

# **"Mega Stars"**

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**Scene 1 – Trying to come out on national TV**

INT. TALK SHOW SET-DAY

OPRAH is sitting in a chair next to a couch with LINDSEY and BRAD. Lindsey is closest to Oprah.

OPRAH

This is your first action film?

BRAD

Similar ones, but not like this one. It's huge. We shot all over the world.

LINDSEY

It's a big break for both of us.

BRAD

Yeah, I've been wanting to get out of those teen flicks for some time. Now you'll see what I can do.

OPRAH

(talking to audience)

Let's see some footage from "Gladiators of War."

Excerpts from WWII film showing Brad fighting, and Brad and Lindsey romancing.

We see Lindsey take Brad's hand.

OPRAH

Did the two of you first meet on the set?

LINDSEY

He's such a big star, I always wanted to meet him. Working on the set with him showed me so much more.

She throws her arms around him. Brad is uncomfortable.

LINDSEY

Not only did I get to work  
with a great actor, but he's  
a good friend.

Audience applause.

OPRAH

Do you have other plans?

Brad moves his hand away from Lindsey.

BRAD

We are touring to promote the  
movie. I start a sci-fi in a  
month.

OPRAH

I meant the two of you. Do  
you and Lindsey have wedding  
plans?

LINDSEY

(smiling coyly)  
We haven't discussed . . .

Brad acts with disgust.

LINDSEY

(brushes Brad's forehead)  
Still not feeling well?

BRAD

(pushes back)  
No. Stop. I can't take this  
lie anymore. We're not a  
couple. I love someone else.  
(reactions from Lindsey and  
Oprah). Lynn. Lynn. (to  
the cameraman) Swing the  
camera to the audience.  
Lynn, stand up.

Camera catches WENDY standing up. She is partially turned with her back to the camera as if she is talking to the OLDER WOMAN next to her. Wendy turns and is a drab looking, slightly pudgy 30 year old. Very Midwestern stereotype with polyester pants and short sleeve blouse. She scoots along the isle working her way toward the center isle. Camera back to Oprah, Lindsey, Brad for reactions. Camera back to Wendy and shows LYNN, an older Chinese man standing at attention among the seated crowd behind Wendy. Camera pauses on Lynn.

BRAD'S (V.O.)

Lynn, come down.

Camera shows Lynn begin to move along the isle. Wendy and Lynn meet at the center isle and walk down toward the set. Wendy looks confused.

Camera back to set. Commotion.

Camera back to Wendy and Lynn as they reach the bottom. Wendy looks left and right. Lynn stares ahead directly at Brad.

Camera back to set. Lindsey leans over to Oprah and whispers something in her ear.

BRAD

Come on.

Camera pulls way back from behind audience showing entire set. STAGE MANAGER rushes to Oprah with telephone in hand. Wendy and Lynn are halted at bottom of stairs. Brad stands. Lindsey stands, raises her arms, yells something at Brad, and begins to pace. TV monitors show that the program has cut to a commercial.

Stage Manager places arm around Brad's shoulders and begins to escort him off the set.

LINDSEY

I'm not going to let you ruin my career.

BRAD

(He breaks free and walks toward Oprah).

No, no more. I want the world  
to know.

OPRAH  
I'm not going let you do  
something rash on my show.

STAGE MANGER  
(to Oprah)  
30 seconds

Oprah takes Brad's hands.

OPRAH  
Come on. We'll talk later.

Wendy and Lynn are escorted out of the audience away from  
the stage.

Oprah escorts Brad off the set. Lindsey takes her seat  
back on the couch. Oprah returns to her seat.

Stage Manager makes count down.

OPRAH  
Welcome back. We've been  
speaking with Brad Damond and  
Lindsey Lyons.  
Unfortunately, Brad had to  
leave.

LINDSEY  
He's been so tired and he's  
such a kidder.

## **Scene 2 – Discussing coming out with Lynn**

INT. LYNN'S APARTMENT-NIGHT

Later the same night at Lynn's apartment. Small,  
cluttered, evidence of being poor academic. Lynn and Brad  
are sitting at table with dinner leftovers.

BRAD

I just couldn't take it anymore. She was just pawing at me.

LYNN

How many more of these do you need to do.

BRAD

Too many. Until the film opens next month.

LYNN

Then it will be over.

BRAD

It's never over. If it isn't this starlet, it's some other. It's a constant parade. The studio pushes me to do this.

LYNN

We've had this conversation before.

BRAD

God, I want to come out. Almost made it today.

LYNN

I was surprised . . . honored . . . fearful.

BRAD

What do you have to fear. You're a professor of gay studies for Christ sake.

LYNN

I fear for you . . . us.

BRAD

I love you so.

Later that night. Brad and Lynn are in bed together. Lynn is asleep. Brad is watching late night TV. E! is on.

TV monitor has MALE and FEMALE COMMENTATOR showing clips of the Oprah show.

E! FEMALE COMMENTATOR  
What was that all about?

E! MALE COMMENTATOR  
Look here. As the mysterious woman stands up to leave, we see this Asian man standing. What do you make of that?

E! FEMALE COMMENTATOR  
She's got to be the woman Brad was speaking about. Have you ever heard an Asian man with the name Lynn?

E! MALE COMMENTATOR  
Maybe the name was Lee?

E! FEMALE COMMENTATOR  
Probably he had to go to the bathroom. . . . So who is this mysterious woman?

Brad stares at the TV set.

### **Scene 3 – Agent pressure**

INT. HARLAN'S OFFICE—DAY

Next day, at Harlan's office (Brad's agent).

Brad walks into HARLAN office. The RECEPTIONIST shows him in.

RECEPTIONIST  
It's Brad Damond.

Harlan moves forward to shake his hand. ALICIA, Harlan's assistant, is seated on the couch.

HARLAN

Brad, Brad my boy. So glad you could make it on such short notice. You know Alicia, my assistant.

Alicia shakes Brad's hand.

HARLAN

What in the fuck were you doing yesterday?

BRAD

I . . . I

HARLAN

No. No. None of this gay shit stuff. We have a 100 million dollar movie riding on you and you are not going to blow it. Are you out of your mind?

BRAD

It's who I am.

HARLAN

No you're not. You are Brad Damond, the hottest male star in the world. Women love you. Men want to be you. You are heterosexual. And damn, this movie is the biggest chance of your life.

BRAD

I can't stand her hanging on me.

HARLAN

Poor poor you. She's your costar. Romance helps sell tickets. You are going to publicly make up to her.



ALICIA

(staring down at her notes)

Tomorrow, you appear on E!  
with Lindsey. You're going  
to say how much you are in  
love with her. If they ask  
what happen on Oprah, just  
say that you were tired.  
Disavow knowing anything  
about Lynn.

BRAD

Aw God.

HARLAN

Do you think Lindsey likes  
this? Her girlfriend puts up  
with it all because she knows  
it's good for her career.

BRAD

Girlfriend?

HARLAN

Girlfriend.

BRAD

I didn't know.

HARLAN

It doesn't matter if the  
public finds out. Men will  
think its hot that you are  
dating a lesbian. Maybe her  
girlfriend will join in for a  
three way. No one really  
care what women do.

Alicia looks straight ahead without emotion.

BRAD

I just want to be me. . . and  
be able to take my boyfriend  
out to public places.

HARLAN

You'll kill your career.  
You'll kill my career. Why,  
you'll kill Alicia's career.  
Do you want to put us all out  
of work? Do you? You're a  
public figure. That's the  
price you pay. You're rich.  
You're famous. What more do  
you want? So you can't go to  
Disneyland. Neither could  
Barbara Streisand. And not  
holding some old, fat Chinese  
guy's hand.

Brad is shocked.

BRAD

How do you know? . . . He's  
not fat.

HARLAN

Your public wants to see you  
with a rich, young beautiful  
woman. Not Lynn. Not a  
professor of gay studies from  
UCLA. Why, he's poor and an  
intellectual and doesn't even  
live on the West Side. Why,  
why do you like old men?  
Huh?

Brad is stunned that Harlan knows so much about his  
personal life.

BRAD

How do you know?

HARLAN

You don't think I let my most  
prized possession, uh,  
talent, whore around my back.  
Do you?

BRAD

He's an admirable man. He  
keeps me grounded.

HARLAN

Blaa blaa blaa. So you love him. You can't be seen with him. Lindsey is a star and that's who the public is going to see you with.

BRAD

She paws me too much.

HARLAN

Damn it. I made you. Sure, you are the son of Robert Damond, movie legend. You got a role here or there. But I pulled you out of those teen crap movies. Why, you don't even have to show your naked butt. And that's because of me. Me. The sacrifices I made for you. Without me, you are nothing. You are going to do what I say.

ALICIA

How about that girl on the show?

BRAD

What?

ALICIA

The girl on Oprah. She got national attention and could give you a break from Lindsey.

HARLAN

No, we got to keep Lindsey in the picture. She's the costar.

ALICIA

A triangle could give more attention.

HARLAN

The public won't believe it.  
Just one lunch, then let it  
drop. She's so ordinary.  
That will sell more tickets  
to the desperately hopeful.  
OK, set it up for next week.

BRAD

No, not more.

HARLAN

Are you on the team or what?  
Everything is riding on you.  
We're family. You know I am  
your friend. I'm just  
looking out for you.

Brad stands quietly.

HARLAN

That's the boy. Now get out  
of here. You have a meeting  
with Mr. Simon at noon.  
Alicia will contact you later  
to arrange tomorrow.

BRAD

For what?

HARLAN

He wants to know that he can  
count on you. I know you can  
keep this together.

Brad exits office.

#### **Scene 4 – Meeting Studio Head and father knows**

INT. MR. SIMON'S OFFICE—NOON

Mr. Simon, studio head, is in his office. To his right is  
ROBERT, Brad's father and movie star legend.

Brad enters room.

BRAD

Father?

Mr. Simon extends hand.

MR. SIMON

I asked Robert to be here  
with us today.

They all take their seats.

MR. SIMON

My boy. "Gladiators of War"  
opens in one month. The  
studio is spending 60 million  
on advertising alone. You  
and Lindsey are an integral  
part of that. (pause) We've  
made you into a bankable  
action hero-- A man's man who  
can kill the enemy with one  
hand tied behind your back  
and woo the ladies. The  
studio needs you to be part  
of the team. (pause). More  
than 400 people worked on  
this film and the studio  
spent more than 200 million  
in development. But you are  
the one everyone wants to  
see. Brad Damond. The next  
Harrison Ford. The son and  
heir of Robert Damond legacy.  
You are their hero. And  
heroes don't let their fans  
down.

BRAD

I can be out and still a  
movie star. . . look at . .  
at Rupert Murdoch or Ian  
McKennon.

MR. SIMON

Yes, look at their careers.  
They are both British.

Americans don't care about the British. They're kinda sissy. And once the public knew they were gay, they've been typecast only into gay roles. How many of those come up? Come out and you ruin a major career.

BRAD

I feel good about being gay. I want to be honest to everyone.

