago on his way to the cemetery.

BETTE MIDLER (V.O.)

**SCARECROWS DRESSED IN THE LATEST STYLES,
THE FROZEN SMILES TO CHASE LOVE AWAY.
HUMAN KINDNESS IS OVERFLOWING,
AND I THINK IT'S GONNA RAIN TODAY.**

EXT. CEMETERY

Luke drives into the cemetery, down the road between the grave sites and parks.

CUT TO:

INT. LUKE'S JEEP

FROM THE SIDE OF LUKE WE CAN SEE DROPS BEGINNING TO HIT THE WINDSHIELD AND LUKE FIGHTING INTERNALLY WHETHER TO GET OUT OF THE JEEP.

BETTE MIDLER (V.O.)

**LONELY, LONELY.
TIN CAN AT MY FEET,
I THINK I'LL KICK IT DOWN THE STREET.
THAT'S THE WAY TO TREAT A FRIEND.**

EXT. CEMETERY

Luke exits the jeep and slowly walks to his mother's grave site as it begins a light drizzle.

BETTE MIDLER (V.O.)
**RIGHT BEFORE ME THE SIGNS IMPLORE ME:
 HELP THE NEEDY AND SHOW THEM THE WAY.**

Luke finds his mother's grave marker.

CLOSE-UP OF MARKER THAT SAYS "BATYA KOPPEL - DAUGHTER OF
 GOD 1939-2019"

BETTE MIDLER (V.O.)
**HUMAN KINDNESS IS OVERFLOWING,
 AND I THINK IT'S GONNA RAIN TODAY.**

It begins to rain a little harder.

BETTE MIDLER (V.O.)
LONELY, SO LONELY.

LUKE FALLS TO HIS KNEES, BREAKING DOWN AT THE SITE OF HER
 GRAVE.

BETTE MIDLER (V.O.)
**TIN CAN AT MY FEET,
 I THINK I'LL KICK IT DOWN THE STREET.
 THAT'S THE WAY TO TREAT A FRIEND.
 RIGHT BEFORE ME THE SIGNS IMPLORE ME:**

SUPERIMPOSE BOTH SHOTS OVER EACH OTHER. LUKE KNEELING AT
 GRAVE SITE AND LATRICE BOMBSHELL ON STAGE FINISHING THE
 SONG.

LUKE IS IN PAINFUL TEARS STARING UP TO GOD FOR HELP.

LATRICE BOMBSHELL
 (lip-syncing)
**HELP THE NEEDY AND SHOW THEM THE WAY.
 HUMAN KINDNESS IS OVERFLOWING,
 AND I THINK IT'S GONNA RAIN TODAY.**

AS THE SONG ENDS THE LIGHTS FADE ON LATRICE BOMBSHELL AND
 THE SUPERIMPOSED SCENE AT THE CLUB FADES OUT, LEAVING
 SILENCE AND LUKE SITTING ON HIS HAUNCHES.

AS LUKE STARTS TO REGAIN HIS COMPOSURE HE PULLS THE ORDER-
 OF-SERVICE RABBI SHEM LEFT HIM OUT OF HIS POCKET AND
 QUIETLY BEGINS READING THE "MOURNERS KADDISH."

LUKE
 Yitgadal v'yitkadash sh'mei raba
 b'alma di-v'ra
 chirutei, v'yamlich malchutei
 b'chayeichon
 uvyomeichon uvchayei d'chol beit
 yisrael, ba'agala

LUKE (CONT'D)

uvizman kariv, v'im'ru: "amen."
 Y'hei sh'mei raba m'varach l'alam
 ul'almei almayá.
 Yitbarach v'yishtabach, v'yitpa'ar
 v'yitromam
 v'yitnaseh, v'yithadar v'yit'aleh
 v'yit'halal sh'mei
 d'kud'sha, b'rich hu,
 l'eila min-kol-birchata v'shirata,
 tushb'chata
 v'nechemata da'amiran b'alma,
 v'im'ru: "amen."
 Y'hei shlama raba min-sh'maya
 v'chayim aleinu
 v'al-kol-yisrael, v'im'ru: "amen."
 Oseh shalom bimromav, hu ya'aseh
 shalom aleinu
 v'al kol-yisrael, v'imru: "amen."

THIS SCENE SLOWLY FADES TO BLACK AS LUKE CONTINUES TO
 READ THE KADDISH.

FADE OUT.

EXT. CONSTRUCTION SITE - TWO DAYS LATER

Luke pulls into the parking lot next to Cassie's car.

Luke pulls his hat and stuff out of the back seat and as
 he turns to walk up to the entrance of the work site he
 sees Jack and DON, 55, overweight, at the check-in
 counter talking and glancing in his direction.

Luke senses something is wrong.

When Luke gets to the check-in he sees Cassie standing
 with them.

JACK

I see you're back.

DON

Luke, we need to talk. I'm hearing
 some things I don't like.

LUKE

What kind of things?

JACK

Luke, you know we don't care what
 anyone does in their free time.

DON

Unless it reflects bad on the work environment.

LUKE

So I suppose these are things that Cassie's been telling you?

DON

Yes, as a matter of fact.

CASSIE

You shoulda been there. He was prancing around.

JACK

Cassie, let Don handle this.

DON

It's not something we can have here.

LUKE

What Don? Cassie afraid even a man can be prettier than her?

Cassie lunges at Luke trying to hit him.

CASSIE

You faggy son-of-a-bitch!

Jack grabs her before she connects with Luke.

JACK

Cassie, stop!

LUKE

You sure didn't mind this look when you were sucking my dick.

CASSIE

That was before I knew you were a cock sucker.

DON

See what I mean? We just can't have this here.

Luke cocks his fist back starting to punch out Don.

From behind Luke, off-camera, Garrett's hand latches onto Luke's arm, stopping him.

GARRETT

You don't want to do that baby. It ain't worth it and besides, the union won't allow him to do that. We have an equal rights clause.

DON

It ain't gonna protect him. He just tried to hit me.

GARRETT

Boys, did you see Luke try to hit Don here?

CAMERA PIVOTS REVEALING AT LEAST TEN DIFFERENT WORKMEN STANDING IN THE AREA.

They all gesture that they have no idea what Don is talking about.

DON

This doesn't end here.

GARRETT

You got a problem with people like Luke?

DON

What the fuck you think?

Garrett looks around to the other men then suddenly grabs Luke around his neck and plants a kiss on him.

The shocked Jack and Don look around and...

THE CAMERA SWINGS AROUND AND ALL OF THE OTHER MEN ARE IN PAIRS KISSING.

GARRETT

(to Luke)

We all got your back on this.

Don grabs Cassie by the arm and walks back to the trailer.

All the men start laughing and hooting.

JACK

This was not my call Luke.

LUKE

I know Jack. You're caught in the middle.

(to Garrett)

LUKE (CONT'D)

I hate to break it to you but I'm not Gay.

GARRETT

I know. Neither are they but we stand together on this one.

ALL THE MEN

(cheer)

SKY WALKER!!

LUKE

I'm telling your wife on you.

GARRETT

No need. Tom was filming it for her.

CAMERA SWINGS OVER TO TOM WHO IS HOLDING UP HIS CELL PHONE CAM.

GARRETT (CONT'D)

Told you to stay away from that woman.

LUKE

But she was the only one that would do me.....

Garrett and Luke head into the elevator.

GARRETT

(holds hand up)

Too much information. I already have to get the taste of your lips out of my mind.

LUKE

Funny, that's what your wife said about you.

Once in the elevator Luke looks at Garrett, puts his arm around his shoulder and smiles.

LUKE (CONT'D)

Thanks.

INT. CLUB IMAGES MAIN ROOM - THE NEXT FRIDAY NIGHT PRIOR TO OPENING

Jason is stocking the bar preparing for opening.

