

# MALIBU SUNSET

by

Larry Gene Fortin

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[larrygeneauthor@roadrunner.com](mailto:larrygeneauthor@roadrunner.com)

INT. LARGE THEATRE - EVENING 1995

AS CREDITS ROLL

BOOM SHOT: SLOWLY ZOOMING INTO THE STAGE OVER A PACKED AUDIENCE

Thirty year old YOUNGER ZACH ELLIOT is finishing singing a rousing song. The audience is going crazy.

He finishes the song to applause and cheering.

The set on stage changes to just him and a grand piano with a cocktail glass sitting on it by an ash tray and a smoking cigarette and his piano player, YOUNGER SCOTT RAYMOND, 28.

YOUNGER ZACH ELLIOT

Thank you, thank you. Oy, what a run. You guys have been absolutely wonderful. I gotta tell yah, you know I have done it all. I have. I've played the Palace, the Palladium in London. I sang for the Queen, no not Elton John the real Queen of England. But I've sung with Elton too. How many saw me in LaCage? I had sequins and fluffy boas and heels, that fucking killed my feet. How do you women do it? I thought my feet were gonna fall off. Had to keep them in the air for almost a week to make the pain go away.

Younger Zach walks over to the opposite side of the piano and sits on a bar stool by the drink and cigarette in the ash tray.

Younger Scott Raymond begins playing intro underscore as Younger Zach talks, becoming more intoxicated in his character.

YOUNGER ZACH ELLIOT (CONT'D)

I fear that the voice in my head that says I am no one, and I belong in a bar alone is actually good advice.

(now drunk, rambling to Scott)

I've been on the great white way, and Broadway too.

YOUNGER ZACH ELLIOT (CONT'D)

I know Oprah, really I do. She's fat. Waiter, get him a drink. He needs another drink, so do I.

YOUNGER SCOTT RAYMOND

That's okay, really. I don't drink.

YOUNGER ZACH ELLIOT

Really? A Gay piano player that doesn't drink?

(bursts into  
laughter)

YOUNGER SCOTT RAYMOND

I'm not Gay.

YOUNGER ZACH ELLIOT

(stares at him for a  
moment)

WAITER, I NEED THAT DRINK. I want to be alone. Look around, It's just me and you.

Younger Scott plays opening chords of "**DRINKING AGAIN.**"

YOUNGER SCOTT RAYMOND

Then why don't you sing something?

YOUNGER ZACH ELLIOT

Oh no, oh no. I don't want to bother....I get paid the BIG bucks to sing.

YOUNGER SCOTT RAYMOND

Call it a private concert, just for me.

YOUNGER ZACH ELLIOT

Private? Ha, private parties cost almost more. I'm just gonna sit here and have a drink.

Younger Scott re-plays opening chords of **DRINKING AGAIN.**

There is a pause as we see Younger Zach Elliot mentally go to another place, a dark place and then he slowly moves into the song.

**"DRINKING AGAIN"**

YOUNGER ZACH ELLIOT (CONT'D)  
 (sung, turning serious  
 but drunk)

DRINKIN' AGAIN  
 THINKIN' OF WHEN YOU LOVED ME  
 HAVING A FEW  
 WISHING THAT YOU WERE HERE

MAKING THE ROUNDS  
 BUYING A ROUND FOR TOTAL STRANGERS  
 JUST BEING A FOOL  
 'CAUSE I KEEP HOPING, HOPING, HOPING  
 YOU'LL APPEAR

SURE I CAN BORROW A SMOKE  
 I CAN SIT HERE ALL NIGHT  
 AND TELL THESE JOKERS SOME JOKES  
 BUT WHO WANTS TO LAUGH  
 WHO'S GONNA LAUGH AT A BROKEN HEART

AND I'M DRINKIN' AGAIN  
 THINKIN' OF WHEN YOU LOVED ME  
 AND I'M TRYIN' TO GET HOME  
 WITH NOTHIN', NOTHIN' BUT A MEMORY

I GOT THOSE SWEET OLD MEMORIES  
 I'M GONNA MAKE IT ON HOME  
 I'VE GOTTA TO FLY AGAIN  
 I WILL SPREAD MY WINGS  
 AND I WILL FLY AGAIN  
 I'M GONNA GET UP  
 AND WALK OUT THAT DOOR  
 OR MAYBE I'LL JUST  
 JUST ONE MORE

SFX: SOFT WHITE NOISE

CAMERA PIVOTS AROUND BACK OF YOUNGER ZACH SHOWING PACKED  
 THEATRE AUDIENCE CHEERING IN SILENCE AND AS IT CONTINUES  
 TO SWING AROUND THE TIME MOVES FORWARD TWENTY YEARS.

INT. LARGE GAY BAR - LOS ANGELES - 1:30 AM SUNDAY MORNING  
 2019

CAMERA COMES BACK TO FRONT OF ZACH ELLIOT, 50, SITTING  
 QUITE DRUNK AT THE BAR.

It is closing and there are still a lot of people in the  
 club.

Zach is with two younger, hot, guys, MITCH, 35 and JESSIE, 30 who are dressed to party.

BARTENDER

Okay guys, last call. Time to wrap it up.

JESSIE

No, it's too early.

ZACH ELLIOT

(announcing)

Then we move on. My place is open all night.

They start to leave and Zach starts searching for his keys.

ZACH ELLIOT (CONT'D)

Somewhere, um, ah, here we are.

They exit the front door.

EXT. PARKING LOT

Zach, Mitch and Jessie walk over to a MERCEDES SL CLASS CONVERTIBLE (2 SEATER).

ZACH ELLIOT

It's off to Malibu.

JESSIE

It's only got room for two.

ZACH ELLIOT

Take off your shirt.

JESSIE

What?

ZACH ELLIOT

Take off your shirt.

Jessie pulls off his shirt.

CUT TO:

EXT. PACIFIC COAST HIGHWAY (PCH) - 2:30 AM

AERIAL : THE MERCEDES IS COMING AT THE CAMERA.

We can see that Zach is driving with Mitch in the passenger seat and the shirtless Jessie is sitting in Mitch's lap, head laid back on Mitch's shoulder smiling while Mitch plays with Jessie's nipples.

I/E. ZACH'S MERCEDES

As they drive down PCH Jessie reaches over and plays with Zach's crotch.

JESSIE

Damn. I want you to fuck me.

ZACH ELLIOT

Now the car is too small.

Jessie arches his hips up and pulls down his pants and underwear.

MITCH

(grabbing Jessie's  
cock)

It ain't that small.

ZACH ELLIOT

(looking at Jessie's  
cock, smiling)

I should say not.

The car swerves a bit then gets back in the lane as they laugh.

AERIAL : DRIVING AWAY FROM CAMERA.

EXT. ZACH ELLIOT'S MALIBU BEACH HOME - SHORT TIME LATER

Zach drives the Mercedes into the carport next to the house and then he looks at Mitch and Jessie.

ZACH ELLIOT

Inside or out?

JESSIE

I want it in me.

ZACH ELLIOT  
Well, that sounds like an inside  
job, doesn't it?

They all start to get out of the car.

CUT TO:

INT. ZACH ELLIOT'S MALIBU BEACH HOME

Zach, Mitch, now half undressed with his pants falling down and a nude Jessie stumble into the front door with Mitch and Jessie kissing.

Zach is starting to really feel his liquor now and stumbles his way into the bedroom, Mitch and Jessie following.

INT. ZACH ELLIOT'S MALIBU BEACH HOME - BEDROOM

Zach falls onto the bed and Mitch pulls his own pants off and then strips down Zach.

MONTAGE:

MULTIPLE SCENES OF THE THREESOME FROM MULTIPLE ANGLES.

After a while we see Zach asleep on one side of the bed while Mitch and Jessie are wildly fucking.

CUT TO:

INT. FIRST CLASS SECTION OF JETLINER - NEXT MORNING

PATRICIA ELLIOT, 71, is going through her carry-on bag frantically but with an air of snobby.

MALE FLIGHT ATTENDANT approaches.

MALE FLIGHT ATTENDANT  
Ms. Elliot, if you could fasten  
your seat belt now we'll be  
landing in Los Angeles  
momentarily.

PATRICIA ELLIOT  
Off course we are, that's why I'm  
looking for my cell phone.

MALE FLIGHT ATTENDANT

You won't be able to place any calls until after you depart the plane when we land.

PATRICIA ELLIOT

(annoyed)

Well, I didn't expect we'd be departing the plane before we land. Is that an option?

MALE FLIGHT ATTENDANT

(perturbed)

Ah, I don't think so. It's been a pleasure having you on board though.

Male Flight Attendant walks away from her.

PATRICIA ELLIOT

Of course it has.

(to herself)

Dumb ass.

PATRICIA PULLS A PILL BOTTLE OUT OF HER BAG AND TAKES A PILL.

CUT TO:

INT. VIP AIRPORT LOUNGE - TWO HOURS LATER

Patricia Elliot is seated at a private lounge chair dialing on her cell phone.

SFX: PHONE RINGING, THEN ZACH'S VOICE MAIL ANSWERING.

ZACH ELLIOT (V.O.)

This is Zach. Piss off or leave a message.

Patricia Elliot hangs up without leaving a message just as a female VIP Lounge employee walks up.

VIP LOUNGE CONCIERGE

Ms. Elliot, I want to apologize for the wait.

PATRICIA ELLIOT

That's okay. My lazy ass son was suppose to have been here two hours ago.

VIP LOUNGE CONCIERGE

I have contacted a limo service for you and your driver is waiting with your luggage downstairs. I'll show you the private exit.

PATRICIA ELLIOT

Oh, no. I wish to go through the terminal. If you could have a concierge escort me it would be nice.

VIP LOUNGE CONCIERGE

Of course. Right this way.

CUT TO:

INT. LAX TERMINAL 4

There are two SECURITY POLICE and an ELECTRIC CART waiting outside the door of the VIP Lounge as Patricia Elliot enters terminal.

All three get onto the cart with Patricia Elliot riding in the passenger seat to make sure she is seen.

OFFICER ONE is driving and begins to drive across the terminal.

PATRICIA ELLIOT

Not too fast please. These things make me nervous.

OFFICER ONE

Of course Miss Elliot.

As they drive near a food area, nobody is noticing her.

PATRICIA ELLIOT

Can we stop here for a moment. I would just love one of those croissants from La Provence. Over there.

OFFICER ONE

Certainly. Paul will go with you.

PATRICIA ELLIOT

Thank you.

Patricia Elliot gets off of the cart, followed by Officer Two PAUL and just before she enters La Provence, she stops, removes her sun glasses, putting them in her purse, then enters the shop as the star she is.

INT. LA PROVENCE PATISSERIE AND CAFE

Patricia Elliot enters, followed by Paul who is young and on-guard for anything.

The patisserie is fairly crowded and she walks up to the register, ignoring those in line speaking to the cashier, BIANCA, 30.

PATRICIA ELLIOT

I hate to intrude.

BIANCA

There's a line and you  
(recognizing Patricia  
Elliot)

Oh my god. Are you in my line?

Yes, you are in MY line.

(calling to another  
worker)

Carlos, Carlos, you see who's in  
my line?

CARLOS, 25, obviously Gay comes out of the back room carrying a tray of croissants, almost dropping them when he sees Patricia Elliot.

CARLOS

(carried away  
excited)

Ah, oh my god. Girl, I have seen  
every one of your movies at least  
twelve times.

PATRICIA ELLIOT

Why, thank...

CARLOS

That one where you shoot your  
husband for fooling around with  
that chi chi sister of yours....

People in line now recognize Patricia.

WOMAN ONE IN LA PROVENCE

It is. It's Patricia Elliot. You  
were on the Tonight show last  
night.

PATRICIA ELLIOT

Why yes I was.

People start TAKING CELL PHONE PICTURES AND VIDEOS.

WOMAN TWO IN LA PROVENCE

Can I take a picture with you? My  
bingo girls just won't believe  
this.

Patricia starts posing with various people taking fan  
pictures.

CUT BACK TO:

INT. LAX TERMINAL 4

POV: THROUGH WINDOW FROM TERMINAL AREA.

Officer One is seated in the cart watching and then  
shakes his head realizing why they stopped.

FADE TO:

INT. LIMOUSINE - PCH - ONE HOUR LATER

CLOSE-UP: PATRICIA ELLIOT'S FACE

PATRICIA IS CHEWING AND SMILING THEN AS THE CAMERA PULLS  
BACK WE SEE SHE IS EATING A CROISSANT.

CUT TO:

EXT. PCH - AFTERNOON

AERIAL OF LIMOUSINE AS IT DRIVES ALONG PCH WITH THE  
OCEAN ON ONE SIDE.

EXT. ZACH ELLIOT'S MALIBU BEACH HOME

The limousine pulls up, the LIMO DRIVER gets out and  
opens the rear door for Patricia to exit the limo STILL  
CARRYING THE BAG OF CROISSANTS.

PATRICIA ELLIOT

Just bring them inside.

LIMO DRIVER

Yes Miss Elliot.

Patricia walks to the front door and sees that it is ajar, then pushes it open and enters.

INT. ZACH ELLIOT'S MALIBU BEACH HOME - LIVING ROOM

The living room is a mess. There are empty alcohol bottles on the tables and the sliding door to the pool is wide open.

PATRICIA ELLIOT

Guess they forgot to send me an invitation to the party, again. Thank god.

The Limo Driver comes to the door with her luggage.

PATRICIA ELLIOT (CONT'D)

Just leave them there. I'm not sure where the safest part of the room is yet.

Patricia signs the slip and the Limo Driver leaves.

Patricia slowly maneuvers her way around the room and not seeing anyone she heads to the bedroom.

INT. ZACH ELLIOT'S MALIBU BEACH HOME - BEDROOM

POV: ON THE DOOR

THE DOOR IS PUSHED OPEN BY PATRICIA WHO MAKES AN ODD FACE THEN THE CAMERA PULLS BACK REVEALING ZACH, SPREAD OUT ON THE BED FACE DOWN AND NAKED, PASSED OUT.

Patricia slowly walks over to the bed THEN BEATS ZACH WITH THE BAG OF CROISSANTS UNTIL HE WAKES UP.

ZACH ELLIOT

WHAT? STOP!! I'M NOT INTO THAT!!

Zach flies out of the bed then realizes it's Patricia.

He is nude and does nothing to cover himself.

PATRICIA ELLIOT

You were suppose to have picked me up at the airport hours ago.

ZACH ELLIOT  
It was a late night.

PATRICIA ELLIOT  
It's always a late night with you.

ZACH ELLIOT  
Ma, don't start. I just got up.

PATRICIA ELLIOT  
It's two o'clock in the afternoon.  
I need coffee.

Patricia turns and heads for the kitchen.

ZACH ELLIOT  
Ah, fuck me.

Zach heads for the shower in the adjoining bathroom.

CUT TO:

INT. ZACH ELLIOT'S MALIBU BEACH HOME - KITCHEN

Patricia is standing with a cup of coffee looking out the window at the ocean.

Zach enters dressed in levis and a t-shirt.

PATRICIA ELLIOT  
I could give you enough of an allowance, you could at least buy an expresso machine.

ZACH ELLIOT  
(pulling a beer from refrigerator)  
I don't drink expresso.

PATRICIA ELLIOT  
I suppose you're going to be drunk the entire time I'm here?

ZACH ELLIOT  
I hope so.

Zach tips the beer bottle in a salute to her, drinks a swig then heads outside to sit in the sun.

Patricia waits then follows.

PATRICIA ELLIOT

You needn't worry, I'm opening in a new show at the Broadhurst on 44th street and rehearsals start in two weeks.

ZACH ELLIOT

You'll be here two weeks?

PATRICIA ELLIOT

Not necessarily. I thought you might come out for the opening.

ZACH ELLIOT

I'm not public ready remember?

PATRICIA ELLIOT

It'll only be a couple of nights. Besides, all of your old friends will be there.

ZACH ELLIOT

You mean your old friends. I haven't been in New York since....twenty years ago.

PATRICIA ELLIOT

That was a long time ago. You need to move on.

ZACH ELLIOT

No mother, I don't.

There is a long pause, Patricia looks out at the ocean.

PATRICIA ELLIOT

I guess I'll go in and freshen up, take a shower.

ZACH ELLIOT

You do that.

Patricia slowly gets up as though she has been dismissed.

CUT TO:

INT. ZACH ELLIOT'S MALIBU BEACH HOME - LIVING ROOM

Patricia enters from patio, picks up her purse, opens her pill bottle and takes a pill, then sets the purse down and walks away.

Patricia turns, looks outside at Zach, then picks up her purse, takes another pill, then walks back to the guest room.

CAMERA DOLLIES OUT THE PATIO DOOR COMING UP BEHIND ZACH AND THE PIVOTS AROUND HIM.