MR. SIMON

Not while you are under contract. You will continue with the charade with Lindsey. . . Act! You're an actor, yes? Think of it as a role . . . a role of a lifetime.

BRAD

I've tried that mind game. I can't do it any longer.

MR. SIMON

The words of a self-righteous martyr. Bottom line, you will not come out while you work for us. You will not come out before the Oscars. If you do, you will never work again. Hear that? You will never work again and you will tarnish your father's reputation. How do you think the public will respond to finding out their legend brought forth a gay son? Think of your father. Stop being so self-centered and think of the impact it will have on others.

BRAD

Father?

ROBERT

Son, Mr. Simon is right. Coming out will destroy more than you think. Most gay movie stars keep that part of their life hidden.

BRAD

The hypocrisy is tearing me up.

ROBERT

Look at Rock Hudson. When rumors began, he married. It was a marriage of convenience. They lived separately. He still had his wild all-male sex parties and lovers. You can do the same.

BRAD

Is that who you think I am? A whore. I'm monogamous. I don't want divorce like you and mom. I want one man who I can love a lifetime. And I've found him in Lynn.

ROBERT

He's almost twice your age.

BRAD

How much do you know?

ROBERT

Enough.

BRAD

This doesn't feel right. I've never said anything to you about being gay. How long have you known?.

ROBERT

We suspected you were when  
you were a child.

BRAD

We?

ROBERT

Your mother and me. We hoped  
you would outgrow it. But we  
saw how much you fit in with  
the other homosexual actors  
and staff on the set.

BRAD

So you understand?

ROBERT

I understand that all the  
homosexual actors I've worked  
with over the years have had  
enough sense to stay  
closeted. Why, even Ann  
Heche had to be found nude  
wandering the desert and then  
she married a man. The  
public thought she was crazy  
and overlooked that she was  
involved with Ellen for many  
years. Now, she is working  
again.

BRAD

So, if I come out, I could  
act crazy, marry a woman, and  
the public will forget?

ROBERT

It's different for men. The  
public will never forget you  
took it up the ass.

MR. SIMON

Gentleman.

Mr. Simons presses the intercom.



MR. SIMON

Send her in.

The door opens, in walks Lindsey. She remains standing.

MR. SIMON

Lindsey, Brad understands his role with you. Right Brad?

BRAD

Yes.

MR. SIMON

When ever you are in public, hold hands, smile for the cameras. You don't have to make out, just act like a couple. Lindsey, try to give Brad a little more space.

LINDSEY

He's the one with the problem. I'm only acting like an obnoxious heterosexual. They are so flagrant in promoting their cause.

MR. SIMON

Enough. I have a billion dollar corporation to run and the two of you will do as I say. For the next few months, until the Oscars, you will be a happy heterosexual couple. We will be watching you closely. All of you are dismissed.

**Scene 5 – Discovering parents not in love and Mother knows**

INT. BRAD'S APARTMENT—EVENING

Brad's apartment is lavish and modern.

Brad walks to his answering machine and presses the button.

MACHINE

Beep. Tuesday, 8: 15 PM.

LYNN (V.O.)

Brad. It's Lynn. Where have you been? Call me.

MACHINE

Beep.

JULIA (V.O.)

Brad. It's your mother. Call me after midnight. I'll be home tomorrow.

MACHINE

Beep.

Brad picks up the phone and dials.

BRAD

Hello, Mother?

Julia's home in England is classic with flowers everywhere. It is early morning.

[Camera cuts between Brad in Los Angeles and Julia in London.]

JULIA

Brad. So good to hear from you.

BRAD

I'm gay.

JULIA

I know son.

BRAD

Why is it everyone knows? I only came to terms with it a few years ago myself.

JULIA

We just hoped you would  
outgrow it.

BRAD

You could have helped me.

Silence.

JULIA

I saw E! Is that why you are  
calling?

BRAD

Everyone is pressuring me to  
stay closeted. My agent, the  
studio. . . they even brought  
in Dad.

JULIA

Your father? . . . It comes  
with the territory.

BRAD

You and Dad didn't have to  
lie.

Long pause.

JULIA

You need to understand . . .  
it's very painful. You  
weren't born yet. First your  
Dad was hospitalized for a  
mental breakdown. I was  
there for him. But the media  
was eating it up. So we  
married. It wasn't a  
marriage from heaven. The  
studio thought it was a good  
idea. But it didn't last.  
Your father is difficult to  
live with. I remember well  
the day we divorced in '84.  
What were you, 8 or 9?

BRAD

I never knew it was a  
marriage . . . of  
convenience.

JULIA

No. Not convenience. I  
wouldn't go that far. I did  
love him. Not passionately.  
I would say mostly respect.  
Both our careers benefited.

BRAD

So why did you move to  
England?

JULIA

I just finished filming  
there, you remember, "Queen  
of Heart."

BRAD

Oh, that one. You played it  
enough at home. Got your  
second Oscar nomination for  
that one.

JULIA

I just fell in love with the  
country and my marriage to  
Robert was over. So why not?  
Besides, I felt it would be  
healthier for you to be away  
from the insanity of  
Hollywood.

Silence.

JULIA

You're so quiet. What's the  
matter son?

BRAD

I feel manipulated . . . torn  
. . . no mostly angry.  
Angry. I just want to be  
left alone to love Lynn. He

deserves better than I can  
give.

JULIA

Are you going to come out? To  
everyone?

BRAD

I don't know, I just don't  
know.

JULIA

I understand being torn  
between two loves. I loved  
acting, I loved your father,  
I loved independence. I  
choose to be myself in  
England. Maybe you can wait  
for a while. At least until  
the movie comes out, makes a  
big hit and you win the  
Oscar.

BRAD

Oscar?

JULIA

I've seen some of the roughs.  
They are good. If you won  
the Oscar, it would be the  
first for the family—it  
escaped both your father and  
me.

BRAD

Then you still love me?

JULIA

You will always be my son and  
I love you. Besides, I would  
like to have a son-in-law  
whose an academic. That  
would lift the family's  
status above being just mere  
actors.

BRAD

Love you mom.

JULIA

Love you too. Be true to  
yourself but be careful.  
Talk soon. Bye.

BRAD

Bye.

**Scene 6 – Harlan getting E! to back off story**

INT. E! PLANNING ROOM—DAY

Large room with large desk in center with many paper  
strewed around. There are 5 people at the desk. PROGRAM  
MANAGER is standing at the schedule chart. Harlan is  
seated across from Program Manager. WORKER seated next to  
Harlan.

Program Manager lifts her head to the back of the room.

PROGRAM MANGER

Play last night's tape.

TV monitor shows highlights from the Oprah tape. It pauses  
at Wendy, then proceeds to pause showing Lynn standing at  
attention.

PROGRAM MANAGER

So, who is this?

WORKER

I spoke with Oprah's people  
and they had no idea. The  
guy just walked out of the  
place without saying a word.

PROGRAM MANAGER

No name?

WORKER

There was a Lynn listed on  
the sign-in sheet, but the

last name was Morton—that's not Chinese.

HARLAN  
See, there's no story.

PROGRAM MANAGER  
What about the girl? Any angle on her?

The tape is rewound back to Wendy standing up.

WORKER  
Her name is Wendy and was visiting with her mother. I don't think she is the mysterious Lynn.

PROGRAM MANAGER  
Then who was Brad talking about? Any ideas?

Mumbles.

HARLAN  
He was just tired and edgy. He and Lindsey had a fight and he was just getting back at her. Nothing here.

PROGRAM MANAGER  
Any comments?

Silence

PROGRAM MANAGER  
Mention the mysterious woman then drop it.

Cut to E! set showing set-up for interview.

Cut to Camera eye at E! set.

### **Scene 7 – Lynn backing away**

INT. LYNN'S APARTMENT—DAY

Cut to close up of TV with E! interview. Pan back to reveal Brad and Lynn in the living room watching TV.

E! MALE HOST

(on monitor)

Who was the mysterious woman Brad Damond spoke about on the Oprah show. Here we see him ask Lynn to come out of the audience. The camera caught this woman. Who is she?

E! FEMALE HOST

(on monitor)

After the show we spoke with Lindsey. She said he was tired from the hectic shooting schedule and just kidding. Maybe there is something more here. We'll keep you informed.

BRAD

Harlan's good.

LYNN

But what did you accomplish? You just put off the inevitable.

BRAD

Not you too!

LYNN

What?

BRAD

Everyone is telling me what to do.

LYNN

It would have been better if I had made it to the stage to get this over with. You



initiated it, now see it through.

BRAD

Not now.

LYNN

You can't go back.

BRAD

No one knows. The studio is good at keeping secrets.

LYNN

I am not a dirty secret.

BRAD

No, no, that's not what I mean.

LYNN

That's what I feel like.

Brad looks at Lynn quizzically.

LYNN

We've been together for more than 2 years. Yet, I've never been to your house or met your friends. We never go out. You can't be seen in public with me. I am your dirty secret. (pause). I have too much self worth to continue with this charade.

BRAD

Just a little longer.

LYNN

Then go dancing with me. Tonight.

BRAD

In public.

LYNN  
Oil Can's. It's a gay dance  
club. No one will report  
you.

BRAD  
But I'll be seen.

LYNN  
Geena Davis, k.d. lang and  
many other entertainers go  
there.

BRAD  
If I dance with you, they'll  
know I'm gay.

LYNN  
Then just come and watch. I  
want you to meet my friends.

BRAD  
They'll suspect.

LYNN  
Dammit. For two years now I  
go to faculty parties without  
you. I'm the director of gay  
studies with a closeted  
boyfriend. How ironic.

BRAD  
That'll change.

LYNN  
When?

BRAD  
Soon.

LYNN  
How soon?

BRAD  
I dunno.

LYNN  
Gads, I'm pissed. I'm going  
dancing with my friends.

BRAD  
When will you be home?

LYNN  
Why should you care?

BRAD  
You know I care.

LYNN  
Then prove it.

Lynn, pauses, waits for a response, and when one is not forthcoming, walks out the door.

### **Scene 8 – Oil Can Harry, missing Lynn**

INT. OIL CAN HARRY'S-NIGHT

Lynn walks into entrance of bar. He is greeted by the doorman BILL.

BILL  
Hello honey.

They kiss on the lips.

BILL  
So, when are you going to  
bring your boyfriend we've  
been hearing about for so  
long?

LYNN  
Soon.

BILL  
He must be a real looker if  
you are keeping him all to  
yourself.

Lynn walks into the bar and sees the E! interview on the monitor. Brad is shown on the monitor

CHUCK is standing nearby. Lynn overhears him.

CHUCK

Boy, would I love to fuck him  
face down.

Lynn reflects. He stares at two men holding hands and laments.

### **Scene 9 – Wendy Alternative Lover**

INT. BRAD'S HOUSE—DAY

Brad is standing in the entry way while Harlan, Wendy, Wendy's Mother, and Anita enters.

HARLAN

Wendy, I would like you to  
meet Brad Damond.

Brad and Wendy shake hands. Wendy is awestruck and speechless.