Dixie, in street drag but stunning, is seated at the bar making notes and going over bills etc.

DIXIE

Jason, be a doll and make me something warm and fuzzy.

JASON

Coffee and Bailey's?

DIXIE

Oh honey, you're pretty but so unimaginative. How 'bout a double bourbon with a splash of diet cola? I have to watch my waste line. And a sprig of fresh mint twisted and stirred for a fresh southern aroma. It's been a while.

JASON

(making her drink)

Are you sure you don't want a cherry in this too? You haven't had one of those in a long time either.

DIXIE

So catty. You been hangin' around those queens upstairs way too much for my own good.

Luke enters from back stage.

JASON

(to Dixie)

Uh oh. He don't look too good.

DIXIE

That boy always looks good. You're just saying that because you can't get that package.

JASON

They all fall sometime.

DIXIE

(laughs)

You keep telling yourself that and you'll fit in with all the other delusional Gay boys that believe they can turn the entire world Gay. Ain't gonna happen dear.

LUKE

How come Jason's on tonight? Didn't Stephanie make it back from California yet?

DIXIE

What do you mean make it back? She quit last week.

LUKE

No, she said she was just going to visit her folks for a couple of days.

DIXIE

Maybe that's what she told you.

Jason takes takes the ice bucket into the back room.

LUKE

What are you not telling me that you best start telling me?

DIXIE

She swore me to secrecy, especially after you had that little episode you two had in the dressing room after your brother was here.

LUKE

That wasn't about her.

DIXIE

Maybe not but she took it hard. She was in a fragile state and you pushed the wrong buttons.

LUKE

Dixie!

Dixie stands, puts her papers in a stack and picks them up.

DIXIE

She went home to have surgery and start chemo for her cancer. It came back and she needed a shoulder to lean on and yours wasn't there.

LUKE

How the fuck would I know? She never told me. What do you mean it came back?

DIXIE

She had it before she came to work her. And everyone down here knew. Maybe you weren't listening.

LUKE

And maybe she wasn't talking loud enough so I could hear her.

DIXIE

Maybe she didn't say it at all because she didn't want to lose what you two had.

LUKE

Dixie, why do women do that? Why do they keep things from someone who loves them and then blame them for not knowing?

DIXIE

Funny you should ask. I'm not a woman but I am the closest you'll get to it in here now. You said you loved her?

LUKE

I guess I did.

DIXIE

Then you best let her know that.

Luke thinks for a minute then quickly pulls his keys out of his pocket, removes his spare house key and hands it to Dixie.

LUKE

Here's my house key. You know where my apartment is. You can manage the schedule till I get back and Mr Craps gets a can of food and crunchies in his bowl.

DIXIE

Mr who?

LUKE

My cat. Oh, and make sure you scratch his head, that way he won't bite you.

Luke darts over the stage and out the back exit.

Jason returns with ice bucket filled.

DIXIE
 (yelling at him)
 BUT I DON'T TOUCH PUSSY!

CUT TO:

EXT. CLUB IMAGES

Luke darts out the back door and jumps into his jeep, starts the engine and drives out of the parking lot.

THE NEXT SCENES WILL BE INTERCUT AS LUKE DRIVES ACROSS COUNTRY TO CALIFORNIA AND THE CLUB KEEPS DOING SHOWS.

INT. CLUB IMAGES MAIN ROOM

Sonja Hard-on comes on stage as Cher.

SONJA HARD-ON
 (lip-syncing)
**IF I COULD TURN BACK TIME
 IF I COULD FIND A WAY I'D TAKE BACK THOSE WORDS THAT
 HURT YOU AND YOU'D STAY
 I DON'T KNOW WHY I DID THE THINGS I DID I DON'T KNOW
 WHY I SAID THE THINGS I SAID
 PRIDE'S LIKE A KNIFE IT CAN CUT DEEP INSIDE
 WORDS ARE LIKE WEAPONS THEY WOUND SOMETIMES.
 I DIDN'T REALLY MEAN TO HURT YOU
 I DIDN'T WANNA SEE YOU GO
 I KNOW I MADE YOU CRY, BUT BABY**

INTERCUT:

EXT. MISSISSIPPI RIVER BRIDGE - JUST BEFORE SUNSET

AERIAL SHOTS: WE SEE LUKE IN THE JEEP, TOP OPEN, HAIR BLOWING DRIVING ACROSS THE BRIDGE.

CHER (V.O.)
**IF I COULD TURN BACK TIME
 IF I COULD FIND A WAY
 I'D TAKE BACK THOSE WORDS THAT HURT YOU
 AND YOU'D STAY**

INTERCUT:

EXT. FARMLAND IN IOWA - NIGHT

Luke has a large cup of coffee in his hand as he drives through the dark night looking up at the stars.

CHER (V.O.)
**IF I COULD REACH THE STARS
 I'D GIVE THEM ALL TO YOU**

THEN YOU'D LOVE ME, LOVE ME
 LIKE YOU USED TO DO
 IF I COULD TURN BACK TIME

INTERCUT:

EXT. NEBRASKA GRASSLANDS - AFTERNOON

The sky is dark and it starts to rain, hard, and Luke is pulled over putting the top on the jeep as lightening cracks.

CHER (V.O.)

MY WORLD WAS SHATTERED I WAS TORN APART
 LIKE SOMEONE TOOK A KNIFE AND DROVE IT DEEP IN MY
 HEART
 YOU WALKED OUT THAT DOOR I SWORE THAT I DIDN'T CARE
 BUT I LOST EVERYTHING DARLING THEN AND THERE

INTERCUT:

EXT. COLORADO - NEXT DAY

THE COVERED JEEP DRIVES DOWN THE ROAD AND AS IT PASSES,
 THE CAMERA SWINGS TO FOLLOW AND REVEALS THE MAJESTIC
 ROCKY MOUNTAINS IN THE NEAR DISTANCE.

CHER (V.O.)

TOO STRONG TO TELL YOU I WAS SORRY
 TOO PROUD TO TELL YOU I WAS WRONG
 I KNOW THAT I WAS BLIND, AND DARLIN'

INTERCUT:

EXT. WINDING MOUNTAIN ROADS OF COLORADO - AFTERNOON

CHER (V.O.)

IF I COULD TURN BACK TIME
 IF I COULD FIND A WAY
 I'D TAKE BACK THOSE WORDS THAT HURT YOU
 AND YOU'D STAY
 IF I COULD REACH THE STARS
 I'D GIVE THEM ALL TO YOU
 THEN YOU'D LOVE ME, LOVE ME
 LIKE YOU USED TO DO

INTERCUT:

EXT. SMALL TOWN GAS STATION IN SOUTHERN UTAH DESERT - NIGHT

Luke is filling the jeep with gas with an arm load of junk food and a super-large drink, he fumbles around with the gas pump as he finishes, drops the gas cap which rolls under the jeep, then fumbles and drops the drink.

He pulls the jeep forward, gets the gas cap and puts it on then hits the road again.

CHER (V.O.)

IF I COULD TURN BACK TIME
 IF I COULD TURN BACK TIME
 IF I COULD TURN BACK TIME
 OOH BABY
 I DIDN'T REALLY MEAN TO HURT YOU
 I DIDN'T WANT TO SEE YOU GO
 I KNOW I MADE YOU CRY
 OOOHH

INTERCUT:

EXT. INTERSTATE 15 IN LAS VEGAS - LATE NIGHT

Luke is driving past all the casino's bright lights with virtually no traffic.

CHER (V.O.)

IF I COULD TURN BACK TIME
 IF I COULD FIND A WAY
 I'D TAKE BACK THOSE WORDS THAT HURT YOU
 IF I COULD REACH THE STARS

INTERCUT:

EXT. FREEWAY OF LOS ANGELES - MONDAY AFTERNOON

Luke is driving to Malibu beach in medium traffic.