BEHIND ZACH, NOW FRAMED BY THE DOOR JAM WE CAN SEE A PHOTO HANGING ON THE WALL.

AS THE CAMERA PANS UP ZACH AND THEN ZOOMS INTO THE PHOTO OF A THIRTY YEAR OLD YOUNGER ZACH DRESSED IN TIGHTS FOR THE TEMPEST AND HIS THEN LOVER, LARRY, 29, ALSO DRESSED IN TIGHTS AND THE TEMPEST COSTUME, POSING OUT FRONT OF THE BROADHURST THEATRE WHERE THEIR SHOW IS PLAYING AND ON THE MARQUEE.

ONCE ZOOMED IN THE PHOTO ANIMATES.

EXT. BROADHURST THEATRE NEW YORK - 1995

Younger Zach and Larry look at each other and laugh, then kiss.

MERCEDES GOLD (O.C.)

Wait, do another one but point at the marquee.

YOUNGER ZACH AND LARRY POINT AT THE MARQUEE TURNING AT THE SAME TIME TO SMILE AT THE CAMERA.

POV: LOOKING THROUGH THE CAMERA LENS, THERE IS A SHUTTER EFFECT.

MERCEDES GOLD (O.C.) (CONT'D)

Oh my god. Were going to be late.

MERCEDES GOLD, 29, Black, comes into view.

LARRY

Oh shit, they're probably calling places.

MERCEDES GOLD

Come on.

All three run back into the theatre.

CUT TO:

INT. BROADHURST THEATRE NEW YORK DRESSING ROOM - LATER  
THAT NIGHT

Larry is seated at a mirror removing his makeup.

Younger Zach enters STILL WEARING HIS MAKEUP AND COSTUME,  
AND SENSUALLY HUGS LARRY FROM BEHIND.

YOUNGER ZACH ELLIOT  
Let's say we take Mercedes out for  
a drink then go home and fuck for  
six hours straight?

LARRY  
There won't be an ounce of  
straight fucking anywhere near  
that bed.

YOUNGER ZACH ELLIOT  
We could....

LARRY  
Here?

YOUNGER ZACH ELLIOT  
Why not?

LARRY  
What if we get caught?

YOUNGER ZACH ELLIOT  
Well, if it's Patrick Stewart, why  
not?

LARRY  
Pervert. It's the bald head. He's  
cute for his age.

Younger Zach kisses Larry passionately obviously turned  
on and they proceed to have sex in the dressing room.

All over the dressing room.

FADE TO:

INT. LOCAL PIANO BAR/RESTAURANT

The bar HAS A SMALL STAGE AND MIC NEXT TO A BABY GRAND PIANO off to one side but visible to the entire bar.

Mercedes Gold is seated at a table NEAR THE STAGE as Younger Zach and Larry enter the front door, look around and then spot Mercedes at a table.

MERCEDES GOLD

Where have you guys been? The waiter's been trying to pick me up for the last hour.

LARRY

What's wrong with that?

MERCEDES GOLD

He's white. My mother would kill me.

PAUL, 25 and hot, the waiter approaches with a smile for Mercedes.

PAUL

Well, it looks like you weren't just brushing me off. Now would you like a drink?

MERCEDES GOLD

I'll have a long island ice tea.

YOUNGER ZACH ELLIOT

Make that three. And two appetizer samplers with a large side of guacamole. Mild NOT spicy.

PAUL

Yes sir. Sounds like a celebration.

YOUNGER ZACH ELLIOT

Not really. I just got the best blow job I've ever had and now, I'm hungry.

PAUL

The guacamole is on me.

Paul walks away.

LARRY

The best?

YOUNGER ZACH ELLIOT

The best.

LARRY

(to Mercedes)

And don't worry about Paul.

MERCEDES GOLD

Who?

LARRY

The waiter, Paul. Been there, done that.

MERCEDES GOLD

He's Gay?

LARRY

Yep, more than once.

YOUNGER ZACH ELLIOT

You too?

LARRY

You too?

YOUNGER ZACH ELLIOT

Big, but not great.

MERCEDES GOLD

He does need to work out.

LARRY

No. Big.

Younger Zach uses his hand gesture with the two index fingers sticking out to show the length of Paul's dick.

YOUNGER ZACH ELLIOT

But has no idea what to do with it.

LARRY

And, he's a quick shot.

MERCEDES GOLD

Well maybe he was really turned on.

YOUNGER ZACH ELLIOT

Of course. But he recharges real fast.

LARRY

I missed that.

YOUNGER ZACH ELLIOT

I'll tell you about it later.

MERCEDES GOLD

Why wait till later? I want details.

YOUNGER ZACH ELLIOT

He's got real big, low hanging, very sensitive....

Paul approaches the table with a tray of drinks and a bowl of guacamole, interrupting the conversation and putting the drinks and guacamole and chips on the table.

Younger Zach, Larry and Mercedes just stare at Paul as he does this and walks away.

YOUNGER ZACH ELLIOT (CONT'D)

Balls.

LARRY

But what an ass.

MERCEDES GOLD

You can say that again.

YOUNGER ZACH ELLIOT

But not nearly as good as yours.

LARRY

I'll hold you to that.

MERCEDES GOLD

Larry quit. I haven't seen Trevor in three weeks. I'm going to explode.

YOUNGER ZACH ELLIOT

That's a scary thought. Maybe you should try meditation. It'll help you find a place of peace.

MERCEDES GOLD

The only piece I want is hanging on Trevor.

LARRY

When's he coming back?

MERCEDES GOLD  
Another four weeks or so. They're  
on location in Canada again.

LARRY  
That sucks.

MERCEDES GOLD  
Tell me.

YOUNGER ZACH ELLIOT  
I couldn't do it.

MERCEDES GOLD  
Do what?

YOUNGER ZACH ELLIOT  
Wait weeks to fuck. I couldn't do  
it.

MERCEDES GOLD  
You'd cheat?

YOUNGER ZACH ELLIOT  
In a heart beat.  
(looks at Larry)  
But, I would make it real clear  
with anyone I was with that it  
would be open.

LARRY  
On both sides.

MERCEDES GOLD  
I was not raised like that.

LARRY  
You're a prude. How sweet.

MERCEDES GOLD  
I'm not a fucking prude!

YOUNGER ZACH ELLIOT  
I bet your mother doesn't even  
know you're screwing around with  
Trevor.

MERCEDES GOLD  
If my mother knew what I was doing  
with Trevor, she'd be holding a  
prayer meeting every night in her  
living room trying to save my  
soul.

MERCEDES GOLD (CONT'D)

And every single hat wearing bitch from her church would know every single detail about my unholy sex life.

LARRY

Of course they would. How else would they be able to save you from what they're doing behind each other's backs with the minister.

MERCEDES GOLD

(looking at Younger Zach)

Speaking of mothers. I saw that yours is off in France doing a new movie.

YOUNGER ZACH ELLIOT

And may she stay there for the rest of the year.

LARRY

Give her time, she'll come around.

YOUNGER ZACH ELLIOT

I won't be on this earth long enough for her to come around.

LARRY

She hate's me with a passion.

MERCEDES GOLD

Maybe it's because you're taking her little boy away from her.

YOUNGER ZACH ELLIOT

No, it's because she thinks he made me Gay.

Mercedes bursts out laughing.

MERCEDES GOLD

Your shittin' me right?

YOUNGER ZACH ELLIOT  
 Nope. She keeps introducing me to  
 her little actress friends over  
 dinner and the minute we're alone  
 the first thing they say is,  
 "You're Gay right?" and then the  
 rest of the evening we're best  
 friends and mother can't  
 understand why we never work out.  
 I just tell her that our schedules  
 don't match.

LARRY  
 And she believes that?

YOUNGER ZACH ELLIOT  
 No, but she would rather keep  
 trying than let you get your hands  
 on me.

LARRY  
 Well, I have molested you more  
 than once.

MERCEDES GOLD  
 It's not molestation if it's  
 consensual.

LARRY  
 She has a point.

Younger Scott Raymond walks up to Younger Zach.

YOUNGER SCOTT RAYMOND  
 We're ready Mr Elliot.

YOUNGER ZACH ELLIOT  
 Did you hear that? He called me  
 Mister. Remember that.

MERCEDES GOLD  
 He should have said ma'am.

Younger Zach is getting up to follow Younger Scott to  
 stage.

YOUNGER ZACH ELLIOT  
 Bitchy.

MERCEDES GOLD  
 With the best.

Younger Zach gets up on stage by the mic with Younger  
 Scott at the piano.

YOUNGER ZACH ELLIOT  
 (into mic)  
 He called me mister. He thinks I'm  
 my dead father.

YOUNGER SCOTT RAYMOND  
 Easy mistake.

YOUNGER ZACH ELLIOT  
 Ahh. And he's a cunt too.

YOUNGER SCOTT RAYMOND  
 (tinkling at the  
 keyboard)  
 That's exactly what my wife calls  
 me.

YOUNGER ZACH ELLIOT  
 And straight? Damn, I was hoping  
 for a three way.

YOUNGER SCOTT RAYMOND  
 You and everybody else.

YOUNGER ZACH ELLIOT  
 Now see Larry, that's what I like.  
 A man with balls.

YOUNGER SCOTT RAYMOND  
 So I've heard from the help.

YOUNGER ZACH ELLIOT  
 Well, they should know. Now I'm  
 going to sing a song that someone  
 in this room will know is for  
 them.

Three fourths of the male customers raise their hands.

YOUNGER ZACH ELLIOT (CONT'D)  
 Okay okay, someone specific  
 please. And he's been my partner,  
 oops, can I say that in New York  
 without getting hit by someone  
 throwing a crucifix at me?

YOUNGER SCOTT RAYMOND  
 Usually, but not always.

YOUNGER ZACH ELLIOT  
 Anyway, Larry, damn you're just so  
 hot.

Audience claps and laughs.

YOUNGER ZACH ELLIOT (CONT'D)  
 (to Larry)  
 My place, tonight.

Younger Scott begins the intro to Etta James' **AT LAST**.

**"AT LAST"**

YOUNGER ZACH ELLIOT (CONT'D)  
 (sung)  
**AT LAST**  
**MY LOVE HAS COME ALONG**  
**MY LONELY DAYS ARE OVER**  
**AND LIFE IS LIKE A SONG**  
**OH YEAH OH YEAH OH YEAH AT LAST**  
**THE SKIES ABOVE ARE BLUE**  
**MY HEART WAS WRAPPED UP IN CLOVER**  
**THE NIGHT I LOOKED AT YOU**  
**AND I FOUND A DREAM**  
**THAT I COULD SPEAK TO**  
**A DREAM THAT I CAN CALL MY OWN**  
**I FOUND A THRILL**  
**TO PRESS MY CHEEK TO**  
**A THRILL THAT I HAVE NEVER KNOWN**  
**OH YEAH YEAH YEAH**  
**AND YOU SMILE YOU SMILE**  
**OH, AND THEN THE SPELL WAS CAST**  
**AND HERE WE ARE IN HEAVEN**  
**FOR YOU ARE MINE AT LAST**

Audience goes nuts and Younger Zach crosses to Younger Scott, sitting on the piano bench next to him.

YOUNGER ZACH ELLIOT (CONT'D)  
 Would your wife mind if I took you  
 away from her for a while?

YOUNGER SCOTT RAYMOND  
 Are you asking me out on a date?

YOUNGER ZACH ELLIOT  
 Actually, I am. But it would be in  
 eleven cities in very seedy bars  
 and theatres.

YOUNGER SCOTT RAYMOND  
 That sounds very interesting.

YOUNGER ZACH ELLIOT  
 Okay, my piano player Walter, got  
 very sick last week.

YOUNGER SCOTT RAYMOND

I know Walter. He's played here a lot. Rumor has it he's not gonna make it. I'm sorry.

YOUNGER ZACH ELLIOT

AIDS sucks. But I now need a good, very handsome, piano player to follow me around the country for the next five months. You up too it?

YOUNGER SCOTT RAYMOND

The question is, are you?

Paul approaches Larry and Mercedes.

PAUL

Is there anything else I can get you?

CUT TO:

INT. YOUNGER ZACH AND LARRY'S APT - BEDROOM - LATER THAT NIGHT

POV: CLOSE-UP OF YOUNGER ZACH'S FACE

CAMERA PULLS BACK JUST AS LARRY COMES INTO VIEW AND KISSES YOUNGER ZACH.

THEY ARE BOTH NAKED ON THE BED BUT AS THE CAMERA PULLS FURTHER BACK WE SEE A PAIR OF LEGS COMING UP ON EITHER SIDE OF YOUNGER ZACH IN BETWEEN HIM AND LARRY.

AS THE CAMERA PULLS FURTHER BACK IT IS REVEALED THAT THE WAITER PAUL IS LYING ON HIS BACK NAKED WITH HIS LEGS BEING HELD UP IN THE AIR BY YOUNGER ZACH WHILE YOUNGER ZACH IS FUCKING HIM AND LARRY IS SITTING ON PAUL'S FACE WHILE KISSING YOUNGER ZACH.

SHORT MONTAGE: OF THE THREE WAY IN VARIOUS STAGES.

FADE TO:

INT. YOUNGER ZACH AND LARRY'S APT - LIVING ROOM - NEXT MORNING

SFX: SOMEONE KNOCKING AT THE FRONT DOOR.

Larry enters from bedroom just pulling on his tighty-whitey underwear, HAVING JUST BEEN WOKEN UP, and walks to the door and opens it wide.

LARRY

(as he answers door)  
All right already. What the fuck....

(seeing Younger Patricia Elliot)  
Oh fuck. What the hell do you want?

YOUNGER PATRICIA ELLIOT is standing there in a lavish outfit and coat just getting ready to swing at the door again with her LARGE CLUTCH BAG.

YOUNGER PATRICIA ELLIOT

How about you moving out for starters.

LARRY

Ain't gonna happen.

YOUNGER PATRICIA ELLIOT

Pity. I'm here to see Zachary.

Paul comes out of the bedroom naked.

LARRY

He's at the studio in session.

YOUNGER PATRICIA ELLIOT

(seeing Paul)  
Well, obviously I can see he's not here.

PAUL

Everything okay?

LARRY

Up until five minutes ago, yes.

PAUL

I'm gonna jump in the shower. I have an afternoon shift today.

LARRY

I'll be right in.

(to Young Patricia)

Zach'll be back around two and  
then we're at the theatre by six.  
And no, you can't wait.

YOUNGER PATRICIA ELLIOT

I wouldn't think of stepping into  
this disgusting situation. And I  
see you've brought your un-natural  
habits into Zachary's home when  
he's not here. Typical.

LARRY

Yes, typical. Especially when Zach  
brought him home, again. I didn't  
complain though.

YOUNGER PATRICIA ELLIOT

You are a depraved person and it  
won't be long before I see that  
Zachary realizes that and you two  
part ways.

LARRY

And I suppose that will lead him  
into the sacred waters of  
straightness so you two can walk  
off into the sunset of happiness.

YOUNGER PATRICIA ELLIOT

Like they say, cut the head off  
the snake.

LARRY

Well, my snake has something  
waiting in the shower. Anything  
else?

YOUNGER PATRICIA ELLIOT

You can tell Zachary....

Larry slams the door in her face.

LARRY

Sure.

Larry crosses and exits towards the bathroom to shower.

CUT TO:

INT. RECORDING STUDIO

Young Zach is in the booth as Young Scott Raymond enters the main room, grinning and very glad to be there.

BOB TELLER, sound engineer, is seated at the counsel.

YOUNGER ZACH ELLIOT  
He's here. You actually came.

Young Zach comes running into the main booth and gives Young Scott a hug.

The following conversation is not arrogant on Younger Scott Raymond's part but playful between them.

YOUNGER ZACH ELLIOT (CONT'D)  
You came.

YOUNGER SCOTT RAYMOND  
I did.

YOUNGER ZACH ELLIOT  
That's wonderful.

YOUNGER SCOTT RAYMOND  
It is.

YOUNGER ZACH ELLIOT  
The wife is okay with it?

YOUNGER SCOTT RAYMOND  
She is.

YOUNGER ZACH ELLIOT  
You're a star.

YOUNGER SCOTT RAYMOND  
I am.

BOB TELLER  
Well, this conversation has exhausted me. How about you introduce me and get to work? We are on an hourly rate here.

YOUNGER ZACH ELLIOT  
Oh, this is Scott. He is my new pianist.

YOUNGER SCOTT RAYMOND  
Hi, Scott Raymond. I'm the new music genius.

YOUNGER ZACH ELLIOT  
Ooh, I like that.

BOB TELLER  
Good to meet you. Has he gone over  
his sheets with you yet?

YOUNGER SCOTT RAYMOND  
No, but I'm a crack sight reader.

BOB TELLER  
We'll see.

Younger Zach walks Younger Scott over to the grand piano.

YOUNGER ZACH ELLIOT  
Don't pay him any mind. I know how  
good you are.