BRAD

It's always nice to meet a  
fan.

HARLAN

And her mother.

Brad shakes WENDY'S MOTHER hand.

BRAD

And your mother looks young  
enough to be your sister.

The two women giggle.

ANITA

Let's move along here. We  
have a tight schedule. First  
lunch at Spago, then a tour  
of the Chinese Theatre.

The group moves toward the front door. Harlan holds Brad back.

HARLAN  
(to Brad)  
Just be nice. You don't have  
to hold her hand or anything.  
Just some fan shots by the  
media.

EXT. BRAD'S HOUSE-DAY

They exit the front door and climb into a limo.

EXT. SPAGO-DAY

The limo is seen pulling up in front of Spago and the group steps out.

EXT. CHINESE THEATRE-DAY

The limo is seen pulling up in front of the Chinese Theatre. The group mills around the footprints, tying them out for size.

WENDY'S MOTHER  
Here. Here is Robert  
Damond's.

The group surrounds the stone.

WENDY'S MOTHER  
Brad, I want to get a photo  
of you in your father  
footsteps. . . . over here.

Brad moves forward.

WENDY  
Mom, step in and I'll take a  
shot of it. The girls at  
work will not believe it.

Wendy lifts her camera.

WENDY'S MOTHER

(to Brad)

I am such a big fan of your father. I've seen every picture he ever made. I was worried when he had his breakdown. They said it was booze, but I think it was something else. I think Vietnam did something to him. His movies after the war weren't his best. But your mother helped turn him around.

HARLAN

Wendy, why don't you step in also. Get a family photo.

Wendy steps to the other side of Brad and Harlan takes the camera from Wendy's hand.

While standing there, Wendy grabs a feel of Brad's butt. Brad gives her a dirty look, but she persists.

BRAD

Take the shot already.

Light bulb flash. Brad wiggles away.

BRAD

(to Harlan)

Enough. Get us out of here.

Anita, Wendy, and her mother pile into the limo.

HARLAN

(to Brad)

Had enough? We could build this into something, or are you ready to date Lindsey more convincingly?

They pile into the limo.

**Scene 10 – AIDS Benefit and Incriminating Photo**

INT. LARGE HALL WITH BANQUET-NIGHT

AIDS benefit in large hall. Brad and Lindsey are seated at the table closest to the front. Lynn is seated on the right side of the podium. MASTERS OF CEREMONY is speaking to large audience.

MASTERS OF CEREMONY

AIDS has been a devastating disease. It can only be fought with knowledge and money. We thank all of you who have contributed so generously. And special thanks go to our guests, Brad and Lindsey, who volunteered their time to make public service TV spots. It is so important to reach our youth before it is too late.

The audience applauds. Brad and Lindsey nod to them.

MASTERS OF CEREMONY

Now, for our special speaker. Let's welcome Lynn Morton, director of gay studies at UCLA and expert on AIDS prevention in China. Dr. Morton.

Applauds.

LYNN

The incidence of AIDS is still increasing. There are entire villages in Africa that are ghost towns. It is increasing fastest in the poorest countries. AIDS is exploding in China, Eastern Europe, Thailand, and the Middle East. Why, because of ignorance and social systems that hide sexuality. The

strongest weapon we have against the disease is our willingness to talk about sex and share who we are. . . I have a confession to make. My name is not Lynn Morton, but Peng Zhang. When my family came to this country they took on the name Morton to hide the fact that we are Chinese. But look at me. You know something doesn't fit. I look Chinese but have an English name. Gay people have a similar conflict. Although they can pass for straight for a much longer time than I could pass as American, it eventually catches up on you. It's those little things that give you away—who you mention in your speech or the absence of opposite-sex partners at social events. And even if you pull that off, it eats at your heart. AIDS is not a gay disease, but it disproportionately affects our community. Gay people need to be honest and come out. (Lynn glances at Brad). People with AIDS need to be out. Honesty is our greatest weapon against ignorance, AIDS, and death. Without honesty, you hurt yourself and your loved ones.

Lynn gives penetrating stare at Brad. Audience applauds. Lynn walks away from the podium.

Cut to, people milling around holding glasses and mingling. Brad sees Lynn proceed toward the exit. Brad excuses himself from Lindsey and follows Lynn out the door.

INT. LARGE HALL BATHROOM—NIGHT



Lynn walks into the bathroom. Brad follows. They are both at the washbasins washing their hands. There is one other MAN in the room.

BRAD

Dr. Morton, that was an inspiring speech.

LYNN

Why, thank you.

The Man leaves the room. They are alone.

BRAD

I've missed you so.

LYNN

You haven't returned any of my phone calls.

BRAD

I've been on the road. You know, Lindsey and I have all these promotional events and, of course, the constant auditioning for the next part.

Lynn pushes his way past Brad

LYNN

That's nice.

BRAD

Where are you going?

LYNN

Stop the excuses. You're not getting off the hook that easy. This is the modern day. There are phones everywhere. You have a cell phone. No, my reality is you are avoiding me.

Brad grabs Lynn and pushes the two of them into the handicap stall.

BRAD

I want you so badly.

Brad begins to kiss Lynn. Lynn gives a small peck back, then pushes him off.

LYNN

No. I will not live like this. I deserve better than making out with my boyfriend in the toilet. No more. You will treat me with respect. We will go out like everyone else. You will have me over to your house. We will meet each other's friends. We will be seen in public like a couple, or . . . or we are not a couple.

BRAD

But I love you. [said in Chinese]

Lynn pushes his way out the stall toward the door.

LYNN

I love you too, but It's not enough.

Brad grabs Lynn's arm.

Enters a PHOTOGRAPHER. He snaps a picture of Brad holding Lynn's arm.

Lynn pushes past the Photographer and exits.

### **Scene 11 – Jogging, Seduction, and Blackmail**

EXT. SAN VICENT BLVD—DAY

Brad jogs along San Vicente Blvd. in West LA. A GT40 drives along him and honks. He stops. The door opens. SHEILA ROBESON is driving.

SHEILA

Brad. Brad.

Brad looks at her not immediately recognizing her.

BRAD

Do I know you?

SHEILA

I'm Sheila, Sheila Robeson.

Brad hesitates, processing the information.

BRAD

Oh, the celebrity reporter.

SHEILA

Hop on in. I have something to show you.

BRAD

I'm on a tight schedule.

Sheila hands him the photo taken in the bathroom of Brad with Lynn.

BRAD

What do you want?

SHEILA

We'll talk at my place where it is more private.

Brad enters the car and they drive off.

EXT. LUXURIOUS BUILDING—DAY

They arrive at a luxurious building. She escorts him into her penthouse.

INT. PENTHOUSE—DAY

SHEILA  
What can I get you to drink?

BRAD  
Nothing.

SHEILA  
Aww, just a friendly drink.

BRAD  
You're not known for being a friend. You've damaged enough lives with your exposé.

Sheila hands him a water.

SHEILA  
Water, I know you'll drink water after jogging so much. You're so fit.

She places her hands on his chest.

BRAD  
What's with the picture?  
What do you want?

Sheila closes the blinds and darkens the room.

SHEILA  
Seduce me.

Brad pulls back.

SHEILA  
I want to know first hand the rumors are not true.

BRAD  
You don't know anything.

SHEILA  
The buzz in Hollywood is that you are gay and this man is your lover.

BRAD

It's not true. Lindsey and I  
are dating.

SHEILA

Arranged by the studio.

BRAD

We met on the set and . . .

SHEILA

Spare me. I know about  
Lindsey and her girlfriend.  
I know about you and Lynn.  
(she pulls out a piece of  
paper). Let's see. You were  
over at Lynn's place on  
Tuesday, March 3, Sunday  
March 8, twice on Friday  
March 13 - oooo, you must  
have been horney that day.  
Oh the list is long with 20  
more times in April, only a  
few times in May and June,  
but then you were shooting so  
that's understandable, and .  
. .

BRAD

You're spying on me.

Sheila smiles.

SHEILA

Are you queer!

BRAD

No.

SHEILA

Prove it. (pause) Prove it.  
Seduce me.

Brad backs away. He notices Sheila fingering the list of  
dates. He places the water carefully on the desk next to  
him and walks towards Sheila. He begins to undress her.

SHEILA

Kiss me. Give me some  
romance.

Brad kisses her, they fall to the floor and have sex.  
Minutes pass. Brad gets up and proceeds to get dressed.

SHEILA

Now, let's talk about my  
monthly payment.

BRAD

What?

SHEILA

You'll add me to your payroll  
as, let's say administrative  
assistant, for \$10,000 a  
month. Of course, I don't do  
any work for you.

BRAD

That's blackmail.

SHEILA

So, you're not as dense as  
you are pretty. Yes its  
blackmail. But I'm smart  
about it. I don't ask for a  
large lump sum. I ask for a  
smaller monthly payments . .  
. and they lasts forever.  
This way I am a legitimate  
business expense. Why, you  
can even deduct me from your  
taxes.

BRAD

You don't have anything.  
Just that one picture and  
conjecture about my visits to  
Lynn.

Sheila turns to her desk, pulls out a folder, takes a  
couple of photos out and throws them at Brad.

SHEILA  
Isn't telephoto wonderful.

The photos show Brad in bed with Lynn and them having sex.

SHEILA  
My clients keep me well  
financed. You don't think I  
could afford this place on a  
reporter's salary, do you?

Brad is speechless.

SHEILA  
Who is your accountant?

BRAD  
George.

SHEILA  
Who?

BRAD  
George Lee, same one my  
father uses.

SHEILA  
Ha, ha.

BRAD  
What's so funny?

SHEILA  
Let's just say, you were a  
lot better lover than your  
father.

BRAD  
My father?

SHEILA  
A client.

Brad is dumfounded.

BRAD

He never did anything. You don't have anything on him.

SHEILA

Next time you see him, ask him about Luc.

BRAD

Who?

SHEILA

Luc, your father's house maid.

BRAD

It was an accident . . . before I was born.

SHEILA

Now leave. Tell your father Sheila sends her love.

Brad stumbles out of the penthouse.

**Scene 12 – Working at studio, meeting Mom**

EXT. STUDIO LOT–DAY

Bright sunny day. Brad is walking out the sound stage with EXTRA.

Brad makes a fake swinging action toward Extra's face.

EXTRA

I'll be sure to fall back next time.

BRAD

Good.

They walk toward the lunch wagon.

JULIA, dressed in alien costume bumps into Brad's arm.



BRAD

Hey.

Julia just stands there blocking his way. Brad moves to the side and Julia blocks again.

BRAD

Come on.

JULIA

Don't you recognize your own mother?

BRAD

Mom?

JULIA

Brad.

BRAD

What are you doing?

JULIA

I'm the Empress Shul Amir.

BRAD

What?

JULIA

Didn't you read the character list. I have a small part at the ending of your movie.

BRAD

How?

JULIA

I thought it would be nice to come back to California and get out of the English fog for a while. And what better way but to be paid and act. So I contacted the casting agent who was thrilled I was "returning to film" and in the same movie with my son. They thought it moved the

movie up a notch to have a  
movie legend in the cast.