CHER (V.O.)

I'D GIVE THEM ALL TO YOU
 THEN YOU'D LOVE ME, LOVE ME
 LIKE YOU USED TO DO
 IF I COULD TURN BACK TIME (TURN BACK TIME)
 IF I COULD FIND A WAY (FIND A WAY)
 THEN BABY, MAYBE, MAYBE
 YOU'D STAY
 REACH THE STARS
 IF I COULD REACH THE STARS

FADE TO:

EXT. SMALL BEACH IN MALIBU - AFTERNOON

This is a small beach on Malibu Road and PCH adjacent to beach homes.

Luke's jeep is parked on the side of the road just above the sand line.

Luke has gotten a can of soda, sandwich and macaroni salad from a local market and is eating it while trying to look at several maps of the area.

IN THE JEEP ON THE CD PLAYER LUKE HAS CHER'S "STARS" ALBUM PLAYING.

Luke is tired and it shows.

A MOTORCYCLE COMES DOWN THE ROAD WITH A RIDER DRESSED IN ALL BLACK AND A FULL HELMET SO IDENTITY IS HIDDEN.

The MOTORCYCLE RIDER pulls up to the side of the road, almost on the beach sand itself, and stops.

Luke pays no attention and is deep in his own concerns on finding Stephanie.

Motorcycle rider looks over in Luke's direction, hearing the music, not too loud, coming from the jeep and after a couple of moments of sizing up Luke, the Motorcycle Rider get's off the bike and walks over to Luke, HELMET STILL ON.

VICTORIA

Why in god's creation are you listening to that?

LUKE

(almost ready for a fight)

Because I happen to like it and what the fuck is it to you?

Motorcycle Rider removes helmet, shakes out hair, revealing it is Victoria.

VICTORIA

Because Cher recorded that bomb in 1975 and thought all the copies got destroyed. Where in the hell did you find it?

LUKE

A friend, Latrice Bombshell, found it and made me a cd.

VICTORIA

(joking)

Latrice Bombshell? That would be a great name for a drag queen.

LUKE

She is.

VICTORIA

Oh. And I bet she does Cher.

LUKE

No, that would be Sonja Hard-on and she's really good. Best I've seen yet. She actually looks like the real Cher, and what's it to you.

VICTORIA

(laughs)

I'm Victoria, Cher's personal assistant

LUKE

Really?

Luke is not necessarily moved.

VICTORIA

What's with all the maps?

LUKE

I'm sorta lost I think.

VICTORIA

Ah, water, sand, beach, you're found. Where else would you want to be?

LUKE

Eagle Point.

VICTORIA

Never heard of it.

LUKE

She said her folks lived in Eagle Point.

VICTORIA

Always about a girl.

LUKE

I don't see it.

VICTORIA

You sure she didn't say something else? Are you sure she said California?

INT. TEMPO CAFE

SUPER-IMPOSE

FLASHBACK IN LUKE'S MIND OF PREVIOUS SCENE AT TEMPO CAFE IS SUPERIMPOSED OVER THE CURRENT BEACH SCENE AS LUKE THINKS.

STEPHANIE

We had wild blueberries outside our house on Eagle Point up in Big Bear where I grew up.

LUKE

Where's Big Bear?

STEPHANIE

California, just outside of Los Angeles in the mountains. I really think my dad kept replanting them every year so we could go out and pick them.

LUKE

There are mountains in California?

EXT. SMALL BEACH IN MALIBU

LUKE

There are mountains in California? That's what I asked her. Something about a bear.

VICTORIA

Big Bear.

LUKE

(looking at map)
Where's that?

VICTORIA

(looking at maps)
These are local. You need a map that shows all of Southern California.

LUKE

There's more maps in my bag next to you.

Victoria looks into the bag and finds a size thirteen high heel studded with blue rhinestones.

VICTORIA

She's a big girl.

LUKE

(nonchalantly)

That's mine. I wear it in the finale at the club. They were in the bag when I left.

VICTORIA

(laughs)

I'll be god damned. Why are all the pretty ones Gay?

LUKE

(stares at Victoria,
hurt)

Why would you say something like that?

VICTORIA

Because I've never heard of a straight drag queen. It would make the queen part not work.

LUKE

Milton Berle, Dame Edna, Jonathan Winters.

VICTORIA

But they all did characters that are women not drag. Does that make sense? Do you want to live as a woman? Have the change and all that?

LUKE

God no. I like my dick too much. I'm sorry, that was rude.

VICTORIA

(laughing)

Don't worry, I like dick too much too. But in a different way. Oh god, this is a first.

LUKE

That makes two of us. I'm sitting on a beach somewhere in California talking to someone about doing drag and liking my dick.

VICTORIA

It ain't none of my business but, why?

LUKE

It's pretty.

VICTORIA

No, I meant drag. But it's a pain in the ass keeping it pretty. I do it because it's just a lot of fun. And it makes my world pretty again.

Luke pulls a box of See's candy out of the jeep and opens it, offering some to Victoria.

LUKE

Old fashioned comfort food.

VICTORIA

(smiling wide)

Dude, who are you and where did you come from? My trainer is gonna track you down and seriously hurt you for what you're doing here.

Luke pulls the box back.

LUKE

Oh.

VICTORIA

Don't you dare. Oh my god, all dark chocolate.

LUKE

They're all creams, I'm not a nut person.

VICTORIA

So you said. Okay, why is this girl running from you? She find out about....

(swings a heel on her finger)

LUKE

No, she was manager at the club. We had an argument. Actually I was an ass and never let her speak. She just turned and left. I didn't know she had quit, or even why. I didn't know she was sick, cancer.

VICTORIA

Well you do now. Get off your ass and you best pray she's okay.

(grabs the other map)

We're here, Big Bear is all the way over here.

LUKE

Fuck, you mean I drove right past it?

VICTORIA

Yeah, right there in those California mountains you didn't notice. You're on your own now.

Victoria walks over to her motorcycle then turns.

VICTORIA (CONT'D)

What the hell's your name anyway?

LUKE

Luke, Luke Koppel.

VICTORIA

(laughing)

Is that your stage name?

LUKE

Sacha Sky Walker. Club Images in Chicago. I do a killer Beyonce.

VICTORIA

Hate to tell you but last time I looked, Beyonce was Black and not six foot three.

LUKE

In heels she's now six foot seven, plus.

VICTORIA

Look, if she already knows about your drag gig and still wants to be with you, she's a keeper.

Victoria puts on her helmet and gets on her motorcycle.

VICTORIA (CONT'D)

Don't just sit there. You'll never find what you're looking if you're sitting here. Go find her.

Victoria gets on her motorcycle but it makes a popping sound when she tries to start it.

Luke stops and watches her as she tries to start it the walks over to her.

LUKE

Do that much.

VICTORIA

I just got it out of the shop.

Luke kneels down and looks at the engine as Victoria remains seated. He pulls off the spark plug connection and looks at it.

LUKE

Thought so.

VICTORIA

What? That's all new.

LUKE

Don't think so. See, inside, the prong is bent back and there is a lot of dirt in there.

Luke pulls out his key ring and he has a small screwdriver on it. He bend the prong to the correct position and blows the dirt out of it then plugs it back onto the spark plug.

LUKE (CONT'D)

Now try it.

Victoria tries to start it and it starts right up.

VICTORIA

Well it seems I owe you.

LUKE

Naw, common mistake by motorcycle mechanics. You might want to have the wires changed.

VICTORIA

Luke, you're a fascinating man.
Find her. You can always fix this.
Show her you'll do anything.

Victoria pulls out a BUSINESS CARD handing it to Luke.