YOUNGER SCOTT RAYMOND  
So do I.

FADE TO:

INT. RECORDING STUDIO - TWO HOURS LATER

Younger Scott is at the piano, with the band around him  
and Younger Zach is in the booth.

They are recording "**HE IS.**"

MONTAGE: INTER-CUT DURING SONG.

LARRY AND YOUNGER ZACH RUNNING AROUND THE CITY OF NY, ON  
STAGE TOGETHER, CONEY ISLAND, EMPIRE STATE BUILDING,  
SHARING A PASTRAMI AT A DELI, ETC.

They are in love.

**"HE IS"**

YOUNGER ZACH ELLIOT

(sung)

THERE'S A CURVE UP AHEAD IN THE  
DISTANCE AND I'M DRIVING THE FASTEST  
WAY HOME THERE'S A LIGHT IN THE WINDOW  
THAT'S BURNING THE ONLY FIRE THAT I'VE  
EVER KNOWN ALL THE MILES THAT I LET  
COME BETWEEN US ARE SUDDENLY FADING  
AWAY SO I'M BRINGING HIM ROSES AND A  
HEART THAT IS OPEN AND A MAN WHO IS  
READY TO STAY HE IS THE AIR THAT I  
BREATHE IN THE WORLD I BELIEVE IN HE  
IS THE BED THAT I LIE IN, THE ARMS  
THAT I'LL DIE IN THE PLACE WHERE I GO  
AND THE FACE THAT I KNOW THE  
ALLEGIANCE THAT LETS ME BE FREE THAT'S  
WHAT HE IS TO ME  
WELL THE ROAD IS A TEMPTING SEDUCER  
AND THE YEARS CAN SLIP QUICKLY AWAY  
BUT NOW AS I LOOK TO THE FUTURE ALL I  
CAN SEE IS HIS FACE  
WELL I DON'T WANT TO WAKE UP SOME  
MORNING AND LOOK BACK TO WHAT I HAVE  
LOST SO I'M BRINGING HIM ROSES AND A  
HEART THAT IS OPEN AND A MAN WHO KNOWS  
WHAT HE'S GOT  
HE IS THE AIR THAT I BREATHE IN THE  
WORLD I BELIEVE IN HE IS THE BED THAT  
I LIE IN, THE ARMS THAT I'LL DIE IN  
THE PLACE WHERE I GO AND THE FACE THAT  
I KNOW AND THE SHELTER THAT LETS ME BE  
FREE THAT'S WHAT HE IS  
I'M COMING HOME TO HOLD HIM CLOSE AS  
WE GROW OLD THEN HAND IN HAND A DAY BY  
DAY THIS HOME IS WHERE MY HEART WILL  
STAY, CAUSE  
HE IS THE AIR THAT I BREATHE IN THE  
WORLD I BELIEVE IN HE IS THE BED THAT  
I LIE IN, THE ARMS THAT I'LL DIE IN  
(HE IS) THE FIRST THING I SEE WHEN I  
WAKE UP EACH MORNING (HE IS) WALKING  
AFTER TWILIGHT, LOVING IN THE  
MOONLIGHT  
HE IS -- HE'S EVERYTHING , EVERYTHING  
TO ME  
HE IS -- HE'S EVERYTHING

The recording session ends.

Younger Zach comes out of the booth.

YOUNGER ZACH ELLIOT (CONT'D)  
 Fabulous. Thanks guys. Fabulous.  
 (to Scott)  
 Absolutely fabulous.

YOUNGER SCOTT RAYMOND  
 I told you.

YOUNGER ZACH ELLIOT  
 Yes you did. Now I'm buying you  
 the best pastrami in town.

YOUNGER SCOTT RAYMOND  
 Can't.

YOUNGER ZACH ELLIOT  
 Wife?

YOUNGER SCOTT RAYMOND  
 Yep.

YOUNGER ZACH ELLIOT  
 Call her and tell her your new  
 boss is taking both of you to Katz  
 Deli to celebrate. I won't take no  
 for an answer.

YOUNGER SCOTT RAYMOND  
 No.

YOUNGER ZACH ELLIOT  
 No?

YOUNGER SCOTT RAYMOND  
 You won't take no for an answer.  
 Where's the phone.

YOUNGER ZACH ELLIOT  
 We have to stop at the apartment  
 and pick-up Larry on the way.

YOUNGER SCOTT RAYMOND  
 That's an old line.

YOUNGER ZACH ELLIOT  
 Don't worry, you're safe. For now.

YOUNGER SCOTT RAYMOND  
 Always.

YOUNGER ZACH ELLIOT  
 Always.

CUT TO:

INT. YOUNGER ZACH AND LARRY'S APT BUILDING - HALLWAY -  
SHORT TIME LATER

Younger Zach and Younger Scott are coming up the stairs  
and find Mercedes sitting on the stairs.

MERCEDES GOLD

It's about time someone showed up.  
I've been on these stairs for over  
an hour.

YOUNGER ZACH ELLIOT

I was in session. Isn't Larry  
home?

MERCEDES GOLD

Apparently not. I'm on the damn  
stairs waiting.

YOUNGER ZACH ELLIOT

You remember Scott?

MERCEDES GOLD

Yah, he's married ain't he.

YOUNGER SCOTT RAYMOND

I am.

MERCEDES GOLD

Then what are you doing with him?

YOUNGER ZACH ELLIOT

He is my new pia....musical  
genius.

YOUNGER SCOTT RAYMOND

That I am.

They all go to the apartment door, Younger Zach unlocks  
it and they walk in.

INT. YOUNGER ZACH AND LARRY'S APT - LIVING ROOM

Younger Zach turns as they come in the door so he doesn't  
see Larry dead on the floor. Mercedes enters first, it  
takes a second for her to see Larry on the floor with two  
gunshots holes in his back, the small table and lamp  
broken.

MERCEDES GOLD

That makes two musical  
geniuses....

MERCEDES SEES LARRY ON THE FLOOR AND LET'S OUT A BLOOD CURDLING SCREAM.

MERCEDES GOLD (CONT'D)

Aaaahhhhhh....

YOUNGER SCOTT RAYMOND

Holy fuck.

YOUNGER ZACH ELLIOT

LARRY!!!!!!

Younger Zach and Younger Scott drop to the floor to see if Larry is alive.

CAMERA SWINGS TO OVERHEAD AS YOUNGER ZACH IS IN TEARS HOLDING LARRY AND MERCEDES IS AT THE PHONE ON THE TABLE CALLING 911.

FADE TO:

EXT. CHURCH - THREE DAYS LATER - AFTERNOON

AERIAL : CASKET BEING CARRIED FROM CHURCH DOWN DRIVE TO WAITING HEARSE.

THE SONG "**DON'T KNOW MUCH (ALL I NEED TO KNOW)**" BEING SUNG BY ZACH IS A VOICE OVER.

**"DON'T KNOW MUCH (ALL I NEED TO KNOW)"**

Hundreds of Younger Zach's fans and friends line the drive.

The casket is loaded and Younger Zach, Mercedes and Younger Scott get into the Limo behind the hearse.

The procession of over fifty cars follows as the hearse leaves to the cemetery.

THE AERIAL VIEW PULLS BACK AND TURNS INTO A VIEW ON A TELEVISION SCREEN NEWS CAST.

INT. MERCEDES APARTMENT - NEXT AFTERNOON

Mercedes is answering her door.

Younger Scott is at the door when it opens.

YOUNGER SCOTT RAYMOND

How is he?

MERCEDES GOLD

He's been asleep all day.

They turn to listen to the news as the TV News Anchor starts speaking.

TV NEWS ANCHOR (O.C.)

This was yesterday at the funeral of Broadway newcomer Larry Peters who was roommates with famed singer Zach Elliot. It was Zach Elliot that found Mr Peters, murdered, when he arrived home from a recording session. Police have arrested this man. . . .

The waiter, Paul's, picture comes on the screen.

TV NEWS ANCHOR (CONT'D)

Paul Messinger, a waiter at a local nightclub has been charged with the murder. His arraignment is set for tomorrow.

Mercedes turns the television off.

MERCEDES GOLD

That's been going all day.

YOUNGER SCOTT RAYMOND

You sure he's asleep? He called me and asked me to pick him up for the show tonight.

MERCEDES GOLD

Are you nuts? There ain't no way he's doing a show tonight.

YOUNGER ZACH ELLIOT (O.C.)

Did you bring it?

YOUNGER SCOTT RAYMOND

Yah, but I don't think...

YOUNGER ZACH ELLIOT

Not asking you what you think.

MERCEDES GOLD

Bring what?

Younger Scott hands Younger Zach a small packet of coke and a small bottle with a few pills in it.

Younger Zach sits at the table and quickly, but shaking, snorts the coke.

Younger Zach takes the high, shaking his head with the burn.

MERCEDES GOLD (CONT'D)

And since when do you do coke?

YOUNGER ZACH ELLIOT

What time is it?

YOUNGER SCOTT RAYMOND

Almost five.

YOUNGER ZACH ELLIOT

Since almost five.

MERCEDES GOLD

Are you crazy?

YOUNGER ZACH ELLIOT

Look, I got over a thousand people at that theatre and I need something.

MERCEDES GOLD

You need to take a month off. You just buried Larry.

YOUNGER ZACH ELLIOT

You think I don't know that? But I can't just sit around.

Younger Zach grabs a beer and takes a couple of pills from the bottle.

YOUNGER ZACH ELLIOT (CONT'D)

(to Younger Scott)

Let's go.

Younger Zach goes out the front door.

MERCEDES GOLD

He shouldn't be doing this.

YOUNGER SCOTT RAYMOND

No, he shouldn't, but are you going to fight with him or be there to pick him up when he falls? And he will fall.

MERCEDES GOLD

Come on.

Mercedes picks up her purse and they follow Younger Zach out the door.

INT. THEATRE - BACKSTAGE - TWO HOURS LATER

Younger Zach has a TALL SCOTCH AND SODA in his hand as he walks into the wings getting ready to go on.

YOUNGER ZACH IS OBVIOUSLY HI.

Mercedes is with Younger Zach and Younger Scott is in the opposite wings on the other side of the stage.

Mercedes starts to take the drink away from Younger Zach.

MERCEDES GOLD

You don't need to take that on stage.

YOUNGER ZACH ELLIOT

Why not? I can put it on the piano and Scott can hold it for me. It gets hot out there and I need it to quench my throat.

MERCEDES GOLD

You don't need to be doing this.

YOUNGER ZACH ELLIOT

(his mood changes)  
Yes, I do. What'dya want me to do, sit at home and cry. Like a baby?

MERCEDES GOLD

Well, yah, maybe.

YOUNGER ZACH ELLIOT

That ain't gonna happen.

MERCEDES GOLD

Zach, you need time.

YOUNGER ZACH ELLIOT

Time is something I no longer have.

POV: YOUNGER SCOTT ENTERS ONTO THE STAGE BEHIND THEM, SITS AT THE PIANO AND BEGINS TO PLAY YOUNGER ZACH'S OPENING MUSIC.

YOUNGER ZACH DOWNS HIS DRINK, SHAKES IT OFF AND HANDS MERCEDES THE GLASS.

YOUNGER ZACH ELLIOT (CONT'D)

I have a show to do.

Younger Zach goes out on stage to loud applause.

CAMERA FOLLOWS HIM OUT ON STAGE, SWINGING AROUND TO SHOW THE HUGE AUDIENCE AND THEN BACK ON YOUNGER ZACH.

YOUNGER ZACH IS CLEARLY WIRED BUT KILLING THE SONG.

THE CURTAIN GOES UP BEHIND YOUNGER SCOTT REVEALING AN ORCHESTRA THAT JOINS IN ON "**THERE'S GOTTA BE SOMETHING BETTER THAN THIS.**"

**"THERE'S GOTTA BE SOMETHING BETTER THAN THIS/MOVE ON"**

YOUNGER ZACH ELLIOT (CONT'D)

ARE WE READY TO PARTY!!?  
(audience reacts, he  
sings)

**THERE'S GOTTA BE SOMETHING BETTER THAN  
THIS,  
THERE'S GOTTA BE SOMETHING BETTER TO  
DO.  
AND WHEN I FIND ME SOMETHING BETTER TO  
DO,  
I'M GONNA GET UP, I'M GONNA GET OUT  
I'M GONNA GET UP, GET OUT AND DO IT!  
THERE'S GOTTA BE SOMETHING BETTER TO  
TRY  
THERE'S GOTTA BE SOMETHING EASY TO  
LEARN.  
AND IF I FIND ME SOMETHING A HALFWIT  
CAN LEARN,  
I'M GONNA GET UP, I'M GONNA GET OUT  
I'M GONNA GET UP, GET OUT AND LEARN  
IT!  
YEARS OF MY LIFE I HAVE WASTED  
STOPPING BY LIFE NEVER THROUGH IT  
TIME TO TRY LIVE NEVER TASTED  
I SAY GRAB IT TOUCH IT TAKE IT DO IT**

Zach grabs the bottle of water off of the piano and it flips out of his hand spilling water on the stage.

YOUNGER ZACH ELLIOT (CONT'D)

NO EXCUSES LET'S GET TO IT  
 SCREW IT  
 THERE'S GOTTA BE SOME LIFE CLEANER  
 THAN THIS,  
 THERE'S GOTTA BE SOME GOOD REASON TO  
 LIVE.  
 AND WHEN I FIND ME SOME KIND OF LIFE I  
 CAN LIVE,  
 I'M GONNA GET UP, I'M GONNA GET OUT,  
 I'M GONNA GET UP, GET OUT AND LIVE IT!  
 I'M GONNA GET UP GONNA GET OUT  
 GONNA MOVE ON  
 STOP WORRYING WHERE YOU'RE GOING  
 MOVE ON  
 IF YOU CAN KNOW WHERE YOUR GOING  
 YOU'VE GONE  
 JUST KEEP MOVING ON  
 I CHOSE AND MY WORLD WAS SHAKEN  
 SO WHAT  
 WRONG CHOICE MAY HAVE BEEN MISTAKEN  
 THE CHOOSING WAS NOT  
 I HAVE TO MOVE ON  
 I WANT TO MOVE ON  
 I WANT TO EXPLORE THE LIFE  
 I WANT TO KNOW HOW TO GET THROUGH  
 THROUGH TO SOMETHING NEW  
 SOMETHING OF MY OWN  
 MOVE ON  
 STOP WORRYING IF YOUR VISION IS NEW  
 LET OTHER'S MAKE THAT DECISION  
 THEY USUALLY DO  
 JUST KEEP MOVING ON  
 I'LL HAVE TO MOVE ON  
 IT'S TIME TO MOVE ON AND ON TO  
 SOMETHING BETTER THAN THIS  
 BETTER TO TRY BETTER TO LEARN  
 TIME TO MOVE ON

CUT TO:

INT. MERCEDES APARTMENT - KITCHEN - WEEK LATER

Mercedes is pouring coffee into two mugs, then turns and we see Younger Scott seated at the small table in the kitchen.

MERCEDES GOLD

He hasn't acknowledged much since  
 the funeral.

YOUNGER SCOTT RAYMOND

Not good.

MERCEDES GOLD

I take that back. He has  
acknowledged when he's low on pot  
or coke or cigarettes or bourbon.

YOUNGER SCOTT RAYMOND

Ah, a true southern boy, likes his  
bourbon. Actually it's scotch

She freezes, looking at him, chastising.

MERCEDES GOLD

This ain't funny. He's dying in  
there.

YOUNGER SCOTT RAYMOND

Never said it was funny. He ain't  
dying, he's killin' the pain.

MERCEDES GOLD

You just want the kickback on the  
smack for your pocket, that's it.

YOUNGER SCOTT RAYMOND

Okay, sure. I'm the biggest drug  
dealer in New York City and love  
to get people like Zach hooked to  
keep me livin' in my lifestyle.  
Come into the real world missy.  
How would you react if Trevor got  
shot? Oh wait, you can't react  
because as far as your mama knows  
Trevor doesn't exist. I've only  
known that man in there for less  
than a month and I get when he  
needs to kill the pain. It may not  
be right in your book of  
ideological standards but it's  
working for him right now.

Mercedes Gold starts shaking as tears start to run down  
her face before she melts down in agony, falling to the  
floor crying.

Younger Scott kneels on the floor trying to comfort her.

MERCEDES GOLD

Stop! Get away! Don't touch me!

Younger Scott forces his arms around her as she protests  
until she finally gives in.

YOUNGER SCOTT RAYMOND

When me and my wife were first married we were kinda crazy. Love does that shit to yah. Chloe got pregnant with twins and, well, things changed. Oh they were for the better, don't get me wrong. Then about six months in her mama and daddy were both killed in a car accident while they were on their way up to see us from Georgia. It was bad. Chloe melted down and shut down. She took it so hard she miscarried the boys. I was gone for almost a year in drinkin' and coke. It wasn't right, not saying it was, but when I was finally able to come back, surprisingly enough, Chloe was still there. I don't know how or why but she had stood there the whole time waiting. Maybe that's what got me back, I don't know. She was stronger than me back then because she lost so much more than I did, but she handled it differently. You gotta stand there for Zach. Hold him up until he comes back.