BRAD

But . . . I'm so glad to see  
you.

They hug.

JULIA

We meet on the set this  
afternoon after the battle  
scene on Gua'latp.

BRAD

Where are you staying?

JULIA

At your father's house.

BRAD

At Dad's?

JULIA

We're still friends. He  
keeps a room there for me.

BRAD

I can't stop staring. You  
look so so so sexy in alien  
costume.

JULIA

And here's another surprise.  
We want to ask you to dinner  
tonight . . . and bring Lynn.

BRAD

Lynn?

JULIA

Yes, Lynn. It's about time  
we get acquainted.

BRAD  
Uh, I haven't spoken with him  
for a while, not since we  
began shooting this film.

JULIA  
Is there anything wrong?

Brad looks around.

BRAD  
Not here, not now.

JULIA  
Invite him.

BRAD  
I dunno.

JULIA  
Call him.

Bell rings.

BRAD  
Time to go kill some ugly  
aliens.

JULIA  
Brad!!

He looks over her "ugly" alien costume and realizes the  
innappropriate comment.

BRAD  
Oh.

JULIA  
I know. Be sure to come.  
7ish. Bring Lynn.

Brad walks toward the sound stage.

**Scene 13 – Father's house.**

INT. ROBERT DAMOND'S HOUSE—NIGHT

Robert Damond's House. Large, wealthy, and filled with movie memorabilia.

Door bell rings. Robert opens the door. Brad enters.

BRAD

Dad.

They hug. Robert begins to shut the door. Brad pushes it back open.

BRAD

Dad. I'd like to introduce  
Lynn.

Lynn steps in behind Brad. Robert reaches to shake hands.

ROBERT

It's so good to finally meet  
you.

They shake hands.

ROBERT

Come, come, everyone is  
already here.

INT. LIVING ROOM-NIGHT

They walk to the living room. There Julia and George are seated. They rise.

ROBERT

They're here. . . including  
Lynn.

Julia walks over. She hugs Brad, then Lynn.

JULIA

I've heard so much about you.

She takes Lynn by his hand and escorts him to the couch.

Robert pointing toward George.

ROBERT  
And Lynn, this is George,  
George Lee my personal  
assistant and accountant and  
long-time friend.

Lynn reaches out and shakes George's hand.

ROBERT  
What can I get you two?

BRAD AND LYNN  
Water.

ROBERT  
Oh, yes, the healthy ones.

Robert walks to the bar.

The TV is on in one corner of the room. It is displaying  
E! Julia walks to the TV to turn up the volume.

JULIA  
Just in time for this week's  
box office ratings.

Insert TV

E! WOMAN COMMENTATOR  
"Gladiators of War" is still  
in the top ten movie this  
week. And that's after more  
than 5 weeks since its  
opening.

E! MALE COMMENTATOR  
"Gladiators" is in the top 3  
all-time grossing movies now  
that it has toppled  
"Titanic." Very impressive  
especially for the young  
stars Brad Damond and Lindsey  
Lyons. With Oscar  
nominations coming up soon,  
Gladiators may sweep them  
all.

ROBERT AND JULIA  
Congratulations!

Everyone lifts their glasses to Brad.

EVERYONE  
Congratulations ("Brad" or  
"Son" depending on character)

BRAD  
Thank you. It would be nice.

JULIA  
"Nice"! I remember my first  
nomination. I was thrilled  
and secretly really wanted to  
win. But I didn't. And the  
second time around, I was  
prepared for rejection . .  
which happened.

ROBERT  
Julia and I both got our  
first nomination for "The  
Barons of New Orleans." It  
was the first time a husband  
and wife were both nominated  
for best actor and for the  
same film. We were honored .  
. .

JULIA  
But we didn't win.

ROBERT  
And we never won. Which is  
why it is up to you boy to  
bring an Oscar to the family.

BRAD  
You know, it seems a hundred  
years ago we worked on  
"Gladiators." Only having to  
make public appearances with  
Lindsey brings it to my  
attention.

Silence.

BRAD

Things have sorted out with Lindsey. It's a job. I realize that now. Our "dating" is part of the show. . . and we have to do it less and less. By the Oscars, we won't have to continue the charade. . . You know, I had a nice dinner with Lindsey and her lover a few weeks back. They are such a happy couple and have arrived at a level of acceptance of how their relationship has to be and still work in this profession.

ROBERT

Lynn, how do you feel about this?

Lynn hesitates.

LYNN

Brad and I have talked about the challenges. We have an understanding . . . and it is evolving.

ROBERT

Spoken like a true academic.

BUTLER rings a bell.

ROBERT

Time for dinner. Let's all be seated.

INT. DINNING ROOM—DAY

They all walk to dinning room.

George is seen tidying up Robert's plate arrangement.

Brad takes Lynn's arm and shows him one of the paintings on the wall. It is a Duchamp picture of a summer courtyard. Camera shows the picture.

BRAD  
I've always liked this one.

ROBERT  
Admiring the Duchamp? It was given to me by your mother . . . before we were married.

LYNN  
He was at the center of French impressionism of the middle 20<sup>th</sup> century. Very fine example.

Robert gets up from the table and walks over to Brad and Lynn in front of the picture. Puts his arms over their shoulders.

ROBERT  
You know art.

LYNN  
Some.

BRAD  
He's being modest. His first degree was in art history.

ROBERT  
(turning to Julia)  
Really! Julia picked this up for a song in France.

JULIA  
It was too lovely to pass up.

ROBERT  
I call it "Transfiguration."  
At one time it had great meaning for me (he looks it over intently). Now it's a faded memory.



JULIA

Come sit boys, the food is getting cold.

ROBERT

Better listen to your mother.

LYNN

(to Julia)

How long were you in France?  
(in French)

JULIA

My French is not very good. I visited only once before our marriage. Now that I live in England, with Bryon, my second husband, I visit it often. (hesitate) Robert's never been there.

They return to their seats. More food is brought out by the Butler.

LYNN

(to Julia)

I don't remember seeing it in the catalogue. Maybe you have a truly rare and valuable Duchamp.

JULIA

I wouldn't know about that. It's been hanging in that spot for, oh, 35 years.

ROBERT

I couldn't part with it after the divorce. It reminded me of the love we had.

LYNN

Oh, I'm sorry.

JULIA

Don't be, Robert and I parted  
on good terms. Besides, Brad  
has been an excellent son  
between the two of us.

Brad smiles sheepishly but nods proudly.

ROBERT

(to Brad)

After dinner, we have a  
surprise for you.

BRAD

What?

ROBERT

You'll see. Your mother  
suggested it for good luck.

The phone rings. George gets up and leaves the room to  
answer it.

BRAD

George hasn't said much  
tonight.

ROBERT

He never does. I think  
that's one of his strongest  
qualities as my personal  
assistant.

BRAD

The studio has assigned a  
part-time secretary to handle  
my mail and calls. I don't  
see the fuss. Besides, my  
agent takes care of the  
upcoming calls.

JULIA

Which reminds me, I want to  
say how much I enjoyed being  
on the set with you  
yesterday.

ROBERT  
Yes, how did that go?

LYNN  
(to Julia)  
I didn't know you still  
acted.

JULIA  
(She sighs) That is one of  
the difficult things to  
accept in life. I've made  
almost 20 films, just none  
over the past 5 years and the  
world thinks I'm dead.

LYNN  
Oh, I didn't mean it that  
way.

JULIA  
I know. I know. But that is  
our reality. Robert's done  
30 . . .

ROBERT  
33

JULIA  
33 films but only a few guest  
spots these past years and  
the world thinks he's dead.  
That's why Brad winning the  
Oscar would bring life back  
to the family.

George walks back in and takes his seat.

GEORGE  
That was Federal Express  
calling to say they will be  
delivering a package later  
tonight. It must be  
important. Did I miss  
anything?

BRAD

Mother was going to tell us  
about her alien part in my  
new movie.

GEORGE

I didn't know about that?

JULIA

It's just a small part

BRAD

But important.

JULIA

I'm Empress Shul Amir and  
ends the movie by uniting the  
warring forces. Luckily,  
filming finishes tomorrow.

GEORGE

Good for you. I look forward  
to seeing the two of you in  
the same movie.

Butler enters with dessert.

LYNN

(to George)

Please pass the butter (in  
Chinese)

George does not even look his way.

LYNN

The butter to your right,  
would you pass it to me? (in  
Chinese)

George looks at Lynn.

GEORGE

What? . . . I'm an American.  
Speak English only.

LYNN  
Again, I apologize. I  
assumed you were Chinese. I  
meant no disrespect.

Brad nudges Lynn.

BRAD  
(softly to Lynn)  
He's always been a little  
sensitive about his  
nationality.

Lynn looks quizzically toward George who stares at his  
food.

Awkward silence.

BRAD  
(to everyone)  
Lynn has taught me some  
Chinese, like XXX . . .  
means I love you.

JULIA  
So Brad, you have never told  
us how you met Lynn.

BRAD  
Uh, . . . it was in West  
Hollywood.

ROBERT  
Oh, at a club?

BRAD  
No, a store . . Pavilions.

LYNN  
In the fresh fruit section.

Muffled laughs.

BRAD  
It was peaches.

LYNN

I was picking out some peaches when Brad came by and stood next to me. He looked them over but couldn't decide. So I picked one out and handed it to him. I said "the love of a shared peach." (in Chinese).

BRAD

Have you ever heard a better pick up line.

They all laugh.

LYNN

In ancient Chinese, "the love of a shared peach" meant homosexual love.

JULIA

Really?

[Could be visually illustrated.]

LYNN V.O.

In fourth-century B.C. China, Duke Ling of Wei and his minister, Ni Xia took a stroll in an orchard. Ni picked a peach off a tree and took a bite from it. He found it to be so delicious, that he offered it to the duke. It symbolized their love.

JULIA

It was love at first bite?

EVERYONE

Laughs.

LYNN

You could say that.

BRAD

We talked and he was so interesting. Not like all the guys who cruise me or want to know me because I'm a movie star. I mean, when I asked him if he knew who I was, he said, "The world does, but do you?" Can you imagine that? . . . Then he invited me to hear him give a speech at the ONE Institute. I went and was mesmerized. Yes, it was love at first sight for me.

LYNN

Knowing Brad has been a different experience for me. I've had to address why someone so young, handsome, wealthy and famous would want to know me—a middle-age college professor who very few people have read my pedantic writings. It's been a challenge and I have had to explore some of my deepest prejudice. I've learned to love without boundaries. I love Brad.

GEORGE

So it is good?

Hesitant.

BRAD

The best it can be.

LYNN

Considering Brad it not out.

JULIA

He's here, tonight, with you.

LYNN

I applaud his first step. I applaud you all for having me here tonight. But he will be in constant turmoil as long as he is closeted.

BRAD

I know.

JULIA

But his career!

ROBERT

But his career! It will be destroyed.

BRAD

Not tonight. I've heard all the arguments. I also know that I almost lost Lynn a few weeks ago. Some call it a balancing act. I call it torture. It will change, and change soon.

Silence.

ROBERT

Time for your surprise young man. Everyone into the living room.

They all get up and move out.

Robert and Julia walk over to a large box and pull out a plaque. In it is their Oscar nomination letters framed.

JULIA

Your father and I want to give this to you. These are our nomination letters for best actor and best actress for "The Barons of New Orleans."

They hand the plaque to Brad.



JULIA

We hope it brings you luck  
and the first Oscar to the  
family.

Everyone applauds.

On the coffee table are some other items from the box,  
including awards, press clippings, and photos.

BRAD

Wow, look at some of these  
old pictures.

A photo of Robert in uniform with Puong, Tran, and Luc on a  
military jeep falls onto the table. It is seen by Robert.  
Lynn picks it up.

ROBERT

Vietnam. Even Elvis couldn't  
get out of the draft.

LYNN

68?

ROBERT

1965. They kept me out of  
battle writing press releases  
-- where a movie star would  
be safe.

LYNN

And the boys and woman?

ROBERT

That was Luc Do and her two  
sons Puong and Tran. She  
worked on the base.

BRAD

Dad is being modest. When he  
came home, he had them  
brought to the United States  
and gave Luc a job as his  
house keeper. The press had  
a field day that a famous

movie star would help a poor  
Vietnamese family find the  
good life.

Silence.

BRAD

But Luc was . . .

ROBERT

Killed in a car accident. . .  
. The boys were just  
teenagers with no where to  
go. So I sponsored them. . .  
sent them to boarding school  
and college.

LYNN

I'm so sorry. . . Where are  
the boys now?

Hesitate.

ROBERT

They both are successful  
businessmen on the East  
coast. I get letters from  
them occasionally.

Julia looks at George inquisitively across the room.

Brad picks up another photo. It shows his much younger  
father in a wheelchair. He is bearded and Julia along with  
a nurse is standing behind him. A hospital is seen behind  
them but not the name of the facility.

BRAD

You never spoke about this  
much. Was this when you had  
your nervous breakdown?

He hands the picture to Robert.

Robert fingers the photo deep in thought. Julia reaches  
for the picture and also falls silent.

ROBERT

Thank god for your mother.  
It was a terrible time for  
me.

JULIA

Luc had died just a year  
before and the studio kept  
demanding more and more from  
him. We couldn't call it a  
nervous breakdown in those  
days. Instead, the studio  
called it treatment for  
alcoholism. (she hands the  
photo back to Brad). It was  
before you were born.

BRAD

Looks like Santa Barbara.

Hesitate.

ROBERT

Yes, Santa Barbara. Under  
the name of John Gault.

LYNN

You mean, Ayn Rand's John  
Gault? So that's where you  
got that from. (looking at  
Brad) Whenever Brad wants  
me to call him at a hotel, he  
uses that pseudonym.

BRAD

It easy to remember since dad  
always used it.

Julia rounds up the photos and place them in the box.

JULIA

Lynn, Brad tells me that you  
country western dance.

LYNN

Why yes, started it a few  
years ago.

JULIA

Why don't you show us a few things.

LYNN

Oh, I'm no performer. But I could teach you a line dance.

JULIA

That would be fun.

BRAD

(to Robert)

Dad, I need to speak with you privately.

Brad and Robert get up and begin to walk to the other room.

LYNN

Couldn't you both wait and join us. I've never been able to get Brad to go with me to Oil Can's.

BRAD

In due time.

Lynn watches as they walk away.

LYNN

(to Julia and George)

Let's clear a space. We'll learn the "Hanky Panky" by Madonna.

GEORGE

I'm too old for this.

JULIA

Come on. Besides Madonna is not really country. Try and have fun.

LYNN  
Toe, heel, one two three,  
toe, heel, one two three . .  
.

INT. DEN-NIGHT

Brad and Robert in private den. The line dance lesson is seen through the open door.

ROBERT  
What is it son?

BRAD  
Do you know Sheila Robeson?

ROBERT  
The gossip columnist?

BRAD  
You've heard of her?

ROBERT  
Everyone has.

BRAD  
But do you know her?

ROBERT  
Everyone does.

BRAD  
No, I mean do you have  
business with her?

Silence.

ROBERT  
What are you getting at?

BRAD  
So its true.

ROBERT  
What's true?

BRAD  
That you are being  
blackmailed by her.

ROBERT  
What gave you that idea?

Long pause.

BRAD  
She's blackmailing me.

ROBERT  
What?

BRAD  
She has photos of Lynn and I  
together. She'll expose me  
if I don't pay.

ROBERT  
I had no idea.

BRAD  
So, are you being blackmailed  
by her?

ROBERT  
No such thing.

BRAD  
What about Luc's death?

ROBERT  
Luc's death?

BRAD  
Stop repeating me. Just tell  
me the truth.

Silence.

ROBERT  
Yes. . . yes . . .

BRAD  
Over Luc?

ROBERT

Yes. . . .

BRAD

But you told me it was a car accident.

ROBERT

It was.

BRAD

Then what does she have?

Silence.

ROBERT

The media whipped it up into a "mysterious" death and implied I had something to do with it. It was a car accident. It was raining. It was dark. She missed a turn down our road and ran off the cliff. That's it. That's it. The police investigation said it was an accident. But, no, Sheila drummed up the media such that the studios backed out of my next movie. Sheila convinced everyone that I was behind the "accident." So I pay. I've paid for 30 years.

Silence

BRAD

But that was 30 years ago. No one remembers.

ROBERT

She remembers.

BRAD

You are mostly retired. How  
could her threats hurt your  
non-existent career now?

Robert looks very pained.

BRAD

I didn't mean it that way.  
You had a great career. . I  
. . . I mean . . .

They both fall silent.

The door bell rings. The Butler opens the door and is  
given an express letter. He takes it to Brad.

BUTLER

(to Brad)

For you sir.

Brad accepts the letter and is very surprised.

ROBERT

When did you begin receiving  
mail here?

George enters talking.

GEORGE

Just couldn't take that one  
two three stuff . . .

BRAD

I didn't, don't . . . (opens  
letter).

ROBERT

Is it a nomination letter  
from the Academy?

Brad hands the envelop to Robert who turns ashen. He hands  
it to George who is also visibly disturbed.

Brad opens the single letter and a photograph falls to the  
floor. George hurls toward the picture. Brad beats him  
and picks it up.



The single sheet of paper says "Saw you on E! Knowing the truth about your father will give you freedom."

The photo is virtually identical to the one seen earlier with Robert in a wheelchair and Julia and a Nurse behind him. However, this photo has Robert in the same wheelchair and beard, but there is an Asian looking youth standing behind him and the name of the hospital is visible—it is in French. On the back of the photo are the words "Marseilles Hospital, 1972."

GEORGE

You should destroy it.

Brad is taken back by George's response.

Robert takes George and leads him out of the office.

Brad looks over the envelope and the return address says "Rev. Puong Do, Francisan Abbey, Cretin, France," the address said "Brad Damond, c/o Robert Damond" "PERSONAL"

Robert returns.

BRAD

I thought you said you were never in France.

ROBERT

I ask you that whatever the letter says, you forget it.

BRAD

I don't understand.

George is seen through the door speaking excitedly to Julia. Lynn stops teaching the dance

ROBERT

Destroy it before it destroys you . . . and me.

Lynn and Julia enter the room. It is tense.

JULIA

Is everything alright?

BRAD

I don't know. . . What do  
you have to tell me about  
France . . . in 1972?

Silence.

BRAD

What about the hospital . .  
I thought it was here in  
Santa Barbara . . . and  
for a nervous breakdown?

Silence.

BRAD

Will someone say something?

Silence.

JULIA

It doesn't concern you. Let  
the past stay in the past.  
You don't need to know this.

BRAD

Why the secrets? Anything  
else? (long silence) . . .  
Talk to me. . .

ROBERT, JULIA, GEORGE

I can't (or) We can't. (or)  
No.

BRAD

Then we might as well go.

Julia rushes out of the room.

JULIA

Here, don't forget the  
plaque.

She picks up the plaque and hands it to Brad.

BRAD  
Is it really that bad?

ROBERT  
It does not concern you.

Silence

Brad and Lynn move toward the door.

LYNN  
Thank you for the lovely evening.

BRAD  
Bye Mom, Dad, George.

ROBERT AND JULIA  
We love you son.

EXT. DRIVEWAY-NIGHT

Out in their car driving down the long driveway.

LYNN  
Do you want to tell me about it?

They make a hard turn.

BRAD  
This is the edge Luc drove off.

Brad hands Lynn the letter and photo. Lynn turns on the car's interior light.

LYNN  
I don't understand.

BRAD  
I don't understand.

LYNN  
It's the picture of your dad at the hospital.

BRAD

What else?

LYNN

Uh.

BRAD

The name of the hospital is  
in French. Dad said he never  
went to France.

LYNN

So?

BRAD

Look at the return address.

Lynn looks.

BRAD

Its Puong. Luc's oldest son.  
He's in France . . . and a  
reverend.

LYNN

So.

BRAD

Dad said tonight that the  
boys were businessmen on the  
East Coast. . . .

Silence.

BRAD

And that he never hears from  
them. . . . They lied to me.  
Their hiding something.  
Mostly, I've never seen them  
so tense . . . and I thought  
George was going to die. He  
never gets upset. Something  
is going on and I think its  
related to the blackmail.

LYNN

Blackmail?

BRAD

Umm . . . when Luc died . . .  
its very complicated. I . . .  
. have a gut feeling I have  
to go to France and find out  
what is going on.

LYNN

Then go. Shooting finishes  
tomorrow.

They continue driving out of Malibu.

### **Scene 14 – France**

INT. FRENCH HOTEL—DAY

Brad shows picture to CONCIERGE. Arms wave indicating that  
he is giving directions to Brad.

EXT. FRENCH HOTEL—DAY

Brad climbs into a CAB and drives off.

EXT. HOSPITAL—DAY

Cab deposits him in front of entrance of hospital.

INT. HOSPITAL RECEPTION—DAY

Brad walks in, talks to the FRENCH RECPTIONIST and is asked  
to take a seat.

DR. LEBON enters.

DR. LEBON

Mr. Brad Damond?

Brad raises.

Dr. Lebon shakes his hand.

DR. LEBON

Nice to meet you. I am Dr.  
Lebon. How can I help you?

BRAD  
I want to know if my father  
was a patient here.

DR. LEBON  
Come this way to my office.

INT. HOSPITAL HALLWAY TO DR. OFFICE—DAY

The walk down a hallway and enter a cluttered office.

DR. LEBON  
Your father's name?

BRAD  
Robert Damond.

DR. LEBON  
When was he here?

BRAD  
I think 1972.

DR. LEBON  
Oh, that's a long time ago.  
The computer files don't go  
back that far. We'll have to  
check the physical files.

INT. HOSPITAL STORAGE ROOM—DAY

They both get up and walk to a storage area.

DR. LEBON  
1980, 1979, 1976, here we  
are, 1972.

He pulls a large box out and rifles through the lists.

DR. LEBON  
Sorry, there is no Robert  
Damond here.

Brad pulls out the photo and hands it to him.

BRAD

This is what he looked like  
when he was here.

Dr. Lebon looks it over.

DR. LEBON

No, I've been here since the  
1960s. There's been  
thousands of patients through  
these doors. Sorry.

BRAD

He was a famous movie star.  
Probably registered under an  
assumed name.

DR. LEBON

There have been many famous  
movie stars here.

Pause.

BRAD

Check under the name John  
Gault.

DR. LEBON

Ah, ha, here we are. John  
Gault.

Dr. Lebon reads over the record. He compares Brad photo  
with the one on file.

BRAD

What was he here for?

DR. LEBON

Hum, shock treatments, . . .  
hum yes, shock treatments  
over 2 months.

BRAD

Shock treatments?

DR. LEBON

That was the standard  
procedures then. Of course  
we wouldn't do it now. It is  
not an illness.

BRAD

His nervous breakdown?

DR. LEBON

No, his homosexuality.

Brad is dumbstruck. Long pause.

DR. LEBON

Back then shock treatments  
were what we used to change  
homosexuals. It didn't work,  
of course.

BRAD

(in a muffled voice)

Thank you doctor.

DR. LEBON

I see that he was released to  
the care of a Miss Julia  
Lyons. . . Is there anything  
else I can help you with.

BRAD

No . . . no. Thank you.

Brad staggers out of the hospital.

EXT. HOSPITAL-DAY

Outside he stares at the building and sky. Time passes.  
The TAXI DRIVER signals him and he gets in.

TAXI DRIVER

Where to Mr.?

Brad gives him the envelope and points at the return  
address.



BRAD

Here.

The taxi arrives in front of the Abbey.

EXT. ABBEY-DAY

Brad gets out and knocks on the door. PRIEST greets him.

PRIEST

Welcome, come in. What may I  
do for you?

BRAD

I've come to see Rev. Puong  
Do.

PRIEST

And who may I say is calling?

BRAD

Brad Damond, from America.

INT. ABBEY RECEPTION-DAY

They enter the reception area.

PRIEST

Please be seated. I'll see  
if he is available.

Priest exits room. Brad notices that the wall display of  
personnel pictures and previous directors are  
multinational.

Priest returns.

PRIEST

Follow me. He should be  
finishing prayer about now.

INT./EXT. ABBEY CORRIDOR/PATIO-DAY

They walk down a long corridor, out to the patio, across  
the courtyard and into a simple cottage.

EXT. ABBEY COTTAGE-DAY

Priest knocks on door.

PRIEST  
Father Do, it is Mr. Brad  
Damond.

PUONG  
(voice behind door)  
Send him in.

INT. ABBEY COTTAGE-DAY

The door opens and Brad enters a small and simple room that is very dark and dominated by a small alter. PUONG, 54 years old, is kneeling with his back to Brad and half hidden in the shade.

PUONG  
Have you found out?

BRAD  
What?

PUONG  
Have you been to the  
hospital?

BRAD  
Yes.

PUONG  
Then you know.

BRAD  
Yes.

Puong stands and walks forward out of the shadow and toward Brad.

PUONG  
Now you understand?

BRAD  
What?

PUONG  
Your father's pain.

Brad does not know how to answer.

PUONG  
Why he has had to live a lie.  
Why he has never been free.

BRAD  
Who exactly are you?

PUONG  
I am his sacrifice, his  
cleansing scapegoat. I am  
his savior. . . No, no, I am  
my own martyr. (begins to  
mutter to himself) No, I've  
been over that before.

Puong looks up at Brad full face.

PUONG  
We are all pawns, you and me,  
. . and him. Dear Robert.  
How I loved him so. He was  
the center of my life. But  
no one would let us be. So  
we had to die. Come boy,  
come. Let me show you where  
he accepted Jesus Christ and  
transformed.

Puong takes Brad by the arm and guides him out of his room  
toward the garden.

EXT. ABBEY COURTYARD—DAY

Brad is very confused by these events and the contradictory  
statements by Puong.

BRAD  
What do you mean transformed?

PUONG  
You'll see, you'll see.

They enter the courtyard. It is the same courtyard that is in the Duchamp painting hanging in Robert's house.

PUONG

Over here. Where Robert confessed his sins.

Brad yanks his arm away from Puong.

BRAD

Just who are you?

PUONG

Rev. Puong Do.

BRAD

I know that. You are one of the Vietnamese boys my father adopted. (he stares at Puong). But what are you doing here? And as a priest. And what is all this mumbo jumbo . . . confessing sins? Speak clearly.

The two sit on a bench in the middle of the courtyard. The camera frames the scene exactly like it is in the Duchamp painting.

PUONG

I am Puong, your father's favorite. He liked my brother, but I was his favorite. Our mother did not like our being with him. She showed me pictures taken of us by the pool. Robert with his arms around me and Tran. We were naked and having sex. What was the big deal. We liked sex with him and we both loved him.

BRAD

Father . . . you . . . and your brother . . . together.

PUONG

Mother was going to tell . .  
. Tran was only a teenager  
and she thought she could get  
some money out of him.

BRAD

Blackmail?

PUONG

But mother died. . . It was  
an accident you know. Not  
what some people say. Robert  
was very good to us. We  
spent all our time with him.  
Then he changed. One day he  
said he was going to France.  
I asked why. He would not  
say. Julia was going too.  
We liked Julia, but she said  
that my brother and I were  
going to be sent away to  
college to live and that we  
could no longer see Robert.  
I couldn't have that so I  
followed them here, to this  
small town.

[The next description could be filmed with a mixture of  
present day and flashbacks.]

PUONG

They did terrible things to  
him at the hospital. Shock  
treatments. Sometimes three  
a day. I snuck in to see  
him. He was strapped down  
with a dowel between his  
teeth. He screamed  
violently. It tore my heart  
out. They said they were  
going to cure him. Of what I  
ask you? His love of me?

Brad holds up the picture of Puong and Robert at the  
hospital.

PUONG

They caught me and had me arrested. But it did not work. You know that. It can't work. You're gay. You know it cannot be changed. Love is stronger than their torture. Julia brought him to this Abbey. It is right here, on this bench, that he spoke with Father Lee. He convinced him that he was possessed by the devil. That homosexuality was a mortal sin. He chose Jesus Christ. He chose to marry Julia and return to Hollywood. The perfect couple. He cast me aside to be the perfect heterosexual. He transfigured himself with the help of God.

BRAD

Dad . . . religious?

PUONG

Ah, that is the mystery of God. After they left, I had no where to go. The Abbey took me in. Here I learned the love of God. How his power can change the evil of the heart. I have prayed daily for forgiveness. . . the evil of homosexuality is like a gnat flying around your ear. I hear it often, but I've learned to call upon God to save me from its evil.

BRAD

It's not evil. And you can't change. It's normal.

PUONG

I'm a mere mortal. A man of  
flesh and homosexuality still  
haunts me. But I believe  
your father escaped its evil.  
You can too.

BRAD

No. I won't. I like being  
gay.

PUONG

And your double life?

BRAD

What?

PUONG

I read about you in the  
magazines. You're on TV.  
You and your supposed  
"girlfriends." But I have  
hope for you.

BRAD

Hope?

PUONG

I'll call the senior priest.  
Sit here, right here. It's  
where your father found  
forgiveness from the Lord.  
You can too.

BRAD

Take your shitty religion  
away from me.

Brad stands. Puong grabs his hand.

PUONG

But this is why I wrote you.  
To save you from your  
homosexuality. The same as  
your father.

BRAD

You can't do that. . . Nobody  
can. And its nothing to be  
save from. . . you're still  
gay yourself you hypocrite.

PUONG

Try, for your father.

Brad walks away, out the front to the waiting cab.

EXT. ABBEY DRIVEWAY-DAY

The cab takes him back to his hotel.

Int. French Hotel-Day

He walks in to the front desk and talks to the HOTEL  
RECEPTIONIST.

BRAD

Any messages for John Gault?

HOTEL RECEPTIONIST

Yes sir.

Receptionist hands Brad a note. Brad walks to his room,  
enters and picks up the phone.

BRAD

Hello. Lynn?

LYNN (V.O.)

Brad. Your father . . . he's  
in the hospital. Had a heart  
attack this morning.

BRAD

Dad!

LYNN (V.O.)

He's at Mt. Sinai in Beverly  
Hills. They caught it early.  
They expect him out by the  
end of the week.



BRAD

No.

LYNN (V.O.)

He's very healthy. It's serious, but not that bad.

BRAD

I miss you so.

LYNN (V.O.)

Come back?

BRAD

Yes. . . yes, I'll fly out tomorrow.

LYNN (V.O.)

Let me know when. I'll pick you up at the airport.

BRAD

I'll call you when I know my schedule.

LYNN (V.O.)

Did you find what you wanted in France?

Brad sighs heavily.

BRAD

I'll tell you when I get back.

LYNN (V.O.)

I understand. I love you.

BRAD

I love you too. And tell Dad I'll be there soon.

Brad hangs up.

## Scene 15 – Hospital

INT. AMERICAN HOSPITAL HALLWAY—DAY

Brad and Lynn walk down hospital isle. Julia is sitting in a chair next to a room with an open door. She is napping. Brad walks forward and touches her shoulder.

BRAD

Mother.

JULIA

Oh, Brad.

She gets up and hugs Brad.

JULIA

Lynn said you were away in France.

BRAD

I came as soon as I heard.  
How is he?

JULIA

Resting. It's taken so much out of him but they expect him to be able to go home in a few more days.

Brad takes a peek in the room and sees George next to Robert's bedside.

BRAD

Can I go in and see him?

JULIA

For a short while.

INT. AMERICAN HOSPITAL ROOM—DAY

Brad takes a few steps in and halts. He sees George holding Robert's hand and applying cold compresses to his forehead. Brad watches a few moments while George lifts Robert's hand and kisses it and then kisses his forehead. George sheds a small tear. Brad realizes that George is Robert's lover and cherishes these sweet moments.

Brad walks in. George jumps back.

GEORGE

He's sleeping.

Brad walks further in, stands and stares at his father.  
George is awkward. Brad affirms George.

BRAD

It's ok, it's ok.

INT. AMERICAN HOSPITAL HALLWAY—DAY

Brad walks out of the room back into the hallway.

LYNN

(to Julia)

He'll have to tell you.

BRAD

Tell what?

JULIA

France. What did you find  
out?

BRAD

Everything. . . the shock  
treatments . . . his  
homosexuality . . . and Puong  
. . . and Tran and Luc.

JULIA

It's been a lifetime of lies  
and secrets.

BRAD

George . . . how long?

JULIA

You don't recognize him, do  
you?

BRAD

George?

JULIA

Tran.

BRAD

Tran?

JULIA

It's the beard and he's older and heavier. He returned after our divorce. Changed his name to Lee so people would think he's Chinese. That severed his Vietnamese roots and people's memories. . . Robert took him on as his personal assistant. No one suspects.

BRAD

But . . . as a kid. . . I remember the wild parties . . . and the press always had Dad with some woman.

JULIA

Just as you.

Silence.

BRAD

Is he happy?

JULIA

I would say yes. He brightens when George enters a room in a way he never did for me.

Brad looks in the direction of the room.

BRAD

He's paid so much for it. Even blackmail.

JULIA

Blackmail?

BRAD

You must have known.

JULIA

Who? What?

BRAD

Sheila, Sheila Robeson. . .  
Dad says that its related to  
the car crash of Luc. I  
think its over his  
relationship with the boys.

Julia is silent. She slumps in her chair.

BRAD

Mother, what is it?

JULIA

That damn Luc. She was the  
greedy one. . . I was there.

BRAD

Where?

[Could be shown with visual flashbacks.]

JULIA

It was raining. I was  
driving up the hill when she  
came around the corner. She  
was going too fast. She must  
have been startled by my  
headlights and swerved and  
ran off the cliff. I stopped  
and went down. She was dead  
when I got there. I found an  
envelope. pictures of your  
father with the boys. . .  
naked . . . playing around by  
the pool. . . I didn't know,  
but Sheila was down at the  
bottom of the hill. Luc was  
giving her the pictures for  
money. I took the pictures  
and drove up the hill and  
gave them to Robert. Sheila  
saw me.

BRAD

It was an accident.

JULIA

No one knows I was there. . .  
no police report. Robert  
thought it was best.

BRAD

So?

JULIA

Weeks later, Sheila called  
me. She had photos of me at  
the accident. . . now I pay.

BRAD

You're blackmailed too?

JULIA

Like your father.

Long pause.

BRAD

Like me.

JULIA

Oh, no. . . Our entire family  
. . . in the grips of that  
witch. . . and over nothing.  
What shall we do?

LYNN

Take it to the police.

JULIA

Impossible. . . it would  
destroy us all.

LYNN

She's the one breaking the  
law. I bet you there are  
plenty others she has in her  
clutches.

BRAD  
I should come out.

JULIA  
But that would end your  
career.

Brad takes Lynn's hand.

BRAD  
I think Hollywood can handle  
one more gay actor.

They all give a muffled laugh.

JULIA  
But that does nothing for  
your father or me.

LYNN  
I still believe the best  
thing to do is go to the  
police. But before we do  
that, let's go see her  
lawyer. The threat of prison  
may be enough. Either of you  
know who her lawyer is?

JULIA  
Edward . . . um, Edward  
Drake. He represents some of  
the biggest people in the  
business.

BRAD  
Why should he believe us?

LYNN  
I think two Oscar winning . .  
.

JULIA  
nominated

LYNN  
. . . two Oscar nominated  
actors can convince him of

the seriousness of the  
problem.

BRAD

Tomorrow. We'll see him  
tomorrow before Dad is  
released.

LYNN

Tomorrow it is.

### **Scene 16 – Retribution against Sheila and Freedom**

INT. SHEILA ROBESON'S APARTMENT BATHROOM-DAY

Sheila is in the bathtub full of bubbles. She hears the door bell ring and the muffled voice of her MAID answering the door. SHRIEKS from her Maid.

SHEILA

What's going on.

NOISE commotion from the other room.

Sheila puts a towel around her and walks into her living room.

INT. SHEILA ROBESON'S APARTMENT LIVING ROOM-DAY

Sheila is faced with a MALE FBI AGENT, a FEMALE FBI AGENT, 4 or 5 other FBI Agents wearing FBI jackets, and her lawyer, EDWARD DRAKE.

SHEILA

Edward, Edward, what's going  
on.

FEMALE FBI AGENT

Are you Sheila Robeson?

SHEILA

Edward?

EDWARD

It's OK. Just answer his  
questions.



FEMALE FBI AGENT  
Are you Sheila Robeson?

SHEILA  
Yes.

FEMALE FBI AGENT  
We have information leading us to suspect that you are involved in blackmail. Are you blackmailing Robert Damond, Brad Damond, and Julia Lyons, formerly known as Julia Damond?

EDWARD  
Don't answer that.

MALE FBI AGENT  
We have a warrant to search your premises for any files that are connected to these charges.

They both flash their badges and he shows her the warrant. Sheila looks toward Edward.

EDWARD  
It's all legal. It is best if you help them with what they want.

SHEILA  
How dare they do this. They have no right to my stuff.

FEMALE FBI AGENT  
Ms. Robeson, if you do not comply, we will be forced to arrest you.

EDWARD  
Do as they say. We'll fight this later.

Male FBI Agent is next to the computer.

MALE FBI AGENT  
Is this the only computer you  
have?

SHEILA  
Yes.

MALE FBI AGENT  
Do you keep back up files  
elsewhere?

Sheila hesitates.

SHEILA  
Over in the file cabinet.

Female FBI Agent directs the other agents to take the  
computer and files.

EDWARD  
(to agent)  
May I speak with my client?  
In private?

FEMALE FBI AGENT  
Don't leave the room.

EDWARD  
Just over here.

Edward takes Sheila by her arm and escorts her to the far  
side of the living room and speaks hushly to her.

EDWARD  
This is serious Sheila. You  
could go to prison for 20 or  
more years. I assume you  
have other documents hidden  
in a safe deposit box or as  
such.

SHEILA  
Yes.

EDWARD  
And cash?

SHEILA

Yes.

EDWARD

When the agents leave, give me the pass codes and keys. I'll remove all the items and cash and keep them safe. If they are not in your possession, they can't find them.

SHEILA

Everything?

FEMALE FBI AGENT

Be advised that if we discover any things missing related to this case, our warrant will allow us to come back immediately.

All the agents leave the room.

EDWARD

Everything. Do it quickly.

Sheila walks to a wall safe, opens it, takes out a couple of envelopes and hands them to Edward.

EDWARD

I must go with them now to make sure they do not plant any information.

Sheila looks stunned.

EDWARD

Blackmail? You should not have kept that from me. I'm your lawyer. I'll call you later today or tomorrow.

Edward leaves the room. Sheila sits down and cries. Her Maid enters and looks on at the mess.

EXT. STREET IN FRONT OF SHEILA ROBESON'S BUILDING—DAY

Down on the street, the other agents get into a van.

INT. CAR—DAY

Female FBI Agent, Male FBI Agent, and Edward wave off the van and get into a car. Edward is driving and the two agents peel off their masks to reveal that they are really Julia and Brad.

EDWARD

Bravo. Bravo. Worthy of an Oscar.

BRAD

She went for it, the bitch.

JULIA

And now we have it all . . .  
and she can't go to the police.

BRAD

And reveal that she was a blackmailer? Ha ha.

EDWARD

As soon as I drop you two off, I'll go to the banks. I want to clear every account and deposit box today.

JULIA

If she tries to go to the press, she will only have her empty breath.

BRAD

And now she's penniless.

EVERYONE

Hurray!

JULIA

Edward, contact all her "clients" and let them know

they no longer need to keep  
her on their payrolls.

EDWARD  
Anonymously, of course.

JULIA  
Of course.

They all laugh. The car turns the corner and he parks  
behind another car.

EDWARD  
Here we are. I want to thank  
the two of you. She was  
evil. She had you and many  
other people by the neck . .  
. besides blackmailing me.  
I've waited for this chance  
for years. I'll see the  
funds get donated to the  
actors retirement home.

Brad and Julia shake his hand.

BRAD AND JULIA  
Thanks.

### **Scene 17 – Robert's home**

EXT. ROBERT'S PATIO—DAY

Robert's patio overlooking the ocean. Robert is sitting in  
a wheelchair looking fairly robust. George is standing  
behind him with his hands on the chair. Julia is seated  
off on the patio edge. Brad enters and is dressed in a  
tuxedo.

BRAD  
I'm off.

JULIA  
Oooo, so handsome.

ROBERT  
So, tonight's the night.

BRAD  
I do hope I win.

ROBERT  
So do we son. . . and son . .  
. come here boy.

Brad walks near Robert. Robert stands and gives a big hug with tears forming.

ROBERT  
Son, I'm so proud of you. . .  
you have the strength. . .  
I'm so ashamed of my life. .  
. the secrets . . . but look  
at you, proud to be who you  
are and willing live your  
life honestly.

BRAD  
Dad

ROBERT  
Remember, your mother and I  
are 100% behind you.

JULIA  
Yes Brad, we are behind you.

Butler comes to the patio carrying the picture from the dining room. George turns and takes it. He walks it over to an empty chair and puts it down. Everyone looks puzzled. George takes out a knife and slashes the canvas a number of times. George steps back.

GEORGE  
It's time for us to be proud.

George walks over and squeezes Robert's hand.

BUTLER (TO BRAD)  
Sir, its time to go.

JULIA  
Remember, lunch tomorrow  
before my flight.

BRAD  
Yes mother.

JULIA, ROBERT, GEORGE  
Break a leg.

BRAD  
I love you all.

Brad exits.

### **Scene 18 – Accepting Oscar**

INT. ACADEMY AWARDS CEREMONY–NIGHT

Large crowd seated in theater. Show is going on. Brad is seated near the front with women on both sides of him. On the stage is a WOMAN MC and a MAN MC.

WOMAN MC  
And now for the big moment.  
Best Actor category.

[camera shows inserts of these actors and clips from their movies]

[insert of Julia, George, and Robert at home watching this on the TV]

MAN MC  
In this category, we have  
Chris Rock for "The  
Peacekeeper" (applause), Tom  
Horne for "Let it Hang"  
(applause), Brad Damond for  
"Gladiators of War" (huge  
applause), Chris Stewart for  
"The Gaelic Way" (applause)  
and Tom Badillo for "Only  
You" (applause).

Woman MC opens the envelope

WOMAN MC  
And the winner is, Brad Damon  
for "Gladiators of War."

Big applause, swell of theme music from the movie. Brad gets up, scoots along the isle. When he reaches the main isle, he turns and waves to the balcony and everyone else. He spots Lynn sitting on the end seat a few feet away. He puts out his hand. Lynn is confused. Brad gestures for him to get up. Lynn stands. Brad reaches out and grabs his hand. They walk up to the podium hand-in-hand. Female MC hands the Oscar to him.

BRAD

I want to thank you all for this honor. Besides the producers and directors of this movie who had the courage to hire me, I want to thank my parents— Julia Damond and Robert Damond (applause). Their illustrious careers were an inspiration to me and kept me going during the bleak early years. Mom, Dad, thank you. [insert of the two crying/hugging]. And most of all, I want to thank Lynn. [he turns to look Lynn in the eyes] You are the love of my life. It is your strength that has guided me to be honest about myself. Together we are strong. I will always be with you.

Lynn and Brad kiss. The camera zooms in. They begin to leave, but Brad turns around and takes the microphone.

BRAD

Oh, one last thing. Sheila Robeson, it was Mom, Dad and me who turned you in. . . And all her "employers" are now free.

Insert TV control room shows staff shaking their heads in confusion over the statement, but a DIRECTOR making an excited touch down move.



Brad and Lynn walk off the stage hand-in-hand.

Insert Robert's TV room.

ROBERT

Smart boy. Smart boy. Now everyone who was blackmailed by Sheila will know it was he who got rid of the witch. They will be forever indebted to him. He'll have lots of movie work— even being out gay.

The End.

### Credits

This movie is dedicated to those movie stars who had to spend a lifetime in the closet. [insert with photo or movie clips]

Female Movie Stars— Tallulah Bankhead, Barbara Stanwyck, Agnes Moorehead, Nancy Kulp, Marjorie Main, Sandy Dennis, Joan Crawford, Judy Holiday, Janet Gaynor, Mary Martin.

Male movie stars— Rock Hudson, Liberace, Tyrone Power, Rudolph Valentino, Errol Flynn, Tab Hunter, Nick Adams, Dan Daily, James Dean.

TV stars— Dick Sargent (Darrin on *Bewitched* TV show), Robert Reed (father on the *Brady Bunch* TV show).

And many many more.

# Mega Stars

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## Characters

The year is 2005

### **Robert Damond**

Father, born 1934, 1<sup>st</sup> movie break in 1954 at age 20, became mega star with blockbuster 1957 movie "Demetrius." Drafted in 1965 and went to Vietnam. There he met the Do family-- Puong (age 16), his brother Tran (age 13) and their mother Luc (age 34) in 1967. He has secretive sexual relations with both boys. He returns to the U.S. in 1968 and brings the family with him announcing that he is giving a home to the displaced family. The mother works as his household maid. Two years later, in 1970, Luc dies in an auto crash. Robert formally adopts the two boys with much publicity. Paparazzi snap incriminating pictures in of Robert and the two boys (now age 19 and 16) naked by the pool at his home and threaten to expose him. He pays off the photographer. Since he was "dating" a female starlet by demands of the studio, they up their relationship and announce their engagement. The boys are shipped off to boarding school. Paparazzi catch Puong going to gay bars and threaten to expose the boy. Robert pays them off. When the boys are home for holiday, Paparazzi take more incriminating pictures of Robert and the boys. Under the intense scrutiny Robert's press agent announces in 1972 that he is going for drug rehabilitation, while, in fact, he flies to France to undergo electroshock treatment to try and make him heterosexual. While in France, Puong visits him. Robert's fiancé also goes to France and forces the boy to leave. Puong seeks solace in a nearby Abby and becomes a priest. While Robert is in France, his fiancé has Tran set up in an apartment in Hollywood and given a job in the movie industry with the understanding that he is never to see Robert again. Tran changes his name to George Lee to hide his Vietnam ancestry. In 1974 Robert marries Julia. A year later (1975), Brad, their son is born. Both Robert and Julia continue with their movie careers but divorce in 1984 when Brad is 9 years old. Brad goes with his mother to England to live. He visits his father often. Julia marries a diplomat and stays in England. After the divorce, Robert hires George Lee as his personal secretary. George is actually Tran, but now 31 years old and has changed much in appearance. Robert could be played by Robert Redford.

### **Brad Damond**

Son of Robert and Julia. Born 1975. Has his first movie break in 1994 at age 19. He is a heartthrob and makes his first potential blockbuster in 2005—"Gladiators of War." The studio hooks him up with the female costar and put them on the talk show circuit to promote the picture opening that summer. Brad tries to come out gay on the Oprah show. This is where the script begins when Brad is 30 years old. Brad could be played by Brad Pitts.

**Julia Lyons**

Movie star, married to Robert in 1974. They divorce in 1984. She moves to England and takes her son Brad. She meets and marries a diplomat and stays in England with her son Brad. Could be played by Julie Andrews.

**Rev. Puong Do**

Older Vietnamese son of Luc. Born 1951.

**George Lee alias Tran Do**

Younger son of Luc. Born 1954.

**Luc Do**

Vietnamese mother of Puong and Tran. Worked as prostitute to servicemen. Meets Robert, allows her boys to be used for sex. Robert invites them back to the US. She dies in car accident in 1970

**Lindsey Lyons**

Starlet Brad is involved with. Could be played by woman who played starlet girlfriend of Matt Dillion in In & Out.

**Lynn Morton alias Peng Zhang**

50ish Chinese man to whom Brad is involved. Lynn is a college professor of gay studies. Could be played by Chow Young Fat.

**Harlan**

Brad's agent. Late 40's early 50's.

**Mr. Simon**

Studio head. Age 60.

**Oprah**

Oprah

**Sheila Robeson**

Celebrity gossip. Use to have a regular newspaper column.  
Now is rarely heard from. Age 56.

**Edward Drake**

Lawyer for Sheila Robeson

Small Rolls

**Wendy**— Mistaken woman on Oprah show. Very Midwestern stereotype. Late 20s, pudgy, wearing polyester pants and short sleeve blouse

**Wendy's Mother**

**E! Male Commentator**

**E! Female Commentator**

**Masters of Ceremony**— Aids benefit

**Stage Manager**— Oprah show

**Receptionist**— for Mr. Simon

**Program Manager**— at E!

**Bill**— Doorman at Oil Can's Harry (gay bar)

**Chuck**— Gay man at Oil Can's Harry

**Extra**— On alien set

**Concierge**— French Hotel

**Dr. Lebon**— French Psychiatrist

**Taxi Driver**— French

**French Hotel Driver**

**Priest**— French

**Woman MC**— Academy Awards

**Man MC**— Academy Awards

**Butler**— Roberts' butler

**Hotel Receptionist**— French hotel

Non-speaking rolls

**Man**— In bathroom

**Photographer**— snapshot in bathroom

**Maid**— Sheila Robeson's maid

**Director**— in control booth in final scenes

## Concept

Brad, a 30 year-old mega movie star, wants to come out gay just before the release of his summer-hit action film. He is discouraged by his agent and movie studio and is forced to be in a public relationship with a lesbian movie starlet. His private relationship with his male lover is strained under all the secrets. He is blackmailed by a celebrity reporter and discovers his father, a Hollywood movie legend, is also being blackmail for suspicious reasons. Pieces of the puzzle come together at a hospital in France where Brad finds out his father is also a homosexual who underwent shock therapy in an attempt to make him straight. Thus Brad discovers the real reason his father was being blackmailed was because he is gay. Brad stages a FBI raid on the blackmailer and retrieves all the damaging evidence. At the Academy Awards, Brad wins Best Actor and brings his male lover on stage, hand-in-hand, to publicly come out and accept the award.

## Synopsis

Brad, a 30-year old mega movie star is interviewed on the Oprah Show along with Lindsey, his female co-star. Their movie, "Gladiators of War," is being released in a few short months and is expected to be the summer block-buster and obtain Academy Award nominations. Brad and Lindsey are promoted as a romantic couple. Brad can't take the pressure and attempts to come out and introduce his male lover on TV. His efforts are blocked and he leaves the set.

At home, his relationship with Lynn, an older Chinese academic of gay studies, is strained under the secrecy and lies. Brad wants to come out, but is afraid of the repercussions. Brad's agent, studio head, and father pressure him to stay closeted otherwise he "will never work again."

Brad's parents, Robert and Julia, are both Hollywood movie legends. They divorced when he was 9 years old with his mother moving to England and remarrying a consul. His parents were always aware that Brad was gay, but hoped he would "out grow" it.

Harlan, Brad's agent, is successful at squelching the rumors that Brad is gay. However, at an AIDS banquet where Brad and Lindsey are celebrity guests and Lynn is guest speaker, Brad and Lynn are photographed holding hands.

Sheila Robeson, celebrity reporter, uses the photograph to blackmail Brad. She requires Brad to seduce her to "prove" he is not gay. He does so, but she still demands monthly payments. When he protests, she reveals she is also blackmailing his father. Brad does not understand and she hints that it is related to the death of Robert's house maid in a suspicious car accident 30 years before.

Brad begins work on his next film, a science fiction. On the set he is surprised to find his mother is playing a small part. She arranges for Brad to come to his father's house for dinner and for the family to finally meet his lover, Lynn.

Lynn is introduced to Robert, Julia, and George Lee at dinner. George is Robert's personal assistant. Lynn explains how he met Brad over some peaches and how this is the Chinese symbol for homosexual love. Robert and Julia present to Brad their letters of Oscar nomination to give him good luck on his Oscar nomination. Photography of when Robert was in Vietnam spark stories about how he brought a Vietnamese mother and her two sons back to the U.S. when he returned from the war. Sadly, the mother, Luc Do, was soon killed in an automobile accident on Robert's long driveway down the hills of Malibu.

Brad speaks privately with Robert and confronts him about the blackmail. Robert reluctantly shares that he is being blackmailed over the death of Luc. A mysterious letter is delivered to the house for Brad. It contains a photo of Brad's father in a wheelchair and an Asian boy in front of a French hospital. The letter is from Rev. Puong Do in France. Brad asks what is the meaning of the photo since his father denied every being in France. The letter and photo deeply disturb Robert, George and Julia. It is obviously a secret. They do not tell Brad its meaning. Brad and Lynn leave. Brad decides he must go to France and find out.

At the French hospital, Brad discovers his father was there in 1972 and underwent shock therapy to "cure" his homosexuality. It is then Brad realizes his father is being blackmailed over being gay just as he is. He meets with Rev. Puong Do and discovers that Puong is the boy in the photograph. Puong and his brother was his father's lovers and Sheila Robeson had incriminating photographs of them. Puong explains that he summoned Brad to "save" him from his homosexuality through religious conversion. Brad rejects Puong ravings, returns to his hotel to learn that his father had a heart attack.

Brad immediately flies back to Los Angeles to the hospital. There he meets his mother and Lynn. Brad tells his Julia what he found out in France and about the blackmail. Julia confesses that she, too, is being blackmailed. Sheila Robeson had photos of Julia at Luc's crash site and, since Julia's presence at the accident was never reported to the police, she was suspect in the accident.

When Brad enters his father's hospital room, he sees George giving close attention and care for his father. It is then



that Brad realizes that George is in fact Tran, the younger brother of Puong— the two boys who were involved with his father 30 years ago. His mother confirms his discovery and explains that Robert and George had been lovers for 20 years. Brad and his mother decide to get retribution from Sheila Robeson.

The FBI enter the apartment of Sheila Robeson. Her lawyer advises her to cooperate. They take all her computers and files. The lawyer convinces her to turn over all secret bank accounts and bank deposit boxes to his possession for safe keeping. Out on the street, we learn the FBI raid was a set-up of Brad, Julia, the lawyer, and actor friends. The lawyer was also being blackmailed. Now Sheila was stripped of everything with no proof to continue her blackmail schemes.

The next day, Brad goes to the Academy Awards. He wins best actor. As he approaches the stage, he pulls Lynn from his seat and they walk hand-in-hand up to the podium. He thanks everyone and gives Lynn a big kiss. Just before he leaves, he grabs the microphone and lets everyone know that it was his family that turned Sheila Robeson in and that they were all now free from her enterprise.