VICTORIA (CONT'D)

(laughing)

Let me know how it goes.

Victoria starts the motorcycle and drives off.

Luke puts everything back in the jeep.

CUT TO:

INT. LUKE'S JEEP

He's in the jeep, drives off, the radio BLASTING THE SAME
LIVE RECORDING OF CHER'S "I STILL HAVEN'T FOUND WHAT I'M
LOOKING FOR" from earlier.

CUT TO:

MONTAGE: SCENES OF LUKE DRIVING THE FREEWAYS OF LOS
ANGELES HEADING TO BIG BEAR AND THE LAST SCENE ENDS UP ON
A MOUNTAIN ROAD JUST BEFORE BIG BEAR AT DUSK.

EXT. MOUNTAIN ROAD TO BIG BEAR - DUSK

AERIAL: THE JEEP COMES AROUND A BLIND CURVE.

POV: FROM OUTSIDE OPEN JEEP CLOSE-UP OF LUKE.

Luke is getting tired and it shows.

CUT TO:

INT. TEENAGER'S SUV

A QUICK FLASH OF: FIVE STONED TEENAGERS ARE PASSING
AROUND A WEED PIPE AND BEER WHILE THEY SWERVE DRIVING
DOWN THE MOUNTAIN ROAD COMING TOWARDS LUKE.

CUT BACK TO:

INT. LUKE'S JEEP

LUKE RUBS HIS EYES AND WITH NO WARNING THE SUV COMES AROUND THE BEND IN HIS LANE FORCING LUKE TO SWERVE UP THE OPPOSITE EMBANKMENT, BECOME AIRBORNE AND SMASHES DOWN INTO A SMALL CANYON.

CUT TO:

INT. AMBULANCE

CLOSE-UP OF LUKE'S BLOODIED, SWOLLEN AND SEVERELY BRUISED FACE. HE ALSO HAS SEVERAL I.V. LINES IN HIS ARMS AND AN ATTENDING PARAMEDIC AT HIS SIDE MONITORING VITALS.

PARAMEDIC ONE

(yells to driver)

GET A MOVE ON!! I'M LOSING HIM!!

(to Luke)

Come on dude. Get that blood pressure back up.

Paramedic one opens the fluid flow line on the I.V.

FADE IN:

INT. BEAR VALLEY HOSPITAL INTENSIVE CARE UNIT - THREE DAYS LATER

CLOSE-UP OF LUKE'S HARDLY RECOGNIZABLE FACE ON A VENTILATOR.

SFX: THE SOUND OF THE STEADY BREATHING OF THE MACHINE FADES IN ALONG WITH THE HEART MONITOR AND HOSPITAL SOUNDS FROM THE HALLWAY AND NURSES DESK.

CAMERA PULLS SLOWLY BACK TO GIVE FULL IMPACT OF LUKE'S ALMOST FATAL INJURIES.

Luke has I.V. lines in right arm, left leg broken in several places, left ankle fractured, left arm in cast, ribs fractured and a drainage tube in his right side.

The ICU Nurse, DIANE HUMPHRY, 55, enters to check on Luke's vitals etc and change one of the large IV bags on his IV Pole then she looks at the small table by the wall where a SINGLE BLUE RHINESTONE HIGH HEEL, (size 13 of course) Luke's is sitting next to his small bag where it was found that was in the jeep.

THE NURSE RUNS HER FINGER ACROSS THE SHOE AND THE CAMERA SWINGS AND THEN ZOOMS INTO LUKE'S FACE AS HE BEGINS TO HAVE UNCONSCIOUS DREAMS.

FADE IN:

INT. CLUB IMAGES MAIN ROOM

DREAM SEQUENCE:

Fade In: Luke on stage at the club wearing the shoes and full showgirl Brazil costume blue sequin leotard and chiffon outfit and does Linda Eder's "NEVER DANCE." ala 1950's big movie musical.

ALL THE BACK-UP GUYS IN THE NUMBER ARE THE CONSTRUCTION CREW GUYS.

LUKE

(lip-syncing)

ONE NIGHT IN RIO I'LL NEVER FORGET
 RHYTHMS OF LIFE SO WILD AND SO WET
 SUDDENLY OUT OF THE DARKNESS HE CAME
 SOMEHOW HE KNEW MY NAME
 THERE IN THE STREETS IN THE CARNIVAL ROAR
 HE WHISPERED COME DANCE WITH ME
 SOMETHING INSIDE ME LIKE NEVER BEFORE
 PLAYED SUCH A STRANGE MELODY AND I'LL
 NEVER DANCE THE WAY THAT HE MOVED ME
 NEVER KISS THE WAY THAT HE KISSED ME
 NEVER LOVE THE WAY THAT HE LOVED ME
 HOW CAN I DANCE NOW?
 NEVER KNEW THE HEAT OF DESIRE
 NEVER KNEW THE FLAMES COULD GO HIGHER
 NEVER FELT THE PASSION, THE FIRE
 NOW LET ME DANCE AGAIN
 THERE IN HIS EYES I WAS LOST FROM THE START
 UNDER HIS SPELL, LOSING MY HEART
 PERCUSSION AND THUNDER COLLIDED THAT NIGHT
 PAINTING THE SKY WITH LIGHT
 OUT OF CONTROL GOING OUT OF MY MIND
 I'VE NEVER FELT SO FREE
 I LEFT THE DANCER AND RIO BEHIND
 BUT I FOUND THE GYPSY IN ME AND I'LL
 NEVER DANCE THE WAY THAT HE MOVED ME
 NEVER KISS THE WAY THAT HE KISSED ME
 NEVER LOVE THE WAY THAT HE LOVED ME
 HOW CAN I DANCE NOW?
 NEVER KNEW THE HEAT OF DESIRE
 NEVER KNEW THE FLAMES COULD GO HIGHER
 NEVER FELT THE PASSION, THE FIRE
 NOW LET ME DANCE AGAIN

ALL
 (lip-syncing)
PECADORES Y SANTOS SEDUCION Y PELIGRO

LUKE
 (lipsyncinc)
O-O-OH

ALL
 (lip-syncing)
CERRANDO MIS OJOS VES EL ESTRANGER

LUKE
 (lipsyncinc)
O-O-OH

ALL
 (lip-syncing)
**LLEGANDO HASTA LA MUSICA
 SINNERS AND SAINTS AND SEDUCTION AND DANGER**

LUKE
 (lipsyncinc)
O-O-OH

ALL
 (lip-syncing)
CLOSING HER EYES SHE CAN STILL SEE THE STRANGER

LUKE
 (lipsyncinc)
O-O-OH

ALL
 (lip-syncing)
RISING UP TO THE MUSIC

LUKE
 (lip-syncing)
**THERE IN THE STREETS IN THE CARNIVAL ROAR
 HE WHISPERED COME DANCE WITH ME
 SOMETHING INSIDE ME LIKE NEVER BEFORE
 PLAYED SUCH A STRANGE MELODY AND I'LL
 NEVER DANCE THE WAY THAT HE MOVED ME
 NEVER KISS THE WAY THAT HE KISSED ME
 NEVER LOVE THE WAY THAT HE LOVED ME**

LUKE (CONT'D)
 (lip-syncing)
**HOW CAN I DANCE NOW?
 NEVER KNEW THE HEAT OF DESIRE
 NEVER KNEW THE FLAMES COULD GO HIGHER
 NEVER FELT THE PASSION, THE FIRE
 NOW LET ME DANCE**