MERCEDES GOLD

What if he doesn't?

YOUNGER SCOTT RAYMOND

I can't say.

MERCEDES GOLD

What about how I feel?

YOUNGER SCOTT RAYMOND

I think you just let that go, didn't you?

Mercedes punches Young Scott's shoulder.

MERCEDES GOLD

You're such a prick.

YOUNGER SCOTT RAYMOND

That I am.

Younger Scott and Mercedes get up from the floor, Mercedes wiping her face and getting herself back together.

They both sit back at the table.

POV: FROM LIVING ROOM INTO KITCHEN AREA WITH JUST THE TOP OF THE REAR OF THE COUCH IN THE LOWER FRAME. THE COUCH IS FACING AWAY FROM THE KITCHEN.

MERCEDES GOLD

I miss Larry and I don't want to lose Zach.

A PUFF OF SMOKE RISES FROM THE END OF THE SOFA INTO THE FRAME.

YOUNGER SCOTT RAYMOND

I didn't know Larry well but we need to work on Zach.

MERCEDES GOLD

Where do we start.

YOUNGER ZACH ELLIOT (O.C.)

You start by getting me a beer.

CAMERA PULLS BACK REVEALING YOUNG ZACH TAKING A HIT FROM A JOINT, LYING ON THE COUCH.

Mercedes walks over to the couch.

MERCEDES GOLD

How long have you been there?

YOUNGER ZACH ELLIOT

Too long. Now, can I have that beer?

MERCEDES GOLD

You been listening all this time?

Younger Scott has gotten a beer from the refrigerator and is just walking up behind Mercedes as she starts to swing back to smack Younger Zach.

Younger Scott pushes the unopened beer into Mercedes' hand before she can swing.

Younger Scott holds up his index finger to stop her then speaks.

YOUNGER SCOTT RAYMOND

Due time.

Mercedes lowers her arm, opens the beer for Younger Zach, waits, nods at Younger Scott.

MERCEDES GOLD

Your beer sir.

Mercedes pours the beer onto Younger Zach's head.

Younger Zach jumps up going crazy then runs into the back room to wash off.

Younger Scott holds up his index finger

YOUNGER SCOTT RAYMOND

Due time.

MERCEDES GOLD

My clock was running out of time.

Mercedes stomps into the kitchen.

YOUNGER SCOTT RAYMOND

Mercedes, look.

He is pointing at the television where a news report has just come on.

TV NEWS ANCHOR

The trial date of the Broadway Killer has been set by the judge in the case for early next month. As you will recall, Paul Messinger has been charged with the bloody shooting death of Broadway Actor Larry Peters. Messinger pled not guilty to the charges and his attorneys have moved for a swift trial.

CAMERA PANS UP REVEALING YOUNGER ZACH STANDING IN THE HALLWAY WITH A TOWEL FROZEN IN PLACE STARING AT THE TELEVISION.

FADE TO BLACK.

INT. RECORDING STUDIO - TWO WEEKS LATER

YOUNGER ZACH IS IN A SOUND ENGINEER BOOTH THROWING A TANTRUM THAT WE CANNOT HEAR WITH BOB TELLER.

There is a full jazz band in the recording room.

Younger Scott is at the piano in the recording room as Mercedes enters with two coffees.

They stare at the kaffuffle for a moment then they simultaneously drink from their coffees, discover they have each other's and without even looking at each other they switch cups.

YOUNGER SCOTT RAYMOND & MERCEDES  
GOLD

Yours. Thanks.

MERCEDES GOLD  
What is it this time? Timing, bass  
pitch, vibrato?

YOUNGER SCOTT RAYMOND  
Bob didn't like the last track.

MERCEDES GOLD  
Oooh, that ain't good. How long?

YOUNGER SCOTT RAYMOND  
(looking at watch)  
Been about forty-five minutes.

MERCEDES GOLD  
Then we got time.  
(sits next to him)  
I go into rehearsal on "Rent" next  
week. We open in April.

YOUNGER SCOTT RAYMOND  
"Rent", I heard rumors it's going  
to be big.

MERCEDES GOLD  
I hope so. I need rent money.

YOUNGER SCOTT RAYMOND  
I thought mama helped you with  
that?

MERCEDES GOLD  
Not since I told her about Trevor.  
She even had her church cast me  
out for being a sinner and  
fornicating in lust.

YOUNGER SCOTT RAYMOND  
That's the best time to fornicate.

MERCEDES GOLD

(giggling)

But that's only good when you have someone to fornicate with.

YOUNGER SCOTT RAYMOND

Trevor?

MERCEDES GOLD

Gone. Seems he was uncomfortable with my mother knowing and the church's view on our relationship.

YOUNGER SCOTT RAYMOND

And no free rent.

MERCEDES GOLD

Yah think? Men are evil.

YOUNGER SCOTT RAYMOND

That we are.

MERCEDES GOLD

Not you.

YOUNGER SCOTT RAYMOND

I know.

Younger Zach storms out of the sound booth, crossing to the microphone.

Younger Scott remains very calm and matter-of-fact. It's who he is.

YOUNGER ZACH ELLIOT

And we'll do it the way we rehearsed.

YOUNGER SCOTT RAYMOND

Which time?

YOUNGER ZACH ELLIOT

Do you not remember when we rehearsed it?

YOUNGER SCOTT RAYMOND

I do.

YOUNGER ZACH ELLIOT

Then we'll do it the way we rehearsed it.

YOUNGER SCOTT RAYMOND

Which time.

YOUNGER ZACH ELLIOT  
Are you "trying" to piss me off?

YOUNGER SCOTT RAYMOND  
That you can do on your own. We  
rehearsed it three times with  
subtle changes each time. The  
first time we accented the chorus  
at C but not at F. The second time  
there was no accent at all and the  
third time, it was more free-  
style. Which would you like?

YOUNGER ZACH ELLIOT  
(a bit deflated)  
Let's free ball it.

YOUNGER SCOTT RAYMOND  
As you wish.

MERCEDES GOLD  
(to Younger Scott)  
Damn, you're good.

YOUNGER SCOTT RAYMOND  
That I am.

Mercedes crosses to Younger Zach kissing him on the  
cheek.

MERCEDES GOLD  
I have to go sign my papers for  
"Rent".

YOUNGER ZACH ELLIOT  
Are you moving?

MERCEDES GOLD  
No dear, I got the part in "Rent".  
It opens in April.

YOUNGER ZACH ELLIOT  
(elated)  
What? You didn't tell me. We have  
to celebrate. Dinner on me.

MERCEDES GOLD  
It's always on you, remember? I'm  
broke.

YOUNGER ZACH ELLIOT  
Deal.

BOB TELLER  
Ready when you are Zach.

Mercedes heads towards the door, leaving.

YOUNGER ZACH ELLIOT  
Seven thirty.

Mercedes finger waves bye and exits.

Younger Scott begins the intro music to **SATIN'S L'L LAMB**

**SATIN'S L'L LAMB**

YOUNGER ZACH ELLIOT (CONT'D)  
(sung)  
**WHEN THE WIND GOES A WHIP WHIP WHIP  
WHIPPIN' ROUND MY FLOOR  
AND THE RAIN GOES RAP RAP RAP RAP  
RAPIN' AT MY DOOR  
GIVE ME GIN TO FORGET THE SIN SIN  
SINNER THAT I AM**

POV: MONTAGE OF SCENES INTERCUT AS SONG CONTINUES ON V.O.  
WITH ANY DIALOGUE SILENT.

INTERCUT:

INT. APARTMENT - NIGHT

Scene of Younger Zach at a very crowded party drinking  
and laughing hard.

INTERCUT:

EXT. NYC THEATRE

Scene of Younger Zach entering a NYC theatre artist  
entrance.

INTERCUT:

INT. NYC THEATRE BACKSTAGE

Younger Zach downs a large cocktail, handing the glass to  
a stage hand then going out on stage to sing.

INTERCUT:

INT. NYC THEATRE DRESSING ROOM - DIFFERENT NIGHT

Younger Zach is doing lines of coke with several chorus boys as Younger Scott peaks in the door to let him know its time to go on stage.

Younger Zach laughs, wipes off his nose, guzzles some beer and follows Younger Scott out.

INTERCUT:

INT. LIMOUSINE - NYC - DAYS LATER

POV: CLOSEUP OF YOUNGER ZACH'S FACE WITH HIS HEAD LAYING BACK ON THE BACK OF THE SEAT IN WHAT INITIALLY APPEARS THAT HE IS A SLEEP.

Younger Zach then moans a bit, appearing to be hung over, then moans even more, even more hung over.

CAMERA SLOWLY PULLS BACK UNTIL WE CAN SEE THE TOP OF A MAN'S HEAD BOBBING UP AND DOWN GIVING YOUNGER ZACH A VERY INTENSE BLOW JOB AS YOUNGER ZACH LIFTS A JOINT AND TAKES A HIT.

Younger Zach starts moaning in climax as we:

INTERCUT:

EXT. NEDERLANDER THEATRE ARTIST ENTRANCE - MOMENTS LATER

Younger Scott is standing by the artist's entrance waiting for Younger Zach to arrive as the limousine pulls up.

Younger Zach gets out the back door, adjusting his pants, followed by a MAN IN A BUSINESS SUIT and a brief case. Younger Zach shares his joint with the MAN IN A BUSINESS SUIT and then walks up to Younger Scott where they talk as they walk into the theatre.

YOUNGER ZACH ELLIOT (V.O.)

**CAUSE I'M ONLY SATIN'S LITTLE LAMB  
GIVE ME DRUMS THAT'LL START THAT THUMP  
THUMP THUMPIN' IN MY HEART  
GIVE ME HORNS THAT'LL BLOW BLOW BLOW  
BLOW THE BLUES APART  
GIVE ME THRILLS THAT'LL BREAK THE TEN  
COMMANDMENTS WITH A WHAM  
DON'T YOU KNOW I'M SATIN'S LITTLE LAMB**

YOUNGER ZACH ELLIOT (V.O.)  
(CONT'D)

FOR IT'S GLORY GLORY WHILE I'M A  
LIVIN'  
PURGATORY WHEN I'M GONE  
WHAT A WELCOME I WILL BE GIVIN'  
WHEN MY SOUL MARCHES ON  
HIEDIE HO WHILE I'M WAITIN' FOR THAT  
FATAL TELEGRAM  
WHEN I GO LITTLE DAISIES WON'T BE  
CARIN' WHO I AM  
BECAUSE IT'S HEADS HE WINS  
AND IT'S TAILS YOU LOSE  
WHEN YOU'RE SATIN'S LITTLE OLE TIME  
LAMB  
WHEN THE WIND GOES A WHIP WHIP WHIP  
WHIPPIN' ROUND MY FLOOR  
AND THE RAIN GOES RAP RAP RAP RAP  
RAPIN' AT MY DOOR  
GIVE ME GIN TO FORGET THE SINNER THAT  
I AM  
CAUSE I'M ONLY SATIN'S LITTLE LAMB  
GIVE ME DRUMS THAT'LL START THAT THUMP  
THUMP THUMPIN' IN MY HEART  
I WANNA HEAR HORNS THAT'LL BLOW BLOW  
BLOW BLOW THE BLUES APART  
GIVE ME THRILLS THAT'LL BREAK THE TEN  
COMMANDMENTS WITH A WHAM  
DON'T YOU KNOW I'M SATIN'S LITTLE LAMB  
AND IT'S GLORY GLORY WHILE I'M A  
LIVIN'  
PURGATORY WHEN I'M GONE  
WHAT A WELCOME I WILL BE GIVIN'  
WHEN MY SOUL MARCHES ON MARCHES ON  
HIEDIE HO WHILE I'M WAITIN' FOR THAT  
FATAL TELEGRAM  
WHEN I GO LITTLE DASIES WON'T BE  
CARIN' WHO I AM  
BECAUSE IT'S HEADS HE WINS  
AND IT'S TAILS YOU LOSE  
WHEN YOU'RE SATIN'S LITTLE TROUBLE  
MAKIN' HEART BREAKIN' GOOD FOR NOTHIN'  
LAMB

As the song V.O. Ends.

FADE TO:

INT. THE RIVER CAFE - BROOKLYN, NY - AFTERNOON

Younger Zach, dressed in a coat and tie, comes in through the front entrance and walks directly to the bar.

RIVER BARTENDER, 35 and handsome, approaches Younger Zach.

YOUNGER ZACH ELLIOT  
Tall scotch and soda.

The River Bartender makes his drink and places it in front of Younger Zach.

Younger Zach drinks half the glass.

RIVER BARTENDER  
You're Zach Elliot right?

YOUNGER ZACH ELLIOT  
(glad he's been  
recognized)  
Yes, have we met?

RIVER BARTENDER  
No, but I've been to several of  
your shows.

YOUNGER ZACH ELLIOT  
Well, that makes my day.

Younger Zach toasts to River Bartender.

RIVER BARTENDER  
I'm suppose to give you a message.

YOUNGER ZACH ELLIOT  
Oh, don't tell me. My mother is  
here already.

RIVER BARTENDER  
For about forty-five minutes.

YOUNGER ZACH ELLIOT  
Oh fuck me.

RIVER BARTENDER  
Not here. But it can be arranged.

River Bartender SLIPS A CARD in Younger Zach's breast coat pocket.

YOUNGER ZACH ELLIOT  
I'm gonna need another one of  
these.

The River Bartender makes his drink and places it in front of Younger Zach as Younger Zach finishes his first drink.

RIVER BARTENDER  
 (pointing)  
 Far corner table, by the window.

YOUNGER ZACH ELLIOT  
 (not looking)  
 Oh god. Blonde, brunette or bald?

RIVER BARTENDER  
 None of the above but bald would  
 be hot.

YOUNGER ZACH ELLIOT  
 (looking)  
 Oh my god. She's alone.

RIVER BARTENDER  
 I can get you out the back if you  
 don't wanna be seen.

Younger Patricia Elliot sees Younger Zach at the bar and  
 gracefully waves so he sees her.

YOUNGER ZACH ELLIOT  
 Too late. Let's do this.

Younger Zach takes a swig from the second drink then  
 walks over to the table.

YOUNGER PATRICIA ELLIOT  
 Well, Zachary, late as usual.

YOUNGER ZACH ELLIOT  
 I didn't know you were here until  
 the bartender was nice enough to  
 tell me.

YOUNGER PATRICIA ELLIOT  
 I told him to make sure you were  
 brought right to the table, before  
 you had a chance to start  
 drinking. I'll have to see about  
 him keeping his employment.

YOUNGER ZACH ELLIOT  
 (sitting)  
 Oh mother, he told me you were  
 here as soon as I walked in. I  
 needed two drinks before coming  
 over.

YOUNGER PATRICIA ELLIOT  
 You needn't be a smart ass  
 Zachary.

YOUNGER ZACH ELLIOT  
Not at all. Just stating the facts  
as you see them.

YOUNGER PATRICIA ELLIOT  
I've already ordered.

YOUNGER ZACH ELLIOT  
Of course you did. I'm not really  
hungry. I don't eat much before a  
show.

YOUNGER PATRICIA ELLIOT  
Isn't that show closing soon?

YOUNGER ZACH ELLIOT  
In two weeks.

YOUNGER PATRICIA ELLIOT  
Then what?

YOUNGER ZACH ELLIOT  
I don't know mother. My options  
are wide open. Maybe I'll move to  
France or Italy.

YOUNGER PATRICIA ELLIOT  
Don't be foolish. You need to be  
here with me.

YOUNGER ZACH ELLIOT  
I need to be as far away from you  
as a plane will take me. Or a  
fifth of Jack Daniels.

WAITER ONE approaches the table with a fresh martini for  
Younger Patricia.

YOUNGER PATRICIA ELLIOT  
You're drinking too much.

YOUNGER ZACH ELLIOT  
Not for you to decide. I don't see  
you having milk.

YOUNGER PATRICIA ELLIOT  
(to waiter)  
My son won't be having anything  
more to drink.

Waiter One leaves.

YOUNGER ZACH ELLIOT

Let's get something clear. You do not tell me when or when not to have a drink.

YOUNGER PATRICIA ELLIOT

Somebody needs to.

YOUNGER ZACH ELLIOT

What is it you want mother? You didn't invite me here to discuss my drinking habits.

YOUNGER PATRICIA ELLIOT

No, I didn't because I know it wouldn't do any good. You never listen to a thing I say.

YOUNGER ZACH ELLIOT

I have been listening to you since birth and it's not a pleasant sound. It's always, why don't you, or you should really, and my favorite, you need to get married and I know the perfect girl.

(shouts attracting attention)

I'm fucking Gay. I'm also fucking Gays.

YOUNGER PATRICIA ELLIOT

Lower your tone to me.

YOUNGER ZACH ELLIOT

Wow, you finally heard me for a change.

YOUNGER PATRICIA ELLIOT

You're making a spectacle of yourself.

YOUNGER ZACH ELLIOT

Yes I am. Almost as much as you do on a daily basis. I actually expected you to have some poor chorus girl with you today. You forget, I've worked with ninety percent of them and they all knew Larry and I were lovers. A couple. In a Gay relationship. We were fucking.

YOUNGER PATRICIA ELLIOT

Oh my god Zachary. Do you think I didn't know what you two were doing? Honestly? I was desperately trying to get you to see that if you even appeared slightly interested in a woman your career would go so much farther. There are still straight producers with a lot of money that won't touch you. Now it's because of your drinking and drug use. Even your agent says you need to get married because Hollywood won't even look at you.

YOUNGER ZACH ELLIOT

Fuck 'em and fuck Frank. Time to get me new agent anyway. And if Hollywood can't see me I guess I'm gonna have to make sure they at least hear me.

Young Zachary stands up abruptly but gets dizzy.

YOUNGER ZACH ELLIOT (CONT'D)

Whoa, I need to sit down.

POV: CAMERA ZOOMS INTO YOUNGER ZACHARY'S FACE AS HE STARTS TO LEAN FORWARD SLIGHTLY THEN ROTATES AROUND HIM ONCE OR TWICE, STOPPING AGAIN ON HIS FACE.

CAMERA PULLS BACK: REVEALING YOUNGER ZACH SITTING ON STAGE IN THE MIDDLE OF PERFORMING IN "GUYS AND DOLLS" SINGING "SIT DOWN YOU'RE ROCKIN' THE BOAT." THIS IS A FULL CAST BROADWAY PRODUCTION.

YOUNGER ZACH ELLIOT (CONT'D)

(sung)

**I DREAMED LAST NIGHT I GOT ON THE BOAT  
TO HEAVEN  
AND BY SOME CHANCE I HAD BROUGHT MY  
DICE ALONG  
AND THERE I STOOD  
AND I HOLLERED SOMEONE FADE ME  
BUT THE PASSENGERS THEY KNEW RIGHT  
FROM WRONG  
FOR THE PEOPLE ALL SAID SIT DOWN  
SIT DOWN YOU'RE ROCKIN' THE BOAT  
THE PEOPLE ALL SAID SIT DOWN  
SIT DOWN YOU'RE ROCKIN' THE BOAT  
AND THE DEVIL WILL DRAG YOU UNDER**

YOUNGER ZACH ELLIOT (CONT'D)

BY THE SHARP LAPEL OF YOUR CHECKERED  
 COAT  
 SIT DOWN, SIT DOWN, SIT DOWN, SIT DOWN  
 SIT DOWN YOU'RE ROCKIN' THE BOAT  
 I SAILED AWAY ON THAT LITTLE BOAT TO  
 HEAVEN  
 AND BY SOME CHANCE FOUND A BOTTLE IN  
 MY FIST  
 AND THERE I STOOD, NICELY PASSIN' OUT  
 THE WHISKEY  
 BUT THE PASSENGERS WERE BOUND TO  
 RESIST  
 FOR THE PEOPLE ALL SAID BEWARE  
 YOU'RE ON A HEAVENLY TRIP  
 PEOPLE ALL SAID BEWARE  
 BEWARE YOU'LL SCUTTLE THE SHIP  
 AND THE DEVIL WILL DRAG YOU UNDER  
 BY YOUR FANCY TIE 'ROUND YOUR WICKED  
 NECK  
 SIT DOWN, SIT DOWN, SIT DOWN, SIT DOWN  
 SIT DOWN YOU'RE ROCKIN' THE BOAT  
 AND AS I LAUGHED AT THOSE PASSENGERS  
 TO HEAVEN  
 A GREAT BIG WAVE CAME AND WASHED ME  
 OVERBOARD  
 AND AS I SANK AND I HOLLERED SOMEONE  
 SAVE ME  
 THAT'S THE MOMENT I WOKE UP THANK THE  
 LORD  
 AND I SAID TO MYSELF SIT DOWN  
 SIT DOWN YOU'RE ROCKIN' THE BOAT  
 SAID TO MYSELF SIT DOWN  
 SIT DOWN YOU'RE ROCKIN' THE BOAT  
 AND THE DEVIL WILL DRAG YOU UNDER  
 WITH A SOUL SO HEAVY YOU'D NEVER FLOAT  
 SIT DOWN, SIT DOWN, SIT DOWN, SIT DOWN  
 SIT DOWN SIT DOWN YOU'RE ROCKIN' THE  
 BOAT

CUT TO:

INT. YOUNGER ZACH'S DRESSING ROOM - AFTER SHOW

Younger Zach is at his makeup table having a drink and a joint, appearing tired.

After a moment of Younger Zach's drug activities.

YOUNGER SCOTT RAYMOND (O.C.)

Are you sure that's what you want  
 to do? It's a big move?

YOUNGER ZACH ELLIOT  
 Right after the trial and I look  
 at it this way. In L A she can't  
 just drop in, I connect with new  
 people and I can still tour from  
 there and have better fucking  
 weather.

CAMERA PULLS BACK REVEALING YOUNGER SCOTT WITH FEET UP ON  
 SMALL TABLE AND A DRINK.

YOUNGER SCOTT RAYMOND  
 Well then I better start packing  
 because you can't rehearse alone.

YOUNGER ZACH ELLIOT  
 You would finally leave wifey-poo  
 and run off together? How  
 touching. What's the catch? No  
 sex, just roommates?

YOUNGER SCOTT RAYMOND  
 Of course. Her family lives in  
 Orange County California and she's  
 been wanting us to move there but  
 I wouldn't because of our  
 "creative" abilities.

YOUNGER ZACH ELLIOT  
 It is about me after all. You're a  
 fucking love.

YOUNGER SCOTT RAYMOND  
 I know.

Younger Zach crosses to Younger Scott, sits on his lap,  
 putting his arms around Younger Scott's neck.

YOUNGER ZACH ELLIOT  
 You scare me sometimes.

YOUNGER SCOTT RAYMOND  
 (admitting)  
 I do.

YOUNGER ZACH ELLIOT  
 On purpose?

YOUNGER SCOTT RAYMOND  
 Mostly.

YOUNGER ZACH ELLIOT  
 (hugging Younger  
 Scott)

You are such a prick for not being  
 Gay.

YOUNGER SCOTT RAYMOND  
 Not a choice. If it were you'd be  
 my first.

Mercedes bursts into the dressing room, freezing in mid  
 sentence as she sees the two hugging.

MERCEDES GOLD  
 I've decided I need to.....  
 (then)  
 Scott, isn't this gonna fuck up  
 you relationship with you wife?

YOUNGER SCOTT RAYMOND  
 She's moving.

MERCEDES GOLD  
 Wow. That's sudden. I think.

YOUNGER SCOTT RAYMOND  
 I'm going with her.

MERCEDES GOLD  
 (referring to Younger  
 Zach)  
 So you two are going to have a  
 long distance relationship?

YOUNGER SCOTT RAYMOND  
 Nope.

YOUNGER ZACH ELLIOT  
 I'm moving.

MERCEDES GOLD  
 To where?

YOUNGER ZACH ELLIOT  
 California.

MERCEDES GOLD  
 You're moving to fucking  
 California and didn't tell me?

YOUNGER ZACH ELLIOT  
 I just this minute decided.

YOUNGER SCOTT RAYMOND

He did.

MERCEDES GOLD

And I just got the lead in a new musical. I need a hug.

Younger Zach and Younger Scott remain seated but throw open their arms to Mercedes who immediately jumps into the group hug. They are all laughing.

CUT TO:

INT. SUPERIOR COURTROOM - FOLLOWING MONTH

Younger Zach Elliot is on the witness stand being questioned by the prosecutor.

Paul Messinger is at the defendant's table.

Mercedes and Young Scott Raymond are seated in the front row of the jammed gallery behind the prosecutor.

PROSECUTOR

And when you left for rehearsal was Paul Messinger still in your apartment that morning alone with your partner Larry Peters?

YOUNGER ZACH ELLIOT

Yes.

PROSECUTOR

How long were you gone?

YOUNGER ZACH ELLIOT

I was at rehearsal most of the day until about four.

PROSECUTOR

And after rehearsal what did you do?

YOUNGER ZACH ELLIOT

We were all going to go to dinner so we went back to my apartment to get Larry to join us.

PROSECUTOR

And what did you find when you arrived at your apartment.

YOUNGER ZACH ELLIOT  
Mercedes was sitting on the stairs  
in the hallway because Larry  
wasn't answering the door.

Younger Zach begins to get emotional.

YOUNGER ZACH ELLIOT (CONT'D)  
We went into the apartment....he  
was lying....on the floor, the  
lamp was knocked over and there  
was blood all over the floor, and  
on the couch and the wall and the  
lamp . . . .

Younger Zach loses control of his emotions breaking down  
on the stand.

FADE TO:

INT. SUPERIOR COURTROOM - NEXT DAY

Paul Messinger is at the defendant's table.

Younger Zach, Mercedes and Young Scott Raymond are seated  
in the front row of the jammed gallery behind the  
prosecutor.

JUDGE  
Madam Foreman, has the jury  
reached a unanimous verdict?

FOREWOMAN  
We have your honor.

JUDGE  
Please hand it to the Bailiff.

The Bailiff takes the VERDICT FORM from the Forewoman and  
hands it to the Judge who reads it then hand it back to  
the Bailiff who returns it to the forewoman to read.

JUDGE (CONT'D)  
Will the defendant rise. Madam  
Forewoman how does the jury find  
in the single count of murder in  
the first degree?

FOREWOMAN  
We find the defendant, Paul  
Messinger, guilty.

Paul Messinger's friends in the gallery cry out and Paul sits hard in his chair.

FADE OUT.

INT. YOUNGER ZACH AND LARRY'S APT - BEDROOM

The room is almost all packed up with the bed stripped and standing against the wall.

TWO MOVERS enter and begin removing the bed as Younger Zach is taking the last items out of his dresser drawer and putting them in a box.

Younger Zach lifts out a picture in a frame of A THIRTY YEAR OLD YOUNGER ZACH DRESSED IN TIGHTS FOR THE TEMPEST AND HIS THEN LOVER, LARRY, 29, ALSO DRESSED IN A TIGHTS AND THE TEMPEST COSTUME, POSING OUT FRONT OF THE BROADHURST THEATRE WHERE THEIR SHOW IS PLAYING AND ON THE MARQUEE. THE SAME PICTURE TAKEN EARLIER IN FILM.

Younger Zach sadly begins to reminisce in his thoughts as WE HEAR A VOICE OVER OF ZACH ELLIOT SINGING "**THE FIRST TIME EVER I SAW YOU FACE.**"

**"THE FIRST TIME EVER I SAW YOU FACE."**

MONTAGE OF SCENE DURING SONG DEPICTING PERIODS IN THE LYRICS OF YOUNGER ZACH AND LARRY'S MEETING AND RELATIONSHIP.

YOUNGER ZACH ELLIOT (V.O.)

(sung)

THE FIRST TIME EVER I SAW YOUR FACE  
 I THOUGHT THE SUN ROSE IN YOUR EYES  
 AND THE MOON AND THE STARS  
 WERE THE GIFTS YOU GAVE  
 TO THE DARK AND THE ENDLESS SKIES  
 AND THE FIRST TIME EVER I KISSED YOUR  
 MOUTH  
 I FELT THE EARTH MOVE IN YOUR HANDS  
 LIKE THE TREMBLING HEART  
 OF A CAPTIVE BIRD  
 THAT WAS THERE AT MY COMMAND MY LOVE  
 AND THE FIRST TIME EVER I LAY WITH YOU  
 I FELT YOUR HEART SO CLOSE TO MINE  
 AND I KNEW OUR JOY  
 WOULD FILL THE EARTH  
 AND LAST TIL THE END OF TIME MY LOVE  
 THE FIRST TIME EVER I SAW  
 YOUR FACE, YOUR FACE  
 YOUR FAA-AACE YOUR FACE

INT. YOUNGER ZACH AND LARRY'S APT - LIVING ROOM

As the v.o. song ends Younger Zach walks across the empty barren apartment living room to the open front door, pauses, looks around, walks out the door, pulling it closed.

FADE TO:

INT. YOUNGER ZACH'S MALIBU HOUSE KITCHEN - MONTH LATER - AFTERNOON

POV: YOUNGER ZACH HAS JUST FINISHED MIXING A TALL DRINK FOR HIMSELF, TURNS AND WALKS TOWARDS THE PATIO DOORS.

CAMERA PIVOTS WITH HIM REVEALING LOTS OF HOT MEN AROUND HIS POOL, IN THE POOL, MANY NAKED, SOME IN SHORTS OR BATHING SUITS.

THE DOORBELL RINGS.

Younger Zach darts to answer the door, already been drinking, opens it revealing Young Scott.

YOUNGER ZACH ELLIOT  
Scott, come in, come in. Just in time.

YOUNGER SCOTT RAYMOND  
(looks at his watch)  
I'm always on time.

Younger Zach heads for the kitchen.

YOUNGER ZACH ELLIOT  
What are you drinking?

YOUNGER SCOTT RAYMOND  
I don't drink when I work.

YOUNGER ZACH ELLIOT  
This isn't work.

YOUNGER SCOTT RAYMOND  
It's suppose to be. We have a rehearsal today.

YOUNGER ZACH ELLIOT  
Was that today?

YOUNGER SCOTT RAYMOND  
 Yep. What are you doing?

YOUNGER ZACH ELLIOT  
 Having a cocktail with friends.

YOUNGER SCOTT RAYMOND  
 Seems you've made a lot of friends  
 in a month.

YOUNGER ZACH ELLIOT  
 What can I say, people are very  
 friendly in Malibu. Oh shit, I'm  
 out of gin. Market run.

Younger Zach grabs his keys and starts for the door and  
 Younger Scott grabs his arm, stopping him.

YOUNGER SCOTT RAYMOND  
 Are you sure that's wise?

A hot muscle man enters from the patio, NAKED.

NAKED MUSCLE MAN  
 The head?

YOUNGER ZACH ELLIOT  
 Down the hall.

NAKED MUSCLE MAN  
 Thanks.

Naked Muscle Man heads down the hall to the bathroom.

YOUNGER SCOTT RAYMOND  
 You're gonna just go and leave all  
 these people here? You don't know  
 them.

YOUNGER ZACH ELLIOT  
 They'll be fine and I'm out of  
 gin.

Younger Zach darts out the door and jumps in his car in  
 the car port and backs out.

YOUNGER SCOTT RAYMOND  
 (to no one)  
 I'll just wait here.

Naked Muscle Man comes out of the bathroom.

NAKED MUSCLE MAN  
Hey. You coming out to the pool?  
Water's great.

YOUNGER SCOTT RAYMOND  
Ah, no. I'm fine.

NAKED MUSCLE MAN  
Yes you are.

Naked Muscle Man goes out the patio door.

YOUNGER SCOTT RAYMOND  
This is not good Zach.

Younger Scott pulls out his cell phone and places a call.

YOUNGER SCOTT RAYMOND (CONT'D)  
Hey honey. I'm gonna be a little  
later than I thought. No, you  
wouldn't believe me, well, you  
know Zach.

CUT TO:

EXT. PACIFIC COAST HIGHWAY (PCH)

AERIAL : YOUNGER ZACH IS DRIVING HIS CONVERTIBLE QUITE  
FAST LISTENING TO LOUD MUSIC.

AS HE SOARS UP PCH A CALIFORNIA HIGHWAY PATROL CAR  
SUDDENLY APPEARS COMING UP BEHIND YOUNGER ZACH'S CAR WITH  
HIS LIGHTS FLASHING.

CUT TO:

INT. MALIBU COURTHOUSE - NEXT MORNING

The judge is busy going through files on the bench.

Younger Zach is in the holding area to the right of the  
bench looking a bit dishevelled.

JUDGE  
Mr. Elliot. This isn't the first  
time you've been in my courtroom  
in the past month. Seems you're  
acting like a teenager and I could  
release you, after bail, to the  
care of your parents.

YOUNGER ZACH ELLIOT  
That's already been a life  
sentence.

ATTORNEY  
(to Younger Zach)  
Don't speak unless the judge asks  
you a question.

JUDGE  
Wise advice from your attorney.

YOUNGER ZACH ELLIOT  
This isn't my attorney.

JUDGE  
Then who's attorney is it?

YOUNGER ZACH ELLIOT  
I don't know where she came from.

Patricia Elliot stands up in the back of the court room  
and starts to walk forward.