NEVER DANCE THE WAY THAT HE MOVED ME
 NEVER KISS THE WAY THAT HE KISSED ME
 NEVER LOVE THE WAY THAT HE LOVED ME
 HOW CAN I DANCE NOW?
 NEVER KNEW THE HEAT OF DESIRE
 NEVER KNEW THE FLAMES COULD GO HIGHER
 NEVER FELT THE PASSION, THE FIRE
 NOW LET ME DANCE
 NEVER DANCE THE WAY THAT HE MOVED ME
 NEVER KISS THE WAY THAT HE KISSED ME
 NEVER LOVE THE WAY THAT HE LOVED ME
 HOW CAN I DANCE NOW?
 NEVER KNEW THE HEAT OF DESIRE
 NEVER KNEW THE FLAMES COULD GO HIGHER
 NEVER FELT THE PASSION, THE FIRE
 NOW LET ME DANCE
 NEVER DANCE THE WAY THAT HE MOVED ME
 NEVER KISS THE WAY THAT HE KISSED ME
 NEVER LOVE THE WAY THAT HE LOVED ME
 HOW CAN I DANCE NOW?
 NEVER KNEW THE HEAT OF DESIRE
 NEVER KNEW THE FLAMES COULD GO HIGHER

AT THE END OF THE NUMBER THE CAMERA SWINGS AROUND AS LUKE IS HORRIFIED TO SEE CASSIE, HER SISTER'S WEDDING PARTY, HIS RABBI BROTHER, HIS DECEASED MOTHER, HIS FATHER AND MOST OF THE JEWISH COMMUNITY FROM THE SYNAGOGUE THAT CAST HIM OUT AT 17, ALL SITTING IN THE AUDIENCE STARING AT HIM, CHASTISING HIM IN RESOUNDING SILENCE.

CUT BACK TO:

INT. BEAR VALLEY HOSPITAL INTENSIVE CARE UNIT

ALL THE MONITORS GO OFF AS LUKE STARTS AWAKE AND DISCOVERS HE IS UNABLE TO MOVE WITH A VENTILATOR DOWN HIS THROAT.

Diane goes to him, grabbing a needle from the table, getting ready to inject a sedative into Luke's IV.

DIANE

Sir? Sir? Try to calm down.

Diane hits the code button on the wall to get assistance and DOCTOR TURNER and another NURSE rush into the room.

DOCTOR TURNER

Well, seems we might find out who our boy is. Diane, just give him half to calm him down.

Diane injects half of the needle's contents into Luke's IV and Luke quickly calms down.

The doctor takes Luke's right hand gently.

DOCTOR TURNER (CONT'D)
Sir, can you understand me?
Squeeze my hand once for no and
twice for yes.

Luke squeezes the Dr.'s hand twice.

DOCTOR TURNER (CONT'D)
Good, good. My name is Dr. Turner
and you are at Bear Valley Medical
Center in Big Bear. Do you
remember anything about the
accident?

Luke squeezes the Dr.'s hand once.

DOCTOR TURNER (CONT'D)
That's common. You've been through
several surgeries and are in ICU.
Do you know who you are? Your
name?

Luke squeezes the Dr.'s hand twice.

DOCTOR TURNER (CONT'D)
Do you think you can try to write
it down for us?

Luke squeezes the Dr.'s hand twice.

Diane hands Dr Turner a pen and note pad.

Dr. Turner puts Luke's right fingers around the pen and holds the pad for him to RIGHT HIS NAME OF LUKE.

DOCTOR TURNER (CONT'D)
Luke. Great. Luke we'll monitor
you all day and if all looks as
good as I hope, we'll take out
that tube. Okay? Diane here will
be here if you need anything at
all.

Dr. Turner puts the nurses call button in Luke's right hand.

DOCTOR TURNER (CONT'D)
Just push this as many times as
you want and she'll come running.

DOCTOR TURNER (CONT'D)

She's all yours.

(to Diane)

Let me know if there's any change.

I'll be back this evening.

(to Luke)

You're gonna be okay Luke.

Dr. Turner leaves the room followed by the Nurse.

CLOSE-UP OF LUKE'S EYES THAT ARE SEDATED BUT STILL TERRIFIED.

DIANE

You got a long haul in front of you, Luke. You got any family we can notify?

Diane holds the pad for Luke to write.

Luke scratches out the name Stephan before he drops the pen.

DIANE (CONT'D)

Stephan. Is that a brother?

Luke feels around for the pen, taps the pad lightly with it and Diane straightens the pad out so he can write again.

Luke adds the i e onto the name making it Stephanie.

DIANE (CONT'D)

Stephanie. Oh, is that your wife, girlfriend? Well, we'll talk about that later. You need to get better now.

(starts to leave)

And don't worry, I'll remember that name. My daughter's name is Stephanie. By the way, love the shoe. Pity it's not my size.

Diane exits.

CAMERA SLOWLY ZOOMS IN ON LUKE'S FACE AS A TEAR SLIDES DOWN THE SIDE OF HIS FACE.

FADE IN:

INT. BEAR VALLEY HOSPITAL INTENSIVE CARE UNIT - SEVERAL DAYS LATER

Diane enters carrying a small dinner tray.

Diane places the food cover on the table next to the rhinestone shoe.

LUKE

Was that all that was left?

DIANE

Oddly enough, that and a home made Cher CD. Never did find your wallet or ID, but from what the rescue guys said you were lucky your jeep wedged between those two trees or you would have hit the bottom of the canyon with the rest of you personal possessions.

LUKE

How? How did it happen? Did I hurt anyone?

DIANE

Don't remember that yet? Seems you got forced off the road by another car.

There is a long pause while she helps him eat then;

DIANE (CONT'D)

So, what's your favorite color?

LUKE

Depends how I feel.

DIANE

Ah, I figured it might be blue.

LUKE

(smiles)

Most of the time, yes. How?

DIANE

It's a size thirteen heel. Either it's yours or you have one scary girlfriend.

LUKE

She's far from scary. She's beautiful. She's funny.

DIANE

Really?

LUKE

Why do women keep secrets about their health from you then blame you for not knowing?

DIANE

Pride. Fear. Sometimes we just don't know if the guy is going to understand.

LUKE

My fault. I had just found out my mother had died and my family hadn't told me. I never had time to tell her or apologize.

Luke is staring at the shoe and Diane sees where he's looking.

DIANE

I've been a nurse for some thirty years and have seen it all. Thirty eight year old man with a passion for high heels with rhinestones and not gay, that's a new one but it isn't so different. Everyone has something and when you find that person that is okay with that something and it doesn't hurt anyone else....

(she leans close to
Luke to whisper)

Fuck 'em. It's no one else's business. Now, we need to get you back on your feet. And if she is as good as you say, she'll understand. Come on, eat some more.

FADE IN:

INT. BEAR VALLEY HOSPITAL

MONTAGE OF SCENES OF LUKE BEING HELPED OUT OF BED, DRAINAGE TUBES BEING REMOVED AND TAUGHT TO WALK WITH CANE.

INT. BEAR VALLEY HOSPITAL LUKE'S ROOM - SEVERAL DAYS LATER

Luke is seated in a chair and Diane pops her head into the room but she is not in uniform.

DIANE

Anybody home? I thought you would be out of here by now.

LUKE

I thought you were restricted to intensive care?

DIANE

It's my day off.

LUKE

I didn't think you had days off.

DIANE

Sometimes I don't think I do. How are you doing?

LUKE

They say I'll be getting out in a day or two. Does this town have an airport? Seems my driving is going to be restricted.

DIANE

I get that. You tend to drive off of cliffs.

LUKE

(smiling)
Nurse nasty.

DIANE

I was wondering, I have someone that wants to meet a true stage legend like yourself.

LUKE

They don't get out much do they?

DIANE

Not lately.

Diane goes back out in the hallway and then pushes in Stephanie in a wheelchair.

Stephanie has had a double mastectomy and is wearing a leather scarf as her hair is thinning from chemo and radiation treatments. She is also wearing loose clothes.

LUKE

(a tear comes to his eyes)
Oh my god. You look....

STEPHANIE

Like shit, I know.

LUKE

You look fantastic.

DIANE

No touching you two. I don't want to see any torn staples or broken casts.

LUKE

Have you been here all this time?

STEPHANIE

Yeah. My mother told me you were here after you woke up in ICU.

LUKE

Your moth....daughter named Stephanie. You knew all along who I was talking about.

DIANE

I'm a good nurse. It's my job to know all I can about my patient. Besides, once I saw the shoe and we found out your name, I was pretty sure.

LUKE

(to Stephanie)

Oh god, I can imagine what you told her about me.

STEPHANIE

I told you I talk to my parents everyday. We are close.

DIANE

I'm going to go upstairs and check on some of my patients. Oh, and when you get out of here, you're staying with us until you can get better.

LUKE

But...

DIANE

Hush. You have no say so in this matter. We have a large house that overlooks the lake and we got plenty of room.

DIANE (CONT'D)

Besides, Stephanie can use some support while she finishes treatment.

Diane exits.

LUKE

Is she always that pushy?

STEPHANIE

Since the day I was born. It's a good pushy. That's why she's head of the ICU nursing staff. You know, you didn't have to drive off a cliff to find me to apologize. You could have just called.

LUKE

I don't have your number here.

STEPHANIE

Dixie and Jason do.

LUKE

Those bitches. Remind me to fire them when I get back.

STEPHANIE

If they had told you, would you be here now?

LUKE

I don't know. That would depend on what you said to me.

STEPHANIE

I would have hung up on you before you had a chance to say anything.

LUKE

Then I guess the answer is yes, I would be here now, although I would have preferred not to have gone off the cliff.

STEPHANIE

How many girls can say that the guy they love actually would, and did, drive over a cliff for them?

LUKE

How many guys can say they would drive off a cliff for the girl they love?

STEPHANIE

Not many. None of them have balls like you do.

Stephanie leans in and kisses him.

LUKE

Those balls are a bit black and blue right now.

STEPHANIE

And I didn't have anything to do with that.

LUKE

Actually you did. Indirectly.

Stephanie winces a bit as she is leaning over then sits back in the wheelchair.

POV: FROM BEHIND WHEELCHAIR

LUKE (CONT'D)

You don't look like it was too...

Stephanie pulls her blouse open, showing him her new reconstructed larger breasts.

LUKE (CONT'D)

Holy shit.

STEPHANIE

I decided, go big or go home.

LUKE

Thank you Jesus. Are they just swollen like that?

STEPHANIE

Most of the swelling has gone down.

Luke is still staring with huge eyes at her new breasts.

LUKE

Uhm, it's a pity you couldn't have done those without the cancer.

STEPHANIE

Nice thought. You're a perv.

LUKE
This you already knew.

FADE TO:

INT. MURPHY HOME STEPHANIE'S ROOM - WEEK LATER

Stephanie is lying in the bed clearly not feeling well from her chemo and radiation.

Luke is trying to be as helpful as possible by wiping her face, holding her hand and giving her water through a straw.

FADE TO:

EXT. MURPHY HOME SIDE PORCH - COUPLE DAYS LATER - AFTERNOON

Stephanie is on a large love seat with a throw over her legs and wearing a scarf as she has lost her hair and she is laughing.

Luke is attempting to get up the stairs of the porch but is having problems because of his casts.

STEPHANIE
If you're not careful you'll break something.

LUKE
There ain't much left to break.

FADE TO:

INT. MURPHY HOME STEPHANIE'S ROOM - WEEK LATER

STEPHANIE IS LYING ON THE BED FACING AWAY FROM CAMERA AS SHE IS VOMITING INTO A PALE THE LUKE IS HOLDING.

Stephanie is not wearing a scarf and she is bald.

FADE TO:

INT. MURPHY HOME LIVING ROOM - WEEK LATER - AFTERNOON

It is raining outside and Luke and Stephanie are in the living room with Luke's casted leg on the coffee table.

Stephanie has a glue gun and is applying rhinestones and sequins to his entire leg cast in the shape of blue high heel rhinestone shoes.

STEPHANIE

Now that is pretty.

LUKE

I'm going to have them cut that off just right so I can hang it on my dressing room wall.

STEPHANIE

There isn't enough room in there.

LUKE

Then I'll expand it.

STEPHANIE

You take away any of the rest of the girls space and they will castrate you.

LUKE

Well, I've had a lot of time to think and I think I'll expand the club's second floor over the back parking lot. Give them all a lot more room.

STEPHANIE

You better give Dixie a little room of her own.

LUKE

I may look like a mess but I am not stupid. Dixie would be carrying the knife if I didn't.

FADE TO:

EXT. MURPHY HOME - THREE MONTHS LATER (OCT) - EARLY MORNING

Diane is helping to load things into Luke's new Jeep Wrangler.

Luke has had his casts removed but is still taking it easy by using a cane.

DIANE

Are sure you're gonna be able to drive all that way?

LUKE

Piece of cake. Besides, Mr Craps is probably ready to disown me.

Stephanie comes out of the house carrying his two rhinestone studded casts.

STEPHANIE

We can not forget these.

LUKE

I have a special place for them.

Luke pulls out a plastic covered tub that just fits the two casts.

DIANE

(to Stephanie)

I hate to see you go. And you're father is fit to be tied.

STEPHANIE

He wasn't too tired to see us off today.

DIANE

He was on duty.

STEPHANIE

He could have gone in late.

DIANE

I don't think he wanted you to see him cry. He liked having you here even if you were sick.

STEPHANIE

I know mama.

DIANE

You have your bag of pills?

LUKE

I put them up front. And I scheduled her follow-up with the referral doctor in Chicago. She'll be fine.

DIANE

Well, she better be or I'm coming after you.

LUKE

Why is it so many people want to hurt me?

STEPHANIE

Have you ever thought that it's
your personality?

LUKE

No, not really.

(to Diane)

I owe you big. You opened your
house up to me when I had no
choices.

DIANE

I told you before, Stephanie would
have had my head if I didn't. But
once you were here, I really
didn't mind.

(hugs Luke)

You take care of her cause if you
don't I'm calling Dixie.

Luke helps Stephanie into the passenger's seat.

LUKE

(to Stephanie)

I told you, remind me to fire
Dixie when we get back.

STEPHANIE

I think she'll have something to
say about that after taking care
of Mr. Craps for so long.

LUKE

And I guarantee she will never let
me forget it.

POV: AERIAL SHOTS OF THE JEEP DRIVING DOWN THE MOUNTAIN
SIDE.

EXT. HIGHWAY OUTSIDE OF CHICAGO - SEVERAL DAYS LATER -
AFTERNOON

AERIAL VIEW OF JEEP COMING DOWN HIGHWAY WITH CHICAGO IN
THE DISTANCE.

ALSO IN THE SHOT, BUT NOT FOCUSED ON, IS A LARGE
BILLBOARD ADVERTISING "CHER IN CONCERT AT THE CHICAGO'S
UNITED CENTER ON October 27 - 29."

INT. LUKE KOPPLE'S APT, CHICAGO

Luke enters his apartment and Mr. Craps is squatting on the kitchen table WEARING A GAUDY RHINESTONE COLLAR, sees Luke, hisses/growls and turns around facing away from Luke, tail flailing.

LUKE

Oh, come on. It wasn't my fault.

Mr. Craps hisses as Luke tries to pet him and runs out of the room.

LUKE (CONT'D)

What?

Stephanie enters behind him.

STEPHANIE

Was that the same cat that was here before?

LUKE

I'm not sure. He always chewed through any collar I put on him.

STEPHANIE

Maybe there's another diva in the family?

LUKE

I'll ask Dixie how she did it.