YOUNGER PATRICIA ELLIOT  
That would be my attorney your  
honor.

JUDGE  
And who might you be?

YOUNGER PATRICIA ELLIOT  
Patricia Elliot, his mother.

JUDGE  
Perfect. I do have at least one of  
your parents here.

YOUNGER ZACH ELLIOT  
No your Honor.

JUDGE  
No? This isn't your mother?

YOUNGER ZACH ELLIOT  
She is, but I fail to see her use  
here. I didn't call her and no  
longer acknowledge her existence  
on the planet.

JUDGE  
Well, that's your choice. I don't  
care. Your mommy issues are not  
the subject of this court.

YOUNGER PATRICIA ELLIOT

Your Honor, I'll be writing the  
check for his bail.

YOUNGER ZACH ELLIOT

That isn't necessary your Honor. I  
have my own cash flow.

JUDGE

Good, you're gonna need it Mr.  
Elliot. If I had my way you'd be  
in custody for at least a week to  
dry out but this is only a bail  
hearing.

YOUNGER ZACH ELLIOT

Good cause I have Oprah to do.

YOUNGER PATRICIA ELLIOT

Oh shut up, for once in your life.

JUDGE

Thank you Mrs. Elliot. I couldn't  
say it without appearing biased.  
But what I can say is that, Mr.  
Elliot, in spite of you doing  
Oprah you will be back in court  
one month from today for a hearing  
on whether or not I revoke your  
bail which I am forced to set  
today.

Younger Zach opens his mouth to speak.

ATTORNEY

(to Younger Zach,  
under breath)

Don't.

JUDGE

Your bail is set at thirty  
thousand for driving under the  
influence and one thousand for  
exceeding the maximum speed limit.  
(sarcastically)

Just, because. Cash or bond. And  
Mrs. Elliot, I suggest someone  
pull in the reins on this one even  
though he seems to think he's  
acting like an adult. We're done  
here. Oh, and Mr. Elliot, say hi  
to Oprah from the Malibu court  
system.

The judge bangs gavel.

CUT TO:

EXT. MALIBU COURTHOUSE - TWO HOURS LATER

POV: YOUNGER ZACH COMES OUT OF THE SIDE DOOR AFTER BEING RELEASED THEN SUDDENLY STOPS DEAD IN HIS TRACKS.

CAMERA PULLS BACK TO REVEAL YOUNGER PATRICIA WAITING FOR HIM.

YOUNGER ZACH ELLIOT

How the fuck did you find me?

YOUNGER PATRICIA ELLIOT

Zachary, that was easy. I've always known where you were. I thought I would let you have your pouting time, until this.

YOUNGER ZACH ELLIOT

I don't need you here.

YOUNGER PATRICIA ELLIOT

Apparently you do. You've been all over the news all night.

YOUNGER ZACH ELLIOT

No publicity is bad publicity.

YOUNGER PATRICIA ELLIOT

Tell Richard Nixon that, see how far you get.

YOUNGER ZACH ELLIOT

I'd have to dig his ass up to ask him. I'm going home.

YOUNGER PATRICIA ELLIOT

And how are you going to get there? They've impounded your car.

YOUNGER ZACH ELLIOT

I'll call a cab.

YOUNGER PATRICIA ELLIOT

Stop being a child. My driver is waiting.

YOUNGER ZACH ELLIOT

I'll act like a child if I want to. It's my life. I don't need you trying to control everything I try to do.

YOUNGER PATRICIA ELLIOT

I'm your mother. What do you think mother's are suppose to do if it's not helping their child when they are in need?

YOUNGER ZACH ELLIOT

That's what you don't get. I don't need you. I don't need you trying to find the perfect girl. I'm Gay. I suck cock mother. I don't need you showing up whenever you feel like you need a fix, without even calling.

YOUNGER PATRICIA ELLIOT

I don't think they would put the call through to your prison cell.

YOUNGER ZACH ELLIOT

God damn it, you know what I mean. Jesus, after all these years I get why you never got married. You're a pain in the ass. What man would have you.

YOUNGER PATRICIA ELLIOT

(bursting out)

Because they're not worth the effort. Do you actually think I didn't know the perverse life you lead? Why the hell do you think I left your father! He was a fucking faggot! I came home from the theatre one night and found him naked, in bed with some boy he had met at my opening night party the night before. I threw them both out the front door and never spoke to him again. I never told him I was pregnant because he didn't deserve you. I'm glad he died before you could meet him.

FADE TO:

INT. LIMOUSINE - PCH

CLOSE-UP OF YOUNGER ZACH'S FACE LOOKING OUT THE WINDOW AS THE LIMO GOES DOWN PCH.

CAMERA PULLS BACK REVEALING YOUNGER PATRICIA SEATED ON THE OTHER SIDE, STOICALLY LOOKING OUT THE WINDOW.

INT. YOUNGER ZACH'S MALIBU HOUSE

POV: IN LIVING ROOM FACING THE DOOR LEADING TO THE CAR PORT

Younger Zach enters the door, leaving it open expecting his mother to follow. She doesn't and we can see her in the limo that has backed in the carport area.

Younger Zach goes to the kitchen and makes himself a drink then realizes Younger Patricia has not come in so he walks to the door and looks out.

YOUNGER ZACH ELLIOT

So, are you going to stay in the car?

YOUNGER PATRICIA ELLIOT

It's clear you would rather I not stay.

YOUNGER ZACH ELLIOT

Mother, you can stay. You came all the way out from New York.

YOUNGER PATRICIA ELLIOT

I was here for a show at the Ahmanson in LA anyway. I'm staying at the Westin Bonaventure downtown.

Younger Patricia signals the driver to leave.

CUT TO:

EXT. YOUNGER ZACH'S MALIBU HOUSE

POV: CAMERA ON OPPOSITE SIDE OF LIMO AS IT PULLS AWAY. WE CAN SEE YOUNGER PATRICIA IN THE BACKSEAT WINDOW OF THE LIMO AND YOUNGER ZACH STANDING IN THE DOORWAY WITH HIS DRINK, LEANING ON THE DOOR JAM.

YOUNGER ZACH ELLIOT  
 (to himself)  
 Why the fuck do I even try.

Younger Zach turns and walks back into the house, pushing the door so it slams shut.

CUT BACK TO:

INT. YOUNGER ZACH'S MALIBU HOUSE

Younger Zach starts to walk to the hallway and notices someone sitting in a lounge chair by his pool.

Younger Zach opens the sliding door and goes out to the pool and discovers Younger Scott enjoying the view.

They talk without looking at each other.

YOUNGER ZACH ELLIOT  
 You're here.

YOUNGER SCOTT RAYMOND  
 I am.

YOUNGER ZACH ELLIOT  
 Rough night.

YOUNGER SCOTT RAYMOND  
 Rougher morning I think.

YOUNGER ZACH ELLIOT  
 You talked to her?

YOUNGER SCOTT RAYMOND  
 Yep. Not pretty.

YOUNGER ZACH ELLIOT  
 Yeah. What now?

YOUNGER SCOTT RAYMOND  
 Oprah tomorrow.

YOUNGER ZACH ELLIOT  
 Shit. She said my dad was Gay.

YOUNGER SCOTT RAYMOND  
 You okay with that?

YOUNGER ZACH ELLIOT  
I don't think so.

YOUNGER SCOTT RAYMOND  
Why?

YOUNGER ZACH ELLIOT  
I don't know.

FADE TO:

INT. NEW YORK THEATRE STAGE - EVENING SHOW

THIS SCENE IS INTERCUT WITH THE TRAVELING SCENES THAT FOLLOW OF YOUNGER ZACH TRAVELING.

MERCEDES IS ON STAGE IN A PRODUCTION OF "INTO THE WOODS"  
AS CINDERELLA SINGING "**NO ONE IS ALONE**"

**"NO ONE IS ALONE"**

CINDERELLA  
MOTHER CANNOT GUIDE YOU NOW YOU'RE ON  
YOUR OWN ONLY ME BESIDE YOU STILL,  
YOU'RE NOT ALONE NO ONE IS ALONE,  
TRULY NO ONE IS ALONE  
SOMETIMES PEOPLE LEAVE YOU HALFWAY  
THROUGH THE WOOD OTHERS MAY DECEIVE  
YOU YOU DECIDE WHAT'S GOOD YOU DECIDE  
ALONE BUT NO ONE IS ALONE

LITTLE RED RIDING HOOD  
I wish...

CINDERELLA  
I KNOW. MOTHER ISN'T HERE NOW

BAKER  
WRONG THINGS, RIGHT THINGS

CINDERELLA  
WHO KNOWS WHAT SHE'D SAY?

BAKER  
WHO CAN SAY WHAT'S TRUE?

CINDERELLA  
NOTHING'S QUITE SO CLEAR NOW

BAKER  
DO THINGS, FIGHT THINGS

CINDERELLA  
**FEEL YOU'VE LOST YOUR WAY? BUT--**

BAKER  
**YOU DECIDE, BUT**

BOTH  
**YOU ARE NOT ALONE**

CINDERELLA  
**BELIEVE ME, NO ONE IS ALONE**

BAKER  
**NO ONE IS ALONE BELIEVE ME**

CINDERELLA  
**TRULY**

BOTH  
**YOU MOVE JUST A FINGER SAY THE  
 SLIGHTEST WORD SOMETHING'S BOUND TO  
 LINGER BE HEARD**

BAKER  
**NO ACTS ALONE CAREFUL NO ONE IS ALONE**

BOTH  
**PEOPLE MAKE MISTAKES**

BAKER  
**FATHERS**

CINDERELLA  
**MOTHERS**

BOTH  
**PEOPLE MAKE MISTAKES HOLDING TO THEIR  
 OWN THINKING THEY'RE ALONE**

CINDERELLA  
**HONOR THEIR MISTAKES**

BAKER  
**FIGHT FOR THEIR MISTAKES**

CINDERELLA  
**EVERYBODY MAKES**

BOTH  
**ONE ANOTHER'S TERRIBLE MISTAKES  
 WITCHES CAN BE RIGHT GIANTS CAN BE  
 GOOD YOU DECIDE WHAT'S RIGHT YOU  
 DECIDE WHAT'S GOOD**

CINDERELLA  
**JUST REMEMBER**

BAKER  
**JUST REMEMBER**

BOTH  
**SOMEONE IS ON YOUR SIDE**

LITTLE RED RIDING HOOD & JACK  
**OUR SIDE**

BAKER & CINDERELLA  
**OUR SIDE SOMEONE ELSE IS NOT WHILE  
 WE'RE SEEING OUR SIDE**

LITTLE RED RIDING HOOD & JACK  
**OUR SIDE**

BAKER & CINDERELLA  
**OUR SIDE**

ALL  
**MAYBE WE FORGOT THEY ARE NOT ALONE NO  
 ONE IS ALONE**

CINDERELLA  
**HARD TO SEE THE LIGHT NOW**

BAKER  
**JUST DON'T LET IT GO**

BOTH  
**THINGS WILL COME OUT RIGHT NOW WE CAN  
 MAKE IT SO  
 SOMEONE IS ON YOUR SIDE  
 NO ONE IS ALONE**

INTERCUT:

EXT. O'HARE INTERNATIONAL AIRPORT - PICK-UP - NEXT  
 MORNING

Younger Zach and Younger Scott are dragging their luggage  
 out the terminal door to a waiting limo.

The LIMO DRIVER puts luggage in trunk and they all get  
 into the limo and it drives off.

INTERCUT:

INT. LIMOUSINE - CHICAGO

Younger Zach looks a mess from the flight and immediately goes for the bar in the back of the limo.

Younger Scott just looks at him with a questioning look.

Younger Zach pours a straight shot and then another then pulls out his brief case using it as a table, laying some sheet music on the top he has pulled out of the case.

Retrieving two pens from his pocket he unscrews one of them and pours the cocaine out of it onto the sheet music then uses the tube of the pen to snort the coke.

YOUNGER SCOTT RAYMOND

You take too many chances.

YOUNGER ZACH ELLIOT

Sometimes you have to.

YOUNGER SCOTT RAYMOND

Until you don't.

Opening the other pen unscrews it and pours the cocaine out of it onto the sheet music then uses the tube of the pen to snort the coke then washes it down with another shot.

INTERCUT:

EXT. LIMOUSINE - CHICAGO

AERIAL : LIMOUSINE DRIVING DOWN THE STREETS OF CHICAGO THEN ENDING UP AT HARPO STUDIOS AND DRIVING THROUGH THE GATE.

INT. HARPO TALENT ENTRANCE

The limo pulls to a stop and the driver opens the rear door and Younger Scott gets out followed by a "high" Younger Zach.

MERCEDES IS ON STAGE IN A PRODUCTION OF "INTO THE WOODS" AS CINDERELLA SINGING "**NO ONE IS ALONE**" ENDS.

CUT TO:

INT. YOUNGER ZACH'S DRESSING ROOM AT HARPO - 60 MINUTES  
LATER

Younger Scott enters tapping on the door as he enters  
giving Younger Zach a frustrated look.

YOUNGER ZACH ELLIOT  
(sarcastically)  
It's Oprah. Why wouldn't I want to  
be here?

YOUNGER SCOTT RAYMOND  
I can't answer that.

YOUNGER ZACH ELLIOT  
My attorney always said, never ask  
a question that you don't already  
have the answer for.

YOUNGER SCOTT RAYMOND  
You're not on trial. Yet.

YOUNGER ZACH ELLIOT  
Let's get this shit over with.

Younger Zach walks past Younger Scott, hits his shoulder  
on the door jam on his way out and heads for the stage.

Younger Scott pauses with a look of sorrow in Younger  
Zach's direction then follows him to the stage.

INT. OPRAH WINFREY TELEVISION STUDIO - MOMENTS LATER

POV: SIDE VIEW OF OPRAH WINFREY IS ON SET WITH A FULL  
STUDIO AUDIENCE FOR THE TAPING.

Younger Scott walks up behind Younger Zach just as  
Younger Zach has a slight dizzy spell.

Younger Scott grabs hold of Younger Zach as he slightly  
falters and Younger Zach roughly pushes his hands away.

CUT TO:

POV: FROM AUDIENCE FULL CAMERA ON OPRAH.

OPRAH WINFREY  
And this is a surprise I have been  
waiting for. You want a surprise?  
I didn't want to tell anyone he  
was coming.

OPRAH WINFREY (CONT'D)

He's one of my all time favorites.  
He started on Broadway and knocked  
down every stage he's been on.  
He's here. ZAAAACH ELLIOT!!!

The audience goes crazy as the OPRAH BACKDROP MONITOR rises revealing Younger Scott seated at a glittery upright piano and Younger Zach standing by a microphone in a glittery full length western duster.

Younger Zach sings "IN MY LIFE/HE IS." It is a ballad mix that grows with intensity in his singing and his emotional stability crashing.

**"IN MY LIFE/HE IS"**

YOUNGER ZACH ELLIOT

(sung)

THERE ARE PLACES I REMEMBER  
ALL MY LIFE, THOUGH SOME HAVE CHANGED  
SOME FOREVER, NOT FOR BETTER  
AND SOME HAVE GONE, AND SOME REMAIN  
ALL THESE PLACES HAVE THEIR MOMENTS  
WITH LOVERS AND FRIENDS I STILL CAN'T  
RECALL  
SOME ARE DEAD AND SOME ARE LIVING  
IN MY LIFE I LOVE THEM ALL  
BUT OF ALL THESE FRIENDS AND LOVERS  
THERE IS NO ONE COMPARES WITH YOU  
AND THESE MEMORIES LOSE THEIR MEANING  
WHEN I THINK OF LOVE AS SOMETHING NEW  
THOUGH I KNOW I'LL NEVER EVER LOSE  
AFFECTION  
FOR PEOPLE AND THINGS THAT WENT BEFORE  
I KNOW I'LL OFTEN STOP AND THINK ABOUT  
THEM  
IN MY LIFE I LOVE YOU MORE  
WELL THE ROAD IS A TEMPTING SEDUCER  
AND THE YEARS CAN SLIP QUICKLY AWAY  
BUT NOW AS I LOOK TO THE FUTURE  
ALL I CAN SEE IS HIS FACE  
WELL I DON'T WANT TO WAKE UP SOME  
MORNING  
AND LOOK BACK TO WHAT I HAVE LOST  
SO I'M BRINGING HIM ROSES AND A HEART  
THAT IS OPEN AND A MAN WHO KNOWS WHAT  
HE'S GOT

## YOUNGER ZACH ELLIOT (CONT'D)

(sung)

HE IS THE AIR THAT I BREATHE IN THE  
 WORLD I BELIEVE IN HE IS THE BED THAT  
 I LIE IN, THE ARMS THAT I'LL DIE IN  
 THE PLACE WHERE I GO AND THE FACE THAT  
 I KNOW AND THE SHELTER THAT LETS ME BE  
 FREE THAT'S WHAT HE IS  
 I'M COMING HOME TO HOLD HIM CLOSE AS  
 WE GROW OLD THEN HAND IN HAND A DAY BY  
 DAY THIS HOME IS WHERE MY HEART WILL  
 STAY, CAUSE  
 HE IS THE AIR THAT I BREATHE IN THE  
 WORLD I BELIEVE IN HE IS THE BED THAT  
 I LIE IN, THE ARMS THAT I'LL DIE IN  
 (HE IS) THE FIRST THING I SEE WHEN I  
 WAKE UP EACH MORNING (HE IS) WALKING  
 AFTER TWILIGHT, LOVING IN THE  
 MOONLIGHT  
 HE IS -- HE'S EVERYTHING , EVERYTHING  
 TO ME  
 HE IS -- HE'S EVERYTHING

The audience goes nuts as Younger Zach stands, tears running down his face.

FADE TO:

I/E. MONTAGE - THAT EVENING

We see a montage of scenes of a messed up Younger Zach getting back onto a plane, still drinking and very depressed.

Younger Scott is very worried but just watches over him.

INT. O'HARE INTERNATIONAL AIRPORT - GATE - THAT EVENING

Younger Scott and Younger Zach are boarding their flight.

CUT TO:

INT. PLANE

Younger Scott is getting seated in first class and Younger Zach plops down into his seat.

CUT TO:

INT. PLANE - DURING FLIGHT

Younger Zach is being served a cocktail by a FLIGHT ATTENDANT.

Younger Zach takes the drink and then pulls a pill bottle out of his pocket, shakes two pills out of it and takes them, washing them down with the drink.

FADE TO:

INT. PLANE - DURING FLIGHT

Younger Zach is draining a drink.

There is a tray of food, untouched, on his table and several empty glasses, some still with ice.

FADE TO:

INT. PLANE - DURING FLIGHT

The Flight Attendant removes Younger Zach's uneaten dinner. Younger Zach shoos them away.

Younger Zach gets up and goes to the lavatory and enters.

CUT TO:

INT. PLANE LAVATORY

Younger Zach locks the door, looks at his ragged face in the mirror then pulls out two of his coke pens, snorting one after another.

CUT TO:

INT. PLANE - END OF FLIGHT

Younger Zach gets out of the seat, quite messed up and walks out of the plane leaving Younger Scott to get both sets of carry-ons. He is not happy.

CUT TO:

INT. LIMOUSINE - ONE HOUR LATER

Younger Scott is watching Younger Zach have another drink.

In the middle of him having the drink Younger Zach's eyes start to close and he wobbles with the drink in his hand as Younger Zach starts to slide down in the seat.

Younger Scott grabs hold of the drink just as Younger Zach starts to convulse in a seizure.

YOUNGER SCOTT RAYMOND  
NO! NO! NO! DON'T YOU DO THIS.  
HELP ME! DRIVER, HELP ME!!

CUT TO:

INT. CEDAR-SINAI HOSPITAL - OUTSIDE ICU - SEVERAL HOURS  
LATER

POV: CLOSE-UP OF HOSPITAL MONITOR.

CAMARA PULLS BACK SLOWLY REVEALING YOUNGER ZACH IN  
INTENSIVE CARE AS UNDERSCORE STARTS. ZACH ELLIOT SINGING  
**"THE RESCUE."**

**"THE RESCUE"**

THROUGH THE LARGE WINDOW WE CAN SEE YOUNGER ZACH IN THE  
HOSPITAL BED HOOKED UP TO MANY I V LINES AND ON A  
RESPIRATOR.

YOUNGER SCOTT IS ON HIS CELL PHONE.

YOUNGER ZACH ELLIOT (V.O.)

(sung)

YOU'VE BEEN CAUGHT IN A STORM  
YOU'VE BEEN BATTERED AND TORN  
YOUR SURVIVAL WILL NEED YOUR REVIVAL  
AND WHEN I SAW YOUR FLAG  
IT WAS ONLY JUST A RAG  
AND THE BOAT THAT YOU WERE SAILING ON  
WAS LEAVING  
IT'S A COLD AND BITTER TASK  
STORING YOUR XXXXX  
YOU'RE THE DAUGHTER OF VIOLENT WATERS  
AND WHEN I TOOK YOUR HAND  
YOU WERE A THOUSAND MILES FROM LAND  
AND THE WORLD THAT YOU WERE LIVING IN  
WAS SINKING  
OH OH GOD YOU'VE BEEN DOWN SO LONG  
THE CURRENT PULLS SO STRONG  
THIS LIFE THAT YOU'VE BEEN LEADING  
OH PLEASE TAKE THIS LOVE FROM ME  
IT'S STRONGER THAN THE SEA

YOUNGER ZACH ELLIOT (V.O.)

(sung)

THIS LOVE THAT YOU'VE BEEN NEEDING  
 HAVE I REACHED YOUR HEART IN TIME TO  
 STOP THE BLEEDING  
 TIME HAS LEAD YOU AWAY  
 FROM THE BRIGHT SIDE OF DAY  
 XXXXXXXXXXXXXXXXXXXXXXX  
 XXXXXXXXXXXXXXXXXXXXXXX  
 SHARE THIS LOVING SIDE OF ME  
 AND THE WARMTH THAT IT WILL BRING  
 WILL LAST FOREVER  
 OH OH GOD YOU'VE BEEN DOWN SO LONG  
 THE CURRENT PULLS SO STRONG  
 THIS LIFE THAT YOU'VE BEEN LEADING  
 OH PLEASE TAKE THIS LOVE FROM ME  
 IT'S STRONGER THAN THE SEA  
 HAVE I REACHED YOUR HEART IN TIME TO  
 STOP THE BLEEDING  
 HAVE I REACHED YOUR HEART IN TIME TO  
 STOP THE BLEEDING

"SILENT MONTAGE" WITH SONG VOICE OVER: YOUNGER SCOTT  
 CALLING MERCEDES IN NY WHILE SHE IS BACKSTAGE AT THE  
 THEATRE.

INTERCUT:

INT. BACKSTAGE OF NEW YORK THEATRE DRESSING ROOM - AFTER  
 SHOW

MERCEDES IS AT HER MAKE-UP MIRROR REMOVING HER MAKE-UP  
 TALKING AND LAUGHING WITH OTHER ACTORS.

The STAGE MANAGER enters and tells her she has a call at  
 the desk.

INT. BACKSTAGE OF NEW YORK THEATRE

Mercedes walks up to the window and the STAGE MANAGER  
 givers her the phone receiver.

Mercedes is initially over-joyed to hear Younger Scott's  
 voice.

CUT BACK TO:

INT. CEDAR-SINAI HOSPITAL - OUTSIDE ICU

Younger Scott is pacing outside Younger Zach's room as he explains to Mercedes that Younger Zach may be dying.

CUT BACK TO:

INT. BACKSTAGE OF NEW YORK THEATRE

Younger Mercedes' joy and smile fades and tears begin to form as she listens on the phone.

CUT BACK TO:

CEDAR-SINAI HOSPITAL - OUTSIDE ICU

Younger Scott disconnects the call as a nurse exits Younger Zach's room. He says something to her and she shakes her head no, Younger Zach is still unconscious.

CUT TO:

INT. FIRST CLASS SECTION OF JETLINER - THAT NIGHT

CLOSE-UP OF MERCEDES LOOKING OUT THE WINDOW INTO THE DARK NIGHT THINKING OF LOSING YOUNGER ZACH WITH TEARS ON HER CHEEKS.

FADE OUT.

INT. CEDAR-SINAI HOSPITAL - YOUNGER ZACH'S ROOM - TWO DAYS LATER

MONTAGE: TO SHOW TIME PASSING

POV: THROUGH ICU WINDOW.

Younger Zach is still in a coma.

Mercedes and Younger Scott are on opposite sides of the bed in different positions. Sometimes Mercedes has the hospital chair flat as a bed dozing, sometimes Younger Scott does, sometimes both do.

Finally Mercedes is reading a pamphlet or something that is lying on the bed next to Younger Zach's hand.

YOUNGER ZACH'S HAND SLOWLY BEGINS TO MOVE.

MERCEDES GOLD

Zach? Scott, wake up. Zach moved his hand.

Mercedes hits the nurses call button, then keeps pushing it and two nurses come running into the room.

MERCEDES GOLD (CONT'D)

He moved his hand.

Younger Zach moves his hand again.

NURSE

I'll get the doctor.

CUT TO:

INT. CEDAR-SINAI HOSPITAL ICU - THREE DAYS LATER

Younger Zach is sitting up in the chair still weak with several IV's still attached, and Mercedes is sitting in the other chair and they are laughing.

MERCEDES GOLD

And you had a thing for tights. I think the only reason you ever did Shakespeare on stage is so you could wear those tights.

YOUNGER ZACH ELLIOT

It is what it is. Every man looks hot in tights.

MERCEDES GOLD

On no they don't. No matter what anyone tells you, one size does not fit all.

YOUNGER PATRICIA ELLIOT (O.C.)

Well, you look like you're just doing fine.

MERCEDES GOLD

How the hell did you get past the nursing station?

YOUNGER PATRICIA ELLIOT

Seems to be no one there. They must be on break.

Younger Patricia tosses a newspaper that is folded open to a page onto the bed.

THE PAGE HAS A PICTURE OF YOUNGER ZACH WITH A BI-LINE OF "SINGER ZACH ELLIOT IN COMA AFTER NEAR FATAL DRUG OVERDOSE."

YOUNGER PATRICIA ELLIOT (CONT'D)

Seems I had to learn that my only son was lying dying in a hospital from the news rags. My stage manager pointed it out to me when he asked me how you were doing and I couldn't answer him.

MERCEDES GOLD

He was doing fine till now.

YOUNGER PATRICIA ELLIOT

I don't remember addressing you. Why are you speaking.

Cold anger begins to well up in Mercedes.

YOUNGER ZACH ELLIOT

Uh oh.

MERCEDES GOLD

Why are you speaking?

Mercedes stands and eye to eyes Younger Patricia forcing Younger Patricia to back out into the hallway.

The NURSES are all at the nurses station in the middle of the room watching.

One NURSE starts to walk over towards them and Mercedes puts up a defiant index finger, stopping the NURSE in her tracks.

The NURSE quickly moves back to the safety of the station counter.

MERCEDES GOLD (CONT'D)

Let's get one thing straight missy. You may have everyone's balls all tied up in New York but you are on the West Coast now. This is Zach's home and you are not welcome unless you are requested, by Zach, for a private audience with him.

MERCEDES GOLD (CONT'D)

AND your name is on the call-board  
of this theatre as a do-not-enter.

YOUNGER PATRICIA ELLIOT

How dare you. I am his mother. I  
am his only living relative and I  
have the power to decide who he  
sees.

MERCEDES GOLD

You have no power here. I wear the  
ruby slippers and I suggest you  
leave before somebody drops a  
house on you.

YOUNGER PATRICIA ELLIOT

You can't do that.

NURSE

(nervously)

Yes, she can.

YOUNGER PATRICIA ELLIOT

How? That's not possible?

MERCEDES GOLD

I have medical power of attorney  
for Zach. He signed it over to me  
in New York after Larry was killed  
and no matter what you do, it  
ain't changing. He wanted to be  
sure that you never had that  
power. Now go or they will call  
security for me.

NURSE

Yes, she will.

YOUNGER PATRICIA ELLIOT

I'll have my attorneys handle you  
in no time at all.

MERCEDES GOLD

You do that.

(get's into her face,  
talking low)

And while you're at it, make sure  
you don't ever cross me again.  
You're stepping on toes that are  
going to protect that man in there  
no matter what. He's got issues,  
and you're one of them. He's  
finally clean and I aim to keep  
him that way, if he'll let me.

MERCEDES GOLD (CONT'D)

So go crawl back under your rock  
because I'm at the steering wheel  
of this house now.

YOUNGER PATRICIA ELLIOT

(to Nurse)

And you better start looking for a  
new job.

Younger Patricia marches to the elevator, turns to look  
at Mercedes.

Younger Patricia is excepting the challenge thrown at  
her.

NURSE

Can she do that?

MERCEDES GOLD

Don't worry.

NURSE

You go Glinda.

Mercedes clicks her heels and goes back into the room.

YOUNGER ZACH ELLIOT

I've been wanting to do that for  
years.

MERCEDES GOLD

You have no balls. When are you  
gonna cut her loose?

YOUNGER ZACH ELLIOT

She's my mother.

MERCEDES GOLD

So? Even some mothers need to have  
a house dropped on them.

YOUNGER ZACH ELLIOT

She's the all powerful Patricia  
Elliot of the New York stage.

MERCEDES GOLD

You did not go there.

YOUNGER ZACH ELLIOT

Thanks.

MERCEDES GOLD

Anytime.

YOUNGER ZACH ELLIOT

I guess I've been a bit of a train wreck lately.

MERCEDES GOLD

You'll work it out in your own time. Just don't kill yourself doing it.

YOUNGER ZACH ELLIOT

I wonder if that's not what it was all about to begin with.

MERCEDES GOLD

If it was we won't let you. Scott's on your side.

YOUNGER ZACH ELLIOT

That's what I pay him for.

MERCEDES GOLD

Don't be a little bitch. We have been there since the day Larry....

YOUNGER ZACH ELLIOT

Since the day we found him lying on the floor with two bullets in his back. I see that every time I close my eyes. I see that. Can you make that go away? I didn't think so.

(beginning an  
emotional breakdown)

He was the essence of my very soul. He was the oxygen that I could breathe to stay alive. You and Scott can't fill that. It's bad enough that my mother terrorizes me about being Gay and I need to marry a woman but to have my soul ripped away, I guess that puts me on her level.

MERCEDES GOLD

Nothing can put you on her level. Mothers like that are in a destructive world of their own. Everything they touch sours.

YOUNGER ZACH ELLIOT

I don't want to be here anymore.

MERCEDES GOLD

They should let you go home soon.

YOUNGER ZACH ELLIOT

I don't want to be here anymore.

MERCEDES GOLD

And what would that prove?

YOUNGER ZACH ELLIOT

I'm not trying to prove anything.

MERCEDES GOLD

Well, maybe you should. Scott told me about your dad. Why don't you try to find him. That would piss your mother off to no end and I want to see that.

YOUNGER ZACH ELLIOT

I don't know who he is. I always thought he was dead.

MERCEDES GOLD

You got a birth certificate don't yah. That's where you start. Well get your ass out of this place, head to New York City and you can stay with me and we can start searching.

YOUNGER ZACH ELLIOT

I've never looked at my birth certificate.

MERCEDES GOLD

Well it's about time. As soon as I can spring you from this place.

CUT TO:

INT. NYC HALL OF RECORDS - 5 DAYS LATER

Younger Zach and Mercedes walk up to the counter and after speaking to the CLERK, the Clerk walks away from the counter.

CUT TO:

INT. NYC HALL OF RECORDS - SHORT TIME LATER

The Clerk returns to the counter with a copy of Young Zach's birth certificate.

POV: CLOSE-UP OF BIRTH CERTIFICATE THAT READS: MOTHER'S NAME: PATRICIA ANN, MOTHER'S MAIDEN NAME: ELLIOT, FATHER'S NAME: ZACHARY SAMUEL COHEN

MERCEDES GOLD

Look, you were named after him.

There is a pause as this information sinks in.

YOUNGER ZACH ELLIOT

Except for his last name.

MERCEDES GOLD

Well, it figures your mother kept her own name. Zachary Cohen. I know that name. Let's go down to the library and look him up.

INT. NY PUBLIC LIBRARY MICROFICHE ROOM - SHORT TIME LATER

Mercedes and Younger Zach are seated in front of a microfiche viewer searching old papers.

MERCEDES GOLD

Here, look at this newspaper report.

POV: CAMERA SWINGS BEHIND MERCEDES IN ORDER TO REVEAL THE CLIPPING SHE IS READING.

THE CLIPPING HAS TWO PICTURES, ONE OF ZACHARY SAMUEL COHEN AND ONE OF A VERY YOUNG PATRICIA ELLIOT.

HEADLINE BANNER: "PRODUCER/CHOREOGRAPHER ZACHARY SAMUEL COHEN WEDS LEADING LADY FROM HIS NEW BROADWAY HIT."

MERCEDES GOLD (CONT'D)

Damn, your mother was actually attractive.

YOUNGER ZACH ELLIOT

Don't ever let that get out.

Mercedes looks at a list next to her.

MERCEDES GOLD

The last reference to him is on that tape.

Younger Zach hands her the tape she is pointing at and then she loads it into the reader and punches in the reference code so the reader can go to the right spot on the film.

The reader spins and then stops on the article.

MERCEDES GOLD (CONT'D)

Whoa, this is his obituary. He's dead.

YOUNGER ZACH ELLIOT

Really? I just figured she said that to piss me off and she hated him.

MERCEDES GOLD

Says he died of AIDS. Zach, your father was Gay.

YOUNGER ZACH ELLIOT

I know. I just never had the pleasure of knowing who the great traitor in her life was. It's no wonder my mother hates Gays so much.

MERCEDES GOLD

Yah think?

YOUNGER ZACH ELLIOT

And he didn't have the balls to even keep in touch with his kid.

MERCEDES GOLD

I wouldn't put it past her to have never told him.

YOUNGER ZACH ELLIOT

She's the grand Patricia Elliot. How the hell do you keep being pregnant quiet?

MERCEDES GOLD

Doesn't mean she ever told him it was his.

YOUNGER ZACH ELLIOT

Look, I got a rehearsal to get to.

Younger Zach starts to get up.

MERCEDES GOLD

Zach. Sit.

Younger Zach sits.

MERCEDES GOLD (CONT'D)

It's about time you get off the pity train. You've been trashin' your ass ever since Larry died and I get that you have an issue with it but it's time you realize it didn't happen to just you. I was there. Scott was there. Who was there when you tried to take yourself out with drugs and alcohol?

YOUNGER ZACH ELLIOT

I didn't....

Mercedes holds up her index finger shutting him up.

MERCEDES GOLD

Denial is the first step to crawling into a grave. You've been diggin' it for years and I guess you're just gonna crawl into it no matter how Scott and I feel. Fine.

Pause.

Younger Zach Stands and starts to walk away, then turns.

YOUNGER ZACH ELLIOT

From someone who has never been a long term relationship because her parents won't let her, I'll take your concerns into consideration.

MERCEDES GOLD

(getting pissed)  
I "chose" my career.

YOUNGER ZACH ELLIOT

And how's that working in the bedroom? I have a rehearsal.

Younger Zach walks away.

FADE TO:

INT. THEATRE ON STAGE - DAYS LATER

**"FOREVER FOR YOU/THERE'S GOTTA BE SOMETHING BETTER THAN THIS/MOVE ON"**

DARK SCREEN AS ORGAN INTRO MUSIC FOR "FOREVER FOR YOU"  
BEGINS.

CLOSE-UP: SOFT SPOTLIGHT SLOWLY COMES UP ON YOUNGER  
ZACH'S FACE AS HE BEGINS SINGING.

YOUNGER ZACH ELLIOT

(sung)

YOU DON'T HAVE TO MAKE EXCUSES  
 YOU DON'T HAVE TO CLOSE THE DOOR  
 YOU DON'T HAVE TO SAY ANYMORE ANYMORE  
 I CAN SEE THE CHILD WITHIN YOU  
 TRYING TO REMOVE THE PAIN  
 PRAY TO LET IT FADE OUT IN THE RAIN  
 FADE OUT LIKE A NOOSE IN THE RAIN  
 STAY STEADY NO HURRY  
 THIS TIME IS NO YOU'LL SHAKE ME  
 YOU'LL CHANGE ME  
 I HURT YOU I LOVE YOU  
 THROUGH EVERY STEP EVERY THOUGHT EVERY  
 TEAR  
 I WILL BE HERE FOREVER  
 THROUGH EVERY STEP EVERY WALK EVERY  
 YEAR  
 I WILL BE HERE FOREVER  
 BE HERE FOREVER FOR YOU  
 OH OH OH OH OH  
 OH NO  
 THERE'S GOTTA BE SOMETHING BETTER THAN  
 THIS,  
 THERE'S GOTTA BE SOMETHING BETTER TO  
 DO.  
 AND WHEN I FIND ME SOMETHING BETTER TO  
 DO,  
 I'M GONNA GET UP, I'M GONNA GET OUT  
 I'M GONNA GET UP, GET OUT AND DO IT!  
 THERE'S GOTTA BE SOMETHING BETTER TO  
 TRY  
 THERE'S GOTTA BE SOMETHING EASY TO  
 LEARN.  
 AND IF I FIND ME SOMETHING A HALFWIT  
 CAN LEARN,  
 I'M GONNA GET UP, I'M GONNA GET OUT  
 I'M GONNA GET UP, GET OUT AND LEARN  
 IT!  
 YEARS OF MY LIFE I HAVE WASTED  
 STOPPING BY LIFE NEVER THROUGH IT  
 TIME TO TRY LIVE NEVER TASTED  
 I SAY GRAB IT TOUCH IT TAKE IT DO IT  
 NO EXCUSES LET'S GET TO IT  
 SCREW IT  
 THERE'S GOTTA BE SOME LIFE CLEANER  
 THAN THIS,

YOUNGER ZACH ELLIOT (CONT'D)

(sung)

THERE'S GOTTA BE SOME GOOD REASON TO  
LIVE.  
AND WHEN I FIND ME SOME KIND OF LIFE I  
CAN LIVE,  
I'M GONNA GET UP, I'M GONNA GET OUT,  
I'M GONNA GET UP, GET OUT AND LIVE IT!  
I'M GONNA GET UP GONNA GET OUT  
GONNA MOVE ON

CAMERA PIVOTS ALL THE WAY AROUND YOUNG ZACH AND AS WE  
COME BACK TO FRONT IT IS ZACHARY ELLIOT IN THE PRESENT.

ZACH ELLIOT

STOP WORRYING WHERE YOU'RE GOING  
MOVE ON  
IF YOU CAN KNOW WHERE YOUR GOING  
YOU'VE GONE  
JUST KEEP MOVING ON  
I CHOSE AND MY WORLD WAS SHAKEN  
SO WHAT  
WRONG CHOICE MAY HAVE BEEN MISTAKEN  
THE CHOOSING WAS NOT  
I HAVE TO MOVE ON  
I WANT TO MOVE ON  
I WANT TO EXPLORE THE LIFE  
I WANT TO KNOW HOW TO GET THROUGH  
THROUGH TO SOMETHING NEW  
SOMETHING OF MY OWN  
MOVE ON  
STOP WORRYING IF YOUR VISION IS NEW  
LET OTHER'S MAKE THAT DECISION  
THEY USUALLY DO  
JUST KEEP MOVING ON  
I'LL HAVE TO MOVE ON  
IT'S TIME TO MOVE ON AND ON TO  
SOMETHING BETTER THAN THIS  
BETTER TO TRY BETTER TO LEARN

CAMERA PIVOTS AROUND ZACH

TIME TO MOVE ON

CUT BACK TO:

EXT. ZACH ELLIOT'S MALIBU BEACH HOME - 2015

CAMERA COMES BACK TO FRONT OF ZACH ELLIOT, 50, SITTING IN THE LOUNGE CHAIR BY THE POOL.

THE DOORBELL RINGS.

INT. ZACH ELLIOT'S MALIBU BEACH HOME - LIVING ROOM

Zach walks in from the patio and answers the door.

TWO POLICE OFFICERS, OFFICER BRAD WHITCOMB, 40ish, AND OFFICER ZACHARY BRODIE, 28, short buff and very redhead, are there, one DANGLING ZACH'S CAR KEYS FROM ONE FINGER.

OFFICER BRAD WHITCOMB

You're lucky we were the ones that stopped them.

ZACH ELLIOT

Stopped who?

OFFICER BRAD WHITCOMB

The two boys that were joy riding in your car around Malibu this morning.

Zach looks around at carport to see his car parked there.

ZACH ELLIOT

My car? Fuck me.

OFFICER BRAD WHITCOMB

Now that's the best offer we've had all day.

ZACH ELLIOT

Brad, I didn't give them the keys.

OFFICER BRAD WHITCOMB

I know you didn't Zach. I also know you don't want the hassle of going to court on them so we booked them on outstanding warrants and didn't mention they were in your car.

Zach is noticing Officer Zachary Brodie.

ZACH ELLIOT

You back on the training gig?

OFFICER BRAD WHITCOMB

I am. This is Zachary.

ZACH ELLIOT

Good name.

Zach and Officer Zach shake hands but Officer Zach doesn't let go quickly.

Officer Zachary Brodie speaks with a hint of a Scottish accent.

OFFICER ZACHARY BRODIE

Zachary Brodie, Mr. Elliot.  
Pleased to meet you.

ZACH ELLIOT

I'd ask you both in but my mother has dropped in like the Witch of the East.

OFFICER BRAD WHITCOMB

That could be difficult.

ZACH ELLIOT

In so many ways.

OFFICER ZACHARY BRODIE

We'll be on shift through the week though.

ZACH ELLIOT

Now that's the best offer I've had all day.

OFFICER BRAD WHITCOMB

How bout I drag him over after shift tomorrow.

ZACH ELLIOT

That's sound even better. Top or bottom?

OFFICER ZACHARY BRODIE

Whatever Brad wants, tells me to be.

ZACH ELLIOT

You do train them well.

OFFICER BRAD WHITCOMB

I do. We'll see you tomorrow.

ZACH ELLIOT

My pleasure.

Both officers turn, with a smile and leave as Zach closes the door.

Zach goes into the kitchen and mixes a drink.

Patricia comes out from the guest room just as Zach is coming out of the kitchen with a tall scotch and soda.

ZACH ELLIOT (CONT'D)

What the fuck do you want? I thought you were going to leave me alone?

PATRICIA ELLIOT

Look, you can't actually think that I wouldn't do anything for you?

ZACH ELLIOT

Mother, I don't give a shit. You have been a knife in my side since before I left New York. Actually, since the day I was born.

PATRICIA ELLIOT

I have always protected you, from yourself.

ZACH ELLIOT

I needed protection from you.

PATRICIA ELLIOT

(getting indignant)

From me? If it hadn't been for me you'd still be living a depraved, disgusting lifestyle.

ZACH ELLIOT

Getting through your old, feeble head? I'm Gay, queer, a cock sucker. Gee, I'm more like you than I thought.

PATRICIA ELLIOT

You had it all. You had everything and you let him piss it away from you.

ZACH ELLIOT

Don't you even utter his name. You aren't good enough to be in the same room with someone like him.

PATRICIA ELLIOT  
And thank god I saw to that.

CUT TO:

INT. HALLWAY OUTSIDE LARRY AND ZACH'S APT - 1995

POV: FROM END OF HALLWAY.

We see Younger Patricia come up the stairs.

Larry and Zach's apt door opens and Paul comes out with Larry.

PAUL  
That was quite a night.

Larry and Paul are holding each other.

LARRY  
And I loved every inch of it.

PAUL  
Maybe, we should do this again?  
Just the two of us.

LARRY  
Now that's an idea. Zach is  
usually at the recording studio  
for at least six or seven hours at  
a time.

PAUL  
I'm off on Wednesdays and  
Thursdays and alternating Mondays.

LARRY  
Well, seeing as tomorrow is  
Wednesday.

PAUL  
It's a date.

LARRY  
He leaves around ten.

PAUL  
Ten thirty it is.

They kiss intensely and then Paul walks towards the camera and the elevator, neither seeing Younger Patricia hiding by the back staircase.

Younger Patricia is incensed.

Larry goes back into the apartment but before he can close the door Younger Patricia pushes it open.

INT. YOUNGER ZACH AND LARRY'S APT - LIVING ROOM

Younger Patricia storms into the room, scaring Larry.

LARRY

What the fuck do you want?

YOUNGER PATRICIA ELLIOT

You think your pretty smart don't you? You think your degenerate lifestyle is going to suck in Zachary and keep him away from me?

LARRY

I don't need to keep him away from you, you do that all on your own. You're a controlling bitch and Zach knows it.

YOUNGER PATRICIA ELLIOT

Well he'll soon know about your little plans for tomorrow.

LARRY

So what. You think he'll care? He's got two in SoHo that are lovers and two brothers he's seeing besides me. Really?

Larry turns and starts to walk away.

POV: CAMERA IS ON LARRY'S BACK AS HE IS WALKING AWAY FROM YOUNGER PATRICIA.

TWO BULLETS HIT LARRY IN THE BACK CAUSING HIM TO FALL ACROSS A SMALL TABLE KNOCKING DOWN THE LAMP.

CAMERA PIVOTS REVEALING YOUNGER PATRICIA HOLDING THE GUN.

CUT TO:

EXT. YOUNGER ZACH AND LARRY'S APT BUILDING - FRONT DOOR

Younger Patricia exits building, looks both ways, then steps onto the sidewalk, straightens her posture, brushes her hair on one side and a smirk forms on her lips.

She has gotten away with murder and freed Younger Zach for herself.

CUT BACK TO:

INT. ZACH ELLIOT'S MALIBU BEACH HOME - LIVING ROOM - 2015

POV: ON ZACH'S STUNNED, SICKENED FACE AS HE STARTS TO LOSE HIS BALANCE, GRABBING ANYTHING TO STABILIZE HIMSELF.

ZACH ELLIOT

You, you killed him? You, took him from me?

PATRICIA ELLIOT

I freed you from him.

ZACH ELLIOT

And all this time....

PATRICIA ELLIOT

I was the only one there for you.

Zach suddenly has it all start to kick into his head.

ZACH ELLIOT

And what about Paul? You let Paul go to prison.

PATRICIA ELLIOT

Collateral damage. I did what I had to do. Maybe if you had balls you would do the same. Never happen.

Zach's eyes goes distant. He straightens up then walks back to the bedroom leaving Patricia in the living room.

POV: ON PATRICIA YELLING AT ZACH WHILE SHE IS ALONE IN THE ROOM.

PATRICIA ELLIOT (CONT'D)

(ranting)

You are just like your fucking father, sneaking around doing degrading things when he didn't think I knew. Well I knew. I knew about every single little boy he touched. Every single little chorus boy he would have private rehearsals with in the basement of the building or theatre late at night. I knew. And I was not about to let that queer you were living with do that to you.

TWO SHOTS RING OUT.

Patricia stumbles backwards into the kitchen, falling against the breakfast table, knocking it over, ending face up, DEAD on the floor.

EXT. ZACH ELLIOT'S MALIBU BEACH HOME - PATIO - HOURS LATER - SUNSET

Zach, is still sitting in the lounge chair with the gun on his lap.

Zach is in a psychotic dead zone.

He drinks the last few drops of scotch in his glass, gets up and walks into the house.

INT. ZACH ELLIOT'S MALIBU BEACH HOME - KITCHEN

ZACH PULLS A BOTTLE OF PILLS OUT OF THE CABINET THEN POURS IT'S CONTENTS OF AT LEAST THIRTY PILLS INTO HIS HAND, LOOKS AT THEM THEN POPS ALL OF THEM INTO HIS MOUTH, WASHING THEM DOWN WITH PART OF HIS TALL SCOTCH AND SODA.

Zach crosses into the living room.

INT. ZACH ELLIOT'S MALIBU BEACH HOME - LIVING ROOM

ZACH PUTS A DVD IN THE PLAYER AND THE IMAGE OF HIM ON STAGE FROM THE OPENING SEQUENCE OF THIS FILM WHERE HE STANDS AND TALKS TO THE AUDIENCE THEN SINGS **"OVER THE RAINBOW"** APPEARS ON THE WIDESCREEN TV.

As the video plays Zach walks out onto the patio

**"OVER THE RAINBOW"**

EXT. ZACH ELLIOT'S MALIBU BEACH HOME - PATIO

Zach returns to his lounge chair, watching the sunset, listening to the video.

ZACH ELLIOT (V.O.)

Dare to dream. And there comes a time when you must choose to say, this is what I to do. This is who I am. And it's terrifying, but let's just get on with it.

(Singing)

**SOME DAY I'LL WISH UPON A STAR  
AND WAKE UP WHERE THE CLOUDS ARE FAR  
BEHIND ME  
WHERE TROUBLES FALL LIKE LEMON DROPS  
WAY ABOVE THE CHIMNEY TOPS  
THAT'S WHERE, THAT'S WHERE YOU'LL FIND  
ME  
SOMEWHERE OVER THE RAINBOW  
BLUEBIRDS FLY  
IF BIRDS FLY OVER THE RAINBOW  
WHY THEN OH WHY CAN'T I  
SOMEWHERE OVER THE RAINBOW  
BLUEBIRDS FLY  
IF BIRDS FLY OVER THE RAINBOW  
WHY THEN OH WHY CAN'T I**

POV: CAMERA SWINGS AROUND TO BEHIND ZACH SITTING IN LOUNGE CHAIR.

ZACH ELLIOT (V.O.) (CONT'D)

**IF HAPPY LITTLE BLUEBIRDS FLY  
BEYOND THE RAINBOW**

ZACH'S HAND SLOWLY FALLS DOWN TO HIS SIDE. HE IS DEAD.

ZACH ELLIOT (V.O.)

**WHY OH WHY CAN'T I**

CAMERA ZOOMS PAST ZACH OVER THE DARKENING OCEAN TOWARDS THE SUNSET, THE RED SUN AS IT DROPS BELOW THE OCEAN HORIZON, AND FADES TO BLACK AS THE LAST NOTE FINISHES.