Luke walks into the bedroom and puts his duffle bag on the bed then looks around.

LUKE (CONT'D)

It's small but we can look for something larger.

Stephanie wraps her arms around him and they are face to face.

STEPHANIE

I think there's plenty of room for the three of us, that is if Mr. Craps let's you back in.

LUKE

If he has any questions about it I'll send him to you.

STEPHANIE

He'll be a lot harder to control than you.

LUKE

In Mr. Craps you've met your match.

ALL

They kiss.

INT. CLUB IMAGES MAIN ROOM - LATER THAT NIGHT

Jason is behind the bar and Dixie is standing at the far end nursing a drink.

Luke comes from backstage using his cane.

DIXIE

You do realize that I will never ride in a vehicle that you are driving again.

Luke sits at the bar.

LUKE

(smiling)

Dixie, your hair alone would never fit in my jeep. But thanks for showing me the love. Jason, I need a draft. I gotta rinse the taste of all the affection out of my mouth.

Jason pulls a tap beer and sets it in front of Luke. Luke sips it.

DIXIE

Sweetie you've had the taste of a lot worse in your mouth.

LUKE

That's a matter of opinion. And what did you do to my cat?

DIXIE

Your cat? Popsicle has serious abandonment issues. It took me a week to get him calmed down.

LUKE

That's probably because you kept calling him popsicle.

DIXIE

Okay, make fun of me. Just see what happens the next time you need Miss Dixie to baby sit.

LUKE

You're the only person I know that can turn a cat into a drag queen.

Dixie picks up her drink and walks towards Luke.

DIXIE

You only hire the best.

Dixie leans over and kisses the top of Luke's head.

DIXIE (CONT'D)

You're welcome and I'm glad you're back.

LUKE

Thank you. That means everything to me.

DIXIE

(walking away)

I know it does.

Dixie exits to sound booth.

LUKE

She's one of a kind.

JASON

That we can be thankful for.

LUKE

Oh yes.

JASON

How's the leg doing?

LUKE

So so. I got three weeks to get it back in shape. Halloween is one our biggest weeks and I plan to be working.

JASON

Dixie'll work your ass off either way.

DIXIE (O.C.)
 (from sound booth)
 When Miss Sacha Sky Walker decides
 that she's finished with her beer
 we can start rehearsing the first
 Halloween number.

LUKE
 Dixie, I need everyone on stage.
 There's something you all need to
 know before we do anything.

DIXIE
 (over house
 microphone)
 Okay, everyone on stage. NOW!
 (pause)
 Don't make me come up and pull
 your asses down here.

All the Drags come tearing down the stairs onto the stage
 in different levels of getting dressed.

Dixie comes down out of the booth.

Stephanie comes out of the stock room wondering what's
 happening.

Luke turns in his seat at the bar once everyone is on
 stage.

LUKE
 First of all, I need to thank each
 and every one of you for keeping
 this place in one piece while
 Stephanie and I were recuperating.
 You guys are my family and I have
 to apologize for keeping things
 from you that affect all of you.
 We could have been back a couple
 of days sooner but we took some
 time in Vegas, saw some great
 impersonators by the way, and we
 got married.

THERE IS TOTAL SILENCE.

Dixie steps to the side of the stage.

DIXIE
 Well, that's good news otherwise
 these would have been fucked.

DIXIE PULLS THE BACK CURTAINS OPEN AND REVEALS THE ENTIRE BACK WALL DECORATED AND A HUGE SIGN THAT READS "CONGRATULATIONS MR & MRS SACHA SKY WALKER."

They all cheer.

LUKE

How the hell did you find out?

DIXIE

We got a telegram....

JASON

And this....

Jason pulls out a large blue sequined decorated box with blue glittered ribbon.

DIXIE

Delivered from the MGM Grand in Las Vegas.

VICKI DICKI

And who do you know at the MGM Grand?

LUKE

Someone I met on a beach in California.

SONJA HARDON

Did you forget your spanx when you stayed there?

VICKI DICKI

The only one that owns spanx around here is Miss Debarge.

NICKI DEBARGE

So much hate.

Dixie steps in between them stopping them cold.

DIXIE

Okay dumb and dumber this isn't about you.

NICKI DEBARGE

Congratulations Stephanie and Luke.

DIXIE

Now open the dam box and tell us who it's from.

Luke and Stephanie open the box and Luke pulls out a pair of size thirteen in heels in bright red rhinestones and jewels with bejeweled straps that will wrap halfway up Luke's leg.

LATRICE BOMBSHELL

Now that's a pair of shoes.

DIXIE

Who are they from?

STEPHANIE

There's a large envelope.

Stephanie opens envelope and pulls out the large card and reads it to everyone.

STEPHANIE (CONT'D)

(reading)

Had these left over from my last tour and Victoria thought you could use them. She still owes you one. Next time lunch is on me. Cher.

SONJA HARDON

You sent those to yourself.

STEPHANIE

Well, if he did he also sent tickets, center floor, section B row four, United Center on Monday October 27th for Cher in concert and there seems to be enough for everybody here.

SONJA HARDON

WHAT? FOR THE GODDESS HERSELF?

All the drags, except Dixie, Stephanie and Luke go crazy.

LUKE

Okay, okay. You know what this means.

DIXIE

It means I have to restructure the costumes to work with those delicious red shoes.

LUKE

It means we lose a rehearsal night for Halloween which means you're all going to have to do what you always do and give me your all. Dixie and I have been working on some big things for the new show so listen up.

FADE TO:

EXT. UNITED CENTER CHICAGO - MONDAY OCTOBER 27TH -
EVENING

AERIAL VIEW OF THOUSANDS OF FANS ENTERING THE STADIUM WITH THE JUMBO OUTDOOR MONITORS FLASHING PICTURES OF CHER IN CONCERT ADVERTISEMENT.

CUT TO:

INT. UNITED CENTER CHICAGO - MONDAY OCTOBER 27TH

CAMERA ZOOMS IN ON THE STAGE AS CHER STARTS HER CONCERT AND TURNS TO CATCH STEPHANIE AND LUKE IN STREET DRESS AND ALL THE DRAGS, IN FULL DRAG IN ROW FOUR.

CUT TO:

INT. CLUB IMAGES MAIN ROOM - HALLOWEEN NIGHT

The room is packed to the hilt, loud and people in/out of costumes.

Dixie comes out on stage dressed ala RuPaul decadence.

DIXIE

Okay you bitches, we are celebrating two big nights tonight. If you aren't drunk enough to not remember it's Halloween then you need to buy another drink. It's also a week long celebration of, now let's hear it, the wedding of Miss Sacha Sky Walker, we know as Luke, and Miss Stephanie. Wave your hand Stephanie.

Everyone cheers as a spot light hits Stephanie at the bar as she is picking up a tray of drinks.

AS DIXIE TALKS WE SEE VICTORIA COMING IN THE FRONT DOOR DRESSED AS A MOTORCYCLIST, PAYS AND WALKS TO THE BAR WHERE JASON GETS THEM A DRINK.

DIXIE (CONT'D)

We are just full of surprises
 here at Club Images. A drag queen
 that married a woman. You are a
 woman, right Stephanie? I never
 thought to ask before. Well one
 never knows these things and just
 the thought of someone being a
 woman was NOT gonna get me
 interested in finding out if she
 was. For me it's a plumbing issue.
 And speaking of plumbing, are you
 ready? Sacha Sky Walker.

Music starts, Linda Eder doing "BIG TIME."

Curtain opens and Luke is wearing the red shoes and a
 matching outfit and does the number.

LUKE

(lip-syncing)

HE SAID YOU'VE GOT THE GOODS TO MAKE THE BIG TIME
 AND THEN HE PUFFED ON HIS CIGAR
 WE'LL MAKE A KILLING, WE'LL GET TOP BILLING
 I'M GONNA MAKE YOU A STAR
 FIRST WE'LL IMPROVE A BIT ON MOTHER NATURE
 I GOT A DOCTOR FRIEND YOU'LL SEE
 IMAGINATION PLUS AUGMENTATION
 VOILA, A BRAND NEW ME
 TO GET TO THE BIG TIME YOU NEED BIG TIME LOOKS
 A SHADY ACCOUNTANT WHO CAN COOK THE BOOKS
 A COUPLE OF WELL-PLACED FRIENDS
 SOME DYNAMITE EIGHT BY TENS
 BEFORE YOU CAN REAP THOSE BIG TIME DIVIDENDS
 BEFORE YOU KNOW IT, I WAS MOVIN' UP THERE
 DOM PERIGNON AND CAVIAR
 A LATE NIGHT "YES SIR", LEADS TO GOOD PRESS SIR
 AND TAKES A GIRL PRETTY FAR
 SO NOW MY NAME'S IN LIGHTS ABOUT THE TITLE
 OR IT'S NOT ON THE DOTTED LINE
 ON THE BACK-LOTS NOW, I CALL THE SHOTS NOW
 WHEN THERE'S A CONTRACT TO SIGN
 I'M UP IN A BIG TIME, SO I MAKE THEM WAIT
 I'M UP IN A BIG TIME, SO I'M ALWAYS LATE
 I TELL THEM ALL LET'S DO LUNCH
 THEN GIVE THEM THAT ONE-TWO-PUNCH
 I'M PART OF THE BIG-BRASS, FIRST CLASS BIG TIME BUNCH

BACK UP GUYS

(lipsyncin)

BIG, BIG TIME, BIG TIME GAME

LUKE

(lip-syncing)

I HIT THE RIGHT PLACES, I COVER MY BASES
 I DO WHAT I HAVE TO, SMILE TILL IT HURTS, BABY
 WEAR SHORTER SKIRTS, BABY, CRY IN A PINCH, BABY
 BUT I WON'T DARE GIVE A SINGLE SQUARE INCH, BABY
 UP HERE IN A BIG TIME I'VE GOT BIG TIME FRIENDS
 WHO WANNA MAKE SURE MY BIG TIME NEVER ENDS
 MY MOTTO IS, "I'VE GOT MINE", I LIVE ON THE BOTTOM
 LINE
 UP HERE IN THE A-TEAM, WET-DREAM BIG, BIG TIME
 IT'S COMING UP ROSES AND BARRYMORE NOSES
 WORTH ALL THE SWEAT, DEAR, WORTH IT, YOU BET
 WHEN YOU MAKE THAT CLIMB FROM THE NICKEL AND DIME
 TO THE SIMPLY SUBLIME, BIG TIME

Victoria waves her fingers at him as Luke looks at her from the stage the toasts him with her drink by holding it up a bit.

LUKE (CONT'D)

Thank you, thank all of you. We do a lot of crazy things up here but we do it because we have fun and you guys keep coming back. As many of you know, it's been a rough summer for a couple of us but we are back on our feet and I want to do something out of the box right now.

(looks down at front row)

Hi. You guys look like you're together, are you.

CUSTOMER ONE

For twelve years.

LUKE

Twelve years, that's like serving in a penitentiary.

CUSTOMER ONE

Sometimes.

LUKE

Whoa, I didn't mean to go there. Can I ask a favor of you then? Can I? Would you sit on each other's lap for the next number cause I would like to borrow two chairs and there's only one.

CUSTOMER ONE

That's cause he's in the bathroom.

LUKE

Good, he loses. That's what you get when you get up to pee in the middle of my number. You lose your seat.

A man starts to wiggle through the crowd to get back to his seat.

LUKE (CONT'D)

Oh sure. Now he comes back. Do we feel better now? Sir, tell me, do you always pay large cover charges just to sit in the john when the star is performing?

MAN

(holds up a piece of paper)

Only if I can get their phone number afterwards.

Audience roars.

Luke grabs the piece of paper from him.

LUKE

Payback is a bitch. Wait a minute this is Sonja Hard-on's number. No wonder her entrance was late on HER last number.

Luke hands paper back to man.

Dixie brings two chairs out from backstage.

LUKE (CONT'D)

Thank you Dixie. We'll just set these right here in the front row. Okay, Stephanie my dear can you bring that nice motorcycle girl here up front and have a seat for a minute?

Stephanie and Victoria walk up to the front row and have a seat.

The audience cheers.

LUKE (CONT'D)

Thanks to Victoria I went after my true love, got driven off of a cliff, spent weeks in a hospital, eight weeks with an arm and a leg in casts and found what I was looking for and got married at the MGM Las Vegas after having lunch with Cher. So, this song is something to thank both of you, and for everyone here tonight who is doing what they want to do despite what others think or say.

POV: Luke looks out over the audience and in the rear sees his mother and father in BLACK & WHITE sitting at a table, smiling.

Luke pauses in thought.

LUKE (CONT'D)

I send you all my deepest love and respect.

The tracks for "I AM WHAT I AM" from La Cage begins to play and LUKE SINGS LIVE.

LUKE (CONT'D)

(singing live)

**I AM WHAT I AM
I AM MY OWN SPECIAL CREATION.
SO COME TAKE A LOOK,
GIVE ME THE HOOK OR THE OVATION.**

INTERCUT:

INT. SYNAGOGUE

THIS SCENE IS SUPER-IMPOSED AND INTERCUT WITH THE FOLLOWING SCENES OF LUKE SINGING.

RABBI SHEM IS PRESIDING OVER SERVICES WITHIN THE SYNAGOGUE WITH A FULL CONGREGATION.

INTERCUT:

INT. CONSTRUCTION SITE - TRAILER

CASSIE AND JACK ARE ARGUING ABOUT PAPERWORK SHE IS HOLDING AND FLINGING AT HIM.

INTERCUT:

INT. CLUB IMAGES MAIN ROOM - HALLOWEEN NIGHT

LUKE

(singing live)

IT'S MY WORLD THAT I WANT TO TAKE A LITTLE PRIDE IN,
 MY WORLD, AND IT'S NOT A PLACE I HAVE TO HIDE IN.
 LIFE'S NOT WORTH A DAMN,
 'TIL YOU CAN SAY, "HEY WORLD, I AM WHAT I AM."
 I AM WHAT I AM,
 I DON'T WANT PRAISE, I DON'T WANT PITY.
 I BANG MY OWN DRUM,
 SOME THINK IT'S NOISE, I THINK IT'S PRETTY.
 AND SO WHAT, IF I LOVE EACH FEATHER AND EACH SPANGLE,
 WHY NOT TRY TO SEE THINGS FROM A DIFF'RENT ANGLE?
 YOUR LIFE IS A SHAM 'TIL YOU CAN SHOUT OUT LOUD
 I AM WHAT I AM!

THE CURTAIN OPENS BEHIND LUKE AND THE ENTIRE CAST
 INCLUDING JASON AND DIXIE ARE THERE.

ALL

(singing live)

I AM WHAT I AM
 AND WHAT I AM NEEDS NO EXCUSES.
 I DEAL MY OWN DECK
 SOMETIMES THE ACE, SOMETIMES THE DEUCES.
 THERE'S ONE LIFE, AND THERE'S NO RETURN AND NO
 DEPOSIT;
 ONE LIFE, SO IT'S TIME TO OPEN UP YOUR CLOSET.
 LIFE'S NOT WORTH A DAMN 'TIL YOU CAN SAY,

LUKE

(singing live)

"HEY WORLD, I AM WHAT....."

ALL

(singing live)

I AM!!!

Audience goes frantic.

FREEZE FRAME: