

trick 2

Screenplay by
Jim Fall

Based on the film "Trick"
Written by Jason Schafer

Miss Coco Peru's monologue written by
Coco Peru

TITLES OVER:

1

INT. CHERRY LANE THEATER - GREENWICH VILLAGE/NYC - AFTERNOON

A PLAY READING--PRESENT DAY. ON STAGE in this charming 80 SEAT THEATER, sitting in folding chairs, reading from scripts, are 5 ACTORS:

YOUNG GABRIEL (22, handsome BLOND), YOUNG MARK (22, hot dark muscled Latino), YOUNG KATHERINE (22, black, perky), and PERRY (52, Steve Hayes) who is READING STAGE DIRECTIONS.

YOUNG MARK
You write songs?

YOUNG GABRIEL
Yeah...

YOUNG MARK
The music too?--

YOUNG KATHERINE
Let's do a number!

The AUDIENCE chuckles as we come upon: KATHERINE LAMBERG (42, Tori Spelling) sitting in the third row. She's a little weirded out by watching what we'll find out is a version of her younger self being portrayed on stage.

Katherine glances at the THREE EMPTY SEATS across the aisle. "RESERVED - MARK MIRANDA" is taped to the seat backs.

ON STAGE:

YOUNG GABRIEL
Katherine, no, Mark doesn't want to hear my songs.

YOUNG MARK
Do one.

YOUNG GABRIEL
Really?

YOUNG MARK
Yeah, I'd like to hear one.

YOUNG KATHERINE
See Gabriel?

YOUNG GABRIEL
(to Young Katherine)
Okay, *one song* then you're leaving.

YOUNG KATHERINE
Okay!
(to Mark)
I tell ya, if Harold Prince heard this.

Young Mark looks confused.

PERRY
 (reading stage directions)
 Gabriel steps over to the piano,
 sits and begins to play.

As the PIANO INTRO TO "ENTER YOU" (by Jason Schafer) is heard, THE CAMERA FINALLY REVEALS:

The real GABRIEL(42, Christian Campbell) playing the UPRIGHT PIANO JUST UPSTAGE OF THE ACTORS. Gabriel's boyish smile and youthful good looks belie his age.

YOUNG KATHERINE
 (singing)
 I'VE HEARD THAT ALL THE WORLD'S A STAGE
 AND WE ARE ONLY PLAYERS
 ACTING OUT SOME PREDETERMINED PAGE

PERRY
 (barking like a DOG)
 Arf!

YOUNG KATHERINE
 Trixie!
 (singing)
 BUT IT IS LONELY AS CAN BE

PERRY
 Arf! Arf!

YOUNG KATHERINE
 Trixie!
 (singing)
 WITH NOBODY OPPOSITE ME
 THEN...
 ENTER YOU
 VOILA IT'S SHOW TIME----

PERRY
 Arf! Arf-arf-arf-ARF!!!

YOUNG KATHERINE
 Trixie! God, I'm sorry, but that dog--

PERRY
 ARF! ARF! ARF!

YOUNG KATHERINE
 (screaming)
 TRIXIE!!!!

END TITLES

Gabriel glances out at THE EMPTY SEATS ACROSS FROM KATHERINE. He looks disappointed. Katherine catches Gabriel's eye, shrugs sympathetically, shakes her head.

2

EXT. CHERRY LANE THEATER - LATE AFTERNOON

INTERMISSION. Some of the audience mill about on the sidewalk, including Katherine, Perry and Perry's partner CLARK (50, Kevin Chamberlin).

PERRY
Two more minutes folks!
Intermission ends in two minutes!

Gabriel steps up to Katherine.

KATHERINE
There you are! It's going great!

GABRIEL
Yeah, thanks--

KATHERINE
But...

PERRY
Here it comes--

KATHERINE
The actress you've got playing me...

GABRIEL
Yees...?

KATHERINE
She's...

PERRY
She's fabulous!

CLARK
She's hilarious!

GABRIEL
I love her.

PERRY
(joking)
She's black?

KATHERINE
No, well--*duh*, I kinda love that--It's just that...she's playing me so--I don't know, I mean is that how you remember me? Like some attention grabbing third wheel pariah?

PERRY
Yes.

She swats Perry.

GABRIEL
No, of course not--

PERRY
It's *poetic license*, Hon. Gabriel has
written a musical, loosely based-

CLARK
(side mouth)
--Not so loosely based-

PERRY
--*Not so loosely based*--on what
happened to us on that fateful,
magical, moist, Manhattan summer
evening, *twenty years ago*.

CLARK
Exactly. Please--Gabriel's not
blond with a six pack, you're not
black, and Mark's not-

GABRIEL
--here...

GABRIEL (CONT'D)
Mark's not here.

They all turn to Gabriel, sympathetically.

GABRIEL (CONT'D)
It was crazy of me to think that
Mark would show up. It's over...

KATHERINE
I'm so sorry, babe.

THE THEATER LIGHTS FLASH, intermission is over. As Gabriel
checks his phone one last time, FACEBOOK pops up--he sees one
of those: "ONE YEAR AGO TODAY - SEE YOUR MEMORIES" photos:

It's A RECENT PHOTO OF GABRIEL AND MARK (42, JP Pitoc) at THE
BEACH. THEY'RE SMILING, WHILE HOLDING AN ADORABLE JACK
RUSSELL TERRIER (*similar to TRIXIE from the first movie.*)

Gabriel shows the photo to Katherine. Katherine hugs
Gabriel, as THE CAMERA floats straight up, up, up to reveal:

THE NEW YORK CITY EARLY EVENING SKYLINE glistening in the
sun...

Which then DISSOLVES TO: FLASHBACK

THE LOS ANGELES EARLY EVENING SKYLINE also glistening in the
sun.

TITLE: **ONE YEAR AGO**

3

EXT. GABRIEL AND PAUL'S HOUSE - LOS ANGELES - DUSK

THE CAMERA floats back down as Gabriel pulls up in his Jeep
to an AVERAGE TWO BEDROOM RANCH-STYLE HOUSE on a quiet tree-
lined Los Angeles street.

Juggling an overnight bag and dry-cleaning, while talking on his PHONE, he walks up to the front door and enters.

GABRIEL
 Okay, I just got home safe and sound,
 gotta go... No, I wasn't speeding,
 Mom. We've been on the phone the whole
 two hours since I left San Diego!

4 INT. GABRIEL AND PAUL'S FOYER/LIVING ROOM - DUSK - CONTINUOUS

Gabriel LEAVES THE DOOR OPEN as he drops his overnight bag, dry cleaning, and walks through to the kitchen.

GABRIEL
 (into phone)
 Yes, I'll tell him... Ah ha... Okay...

5 INT. GABRIEL AND PAUL'S KITCHEN - DUSK - CONTINUOUS

As Gabriel enters, PAUL (early 40s, sexy, a charmer, Type-A personality), spins around, surprised, an unlit cigarette in his mouth. A flicker of panic crosses Paul's face.

GABRIEL (CONT.)
 (into phone)
 I'm sure he's sad he didn't get to
 see you either... Love you, too.
 Paul's waving "Hi" right now.

He's not. Paul looks mildly petrified.

GABRIEL (CONT'D)
 (hanging up)
 Bye!

Paul quickly tosses the cigarette aside. Gabriel leans in, kisses Paul, but...

GABRIEL (CONT'D)
 You've been smoking--
 (off Paul's look)
 What?

PAUL
 Gabe--

BRYAN (O.S.)
 Wow! It's so hot out here, I'm
 seriously melting...

BRYAN--who's NAKED--(20's), leans in through the open sliding glass door BUT DOES NOT COME IN.

BRYAN (CONT'D)
 Heyyyyyyyy...?

GABRIEL
 (to Paul)
 What's... going on?

BRYAN
 I'm Bryan. With a Y. In case you spell
 it later. Cuz unless you put the Y, if
 you search for me on Insta, like a
 thousand people come up.
 (offering his hand, smiling)
 My full name is Bryan Larandasack.

PAUL
 (to Gabriel)
 Honey, I'm so sorry.

GABRIEL
 Oh jeez.

BRYAN
 (to Paul)
 Waitasec... You said you two had
 this open thing--

PAUL
 We do. Bryan... do you think maybe
 you could just, put on your clothes
 and head out now?

BRYAN
 Oh my God! I am so embarrassed! Yes
 I'm gone.
 (after a long beat...)
 Were either of you guys gonna,
 like, drop me off... or..?

GABRIEL
 (to Paul)
Seriously?

BRYAN
 I have this really annoying DUI
 that I never took care of and it's
 totally coming back to haunt me.

Paul pulls out his phone, taps it, hands it to Bryan.

PAUL
 Here, here just call a Lyft.

BRYAN
 Oh, great thanks.

Bryan disappears back out onto the patio.

GABRIEL
 I can't believe you've been doing
 this here.

PAUL
 I haven't. This just happened...
 You weren't supposed to be home
 until tomorrow.

GABRIEL
I thought we had rules. We agreed,
no one in the house.

PAUL
We weren't in the house--

BRYAN
(leaning back inside)
--We were in the Jacuzzi. And a little
bit by the barbecue. If that matters...

Gabriel glares.

BRYAN (CONT'D)
(at phone)
Okay, Lyft's on its way. *Oh my god.*
This woman looks scary.
(holding out the phone)
How do you pronounce that? "Drenise??"

PAUL
(taking the phone)
Bryan...

BRYAN
(pops back outside)
Sorry!

PAUL
Why didn't you call--

GABRIEL
I have to call my own house now to
see if the coast is clear?

Gabriel exits the kitchen into the living room. Paul follows.

6 INT. GABRIEL AND PAUL'S LIVING ROOM - DUSK - CONTINUOUS

Gabriel and Paul enter.

PAUL
Okay, no, you're right. I broke the
rules a little bit, and I'm sorry.

BRYAN (O.S.)
That's the TV show you guys
produce? SQUAD?

Bryan (with clothes on) is STANDING IN AN OPEN WINDOW,
staring in, marveling at the FRAMED POSTER OF THE TV SERIES
"SQUAD" they have hanging on the wall.

BRYAN (CONT'D)
My mother loves that show! It's the
only thing that makes her laugh.

GABRIEL
(a bit defensive)
It's not just a comedy.
(MORE)

GABRIEL (CONT'D)

It's evolved, it's more of a drama now that deals with tough issues like abortion and race relations, with...humor.

BRYAN

Well... irregardless, my mom is obsessed! She fell in love with it when she was hospitalized for her eating disorder--which is a story for another day.

(pause)

--unless you guys wanna hear it now...

PAUL

No!

BRYAN

Okay cool--yeah I was trying to read the room.

Gabriel retreats toward the foyer, Paul follows.

7

INT. GABRIEL AND PAUL'S HOUSE - FOYER - CONTINUOUS

Gabriel grabs his overnight bag off the floor.

PAUL

Come on. This was just unfortunate timing. Please don't--

GABRIEL

--Remember last year when I had that momentary lapse in judgement, and I agreed to "open things up" because you said it would be "good for us"?

PAUL

Gabe--

GABRIEL

(getting angry)

--What's *unfortunate*, is that I didn't realize all you *really* wanted was permission to screw around with every dim-witted Grindr whore in Los Angeles!

BRYAN (O.S.)

Hey now! Hold on a sec!...

Gabriel and Paul turn -- BRYAN IS NOW STANDING RIGHT BEHIND THEM IN THE OPEN FRONT DOORWAY.

BRYAN (CONT'D)

You guys produce a hit TV show... and you live--*here*?

PAUL

Get out!

GABE

Get out!

8

INT. KATHERINE AND RICH'S FOYER - THAT NIGHT

KATHERINE, THROWS OPEN HER FRONT DOOR revealing GABRIEL STANDING THERE, looking forlorn, his overnight bag in hand.

KATHERINE
Drop your bag, we're going out
drinkin', just like you wanted.

GABRIEL
What? Katherine, no, I didn't say that--

KATHERINE
Oh yes.
(whispers)
Please, please go along with this! I
haven't been out in months, and believe
me, this is just what you need.
(louder for effect)
You are obviously distraught, and I
agree, you need a girl's night out.

MAX, Katherine's TEN YEAR OLD SON, runs up, hugs Gabriel.

MAX
Auntie Gabe! Where's Auntie Paul?

KATHERINE
Auntie Paul is in the doghouse.

MAX
I thought he was allergic to dogs.

RICH, (Brad Beyer, 42) Katherine's husband and Gabriel's old roommate, steps up.

RICH
Sorry about your man troubles. The
guest house is all yours.

GABRIEL
Thanks.

Rich gives Gabriel an awkward but sincere bro hug.

KATHERINE
(looking at her phone)
All right--our options seem to be
Red Line, Akbar, The Eagle, The
Abbey--Oh, it's "Go Go Bear Night"
at Precinct! Sold! And...our Lyft
should be here any minute! Let's go!

MAX
I want to be a Go Go Bear, dad!

RICH
(to Max, playfully)
You do? GrrrrrRoooooar!

Laughing, Max holds his arms up like a marauding bear, starts doing a little funky dance. Rich does the same thing. Katherine and Gabriel stare.

KATHERINE
(shoving Gabriel out the door)
I don't know these people.

9

EXT. KATHERINE AND RICH'S HOUSE - STREET - MOMENTS LATER - NIGHT

Katharine and Gabriel step out onto the street to wait for their LYFT CAR.

KATHERINE
Oh Honey. *Hoooney...* Why did you ever agree to this crazy open relationship mess? It only leads to heartache and Chlamydia.

GABRIEL
I didn't really agree, I just kinda thought it might, I don't know-- *help*. Other perfectly happy couples make it work.

KATHERINE
And you and Paul are a perfectly happy couple? Really?

GABRIEL
Well, we have our issues, but--

KATHERINE
All you two have ever had are issues! You can't have a dog because he's allergic, he doesn't want kids, he's obsessed with his work, he hates musicals--and now he wants to have his cake and eat it too! Well, I tell ya what--tonight things are gonna change! Tonight we're going out to get you a big fat slice of chocolate cake! Or vanilla! Or lemon! Fuck Paul! *FUCK HIM!*

Their LYFT CAR appears down the street.

GABRIEL
You don't like Paul because he won't give you another part on Squad.

KATHERINE
That is *completely* and *utterly*...true.

The car pulls up.

LYFT DRIVER (O.S.)
Katherine?

KATHERINE
(looking at her phone)
Drenise? Hi.

Gabriel gives a funny look, then follows Katherine into the car.

10 EXT. LOS ANGELES - NIGHT

Music pumps, aerial shots of DTLA at night.

11 INT. PRECINCT GAY BAR - NIGHT

The club is CROWDED, HOT HAIRY GO GO BEARS are dancing on cubes, GABRIEL AND KATHERINE ARE TIPSY at the bar.

KATHERINE
(to HOT BARTENDER)
Hey... *BEART*ender...One more round,
then that's it! Finito! We're cut
off! Close us out.

BARTENDER
A second white wine for the lady...
(to Gabriel)
And another Rose Kennedy for you?

Gabriel nods, embarrassed.

KATHERINE
(turning back to Gabriel)
And yes, I'm sorry, but Paul *is* a dick
for not letting me at least audition!

GABRIEL
There just hasn't been another role
that's right for... a 42 year old...
you.

KATHERINE
Oh, thanks.

GABRIEL
You know what I mean. And what about
first season! You're in episode three!

KATHERINE
I played a dead hooker!

GABRIEL
The whole episode revolved around
that dead hooker.

KATHERINE
Yeah, but Paul cut out my only
scene with dialog. All that was
left was my bloody hand hanging out
of a body bag! You never even saw
my face!

GABRIEL
Well, it got you your SAG card,
didn't it?

A really cute YOUNG ACTOR TYPE (22) walks by.

KATHERINE
Hey you, please-- hi, yes, you--
come here please.

GABRIEL
What are you doing? No, that's
okay, we're all good here!

KATHERINE
What's your name?

YOUNG ACTOR
Robbie-- I'm Robbie.

KATHERINE
Hi, I'm Katherine Lamberg, I'm an
actress.

ROBBIE
Omg--me, too!

KATHERINE
My best friend Gabriel here is a big
TV director. Isn't that right, Gabe?

GABRIEL
Kath--

Katherine sneaks Gabriel's phone off the bar, taps on it.

ROBBIE
Oh my god, I love TV, that's
amazing! Directing is such an
amazing job--I love directors. What
show do you work on? Can I ask that?

GABRIEL
"Squad"-- the cop show?

KATHERINE
He was nominated for an Emmy!

ROBBIE
I am speechless! That's my favorite
show!

GABRIEL
(not buying it)
Yeah?...

KATHERINE
Really?

GABRIEL
It's just not very--

KATHERINE
--Good.

Squinting, Gabriel HOLDS THE PHONE OUT TO TAKE A SELFIE--But because he doesn't have his glasses on, what he doesn't realize is that THE CAMERA IS FLIPPED TO THE WRONG SIDE. With his vision blurry, GABRIEL SNAPS A PHOTO OF ROBBIE - right before Robbie gets pulled away.

12

EXT. KATHERINE AND RICH'S HOUSE - SILVERLAKE - NIGHT

Gabriel and Katherine stumble out of their Lyft, and wobble up to the front door, surprised to find Rich standing there with a smirk.

RICH
How was the kegger, kids?

KATHERINE
Woooooo! I'm exhausted! But dancing all night is fun!

RICH
It's like, barely midnight, party girl.

Katherine nuzzles into Rich's chest.

RICH (CONT'D)
(to Gabriel)
I put your bag and some clean sheets and towels in the guest house.

GABRIEL
Thanks.

KATHERINE
You smell like sausage.

RICH
I was making spaghetti sauce for tomorrow.

KATHERINE
Mmmm... I love your sausage-y sauce.

RICH
Yeah?

GABRIEL
Aaaand on that note, I think I'll head off.

Gabriel spins on his heels, walks toward the driveway.

GABRIEL (CONT'D)
We still doing breakfast tomorrow..?

He turns back, sees Katherine and Rich kissing; a sweet, passionate sexy kiss between two people still very much in love. Gabriel smiles wistfully as he watches them step inside and shut the door.

13 EXT. KATHERINE AND RICH'S HOUSE/DRIVEWAY/BACKYARD-- NIGHT

Gabriel heads down the short driveway to their "Guest House"; a DETACHED TWO CAR GARAGE with a MODERN GLASS TRANSLUCENT AND FUNCTIONAL GARAGE DOOR.

He hears a weird "BLING" noise... He pulls out his PHONE, but can't see what it is without his glasses.

14 INT. GUEST HOUSE/GARAGE - NIGHT - CONTINUOUS

Gabriel opens the SIDE DOOR and enters the WELL APPOINTED CONVERTED GARAGE/GUEST HOUSE. He puts on his glasses, looks at his phone. A MESSAGE ON SCRUFF FROM "LATINO 42"!

LATINO 42
"Cute"

The profile picture is of A HOT, TONED, MUSCLED TORSO. The second attached pic is A HOT LOOKING DARK HAired MAN IN SUNGLASSES.

His profile headline reads: "IN TOWN FOR A COUPLE WEEKS." And he's only 870 feet away! Gabriel musters the courage to respond.

GABRIEL (TYPES IN APP)
"Thanks"

LATINO 42
"Looking?"

GABRIEL (TYPES IN APP)
(after a moment)
"Sure"

LATINO 42
"U host?"

Gabriel looks around, shrugs: "Why not".

GABRIEL (TYPES IN APP)
"Yes"

LATINO 42
"No BB, no PNP, I'm undetectable,
no STIs"

GABRIEL (TYPES IN APP)
(a little overwhelmed)
"Condoms only"

LATINO 42
"Yes. I can be there in ten."

GABRIEL
(out loud, panicked)
Ten?!
(TYPES IN APP)
"Cool"

GABRIEL (CONT'D)
Shit!

15 EXT. KATHERINE AND RICH'S HOUSE - DRIVEWAY - TEN MINUTES
LATER - NIGHT

Gabriel's Scruff hook-up, LATINO 42 appears. NEVER SEEING HIS FACE, we follow the MAN down the driveway toward the GLOWING TRANSLUCENT GARAGE DOOR of the guest house, where he sees:

GABRIEL'S SILHOUETTE frantically running around, trying on shirts, tossing them aside. LATINO 42 chuckles as he pulls out his phone.

LATINO 42 (TYPES IN APP)
"Here"

16 INT. GUEST HOUSE - NIGHT - CONTINUOUS

GABRIEL (TYPES IN APP)
"Ok"
(then aloud)
Shit...

Gabriel takes off his glasses, tosses them aside.

17 EXT. DRIVEWAY - NIGHT - CONTINUOUS

Gabriel's silhouette trips, then TURNS OFF THE LIGHT, as LATINO 42 walks around the side of the garage to THE DOOR, knocks.

GABRIEL (O.S.)
Come in.

18 INT. GUEST HOUSE - NIGHT - CONTINUOUS

LATINO 42 enters, NEITHER MAN CAN MAKE OUT THE OTHER'S FACE IN THE DIM LIGHT. (This scene is all played out in SILHOUETTE)

LATINO 42
Uhm... hello?

GABRIEL
Hi.

LATINO 42
(startled)
Oh, shit. It's dark.

Gabriel, right next to him, reaches over, locks the door. LATINO 42 QUICKLY UNDRESSES, trips over something.

LATINO 42 (CONT'D)
Ow!

GABRIEL
Oh, sorry! I'll turn on a light.

Gabriel fumbles for the light switch, TURNS IT ON.

GABRIEL'S BLURRY POV: LATINO 42 is naked, bent over, FACING AWAY, rubbing his shin. Even blurry, it's a NICE BUTT!

LATINO 42
That's bright. Don't want to kill the
mood you've got going on in here. Ouch.

Gabriel quickly FLIPS THE LIGHT OFF AGAIN. They still haven't
clearly seen each other's face.

As TWO SILHOUETTES against the GLOWING GLASS GARAGE DOOR,
LATINO 42 helps Gabriel scramble out of his clothes.

Then kissing, they tumble out of frame onto the bed... as we
DISSOLVE TO:

19 EXT. KATHERINE'S BACKYARD - GUEST HOUSE - NEXT MORNING

The morning sun shines, birds chirp.

20 INT. GUEST HOUSE - MORNING

The room is bright, LATINO 42 stirs--then we FINALLY SEE HIS
FACE as he rolls into frame, toward a sleeping Gabriel...

MARK (42, JP Pitoc) Slowly opens his eyes... *(We recognize
MARK from the Facebook Photo Gabriel saw at the top of the
movie.)* MARK RECOGNIZES GABRIEL!

MARK
No way...

Mark sits up, looks at Gabriel again.

MARK'S MEMORY: A QUICK FLASHBACK TO "TRICK": *Subway, New York
City, 1999, when Mark and Gabriel first introduced each
other.*

YOUNGER GABRIEL
"Hi... I'm Gabriel."

YOUNGER MARK
"Mark, I'm Mark."

BACK TO SCENE:

Mark smiles sweetly down at Gabriel. Then suddenly hears a
little KNOCK ON THE DOOR.

KATHERINE (O.S.)
You awake?...

Mark jumps out of bed, looks around for his clothes.

21 EXT. GUEST HOUSE/DRIVEWAY/CAR - MORNING

A hungover Katherine, walks from the garage over to her SUV,
grabs the garage door opener, CLICKS IT. THE GARAGE DOOR
BEGINS TO OPEN!

KATHERINE
 It's nine, I have to take Max to
 his hip-hop class and your car is
 blocking mine... We can grab
 breakfast after I drop him off. God
 I'm hungover, no more hooch--

22

INT/EXT. GUEST HOUSE - CONTINUOUS

The RISING DOOR reveals MARK pulling up his tighty-whities, he turns to Katherine, a flash of recognition.

KATHERINE
 (trying to place him)
 You..?

MARK
 (recognizing her)
 This gets better and better.

Gabriel, wakes, fumbles for his glasses.

KATHERINE
 (to Gabriel)
 Who is this?

MARK
 (to Katherine)
 Mark...
 (turning to Gabriel)
 I'm Mark.

GABRIEL
 Mark?!

MARK
 Hi Gabe.

Gabriel's memory: QUICK FLASHBACK TO "TRICK": YOUNGER MARK and YOUNGER GABRIEL'S almost kiss in the diner bathroom.

BACK TO SCENE:

GABRIEL
 Oh my god...
 (to Katherine)
 This is Mark.....?

MARK
 Miranda.

GABRIEL
 --Miranda, from New York... Fifteen
 years ago--

MARK
 It's eighteen, I think...

Mark finds his shorts and shoes, he puts them on.

KATHERINE
 (remembering)
 You're Gabe's Go-Go Boy?

Mark and Gabriel smile at each other.

MARK
 Yeah.

KATHERINE
 Okay, that is like, insane. And I'm gonna take FULL credit for this reunion! I got Gabe on Scruff for the first time last night and look who he reels in! And it's more like 20 years, but who's counting?

MAX (O.S.)
 What's Scruff?

Max is standing there. Mark pulls his T-shirt on.

KATHERINE
 Max, honey...Uhm, well, this is Mark, he's an old friend of ours. From New York City.

MARK
 Hi, Max.

MAX
 Hi... So, what's Scruff?

Katherine clicks the garage door remote.

KATHERINE
 (avoiding)
 Okay, we gotta get to Hip Hop class. And Gabe, get dressed and move your car, we're doing breakfast.

THE GARAGE DOOR SHUTS. Mark gets stuck on the outside. Gabriel jumps out of bed, a big smile on his face.

23 INT. KATHERINE'S SUV - MINUTES LATER

Katherine's at the wheel, as Gabriel hops into the SUV's front passenger seat.

GABRIEL
 Where's Mark?

MARK
 (in the backseat)
 Here.

GABRIEL
 Oh, hi.

MAX
(in the back seat)
He invited himself to breakfast.

MARK
I was hungry.

Gabriel smiles. Katherine's phone rings.

KATHERINE
(into speakerphone)
Hey, honey.

RICH (V.O.)
Babe, I just got to the office and saw that there's an audition you can get in on right now if you move fast. I'll text you the address.

KATHERINE
Now? What's it for?

RICH (V.O.)
--It's a Christian indie. They're looking for an "older, salty, Jewish lady."

KATHERINE
Older? Older than what?

MAX
(making a face)
Salty?

RICH (V.O.)
Hon... just go. Please. What the hell do you have to lose?

MAX
He's got a point, Mom.

Katherine thinks hard for a moment, then--

24 EXT. KATHERINE AND RICH'S HOUSE - STREET - MOMENTS LATER

Katherine's SUV rockets out of the driveway in reverse, then zooms off down the street.

25 EXT. SILVERLAKE DANCE STUDIO - STREET - MORNING

The SUV screeches to stop in front of Max's DANCE STUDIO. The back door flies open, Max leaps out, with his dance bag.

KATHERINE (O.S.)
Pick you up in an hour, hon! Love you!

She hits the gas and zooms off.

26 EXT. SHITTY CASTING OFFICE - PARKING LOT - DAY

Katherine's SUV pulls into the parking lot next to a nondescript three story building somewhere in the valley.

27 INT. KATHERINE'S CAR - CONTINUOUS

Katherine parks, pulls a creased 8 x 10 headshot out from underneath her seat. Tosses the keys to Gabriel.

KATHERINE
 If I'm in there longer than an hour, go pick up Max, ok?
 (pause)
 --and also maybe call the police. This place looks like it's where dreams go to die.

GABRIEL
 (smiles, nods)
 Knock 'em dead, Puss.

She smiles, jumps out of the car.

28 INT. SHITTY CASTING OFFICE STAIRWAY - MORNING

Katherine enters, finds twelve or so other "Older, Salty Jewish Ladies" waiting. Katherine sighs, signs in, takes her place in line.

29 INT. KATHERINE'S CAR - MORNING

Gabriel and Mark are alone at last. Awkward.

GABRIEL
 So.

MARK
 So... How long have you been in LA?

GABRIEL
 Twelve years now. You're still in New York?

MARK
 Yeah, still in Brooklyn.

GABRIEL
 Wow.

MARK
 Why'd you use a fake picture online?

GABRIEL
 I didn't.

MARK
 That photo wasn't you.

GABRIEL
 What?

Gabriel pulls out his phone, puts on his glasses, checks his profile, sees that it's a photo of ROBBIE.

GABRIEL (CONT'D)

(laughs)
Oh, shit. That's that, guy... It was a mistake. Well, glad it worked. Hope you weren't disappointed.

MARK

Not disappointed. Here, let me take a pic.

Mark takes Gabriel's phone and snaps a nice picture of him. Gabriel replaces the photo. Another awkward silence, then:

GABE

So you're "undetectable..."
Oh, sorry.

MARK (CONT'D)

Why are you staying in Katherine's garage?--No, you go.

GABRIEL

In your message, you said you were "undetectable..."

MARK

Yes..?

GABRIEL

Nothing, just... *Oh.*
(awkward pause)
I'm on Prep...

MARK

Oh? That's good.

GABRIEL

But, I've got a boyfriend... So...

MARK

Oh?

GABRIEL

Yeah, "Boyfriend" sounds so dumb when you're forty-two. I'm on Prep because we started doing this whole "open relationship thing" about a year ago-- Well, he started doing it...and I guess I am now after last night... Anyway, we've been having some ongoing issues regarding all that, so that's why I'm staying at Katherine's.

MARK

--Wait, I'm the first guy you've cheated on your boyfriend with...in *how long*?

GABRIEL

It's not *cheating*--Seven years.

MARK
Whoa! That makes me feel kinda special.

GABRIEL
Well, it should.

They laugh.

KATHERINE (PRELAP)
"And once I found Jesus, I couldn't keep him a secret..."

30

INT. AUDITION/KITCHEN/CONFERENCE ROOM - LATER - DAY

Katherine is reading for TWO CASTING PEOPLE (Male/Female 30's). The FEMALE is annoyingly peppy, the MALE is bored and distracted. Katherine's not bad, she's just unprepared and nervous.

KATHERINE
"...That would be like *lying*, and Jesus wouldn't lie. But I was frightened. What would all of you here at B'nai Shalom Synagogue Of The Valley *think* of me? What would you do? But then I thought...*What would Jesus* do? And it all became crystal clear--"

FEMALE CASTING PERSON
(kindly)
Thank you, Katherine. That's great.

KATHERINE
I'd really like to try it again... Give me some direction. I'm really good with that.

MALE CASTING PERSON
No, really. That was great.

KATHERINE
You want it *Jewy-er*. I could do it Jewy-er? Here--
(broad NY Jewish accent)
"And once I found Jesus, *oy veh*--"

MALE CASTING PERSON
(under his breath)
Oh my god--

KATHERINE
"I couldn't keep that mashugana messiah a secret, because that would be--"

FEMALE CASTING PERSON
(cutting her off)
--Katherine, really, we've seen all we need. Thank you for coming in.

31

INT. KATHERINE'S CAR - MOMENTS LATER

Katherine throws open the car door, jumps in. Max is now sitting in the backseat with Mark.

KATHERINE
I quit! I'm quitting show business.
There, that's settled.

GABRIEL
Come on.

MAX
She says that every time.

KATHERINE
(starting the car)
So, where're we getting breakfast?
My treat.

MAX
It's lunch time now, Mom.

KATHERINE
Okay, then lunch!

MARK
I'm sorry, I can't go now. I've got
to get back.

KATHERINE
Ugh, I'm sorry that took so long. Okay,
okay, so to make it up to you guys, why
don't you come over to dinner tonight?

Gabriel looks at his phone: PAUL'S TEXT: *Hope you're doing
okay. Editing session got pushed to 3pm.*

MARK
That sounds great, but I'm in town
with my business partner and a
couple associates--

KATHERINE
Bring 'em! The more the merrier!

MARK
(to Gabriel)
Really? You sure you don't mind?

Gabriel looks up from his phone, smiles.

GABRIEL
(smiles)
Sounds great.

32

EXT. MARK'S AIR B&B - LATER THAT MORNING

Katherine's SUV pulls up in front of Mark's AIR B&B RENTAL HOUSE. It's a funky nondescript Craftsman, choked by ivy and overgrown palms. Mark jumps out of the car.

KATHERINE
So, seven o'clock?

MARK
Oh, I have to Skype with my daughter
at 7, so is like 7:15-ish, okay?

GABRIEL
You've got a daughter?

MARK
Yeah, she'll be sixteen next month.
See you tonight!

GABRIEL
Wow.

Katherine drives off as Mark walks up to the house.

33

EXT. "SQUAD" DOWNTOWN LA ALLEY - NIGHT

*WE ARE WATCHING A SCENE FROM "SQUAD": A BARRAGE OF GUNSHOTS
RING OUT as POLICE WOMAN SHELLEY (41, Missi Pyle) and her
partner JAX (40's) throw themselves against a brick wall
behind a dumpster for protection.*

JAX
*Why is that scumbag boyfriend of
yours trying to kill you!?*

SHELLEY
*Because... Because I had an
abortion, Jax! I aborted his child!*

More GUNSHOTS.

SHELLEY (CONT'D)
*And Hector's not a scumbag! He may be a
murdering, kidnapping, drug-dealing
junkie... But he's a human being! A very
human being, with a heart! I've seen it,
Jax! I've touched it... And say what you
will about me, but I stand by my man!*
(jumping up)
I still love you, Hector!

HECTOR SHOOTS HER, she tumbles back.

JAX
Shelley!!!

GABRIEL (O.S.)
Oh my god, this is awful.

The scene FREEZES on a funny unflattering shot of Shelley.

34

INT. SQUAD EDITING ROOM - DAY

THE CAMERA PULLS BACK revealing Gabriel and a VIDEO EDITOR,
RANDY (30's, world weary) in a dark EDITING ROOM.

RANDY
 (sighs)
 If that bullet had just hit her a few inches to the left, she would'a bled out and--

PAUL opens the door, pokes his head in, they don't notice.

GABRIEL
 (laughs)
 Believe me, no one wants Shelley dead more than me. I've tried--

PAUL
 (entering)
 Oh, you're here. Didn't think you were coming in.

GABRIEL
 Of course I'm here.
 (to Randy)
 Cut after "I aborted his child"--

PAUL
 --Funny, Scruff says you're still 250 feet away. Guess it's not that accurate.

GABRIEL
 (to Randy)
 --Then back in on "I still love you, Hector".
 (to Paul)
 Yeah, you may be right. Your profile says you're 32 years old, that's clearly a mistake.

PAUL
 So I shaved a few years off.

GABRIEL
 A few?--Like a whole decade.
 (to Randy)
 Yeah, that'll work, right?

RANDY
 (aware of the tension)
 Sure...

PAUL
 Well, at least mine says "open relationship". Yours says "single". Are you single now, Gabe?

RANDY
 Um... Wooo, that coffee is doing it's job. I'll be right back guys.

Randy quickly exits.

PAUL
 Can we stop this now? Just come home, please.

GABRIEL
I went out last night to Precinct.

PAUL
Okay... Well, great. I've told you,
you should go out more--

GABRIEL
Yeah, you were right. I had a
really good time.

PAUL
Great...

GABRIEL
I mean, a really good time...

PAUL
Glad you did.

GABRIEL
Are you?

PAUL
(unconvincing)
Sure. Why not?

Gabriel hits "play", the newly abridged scene plays on the monitors. As Paul gets up to leave, he's surprised to find himself unsettled by Gabriel's revelations.

35

INT. KATHERINE AND RICH'S KITCHEN - THAT NIGHT

The kitchen is a big mess of food prep as Katherine listens intently while RICH TALKS ON HIS PHONE. Max is nearby.

RICH
(into phone)
Sharon, Katherine's perfect for
that part on Squad and you know it.
She can do drama, comedy, *musical*
comedy... *mime*.

Katherine rolls her eyes.

RICH (CONT'D)
Well yes, she's also my wife--but in
this capacity, she's *my client*
first... I take offense to you calling
me "deluded," Sharon... Well, I know
Paul's got the final say... Yes, fine--
I will. I will talk to Paul.

He hangs up.

KATHERINE
Nice try, honey. It'll never happen.

They hear Gabriel entering the house.

GABRIEL (O.S.)
Hey, do you need any help in there?

RICH
Don't say anything to Gabe. I have
an idea.

KATHERINE
(calling back to Gabriel)
No, we're fine!

THE DOOR BELL RINGS.

MAX
I'll get it!

Max runs out of the kitchen.

36

INT. KATHERINE AND RICH'S FOYER - CONTINUOUS

Max swings open the front door and is amazed to see:

MISS COCO PERU (Clinton Leupp, 45) in FULL DRAG, flanked by
TWO HOT AS SIN MUSCLED GO GO BOYS: ISAIAH (20's, Black) and
his boyfriend, SIMON (20's, Latino).

Coco holds out her hand to a stunned Max.

COCO
I'm Miss Coco Peru. Hello.

Max stares, mouth agape. Coco gently pushes Max's chin up with
her finger to close his mouth. A stunned Gabriel steps up.

MARK
(stepping forward)
You remember Coco.

COCO
Gabriel... Gabriel, Gabriel, Gabriel.

GABRIEL
(to Mark)
This is your business partner?...
(to Coco)
Last time we met, didn't you tell me--

COCO
--That Mark was a no good fuckin'
piece of rat shit?...Yeah, I did. But--
we buried the hatchet *years* ago. Now
we're in cahoots, partners in crime,
besties! --Although...he does claim to
still possess that unfortunate sex
tape we made YEARS ago...

MARK
Oh, I do--

COCO
 (rolls her eyes)
 Like I give a shit. OOoph. I mean,
 who's still got a VHS?
 (to Max, smiling)
 Am I right little man?

MAX
 (scared, runs off)
 Mom!...

COCO
 I hate kids.

MARK
 Anyway--I'm a club promoter, and
 manager. We came to LA to help her
 crazy cousin--

COCO
 --Twice removed.

MARK
 --open up a new gay club.

COCO
 Don't ask. So, yes, Isaiah, Simon,
 and myself, are all part of...

SIMON and ISAIAH pop open up their jackets revealing tight tank
 tops with Mark's "DOUBLE M" LOGO emblazoned on them.

COCO/SIMON/ISAIAH/MARK
 --Mark Miranda Media Enterprises
 and Live Events!

COCO
 Crickets...

MARK
 We aren't well-known on this coast
 yet, so--

COCO
 What he means is, we aren't...
 well... *known* on this coast.
 (inviting herself in)
 Shall we?...

They all enter.

37

INT. KATHERINE AND RICH'S DINING ROOM - LATER

Everyone is now sitting around the dining room table, Katherine
 finishes doling out the SALAD from a big bowl, she sits.

SIMON IS HOLDING HIS CELL PHONE CAMERA. WE SEE MOST OF THIS
 NEXT SCENE THROUGH SIMON'S HAND-HELD PHONE/CAMERA'S POV:

SIMON
(into the phone camera)
Hey there! It's Simon!

ISAIAH
And Isaiah!

SIMON
And we're streaming LIVE to our two
million--

ISAIAH
--and counting--

SIMON
--viewers! This time in Silverlake, Los
Angeles, to solve a long standing,
romantic cold case, unsolved mystery...

Isaiah turns his PHONE/CAMERA toward GABRIEL AND MARK.

ISAIAH
Mark told us that back in 1999 you
two met, had one crazy amazing
romantic night in Manhattan, and
then... Nothing. What happened?

GABRIEL
(hesitantly)
Well... about three days after we
met, you and I went out on our
official first date... Right?

MARK
Yeah.

Awkward pause.

ISAIAH
Aaaand?...

KATHERINE
(impatient)
It was a complete disaster!

As Katherine cuts in, everyone starts talking over each other like a big run-on sentence. Simon whips his camera back and forth as each person fights to have their say.

COCO
(dying to dish the dirt)
Gabe almost killed Mark that night.

MARK
He did not.

KATHERINE
Gabe took Mark to this fancy
restaurant *that I had suggested* in
the West Village--

MARK
So, it's your fault--

COCO
--And Gabe "forgets his wallet."
Please gurl.

KATHERINE
But since Mark was running late--

MARK
Subway broke down, they made us
switch trains--

KATHERINE
By the time Mark got there--

GABRIEL
I had already ordered two appetizer
salads--

COCO
(cutting to the chase)
--Pine nuts.

GABRIEL
What?

MARK
(taking over)
I rushed in late, I was nervous and
wasn't thinking, so I just picked up my
fork and started wolfing down my salad--

COCO
--PINE NUTS.

GABRIEL
Pine nuts?

MARK
(to Gabriel)
The salad had pine nuts. I'm
deathly allergic to pine nuts.

GABRIEL
That's what did it? I never knew.

Katherine takes Mark's salad, dumps it back into the big bowl
on the table, smiles sheepishly.

KATHERINE
*Anywhoo, Mark's face starts blowing
up like a balloon -- full blown
anaphylactic shock.*

MARK
My eyes were swollen shut.

GABRIEL
You scared the crap out of me.

COCO
The paramedics came, it was a whole
big to-do--

MARK
So, they race me over to St. Vincent's--

GABRIEL
I run over there, but they wouldn't
let me see you because I wasn't
family. So, I fell asleep in the
waiting room and when I woke up,
you'd already been discharged.

MARK
(touched)
You waited there for me? I didn't
know you even came to the hospital.

GABRIEL
Well, yeah, of course I did.

MARK
Well, you never called me back
after that. So, I figured I'd
scared you off, or something.

GABRIEL
I called you that very morning and
twice the next day, but some woman
who didn't speak a word of English
kept hanging up on me.

MARK
Oh man, that was my Mom! We only
had that one line, and I could not
teach her how to screen calls.

GABRIEL
So, okay, then why didn't you call me?

MARK
I did. Like, five times.

GABRIEL
You did not.

MARK
Yes I did! Your line was busy
pretty much 24-7 by the way. But
when I finally got through a week
later, I left you a message.

GABRIEL
What? On the machine?

MARK
No, with your roommate. With Rich.

GABRIEL
You left a message with... *Rich*?

WE CUT BACK TO REGULAR CAMERA COVERAGE AS:

THE ENTIRE TABLE TURNS, LOOKS AT RICH, who has a mouth full of salad. He looks confused--and very guilty.

RICH
Uhm...

GABRIEL
You didn't tell me that Mark called?

RICH
I must have... forgot.

KATHERINE
Oh, honey. Seriously?

RICH
Well, I'm sorry, I smoked a lot of weed back then.

Gabriel and Mark look at each other, dumbfounded.

COCO
(to the video camera)
Well, there you have it. A tragic cautionary tale. Twenty long years wasted, all because of pot--and pine nuts. It kinda makes ya think.
(to Katherine)
Ya got any vodka?

38

EXT. KATHERINE AND RICH'S HOUSE - LATER THAT NIGHT

Dinner is over, as EVERYONE walks outside the front door to say their good-byes. Gabriel and Mark steal glances at each other, BOTH CLEARLY NOT WANTING THE EVENING TO END SO SOON. So, Gabriel volunteers:

GABRIEL
Let me drive you home.

COCO
It's like two blocks away.

MARK
You used to walk in New York, remember?

GABRIEL
Fine, so let me walk you home.

As they all walk toward the street, Rich yanks Gabriel back for a private talk. The rest continue out onto the sidewalk.

RICH
Gabe, Gabe... I wanted to apologize again--

GABRIEL
Thank--

RICH
 --But more importantly--I heard
 there's a role up for grabs on Squad
 that's *perfect* for Katherine--

GABRIEL
 Rich--you know I've tried--

RICH
 You caught the man red handed cheating
 on you with some dude in your Jacuzzi!--

GABRIEL
 It wasn't really cheat--

RICH
 --Whatever it was, all I know is,
 If I were Paul, I'd be wracked with
 guilt right now, and looking for a
 way to make it up to you. It's the
 perfect time to ask him!

GABRIEL
 It won't do any good--

RICH
 --Just ask him one more time.
 Please. It's now or never.
 (whispers)
 She ain't getting any younger, if
 you know what I'm sayin'.

KATHERINE (O.S.)
 I heard that!

Rich turns, starts playing with Max. Gabriel sighs, heads off
 after Mark.

39

EXT. SILVERLAKE STREET - NIGHT

The warm Santa Ana winds are blowing the palm trees around as
 Mark waits for Gabriel on the sidewalk ACROSS THE QUIET
 STREET. The others are gone, having walked up ahead.

Gabriel appears, begins crossing toward Mark. Mark meets him
 in the middle of the street--

GABRIEL
 Sorry about that--

--MARK surprises Gabriel by SWEEPING HIM UP INTO HIS ARMS,--
 AND KISSING HIM... It's a big romantic kiss, it's the picture
 on the movie poster kiss... and Gabriel gets lost in it.

MARK
 I wanted to do that all night.

They look into each other's eyes--they could just run back to
 the guest house... But they see Rich and Max still horsing
 around in the front yard--So...

GABRIEL
Come on. I'll walk you home.

40

EXT. SILVERLAKE STREET - MOMENTS LATER - NIGHT

Gabriel and Mark walk down a hilly Silverlake street.

MARK
Okay, a question. Why didn't you ever come back to the club? You knew you could have found me there.

GABRIEL
I don't know, Mark. Thanks to Rich, I figured you were just over it. And let's be real, you were so out of my league.

MARK
That's funny, 'cause I thought you were out of mine.

GABRIEL
Oh, please.

MARK
Totally. You were completely adorable and talented. You played the piano and wrote musicals, and had your own place in Manhattan, well *kinda*. You had smart funny friends--You had a *life*. I was this--bridge & tunnel go-go boy, barely getting by, who still lived with his mother.

GABRIEL
Where do you live now?

MARK
With my mother.

They laugh.

GABRIEL
Still?

MARK
No, *again*. Because of my daughter!

GABRIEL
Aw, you're such a Daddy, now.

MARK
We both are.

GABRIEL
Yeah, but you're a real one. That's so wonderful. I'm jealous. I've always wanted kids.

MARK
So, why don't you have any?

GABRIEL
Well, Paul, he's...

MARK
Oh.

GABRIEL
He's not very parental.

Turning a corner, A GORGEOUS VIEW OF THE LA SKYLINE APPEARS.

41

EXT. SILVERLAKE STREET/LA SKYLINE - MINUTES LATER - NIGHT

Gabriel and Mark stand under a street light, looking out over an amazing view of DOWNTOWN LA.

MARK
(mid-conversation)
--I was 27 when I found out I was positive, and it was like this big wake up call, you know? Stop wasting time screwin' around. It really forced me to get my shit together. So, one night Coco and I got stuck doing this benefit together and it was such a success that we decided to make up and join forces, and our business took off like crazy.

GABRIEL
That's so great.

MARK
Yeah. And I'd always wanted to be a dad, and I figured, if not then, when, you know? Life's too damn short not to follow your dreams. So I adopted Lu, and moved back in with my mom. And it's been great. And I mean, I know it sounds a little weird to say this, but being positive's turned into one of the best things that could have happened to me.

They stand there for a moment. Mark taking in the view. Gabriel taking in Mark... They smile awkwardly at each other.

GABRIEL
Do you mind if I ask....

MARK
What?

GABRIEL
Do you know how... uhm--How you--

MARK

--How I got it? Yeah. I do. And I spent way too much time being really angry about that. So I had to let it go. Being angry just ages you.

(after a beat)

Let's go.

GABRIEL

--Yeah.

42

INT. MARK'S AIR B&B - LIVING ROOM - MINUTES LATER - NIGHT

Mark swings open his front door, finds MUSIC BLASTING with Isaiah and Simon wearing next to nothing, DANCING UP A STORM in front of a small 360 DEGREE VIDEO STREAMING CAMERA set up on a tripod.

COCO has a VR HEADSET STRAPPED TO HER FACE as she stumbles around, arms outstretched, bumping into furniture, laughing.

MARK

The boys don't exist unless they're streaming live. Millennials are so exhausting.

GABRIEL

And loud.

43

EXT. MARK'S AIR B&B - FRONT PORCH/STOOP - CONTINUOUS

Mark pulls the door shut, sighs, plops down on his front porch stairs. Gabriel sits down next to him.

MARK

This is all starting to feel strangely familiar... You and I... wandering around... Unable to find a place to...

GABRIEL

--Listen, about that... Paul and I, we set up these *rules*... Well actually, they're kinda my rules...

MARK

Okaaaay...?

GABRIEL

We agreed that if this open thing was going to work, we'd only be allowed to see other guys--once...then that's it.

MARK

And by "see" you mean...

GABRIEL

Sex.

MARK

I see.

GABRIEL
 (getting up)
 Yes... So... thank you for--

MARK
 --*Seeing* you?

GABRIEL
 Yeah.

MARK
 I see.

GABRIEL
 Please stop saying that.

MARK
 Sorry--What other rules do you two have?

GABRIEL
 Well...there's only three rules,
 really. No repeats, never in our
 house, and...no anal.

MARK
 Whoops.

GABRIEL
 Yeah--Soooo...given that we've already
 broken rule number three--*which I can
 totally justify because HE broke rule
 number two*--I think it's best if we quit
 while we're ahead, call it a night, and
 I just head back now... Alone.

MARK
 (shrugs)
 Oh... Okay.

Gabriel smiles awkwardly...then reluctantly walks away.

44

EXT. SILVERLAKE STREET - MOMENTS LATER - NIGHT

Conflicted, Gabriel walks back down the street. Mark appears walking quietly behind him...

MARK
 (sings softly)
 "Enter you..."

GABRIEL
 (sees Mark, laughs)
 What are you doing?

MARK
 (catching up to Gabriel)
 Your song, it's been STUCK in my
 head for years!

GABRIEL
 Sorry about that.

MARK
No, it takes real talent to write something that--*sticky*. And after last night, it takes on a whole new meaning--

GABRIEL
--Why are you following me?

MARK
I'm walking you home--So are you still writing musicals?

GABRIEL
(uncomfortable)
No. Not anymore.

MARK
Why not? I thought you'd be on Broadway by now.

GABRIEL
Yeah, well... I got tired of temping, and dreaming, and being broke. So, when Katherine got pregnant, I mean--When she and Rich got married--*Do not tell her I told you that!*--They moved back to LA, and I followed them back home.

MARK
Home?

45

EXT. KATHERINE AND RICH'S HOUSE - DRIVEWAY - CONTINUOUS

They turn and walk down KATHERINE AND RICH'S DRIVEWAY, toward the Garage/Guest House.

GABRIEL
Yeah, we both grew up here. And once I came back, everything just started clicking for me.

MARK
I know, I've seen Squad.

GABRIEL
(cautious)
You have?...

MARK
Yeah. It's funny.

GABRIEL
(a little defensive)
It's a dramedy. It sends up the whole cop show genre, while also dealing--

MARK
I get it.

They stop in front of the garage door.

GABRIEL
 Okay--anyway, LA can be an amazing
 place. And I really love it...
 (off Mark's look)
 I do.

MARK
 (laughs)
 I believe you!

Gabriel smiles--then spontaneously leans in and KISSES MARK.
 It's a BIG KISS...

GABRIEL
 Sorry, I haven't wanted to kiss anybody
 like this in a really long time--

MARK
 Me either...

GABRIEL
 --Kissing isn't sex, it's just...
 kissing.

MARK
 Uhm... Okay, so, is that like,
 Gabriel's rule number four?

GABRIEL
 It is now.

Gabriel takes Mark's hand, leads him into the GUEST HOUSE.
 (CAMERA STAYS OUTSIDE).

MARK (O.S.)
 So...this kissing and no sex thing,
 that's the plan?

A LIGHT COMES ON and GARAGE DOOR GLOWS LIKE A BIG MOVIE SCREEN
 in the driveway, featuring MARK AND GABRIEL'S SILHOUETTES.

GABRIEL (O.S.)
 Yes, that's safely within the
 parameters of what--

THEY KISS, then tumble out of view as the light pops off.

MATCHING NIGHT-TO-DAY DISSOLVE TO:

46 EXT. KATHERINE AND RICH'S HOUSE - NEXT MORNING

Morning sun, birds chirp.

47 INT. KATHERINE'S GUEST HOUSE - MORNING

Gabriel and Mark sleep, tangled in the sheets.

VOICE (O.S.)
 Psssst.... Psssst!

Mark's eyes flutter open, he sees KATHERINE peeking inside the door. SHE WAVES HIM over, then pops back out the door. Confused, Mark grabs his jeans and shirt off the floor.

48

INT/EXT. KATHERINE'S GUEST HOUSE/DRIVEWAY - MOMENTS LATER

Gabriel is startled awake by the GARAGE DOOR SUDDENLY ROLLING OPEN.... Like a rising curtain on a stage, it reveals:

Katherine, Max and Mark ACTING OUT A SCENE FROM SQUAD in the driveway.

KATHERINE crouches behind a LAWN CHAIR, brandishing a BBQ LIGHTER as a gun. MARK, fumbling with SCRIPT PAGES, plays HECTOR, THE BAD GUY. He's using MAX as a HUMAN SHIELD. (*Katherine is actually very good as "KELLY" in the following scene.*)

MAX/HUMAN SHIELD
(over-dramatic, but kinda
fabulous)
Naaaaaooooo!, no, no! Oh god, no!
Don't shoot!

KATHERINE/KELLY
Let him go!!!

MARK/HECTOR
I loved you, Shelley! You said you
loved me!

Max runs from Mark, joins Katherine and ASSUMES THE ROLE OF SHELLEY.

MAX/SHELLEY
(out of breath)
I do love you, Hector! But what I
love more is the smack you've got
me hooked on! What kind of parents
would we've been?! You--a drug
dealer for a father! And me...
(stands up, finger-gun drawn)
--a crooked junkie cop motherfucker!!!

Mark, Max and Katherine all OPEN FIRE!

Max "gets hit" as the HUMAN SHIELD, then Max returns to center stage as SHELLEY, gets "riddled with bullets", milking every moment. Katherine rolls her eyes, lowers her BBQ lighter.

KATHERINE
Max!

Max finally drops to the ground in a heap. Katherine/KELLY SHOOT AT MARK.

KATHERINE/KELLY
Bang, bang.

Mark plops down on the driveway, we hear a small CRUNCH. Mark pulls his PHONE out of his back pocket:

THE SCREEN HAS SHATTERED, SPIDERWEB CRACKS run through it.

MARK

Shit.

Katherine runs to Max/SHELLEY, cradles him like the Pietà.

KATHERINE/KELLY

(tearful)

Shelley... Shelley! You're going to be all right. Hang in there!

MAX/SHELLEY

No... No, sis. I haven't been all right for a long, long time...

KATHERINE/KELLY

Please, don't die. How can I go on without you? You're the reason I joined the force. You're the only family I have left...

(mimes grabbing a walkie-talkie)

Where's that ambulance!

MAX/SHELLEY

You're on your own now, Kelly. Be strong, be what I couldn't be... Be a good cop.

Max's head flops back, SHELLEY's dead.

KATHERINE/KELLY

Shelley! SHELLEY!! NOOOOOOOOO!!!

Katherine yells REALLY LOUD, tears stream down her cheeks. Max, Mark and Gabriel, wince at the volume. Birds fly out of a nearby tree.

KATHERINE

(breaking character)

Aaaaand scene.

MARK APPLAUDS. Max jumps up, TAKES HIS BOWS.

MAX

Thank you. Thank you. Thank you.

KATHERINE

(grabbing Max's arm)

Okay, that's enough, Eve Harrington.

(to Gabriel)

Can you say "mother--" on network TV?

GABRIEL

Wait, wait, Shelley doesn't die at the end of that scene. Max, did you make that up?

MAX
No, it's in the script. I did add
the "motherfucker" though.

KATHERINE
Max!

GABRIEL
(to Mark)
Let me see those sides.

KATHERINE
Please call Paul...

Mark takes the script pages to Gabriel. He looks them over...

GABRIEL
Okay, that is *weird*... Paul must have
changed--

KATHERINE
Gabe pleeeeeease!

GABRIEL
Okay, OKAY! I'll call him! Just--close
the garage door so I can get dressed!

Katherine squeals with delight, hits the garage door button.

MARK
She made me do it!

GABRIEL
I don't doubt it.

MARK
I've really got to get going.

Mark runs into the bathroom, turns on the water.

GABRIEL
Where you off to?

MARK (O.S.)
Come with me and find out.

Gabriel considers, then reaches for his phone. His finger
hovers over PAUL'S NUMBER... Gabriel hits DIAL.

PAUL'S VOICE MAIL (V.O.)
*Hi, this is Paul. Please leave a
message and I'll get back to you. BEEP.*

GABRIEL
Hi, it's me...

INT. DOWNTOWN LA CLUB SPACE - DAY

DARKNESS -- A door opens, shaft of light cuts through a large
dark space.

DESIREE (O.S.)
 Okay Mark, this is all mine now!

OVERHEAD LIGHTS FLIP ON REVEALING: a HUGE INDUSTRIAL-LOOKING CLUB SPACE. Mark, Gabriel, Coco, Simon and Isaiah enter--led by DESIREE, 50-60's, Coco's cousin. She's a wacky, totally out of touch, rich, divorcé, hellbent on making up for lost time.

(INTERCUT: Simon & Isaiah's iPhone footage/normal coverage.)

DESIREE (CONT'D)
 I sunk my entire divorce settlement into this rat-infested downtown shit hole--*on your recommendation*. So, you gotta get the gays here. All of 'em. Every gay. Or I'm ruined.

MARK
 We'll get them here.

DESIREE
 We open two weeks from tomorrow and I know we still haven't come up with a name--

MARK
 --Well, Desiree, I've already put a lot of thought into that. What I'm going to do is--

DESIREE
 --I've narrowed it down to these, ready?

COCO
 Oh, lord.

MARK
 --Sure.

DESIREE
 (reading off an old dog-eared Dayplanner)
 Manhole, Brown-Eyes, Tugjob, The Teabag, The Taint, or my personal favorite--*wait for it...* Jizzler.

They all stare.

DESIREE (CONT'D)
 Luckily none of those are taken.

COCO
 Oh, thank god.

DESIREE
 Fun and sexy, right?

MARK
 (patiently)
 Uhm... Okay, *thank you...*
 (MORE)

MARK (CONT'D)

But I'm not sure those names will
resonate in the proper way.

DESIREE

No? Well, I'm sure you'll figure it
out. That's why I'm paying you, right?

MARK

Right.

Gabriel's phone rings.

GABRIEL

Excuse me, I gotta...

Mark watches as Gabriel walks off, he hears:

GABRIEL (CONT'D)

(into phone)

Hi Paul.

Gabriel steps around A CORNER into a HALLWAY for some privacy.

50 INT. GABRIEL AND PAUL'S BEDROOM - MORNING

Paul, looking sharp and ready to conquer Hollywood, paces.

PAUL

(into phone)

Hey. How are you?

51 INT. DOWNTOWN LA CLUB SPACE - HALLWAY - CONTINUOUS

INTERCUT:

GABRIEL

(all business)

I'm good, did you get my message?

PAUL

Sure, bring Katherine in.

GABRIEL

Wait--*what?* Really?!

PAUL

Yes, really. The audition is
tomorrow morning, though. We can
fit her in at ten-thirty.

Mark drifts over toward the hallway entrance where Gabriel is
standing, overhears:

GABRIEL

(curbing his enthusiasm)

Paul, that's... Well, that's really
great. Thank you.

PAUL

You know, we're supposed to meet my
parents for dinner tonight--

GABRIEL
And here's the catch...

PAUL
No, it's not. I said I'd see Katherine
and I *meant* it. But they're driving in
from Palm Springs to be with us. It's
their anniversary and you said you'd be
there.
(silence)
Gabe?--

GABRIEL
--Why are you killing Shelley off?

PAUL
Because, she's a nightmare. She's made
our lives miserable for the past five
years now and that's long enough.

GABRIEL
Lacy's not going to be happy about this.

PAUL
But you'll be happy. Right?

Mark nonchalantly steps around the corner, smiles at Gabriel.

GABRIEL
Okay, I gotta run.

PAUL
Please be there tonight--

GABRIEL
--Bye.

Gabriel hangs up.

MARK
Good news?

GABRIEL
(dialing)
Paul agreed to the audition! I'm
calling her.

MARK
Oh shit, that's great!

Mark leans in to listen.

GABRIEL
(into phone)
Katherine... you got it! He said
yes. You got the audition!

Katherine SQUEALS so loud, Gabriel and Mark have to pull away
from the phone.

52 EXT. UPSCALE RESTAURANT - LATER THAT EVENING

Through the restaurant window we see: PAUL and his PARENTS: LYDIA, (60s) ex-hippy-dippy and JACK (60's) a happy-go-lucky, straight-laced kind of guy, sitting at a table.

A moment later, GABRIEL ARRIVES with a bottle of champagne and a small wrapped present in hand. PAUL SMILES, RELIEVED AND HAPPY HE'S COME.

53 INT. NICE RESTAURANT - STILL LATER THAT EVENING

The WAITRESS is clearing plates. They've all had a bit too much to drink.

JACK
(raising his glass)
Another toast!

LYDIA
Jack--

JACK
To the only woman I've ever loved!

LYDIA
Other than Lola Falana!
(to the WAITRESS)
He called me Lola once, while we
were making love.

PAUL
I can never un-hear that.

Gabriel laughs despite himself. Paul smiles, happy to have gotten a positive response from Gabriel.

JACK
Forty-six years!

PAUL
Here's to forty-six more.

LYDIA
Oh, god.

As they clink glasses and drink, Gabriel gets a TEXT:

MARK'S TEXT: *Wanna come over and not have sex again?*

GABRIEL TYPES: *Ugh, can't. Working late :(*

Gabriel doesn't feel good about the lie.

MARK'S TEXT: *You'll be missing all this:*

54 INT. MARK'S BEDROOM - CONTINUOUS - NIGHT

Mark snaps a SILLY but SEXY NAKED SELFIE of himself in bed.

55 INT. NICE RESTAURANT - CONTINUOUS - NIGHT

Gabriel smiles at the selfie, slides the phone back in his pocket.

LYDIA
Jack honey, why don't you and Paul
go out and smoke those nice
expensive cigars Gabriel brought
you. I know ya want to.

PAUL
(getting up)
Good idea.

JACK
But you never kiss me after I smoke.

PAUL
Gabe won't either.

LYDIA
I'll give ya a free pass tonight.

JACK
(leaning into Lydia)
Well, better get me some now just
in case.

Jack and Lydia KISS lovingly. PAUL AND GABRIEL STEAL GLANCES
AT EACH OTHER AWKWARDLY.

56 INT. MARK'S BEDROOM - CONTINUOUS - NIGHT

Mark, disappointed that he didn't get a response, sets his
phone aside.

57 INT. NICE RESTAURANT - CONTINUOUS - NIGHT

Lydia and Jack finish kissing.

JACK
Love you, sweetheart.

LYDIA
(sweetly)
Never doubted it.

PAUL AND JACK EXIT. Lydia turns to Gabriel, smiles. Awkward.

GABRIEL
(getting up)
I gotta pee--

LYDIA
Paul told me all about the *incident*.

GABRIEL
(sitting back down)
Did he?

LYDIA
He called me today, and I think he
was crying. *Crying.*

GABRIEL
Please. He doesn't even cry when he
chops onions.

LYDIA
--Forty-seven years ago I almost
didn't marry Jack because I fell in
love with my pot dealer, Shawn.

GABRIEL
I really do have to pee--

LYDIA
(continuing anyway)
--Shawn had long dark hair and this one
lazy eye that kind of melted my heart.
We used to get *baked*, have mind-blowing
sex, then cruise around in his El
Camino like we were the king and queen
of Yucaipa. I was convinced he was the
only one for me, and we were gonna run
away together. But on the *very night* I
was going to tell Jack that I couldn't
marry him, Shawn and I got t-boned by a
'59 Buick Le Sabre... I was thrown
clear, but Shawn...
(getting emotional)
Shawn died instantly.

GABRIEL
Lydia, I'm so sorry.

LYDIA
Have you ever seen the grille of a
'59 Le Sabre, Gabriel? It's *mean*.

GABRIEL
(long awkward beat)
Uhm...?

LYDIA
So, my point is...
(not sure, then:)
Paul loves you.

GABRIEL
Well, he sure has a funny way of
showing it.

LYDIA
Nobody's perfect! I was ready to dump
Jack--the man I would end up spending
the best years of my life with, because
I thought Shawn was "the only one".

GABRIEL
Yeah, but... But you'll never
really know, right?
(MORE)

GABRIEL (CONT'D)

I mean, maybe Shawn *was* the only one for you. And maybe Jack is just--

Jack and Paul return.

PAUL

We were getting dirty looks out there.

LYDIA

(to Jack)

Aw, give us a kiss then.

JACK

Really?

They kiss, but despite her best efforts, Lydia COUGHS into Jack's mouth, disgusted by the cigar smell. She glances at Gabriel, a bit unsettled by his words. Gabriel gets up to pee.

58

INT. MARK'S BEDROOM - THAT NIGHT

It's dark in Mark's bedroom as Gabriel gingerly slips into Mark's bed. Mark startles awake, smiles groggily.

MARK

Hey...?

GABRIEL

Hey.

MARK

How'd you get in?

GABRIEL

I missed you.

They kiss.

MARK

I know it's only been a few days-- but it felt really wrong climbing into bed without you.

GABRIEL

Here's the thing. I wasn't at work... I'm sorry, I was with Paul and his parents. It was their 46th wedding anniversary, and I had to show up and pretend everything's fine.

MARK

Oh. Ok...

Awkward pause.

GABRIEL

Kinda like what you're doing right now.

MARK
 What? No. I'm good. I know I'm the
 other woman.

GABRIEL
 Mark--

MARK
 --But, what I don't know, is why
 you're still with him?

Gabriel doesn't have an easy answer.

MARK (CONT'D)
 I mean, if you have to pretend,
 right?... What's the point?

GABRIEL
 Honestly, I'm not sure anymore.

MARK
 (after a beat)
 Well, 46 years? Wow. That's an
 anniversary I'll never live to see.

GABRIEL
 Why not? If either of us got married
 tomorrow, we'd both be--eighty-eight
 in forty-six years? Totally possible.

MARK
 Us living that long, or us getting
 married?

GABRIEL
 (laughs)
 Both?
 (after a beat)
 I'm sorry I lied.

MARK
 You could have told me. We're
 just...having some fun here, right?

GABRIEL
 I am. Are you?

MARK
 Yeah.

Both know there's more going on here than just "fun".

GABRIEL
 Good.
 (smiles at Mark)
 You know what would be even *more* fun?

MARK
 Yes, I do... Finally!

Mark eagerly pulls his briefs off under the sheets.

GABRIEL
 (laughs)
 Uhm--no, I was going to say, it
 would be fun if we spent every
 night--*sleeping*--together these
 next two weeks that you're here.

MARK
 Oh...
 (reluctantly pulling his
 briefs back up)
 Yeah, wow, I'd like that too--I was
 really hoping we'd get a lot of--
 sleep...

They laugh, snuggle in together.

59

INT. STUDIO LOT SQUAD CASTING BUNGALOW - NEXT MORNING

Katherine is on her knees acting up a storm at her SQUAD
 AUDITION.

KATHERINE (CONT'D)
 --SHELLEY... Noooooooooooo!

Gabriel and Paul sit on opposite ends of a long table, with
 SHARON, the no-nonsense casting director (40's), in between.

PAUL
 That was great, Katherine.

KATHERINE
 (professional)
 Thank you, Paul.

GABRIEL
 Yes, thanks Paul.

CASTING ASSISTANT (O.S.)
 Can I get up now?

A CASTING ASSISTANT (20's) has been awkwardly lying in
 Katherine's lap, having played SHELLEY.

KATHERINE
 Oh, sure.

They both stand up.

SHARON
 Thank you for coming in, Katherine.
 Do you mind stepping out, so we can
 discuss?

KATHERINE
 Sure, no problem.
 (no love lost)
 Thank you, Sharon. Great to finally see
 you. Face to face.

SHARON

Yes.

Katherine smiles at Gabriel, exits. Gabriel gets up, preparing to leave.

GABRIEL

That meant the *world* to her. Thank you. But I know the drill. It's a possible recurring role, so I'm sure the studio's going to want to put some name, or face we already know in that part--

PAUL

She's got it.

GABRIEL

What?

SHARON

What?

PAUL

She's got the part.

SHARON

Paul, we've got five more people they want us to see today who--

PAUL

Fine, we'll see 'em. But we're casting her.

SHARON

The studio will have a say.

PAUL

(to Sharon)
It's my show, Sharon. They listen to me.

(to Gabriel)
Tell her she'll be reporting to the set tomorrow morning. We'll e-mail her the script.

GABRIEL

(moved by Paul's resolve and generosity)
Thank you, Paul. She's going to be so happy--

PAUL

I'm doing this for you.

GABRIEL

(awkward)
Oh... Well... I'm happy too.

They share a smile as Gabriel exits.

60

INT. MARK'S AIR B&B - LIVING ROOM - THAT EVENING

HOUSE PARTY! Mark has thrown an impromptu CONGRATULATIONS PARTY for Katherine!

A BEAT UP BABY GRAND PIANO dominates this large funky living room.

MUSIC PUMPS as KATHERINE and GABRIEL dance. KATHERINE spins toward RICH, who is doing an intense head banging, straight guy dad dance with MAX.

GABRIEL spins toward MARK who is dancing up a sexy storm.

KATHERINE then spins toward MISS COCO--they both slowly stop dancing as they stare at each other, realizing that THEY'RE WEARING THE EXACT SAME DRESS... Awkward--then they both LAUGH, throw their arms up in the air and dance together.

61

INT. MARK'S AIR B&B - FRONT DOOR - LATER THAT EVENING

THE FRONT DOOR SWINGS OPEN, revealing ISAIAH and SIMON, escorting BRYAN (*the guy Gabriel caught Paul with earlier!*) into the party. BRYAN suddenly sees GABRIEL across the room, freaks, tries to turn and leave, but SIMON and ISAIAH convince him to stay.

62

INT. MARK'S AIR B&B - KITCHEN - LATER THAT EVENING

Mark is trying to explain his concept for the club to Desiree. Coco and Gabriel are there.

DESIREE

Emoji? What is that, some kind of Chinese ice cream?

COCO

That's Mochi, and it's Japanese. Jesus.

MARK

(showing her his phone)
Here, look. "Eggplant, Peach"... do you see? They're *Emoji*. *Emoji* are little cartoon symbols everyone uses to communicate on their phones.

Mark's phone shows A PHOTO MOCK UP OF THE FRONT OF THE CLUB with a cool neon EGGPLANT/PEACH EMOJI symbol over the door.

GABRIEL

So, the club won't really have a name, per se, it'll have two neon *Emoji*?

MARK

Yeah.

GABRIEL

That's kinda cool.

MARK

I know.

Gabriel laughs. Mark leans in, gives Gabriel a sweet peck on the lips. COCO TAKES NOTE OF THIS...

DESIREE
So, what do I tell my friends? I'm opening up some kinda gay Asian vegetable stand? I don't get it. What does it mean?

BRYAN (O.S.)
(interjecting)
The eggplant is a *dick*, and the peach is a *butt*. Duh!

COCO
Thank you! Christ.

DESIREE
(squinting at the image)
Oh! Ha ha! Why didn't you say? Okay... All right... I see...

BRYAN
And unrelated the "prayer hands" are actually a high five. I learned that the hard way when my aunt's boyfriend passed away and it looked like I was "high five-ing" his death.

Gabriel and BRYAN lock eyes, Bryan ducks back out the doorway.

DESIREE
I still like *Jizzler* better. It's my nickname for Darrell.

She pats the knee of her slightly terrified, middle aged DATE sitting behind her.

63

INT. MARK'S AIR B&B - BATHROOM - LATER

Gabriel finishes washing his hands at the bathroom sink. As he opens the door to leave, he finds MISS COCO standing there, blocking his exit.

COCO
Don't think I can't see how you and Mark keep looking at each other. You're like a couple of horny teenagers. It's kinda nauseating. But having said that...

Coco steps in the bathroom with Gabriel, conspiratorially locking the door behind her.

COCO (CONT'D)
...Listen--I'm a little psychic when it comes to these things, and I am *sure* your paths have crossed again for a reason. Seriously Gabriel, I have powers--and I think you're the one for Mark. I do!
(MORE)

COCO (CONT'D)

And Mark's the one for you. Listen, I've been with my husband, Rafael, he's from Spain--*thank you*--for 15 years now! 15! And a lot of people ask me for the secret to finding and keeping "the one". And I'll tell you, the trick to finding the one is to remind yourself on a daily basis, Gabriel, that you...are really not all that special. No, there's lots of fish in the sea! And here's another thing. A lot of my single friends say they want to find "the one", but as soon as they find someone, they immediately start looking for "red flags". Red flags! You have friends like that, Gabriel? Right? So annoying! I have a dear friend who broke up with this perfectly nice guy, and when I asked him, "What happened?" He said, "Well, there were red flags." I said, "Like what?" He said, "Well, for instance, he didn't wear a belt." Okay, that is not a red flag. That's crazy! No, Gabriel, I'll tell you what a red flag is; I was on Facebook recently and I read this status update that this guy had written about his boyfriend, Alan; he wrote "*OMG! Alan just had a stroke! Ambulance is on the way.*" Wait a minute, hold up! HMMMMMMMM. You mean to tell me that your boyfriend, Alan, just had a *stroke*, is probably sprawled out on the floor, paralysis setting in on one side...and you're signing on to Facebook? I mean, can you imagine Gabriel? "*Alan, please, I'm updating my status! It's about you. It's always about you!*" Now, I will give the guy this: he did call an ambulance, but still, I guess my point is--it's not there yet! What the fuck are you doing on Facebook? And, I'm sorry, I can't help but think that poor Alan was lying there on the floor, looking up at his boyfriend and asking, "*Weally? Weally? Hello! Someone just had a fucking stwoke!*"

Gabriel stares.

COCO (CONT'D)

Listen Gabriel, when you've had a stroke, and your partner signs onto Facebook--*before the ambulance gets there...* Darling, *that's a red flag!*

(MORE)

COCO (CONT'D)

Anyway, as you know, that first night I met you, all those years ago in that bathroom with the terrible lighting, I may have said a couple of things about Mark that were unkind--*true*, but unkind. But he was young. We all were. And yes, maybe now at first glance, it might seem like Mark's got a few red flags. He lives with his mother... He's fifteen years sober--*so annoying*... And he's a Libra. But these aren't red flags. No. These are just *things*, things I'm sure you can work with. Trust me. Anything worthwhile in life... requires love, commitment, and a shitload of work. Gabriel, the stars have aligned and the fates have been kind enough to give you and Mark this rare and precious second chance at happiness. So, if you're not a fucking idiot like the rest of them out there looking for red flags that simply *do not exist*, I don't see what could possibly stop you two from walking off, hand in hand, into the sunset, together, for all eternity.

GABRIEL

I have a boyfriend.

COCO

(after a long stare)
That's a red flag.

64

INT. MARK'S AIR B&B - HALLWAY/MARK'S BEDROOM - LATER

Gabriel follows Mark's voice down the hallway, peeks into Mark's bedroom, sees Mark Skyping with his DAUGHTER - LU. Mark sees Gabriel, waves him in.

MARK

(to Gabriel)
Come in, come in.

Gabriel sits next to Mark on the bed, sees LU (14) African American, smart, funny, does not suffer fools, on the iPad screen.

MARK (CONT'D)

Lu, this is Gabriel.

GABRIEL

Hi Lu. Nice to meet you. I'm...

MARK

--an old friend.

LU (IPAD SCREEN)

Mmmmm hhhm... That's what you say when you really mean "ex-boyfriend or whatever"--

MARK

--Don't be a smart-ass.

LU (IPAD SCREEN)

Dad has a lot of "ex-boyfriends or whatever"...

MARK

Lu--

LU (IPAD SCREEN)

--Which is really weird, because he's never *actually had a boyfriend*. But never say never, right, Dad? I don't know what he's savin' it up for--

(bling!)

Oh, that's Abby, I gotta go! Love ya, Dad!

Her image flips off the screen.

MARK

Lu!

(smiles sheepishly)

Kids--Let's get back to the party, shall we?

GABRIEL

You've never had a boyfriend?

MARK

She's fifteen. I haven't had a boyfriend since I adopted her.

GABRIEL

How old was she when you adopted her?

MARK

One week.

Gabriel blanches.

MARK (CONT'D)

I wasn't about to bring a parade of random guys into her life, just to have them disappear one by one.

GABRIEL

Lu's lucky to have you.

MARK

I'm the lucky one. But now that she's getting older, and she's thinking about...girls, and boys. I don't think she's decided--

GABRIEL

Meh, she'll decide when it's right.

MARK
 --She's taken it upon herself to try and marry me off because she thinks I'm lonely.

GABRIEL
 Are you?

MARK
 I guess, maybe, a little. But it's all her fault I'm single.

GABRIEL
 How's that?

MARK
 'Cause, I've never met anyone good enough for her.

GABRIEL
 Well, *never say never*, right?

MARK
 (Mark stands, holds out his hand)
 Come on, I've been neglecting my hosting duties.

Gabriel takes his hand, they exit Mark's bedroom.

65

EXT. MARK'S BACK PATIO - MOMENTS LATER - NIGHT

Isaiah and Simon are teaching Max some go go boy dance moves. Simon, Isaiah and Max do some fancy turns, and naughty hip shakes. Max is a natural.

MAX
 Dad, watch!

They spin Max around then lift Max up over their heads "Dirty Dancing" style. Max throws his arms out like he's flying.

MAX (CONT'D)
 (excited)
 HA HAAAAhh!!!!

SIMON
 (to Max)
 You're doing great, girl!

MAX
 Thanks, girl!

Isaiah shoots Simon a look, reprimanding him for the "girl" remark.

They plop Max back down, and he sticks the landing with a flourish. Everyone APPLAUDS, including Rich, Katherine, Mark, Gabe and Coco.

RICH
 (to Max)
 Okay, Max, it's your bedtime.

MAX
 But Dad...

RICH
 You promised...--*girl*.

Katherine swats Rich: "Stop that"

MAX
 (laughs)
 Okay.
 (to Mark as he walks to Rich)
 We should do a super-hero number!

MARK
 Great idea!

COCO
 (to Katherine, playful)
 We? Your little Miss Nomi Malone
 over here is trying to steal my
 act!

KATHERINE
 (to Coco)
 Tell me about it.
 (turns to Mark)
 Mark, thank you, this was really
 super nice of you.

MARK
 Break a leg tomorrow.

Mark hugs Katherine.

KATHERINE
 (to Gabriel)
 He's a keeper.

Gabriel smiles, kisses Katherine on the cheek.

GABRIEL
 See you on the set.

KATHERINE
 Oh my god, how I love the sound of
 that.

ISAIAH
 Bye, Max!

MAX
 Bye!

COCO
 (to Max as he passes by)
 I got my eye on you, squirrel-
 friend.

MAX
 (over his shoulder, with
 shade)
 Well just look at me, how could you
 not?

COCO
 (laughs -- then doesn't)

The moment Max is gone, Bryan steps out from behind some
 PEOPLE, sucking on a fancy VAPE PEN. Bryan exhales a big
 cloud of vapor.

BRYAN
 Finally! Shit, I thought that
 little kid would never leave. You
 know when you can tell someone is
 gonna be an alcoholic some day--
 even though they're like 8?
 (coughs)
 Who wants a hit?

Everyone swarms around Bryan. Mark and Gabe look at each
 other. Mark shrugs, he wants a hit.

GABE
 I can't, I gotta work tomorrow.

MARK
 So do I.

They both go in for a hit.

66

FRONT DOOR/LIVING ROOM - LATER

Mark is holding the front door open as the last to leave the
 party are Simon, Isaiah and Bryan. Bryan offers Gabriel his
 VAPE PEN again, Gabe takes it.

GABRIEL
 Okay, one more.

Gabriel takes a hit, then leans in to shotgun the vape into
 Mark's mouth.

BRYAN
 Vape doesn't really work that way--
 but I mean... live your life.

GABRIEL BLOWS THE VAPOR INTO MARK'S MOUTH ANYWAY, HE COUGHS,
 then laughs. Gabriel hands the vape pen back to Bryan.

GABRIEL
 Here. Take it away please.

BRYAN
Can I steal you for a second?

GABRIEL
Uhm...no.

BRYAN
Okay, sorry, I heard them say that on *The Bachelorette* and I wanted you to think I had boundaries. Anyways, I just wanna say I am so glad you don't hate me.

GABRIEL
I never said that.

BRYAN
Oh...

GABRIEL
I said I don't *blame* you...

BRYAN
(remembering)
Oh, yeah....

SIMON
We'll be home late! Don't wait up.

MARK
We won't!

Mark shuts the door.

67

INT. MARK'S AIR B&B - LIVING ROOM - CONTINUOUS - NIGHT

Gabriel and Mark finally alone, start making out. Gabriel backs up into the piano, HIS BUTT HITTING A BUNCH OF KEYS, making a terrible sound.

MARK
(smiling)
Pretty.

GABRIEL
Isn't it?

MARK
Did you write that?

Gabriel bounces his butt on some more keys. Mark laughs. Gabriel sits at the piano.

GABRIEL
Come here.

MARK
What?

GABRIEL
Just come here, sit.

Mark stumbles, sits next to Gabriel at the piano.

GABRIEL (CONT'D)
I really did write a song for you.

MARK
What? You're high.

GABRIEL
That may be true... and yet--it
doesn't negate the fact...
that I wrote a song for you.

MARK
When?

GABRIEL
Waaaaay back. Started writing it the day
after we first met. It wasn't *for you*
exactly, it was *about you--about us.*

MARK
Okay...?

GABRIEL
Anyways, I'm going to play the part of
the song that I did finish for you--now.

As Gabriel begins to play, MARK PLAYFULLY LOWERS HIS HEAD
TOWARD GABRIEL'S CROTCH.

GABRIEL (CONT'D)
What are you doing?

MARK
You wanted it last time you played
for me.

GABRIEL
Will you shut up and listen. Feel
free to hate it.

Both giggly from the pot, Gabriel plays his heartfelt song:
TRICK OF FATE (David Friedman).

GABRIEL (CONT'D)
(singing)
I NEVER THOUGHT I'D FIND
SOMEONE LIKE YOU

MARK
On Scruff...

GABRIEL
(laughing, singing)
THOUGH IN MY EVERY FANTASY
I SAW YOU EVERY DAY

MARK
On Scruff...

GABRIEL
 (to mark)
 Stop.
 (singing)
 I THOUGHT THERE WAS NO WAY
 TO MAKE MY DREAM COME TRUE
 I ALWAYS THOUGHT THAT I WOULD BE ALONE
 AFRAID TO DREAM THAT ANYONE
 WAS EVER GOING TO SEE

Mark is touched by the song.

GABRIEL (CONT'D)
 (singing)
 THE LOVE INSIDE OF ME
 BUT HOW COULD I HAVE KNOWN
 A TRICK OF FATE
 WOULD BRING US TOGETHER
 A TRICK OF FATE
 WOULD ALTER OUR LIVES
 WE HAD TO WAIT

MARK
 That's for sure!

GABRIEL
 (singing)
 IT SEEMED LIKE FOREVER...

Gabriel hums the next part, then stops playing.

GABRIEL (CONT'D)
 That's as far as I got.

MARK
 That's it? Okay, let's finish it.

GABRIEL
 What? No.

MARK
 Yes. Play that last part again.
 The "WE HAD TO WAIT" part.

GABRIEL
 Uhm, okay.
 (plays, sings)
 A TRICK OF FATE
 WOULD ALTER OUR LIVES
 WE HAD TO WAIT
 IT SEEMED LIKE FOREVER...

MARK
 (timid, sing-songy)
 BUT NEVER SAY NEVER...

GABRIEL
 That's nice. That works.
 (singing)
 BUT NEVER SAY NEVER
 TO A TRICK OF FATE

MARK
That's really pretty.

GABRIEL
You think?

MARK
Yeah, I do.

GABRIEL
I wish you didn't have to go back to New York next Friday. If you stayed a little longer, we'd both be done with work and could actually spend a whole weekend together.

MARK
I could use my miles and get another ticket. But this place is rented out. I'd have to find another--

GABRIEL
--Stay with me! Yeah, just stay with me at Katherine's!

MARK
Would she be cool with that?

GABRIEL
She'd be totally cool with that. But will Lu be cool with that?

MARK
Are you kiddin' me? Her grandmother spoils her rotten.

GABRIEL
Oh my god, a whole weekend together? What are we gonna do with ourselves?

MARK
I know what I wanna do with ourselves...

They laugh.

MARK (CONT'D)
You should, finish it.

GABRIEL
What?

MARK
The song. Your musical.

COCO (O.S.)
Could ya fucking finish it tomorrow maybe? It's three-fucking-a.m. in the morning!

They turn, see COCO, OUT OF MAKE UP standing in the doorway in pajamas, annoyed.

MARK
I thought you were out.

GABRIEL
Sorry.

MARK
(to Gabriel)
Let's go to my room.

They get up, Gabriel enters Mark's room. Coco quickly shuts the door and gently pulls Mark aside.

COCO
What are you doing?

MARK
What do you mean, "What am I doing"?

COCO
He's got a boyfriend...

MARK
(his mood souring)
I know--

COCO
Named Paul--

MARK
I know--

COCO
--of *seven* years. They own a house together, they work together, they have a *life*. Out here. In LA. Together--

MARK
--I know!

COCO
So...?

MARK
So, Gabe's the first guy I've really liked since...well, since *Gabe*--20 years ago.

COCO
Mark--

MARK
And he's leaving Paul.

COCO
He told you that?

MARK
Yes.

Mark steps to his bedroom door.

MARK (CONT'D)
Well, not...in so many words...
exactly.

Mark enters his bedroom--

COCO
That's a--

Mark closes the door.

68 INT. MARK'S BEDROOM - MOMENTS LATER - NIGHT

As Mark plops on his bed next to Gabriel, Coco pops her head in the door just long enough to say:

COCO
Red flag!

69 INT. DOWNTOWN LA CLUB SPACE - NEXT DAY

HIGH ENERGY GO-GO BOY AUDITION MONTAGE! Mark, Coco, Desiree, Isaiah and Simon all sit at a table in the middle of the club, AUDITIONING POSSIBLE GO GO BOY/DANCERS.

SERIES OF QUICK CUTS:

GO GO DANCER #1
(trying way too hard)
Hot! Hot! Hot!

MARK
(impatient)
Thank you.

GO GO DANCER #2
(muscled, dumb, straight)
Yeah, my girlfriend says tips at
gay bars are great, so I guess I'm
down with another dude touching my
ass or whatever. As long as they
give me money.

COCO
Next!

GO GO DANCER #3
(sexy, earnest)
I spent two years in the Peace
Corps, then worked with Doctors
Without Borders, and now I'm
volunteering for a group that picks
up unsold food from local grocery
stores and distributes it to the
homeless.

DESIREE
Let me see that ass.

He turns around, drops his shorts.

DESIREE (CONT'D)

Sweet.

GO GO DANCER #4: is very hot and SWEATY, as he does A SERIES OF QUICK SPINS (in slow motion) his SWEAT SPRAYS ON EVERYONE'S FACES. Grossed out, they all duck--except Desiree. She likes it... a little too much.

GO GO DANCER #5: is smokin' hot, hairy and muscly, wearing just a jock strap and a smile. He STRUTS SLOWLY TOWARD MARK, puts one foot up on the table, displaying his ample crotch and hairy bubble butt. He leans in close.

GO GO DANCER #5

I really want this gig.

MARK

(playing along)

Yeah?

GO GO DANCER #5

(deep and sexy)

Yeah, I want it real bad.

COCO

(sniffing the air, to
Desiree)

I smell ass. Do you smell ass?

70

INT. SQUAD - POLICE STATION LOCKER ROOM - DAY

WE ARE WATCHING A SCENE FROM "SQUAD". The CAMERA travels through the WOMEN'S LOCKER ROOM of a POLICE STATION, past a few SEXY FEMALE COPS getting undressed, finally landing on Lacy/SHELLEY (arm in a sling from the previous gunshot), as she slams her locker door shut, revealing:

Katherine playing KELLEY, standing there in FULL UNIFORM, all smiles, looking amazing.

SHELLEY

Kelley?

KELLY

Hey, Sis!

Katherine/KELLEY GOES IN FOR A HUG, Lacy recoils, turns to the CAMERA annoyed.

LACY

Gabriel? What's with the hug?
That's not what we fuckin'
rehearsed.

GABRIEL (O.S.)

Cut!

KATHERINE
 (to Gabriel)
 Oh Gabe, I'm sorry, I thought you
 said--

A MAKE UP WOMAN and ASSISTANT immediately race up to Lacy and start fussing over her face.

71

INT. SQUAD SET - VIDEO VILLAGE/SQUAD SET - DAY

Gabriel walks over to Lacy and Katherine.

GABRIEL

Lacy, can't you please just go with it for once? I asked Katherine to hug you because I wanted to catch you off guard. I wanted an honest, spontaneous, natural reaction out of you--

KATHERINE

--I don't have to hug her, let's just do it the other way--

LACY

So, if I'm hearing you correctly, Gabriel... Not only are you--
 (loud for the crew's benefit)
 --KILLING MY CHARACTER OFF NOW...
 (no reaction from crew)
 OH yes, you all heard that right...
 They are KILLING Shelley off!
 (back to Gabriel)
 --you think that the only way to get an "honest, spontaneous, natural reaction" out of me--is to fucking *trick me*?

A.D.'S VOICE (O.S.)

That's lunch! One hour!

Furious, Lacy shoves the hapless MAKE UP WOMAN and ASSISTANT aside and STORMS OFF.

KATHERINE

I'm so sorry.

Paul walks up, stifling a laugh. Gabriel can't keep it in either, starts to giggle.

MONTAGE: (a week's time passing)

72

EXT. STUDIO LOT LUNCH TABLES - THAT DAY

Gabriel, Paul and Katherine are laughing hysterically as they eat. GABRIEL CATCHES PAUL'S EYE, PAUL SMILES BACK--a glimpse of Gabriel and Paul at their best; at work and very much in sync.

73

INT. SQUAD EDITING ROOM - DAY

Gabriel and Paul work with Randy the editor. THEY'RE GETTING ALONG, WORKING LIKE A WELL OILED MACHINE.

74 INT. DOWNTOWN LA CLUB SPACE - DAY

The club is looking put together now, lights are spinning and flashing. COCO, SIMON, ISAIAH, and TWO NEW ADDITIONAL GO GO BOYS are rehearsing their number. RICH brings MAX in for a moment to watch.

MARK waves at MAX from the DJ BOOTH and takes note of Max being wide-eyed and in AWE of all the fabulousness. AN IDEA FORMS IN MARK'S MIND...

75 INT. SQUAD SET - DAY

LACY is throwing another SCREAMING FIT on the set as Katherine, Gabriel and Paul look on.

76 INT/EXT - VARIOUS LOS ANGELES LOCATIONS

QUICK SERIES OF INSTAGRAM AND FACEBOOK PHOTOGRAPHS AND SILLY SNAPCHAT VIDEOS OF: Mark and Gabriel, Coco and Gabriel, Max, etc...

77 INT. MARK'S AIR B&B - MARK'S BEDROOM - MORNING

GABRIEL wakes up in Mark's bed, sees MARK POP ONE OF HIS HIV MEDS INTO HIS MOUTH. Gabriel reaches over and pops one of his blue Truvada (Prep) pills into his mouth. It's no big deal, they smile at each other.

78 INT. RANDOM WEHO BEDROOM - NIGHT

PAUL wakes up in a modern West Hollywood bedroom, looking the worse for wear, with TWO RANDOM YOUNGER SEXY NAKED DUDES PASSED OUT NEARBY. He looks around, doesn't seem too happy with himself. He gets up to leave.

END MONTAGE

79 INT. RALPH'S SUPER MARKET - DAY

GABRIEL, MARK, SIMON and ISAIAH are food shopping. SIMON TAKES A SELFIE OF THE FOUR OF THEM, posts it.

Mark gets a text from LU, pulls out his STILL CRACKED AND DAMAGED PHONE.

LU'S TEXT: *Are you dating that Gabriel guy? Simon just posted another photo of you two*

MARK TYPES: *My phone is dying. Is everything okay?*

LU'S TEXT: *But you like him*

Mark glances over at Gabriel, smiles, Gabriel smiles back.

MARK TYPES: *I'd like you to meet him*

80

INT. MARK'S BROOKLYN LIVING ROOM - DAY

LU GASPS! Holding her PHONE in one hand, LU POPS AN OLD VHS TAPE INTO A VCR for her GRANDMOTHER, MRS. MIRANDA (60's, heavy-set, Latina).

MRS. MIRANDA
(Spanish with subtitles)
What?

LU
(Spanish with subtitles)
I think Dad really likes that guy
in California.

MRS. MIRANDA
(Spanish with subtitles)
What guy?

LU
Gabriel.

LU PUSHES PLAY ON THE OLD VCR, a MOVIE IN SPANISH appears on the TV. Mrs. Miranda settles back in her recliner.

With a devilish grin, Lu dials a number.

MRS. MIRANDA
(Spanish with subtitles)
Move please, I can't see the TV.

INTERCUT:

81

INT. RALPH'S SUPERMARKET - DAY - CONTINUOUS

Standing next to Mark and Gabriel, ISAIAH'S phone RINGS.

ISAIAH
(into phone)
Hello?
(to Gabriel)
It's for you.

Isaiah hands Gabriel his phone.

GABRIEL
(confused, into the phone)
Hello?

INTERCUT:

LU
Do you like my Dad?

GABRIEL
What?

LU
Listen up. He says he wants me to *meet*
you. That's, like *crazy*.
(MORE)

LU (CONT'D)

It's never happened before. So, I will ask you one more time... Do you like my Dad?

GABRIEL

(for Mark's benefit)

Do I like your Dad? Yes. Yeah, I like your Dad.

MARK

Give me that phone.

LU

Okay then, when are you free to come to Brooklyn?

GABRIEL

(to Mark)

I think she's inviting me over to your house.

(to Lu)

Well, I'll be done with work here in LA in about four weeks. How's that?

LU

Perfect. My 16th birthday is a month from today. Write that shit down, and consider yourself invited.

MARK

(finally grabbing the phone)

I'm gonna have your Grandmother change the WiFi code!

LU

Oh Dad, *please*, like she knows what a router is--Bye Dad, love you!

Lu hangs up.

GABRIEL

(to Mark)

Guess I'm going to Lu's birthday party.

Mark pulls him in for a sweet sexy kiss.

GABRIEL SUDDENLY SEES PAUL at the far opposite end of the long aisle. PAUL CLEARLY SEES GABRIEL AND MARK KISSING. Gabriel pulls back.

MARK

What?

GABRIEL

Nothing, just, you know, we're in Ralph's.

PAUL QUICKLY TURNS AND EXITS OUT THE FRONT DOOR.

82 INT. GABRIEL AND PAUL'S FOYER/LIVING ROOM - DAY

Gabriel opens the front door of his house, steps inside for the first time since he left. He sees that PAUL HAS LEFT THE PLACE RATHER MESSY. Gabriel can't help but straighten up the room.

83 INT. GABRIEL AND PAUL'S BEDROOM - TEN MINUTES LATER - DAY

Gabriel sees Paul's side of the bed is still unmade, it makes him a little sad. PHOTOS AND MEMENTOS of his 7-year relationship with Paul cover the bedroom walls and shelves.

Gabriel smiles at a PHOTO OF HIS DOG TRIXIE, sitting next to a CHEERY LOOKING URN that contains Trixie's ashes.

84 INT. GABRIEL AND PAUL'S BEDROOM - WALK IN CLOSET - MOMENTS LATER

Gabriel gathers some of his clothes, throws them in a bag. He comes across his ELECTRIC PIANO KEYBOARD stored in the back of the closet. He pulls the keyboard out, considers it, a sadness washes over him... Then PAUL WALKS IN.

GABRIEL
Oh. You said you'd be out.

PAUL
I was. Now I'm back. Thanks for, uhm, straightening up out there.

Paul glances at Gabriel's keyboard, TAKES NOTE OF IT.

GABRIEL
I needed more clothes.

PAUL
I want to show you something.

85 INT. PAUL'S BMW - HOLLYWOOD HILLS - DAY

Paul and Gabriel drive up into the Hollywood Hills in awkward silence...

GABRIEL
Are you going to tell me where we're going?

PAUL
Are you breaking up with me?

GABRIEL
Paul--

PAUL
--You've been seeing a lot of that Mark guy, haven't you?

GABRIEL
He's an old friend--And how do you know his name?

PAUL
If you want to keep something on
the down-low, don't let your
friends tag you on Facebook.

Paul suddenly pulls the car over, parks.

PAUL (CONT'D)
We're here.

GABRIEL
Where?

86 EXT. HOLLYWOOD HILLS HOUSE - AFTERNOON

Paul and Gabriel get out of the car in front of a very cool
MID-CENTURY MODERN HOUSE with an amazing view, high up in the
Hollywood Hills. GABRIEL RECOGNIZES THE HOUSE, smiles fondly.

A FOR SALE SIGN is out front featuring a photo of real estate
agent, GREG NELSON.

Paul runs up to the front door, finds the SMALL HIDDEN LOCK-
BOX that contains the house keys. He unlocks and opens the
front door.

GABRIEL
What are you doing?

PAUL
I know the real estate agent. Come on!

Gabriel joins Paul, they enter the house.

87 INT. HOLLYWOOD HILLS HOUSE - AFTERNOON

The EMPTY HOUSE is awash with light, as Gabriel and Paul enter.

PAUL
Oh, man.

GABRIEL
Wow. This view.

They walk over to A WALL OF FLOOR TO CEILING WINDOWS that
reveal THE POOL and an amazing view of the San Fernando Valley
stretching out for miles to the mountains in the distance.

GABRIEL (CONT'D)
I was standing over there by the
pool when we first met? Remember?

88 EXT. FLASHBACK 2009: - HOLLYWOOD HILLS HOUSE - POOL - NIGHT

*Among many PARTY-GOERS, a YOUNGER GABRIEL (34) stands by THE
FAR END OF THE POOL, sipping a drink, as a YOUNGER PAUL (34)
approaches through the crowd. We see the rest as described:*

PAUL (V.O.)
And I walked up to you--

GABRIEL (V.O.)
You thought I owned the house.

PAUL (V.O.)
Yeah, someone said the host was out by the pool. So, I saw you standing there alone, looking all handsome, and I asked if this was your house. And you said--

GABRIEL (V.O.)
"No, I wish. But maybe, someday."

YOUNGER PAUL and YOUNGER GABRIEL smile at each other flirtatiously, as the glittering lights of the valley spread out behind them.

PAUL (V.O.)
Gabe, we can afford this house now.

89

INT. HOLLYWOOD HILLS HOUSE - PRESENT DAY - AFTERNOON

GABRIEL
What?

PAUL
It just came up for sale, it's not even listed yet. If we move fast we could grab it.

GABRIEL
What are you talking about?

PAUL
I just sold those pilots to Netflix and Hulu, Squad's been renewed for another year, we can do this, now, together.

GABRIEL
Together? Paul, we haven't been *together* for a long time. You don't want to get married, you don't want kids, you're allergic to dogs, you want an open relationship--The list keeps getting longer and longer!

Gabriel heads back toward the front door.

PAUL
Gabe--

GABRIEL
Let's just go, okay?

Paul has no choice but to follow. They exit.

90

INT. GABRIEL AND PAUL'S BEDROOM - LATER THAT AFTERNOON

Back at their house Gabriel is torn about his situation. He enters the bedroom and continues stuffing clothing into the bag he was packing.

PAUL
 (entering)
 I've been completely miserable without you, and seven years is way too long to let this all get fucked up now! That's always been our dream house, and it would be big enough for--I don't know, a non-allergenic dog like a Labradoodle-- if you want or, maybe even a kid or two--

GABRIEL
 Please stop saying crazy shit you don't mean!

PAUL
 I'm not kidding! I mean it!

Frustrated, Gabriel TOSSES THE BAG back toward the closet. The bag HITS GABRIEL'S KEYBOARD THAT'S LEANING PRECARIOUSLY UP AGAINST THE WALL, and like an unintentional Rube Goldberg machine, it slides over, hits the shelves, knocks stuff off, FINALLY KNOCKING TRIxie'S URN OFF THE SHELF!

The URN TUMBLES TO THE FLOOR, TRIxie'S ASHES SPILL ON TO A SMALL SHAG THROW RUG.

GABRIEL
 Oh no! Trixie, no no!

Gabriel plops down on the bed, like he's going to cry.

PAUL
 Okay, okay...

GABRIEL
 (despondent)
 Everything is so fucked up!

Paul tries to scoop up Trixie's ashes, but they're deeply imbedded in the small shag rug.

PAUL
 (an idea forming)
 Remember when we first started dating, and I couldn't come over to your place because I was allergic to Trixie? We'd meet at Nichols Canyon, so you could walk her, and I could breathe?

GABRIEL
 Yes.

PAUL
 You said she loved that place.

GABRIEL
 (smiles sadly)
 It was her favorite place to poo.

Paul carefully rolls up the small rug.

PAUL
Let's take Trixie for one last poo.

Paul reaches out, Gabriel smiles, takes Paul's hand.

91 EXT. NICHOLS CANYON - TRAIL - SUNSET

It's one of those gorgeous clear Los Angeles late afternoons as Gabriel and Paul walk down the remote Nichols Canyon hiking trail, carefully CARRYING THE SMALL ROLLED UP RUG.

The trail opens up onto a PLATEAU, revealing A SPECTACULAR VIEW OF DOWNTOWN LA far to the east, and the PACIFIC OCEAN glistening far to the west.

Alone on the plateau, they carefully unroll the rug, then SHAKE TRIxie'S ASHES OUT INTO THE WIND.

92 EXT. NICHOLS CANYON TRAIL/TRAIL HEAD - MINUTES LATER - SUNSET

Gabriel and Paul trudge back up the trail heading toward Paul's BMW, carrying the rug unceremoniously now.

GABRIEL
So, I owe you an apology.

PAUL
No you don't--

GABRIEL
Yeah, I do. I shouldn't have just... run out like that. That wasn't fair. I made my bed...and I agreed to let strangers sleep in it, right? So that's all on me. And I'm sorry.

PAUL
Well, I'm sorry if you felt like I pressured you into opening things up. I didn't mean to--

GABRIEL
--You didn't. I actually thought maybe I'd be okay with it at first. But when I walked in on you two, and... I don't know... I didn't really think it through, I guess. I just want you to be happy...

PAUL
Well, I just want you to be happy too... So....
(after a beat)
--that's why I'm firing you.

GABRIEL
What?

PAUL
You're fired.

GABRIEL
You can't fire me.

PAUL
Yeah...actually, I can.

GABRIEL
Paul!

PAUL
Come on. You're miserable working
on Squad. Admit it.

GABRIEL
(unconvincing)
No. I'm not--*that* miserable.

PAUL
And honey, I know over these past
seven years you've sacrificed a
hell of lot for what is essentially
MY dream.

GABRIEL
Well, yeah, but it's turned into
our dream, hasn't it? And I haven't
exactly suffered for it. I was
nominated for an Emmy for Christ's
sake! I'm proud of that.

PAUL
So, that's your dream now, is it?
An Emmy nomination feeds your soul
and makes you happy?

GABRIEL
Well, it doesn't make me unhappy.

93

EXT. NICHOLS CANYON TRAIL HEAD/ROAD - MOMENTS LATER

Gabriel and Paul exit the trail, head toward Paul's parked BMW.

PAUL
Why do you think I wanted to work
with you to begin with?

GABRIEL
The time honored Hollywood
tradition of nepotism?

PAUL
Stop. I'm not joking. You're a really
talented man. And I know you've got
ideas, and projects of your own that
you've put on the back burner.
Whatever happened to that musical you
said you were writing before we met?

GABRIEL
You hate musicals.

PAUL
Katherine made you play it that
night I first met her. Something
about Rodrigo and Hortense the maid?

GABRIEL
Dorcas the maid.

They reach Paul's BMW parked at the trail head.

PAUL
(sings)
"Enter you...?"

GABRIEL
Oh my god, that song! It haunts me.
And I stopped writing that show
because it fucking sucked.

PAUL
Well write something that doesn't
suck! Write something else.
Something you love. You've helped me
with my dream for long enough. Now I
want to give you the chance to do
your thing. So--you're fired...
(beat)
--Well, after we finish this season of
course.

GABRIEL
(smiles)
Of course.

GABRIEL'S PHONE VIBRATES.

MARK'S TEXT: *Your place or mine? :)*

Gabriel glances at Paul. Paul gives him a knowing look,
CLIMBS IN THE CAR.

GABRIEL TEXTS: *Can't tonight. I'm sorry!*

MARK'S TEXT: *:(I get it. Work is a priority.*

GABRIEL TEXTS: *Good luck tomorrow night! I'll get to the
club as soon as I'm done shooting!*

MARK'S TEXT: *Ok! Xo*

94

INT. PAUL'S BMW - NICHOLS CANYON - TRAIL HEAD - CONTINUOUS

Gabriel gets in, Paul starts the car.

PAUL
Are you going to see Mark again?

GABRIEL
 (conflicted)
 He's got this big club opening
 tomorrow night, and I promised I'd
 be there. But he flies back to New
 York the next morning, so...
 (beat)
 That'll be that.

They drive off.

95 EXT. GABRIEL AND PAUL'S HOUSE - LATER - DUSK

Paul's BMW pulls up in front of their house. Gabriel's Jeep
 is parked out front. They get out, stand there awkwardly.

GABRIEL
 (sincere)
 Thanks for firing me. That really
 means a lot.

PAUL
 You deserved it.

They smile at each other...

96 INT. GABRIEL AND PAUL'S BEDROOM - LATER - NIGHT

Paul lies under the sheets. A moment later Gabriel gets in
 bed next to him.

GABRIEL
 Ahhhh, I've missed my bed.

PAUL
 Well, I've missed you.

They snuggle in, face to face, nose to nose, familiar and
 comfortable with each other.

GABRIEL
 Seven years...

PAUL
 Yes. And I promise, from now on,
 it'll be just you and me. Just like
 when we first met. No one else.

Gabriel searches Paul's sincere face, wanting to believe him...

GABRIEL
 Really? So, I'm your dream now?
 Being with *only me* will feed your
 soul and make you happy?

PAUL
 (smiles)
 Yes. Happier than I've ever been.
 Please, just come home.

GABRIEL KISSES PAUL.

GABRIEL

I am home.

Paul pulls Gabriel closer, and the passion QUICKLY ESCALATES as they make out, and make up for lost time.

As they roll to the side, Gabriel reaches over to TURN OFF THE LIGHT - AND WE CUT TO:

97 INT. MARK'S AIR B&B - MARK'S BEDROOM - SIMULTANEOUS - NIGHT

A MATCHING SHOT OF MARK TURNING OFF HIS LIGHT.

Mark settles in to his bed--alone, not happy to be without Gabriel for the first time.

98 STUDIO LOT - SQUAD SET - NEXT MORNING

Lacy is holding up production again -- this time by ad-libbing a scene she's made up to prove to Gabriel and Paul that her character shouldn't be killed off.

Lacy sits in an ELECTRIC WHEELCHAIR complete with HEAD BRACE, and FAKE TRACHEOTOMY TUBE coming out of her neck.

Gabriel, Paul, and the CREW look on APPALLED.

LACY/SHELLEY

(tears in her eyes)

Your Honor, I may not be a cop anymore. And after the horrors of that violent, bloody, bullet-riddled day, I may not even be a complete...

(looking pointedly down to her crotch)

--woman, anymore...

GABE

Oh jeez.

LACY/SHELLEY

But I'm still a human being! A very human being, who now regrets every single day of her life, the terrible and really illegal crimes she's committed. Just look at me...
LOOK AT ME!!!

(weeping, over-dramatic)

Haven't I suffered enough? Haven't I paid the ultimate price--

Lacy bangs her fist and hits a switch that SENDS HER CAREENING BACKWARDS IN HER WHEELCHAIR, knocking over a table and lamp.

LACY

(out of character)

Aw, shit! SHIT.

The crew SNICKERS. She recovers and turns to Gabe and Paul.

LACY (CONT'D)
Do you see the endless dramatic possibilities that are possible if Shelley survives?

PAUL
Lacy! Shelley dies tomorrow! The studio wants you dead, the writers want you dead--AMERICA WANTS YOU DEAD! Now, everyone, back to work!

Paul steps away, taking a phone call.

LACY
Gabe, speak to him!

GABE
You heard him.

Gabriel walks off. Lacy tries to follow in the wheelchair but can't really steer the thing.

LACY
Then how about a coma?! Shelley in a coma would be so cheap to shoot! Just me in a bed! Then I could be... I don't know, I could be gang-raped by revengeful gang members! Pregnant and in a coma! Who's the father? Think of the ratings!--

Lacy jumps out of the chair to follow Gabe, but gets immediately yanked backwards by the tracheotomy tube.

LACY (CONT'D)
(pulling the tube off her)
God-DAMMIT!

Katherine steps up, walking along with Gabriel looking at her phone.

KATHERINE
(reading a text from Gabe)
You're moving back in with Paul?
You must be crazy--

They round a corner, PAUL IS RIGHT THERE.

KATHERINE (CONT'D)
(for Paul's benefit)
--crazy in love! That's wonderful!
I'm so happy for you two!

GABRIEL
Shouldn't you be getting into make-up?

KATHERINE
(offended)
I am in make-up. This is me, in make-up.

GABRIEL
 (quietly)
 I don't want to talk about this
 here! We'll talk about it tonight!

Katherine nods, walks away, Gabriel smiles awkwardly at Paul,
 continues on his way.

99

EXT. DOWNTOWN CLUB SPACE - NIGHT

A LARGE NEON EGGPLANT AND PEACH EMOJI SIGN FLASHES over the
 entrance to Mark's downtown club. It's OPENING NIGHT and
 there's A LINE OF GUYS AND GALS AROUND THE BLOCK!

Gabriel and Katherine join the end of the long line.

GABRIEL
 (mid-conversation)
 Well, what about Rich? He was a *dog*
 when he was my roommate. Now look at
 him, he's the perfect husband and
 father!

KATHERINE
 Rich *wanted* to settle down. Paul
 feels like he *has to* or he'll lose
 you. That never works!

GABRIEL
 Well, I can't live in your garage
 forever!

KATHERINE
 All I know is that it's been a *really*
long time since I've seen you as
 happy as you've been with Mark these
 past few weeks. And that means
 something.

GABRIEL
 And I've been with Paul for *seven years*.
 Doesn't that mean something, too?
 (checking his phone)
 Okay, Mark'll be here any second to
 walk us in, so, let's just--shhhh.

KATHERINE
 --Isn't he supposed to be staying
 with you tomorrow? Have you told him?

GABRIEL
 No, not yet.

KATHERINE
 What?!

GABRIEL
 That's why I'm here. I want to do
 it in person!

KATHERINE
*Tonight? Oh, great! Break his heart
 and ruin his opening night?--*

MARK (O.S.)
 Hey!

Mark runs up, they both suddenly put on happy faces.

GABRIEL
 Hi!

KATHERINE
 Hey!

MARK
 Glad you both made it!

KATHERINE
 We are too!

MARK
 And you're here just in time! Coco's
 about to go on. Come with me. I've
 got a little surprise for you.

GABRIEL
 Great!

Mark takes Gabriel's hand and walks off, Katherine follows.

KATHERINE
 (under her breath)
 Gabe's got a little surprise for
 you too.

100

INT. DOWNTOWN CLUB SPACE - NIGHT

Mark, Gabriel and Katherine enter the PACKED CLUB. MUSIC
 PUMPS as Mark leads them through the GYRATING CROWD to NEAR
 THE FRONT OF THE STAGE.

MARK
 Stay here.

GABRIEL
 Mark, I want to talk to--

MARK
 I'll be back in a minute.

Mark shoves through the CROWD, jumps up on stage, grabs a
 MICROPHONE.

MARK (CONT'D)
 Hello Los Angeles! Thank you all
 for coming out on our first night!

THE ROWDY CROWD YELLS BACK enthusiastically, PHONE SCREENS
 GLOW as they are lifted above heads to stream the proceedings.

Mark holds up his CRACKED PHONE to take a photo of the crowd, but HIS PHONE IS ON 2% BATTERY AND ABOUT TO DIE.

MARK (CONT'D)
 (to himself)
 Shit.
 (into the mic)
 I hope you're enjoying the free wine,
 beer and sodas! Desiree promises we'll
 have that liquor license by next week!

Desiree waves enthusiastically from the crowd. ANNOYED CLUB-
 GOERS give her side-eye shade.

MARK (CONT'D)
 Thanks to all you, we are LIVE on
 Facebook, Periscope, Instagram, YouTube.
 Skype, Facetime, and who knows what
 else! Keep on beaming and streaming and
 spreading the word because it's finally
 time to introduce, Coco and the boys!!!

THE AUDIENCE GOES WILD AND APPLAUDS. Mark jumps off the
 stage, re-joins Gabriel and Katherine.

RICH steps up next to Katherine.

KATHERINE
 What are you doing here? Where's
 Max?

RICH
 Watch.

COCO, ISAIAH, SIMON and TWO OTHER HOT GO GO BOYS, STORM THE
 STAGE! Coco begins to sing, A PRODUCTION NUMBER (TO BE
 DETERMINED) then throws her arms to the left, to
 introduce.... MAX!

Max comes twirling out in a FABULOUS SPARKLY SUPER HERO
 COSTUME AND CAPE! The GO GO BOYS act as his BACKUP SINGERS
 AND DANCERS!

MAX SINGS AND DANCES HIS LITTLE HEART OUT--and he's really
 good!

The number whips the crowd into a frenzy!

GABRIEL
 (to Mark)
 You arranged all this for Max?

MARK
 Yeah. Isn't he great!

GABRIEL
 Yeah, he is.

Gabriel is pained, knowing that it's not going to be easy to
 tell Mark about Paul.

THE NUMBER ENDS, Max enthusiastically takes his bows, basking in the well-earned APPLAUSE. Then he sees Katherine GLARING back up at him.

KATHERINE
Rich, what the hell?

Max jumps down off stage, heads toward his parents.

MARK
It was my idea.

RICH
We wanted to surprise you.

KATHERINE
Well, mission accomplished!

Just as Max reaches Katherine and Rich, TWO EFFUSIVE CLUB GOERS step up to Max.

CLUB GOER #1
You, little man, were giving me life up there! Sickening!

MAX
Thank you.

CLUB GOER #2
That number slayed!
(to Rich and Katherine)
You should be proud as fuck, he's hella fierce! And so are you two!

They continue on their way.

MAX
I'm hella fierce, Mom...

KATHERINE
What you did up there is probably illegal in most states--

RICH
Kath, I was with him.

KATHERINE
Well, okay... But still...

Max is crestfallen by his Mom's reaction. Rich gives Katherine a reprimanding look. Katherine's heart melts, she takes Max's hand, looks him in the eyes.

KATHERINE (CONT'D)
Well honey, of course you were amazing.

MAX
You liked it?

KATHERINE
 Liked it? You heard them. You were
 "sickening" and "hella fierce".

Katherine pulls him close, kisses him. Max then throws his
 arms around Rich.

MAX
 Thanks Dad.

RICH
 You're welcome. But no more club
 acts until you're 21.

An out-of-breath, disheveled and desperate DESIREE runs up.

DESIREE
 Mark, honey, *honey*, it's a
 disaster! A DISASTER!

MARK
 What? *What?!*

DESIREE
 We've run out of the Pinot Grigio!
 NO MORE PINOT! My god, people are
 clawing and scratching and grabbing
 at me! It's like Day Of The Locust
 over there!--It's fucking Carlo
 Rossi for Christ's sake!

MARK
 No, no, there's plenty more. I've got it
 locked up in the back. I'll go get it.

KATHERINE
 (to Max)
 Come on, let's go home.

GABRIEL
 I'll drive you back.

Katherine and Gabriel share a look.

GABRIEL (CONT'D)
 (to Mark)
 I should go too, tomorrow's the last
 day of the shoot and I've got a crazy
 early morning. But I really need to see
 you later. Okay? Can I stay at your
 place?

MARK
 Yeah, totally. I gotta run and take
 care of this "disaster".

Mark takes Gabriel's face, KISSES him sweetly.

MARK (CONT'D)
 Thank you for being here. It meant
 a lot to me.

A GREAT DANCE TRACK kicks in and the dance floor becomes flooded with HAPPY DANCING PEOPLE surrounding them.

MARK (CONT'D)
(heading off)
See you later.

GABRIEL
Wake me up when you get home!

Mark doesn't hear him, as he disappears into the crowd. Gabriel slowly makes his way toward the exit.

101 INT. MARK'S BEDROOM - THAT NIGHT

Gabriel enters Mark's bedroom, sees Mark's PACKED BAGS SITTING BY THE DOOR. He sits on the bed with a heavy heart. Gabriel pulls out his phone:

GABRIEL TYPES: *I'm at your place. Please wake me up when you get here.*

Gabriel waits for a response, it doesn't come. Tired, he flops down on top of the covers... and NODS OFF.

102 INT. DOWNTOWN CLUB SPACE - LATER THAT NIGHT

THE PARTY HAS WOUND DOWN. MARK, COCO, and the WHOLE GANG all pose for a selfie. MARK PULLS OUT HIS PHONE, IT'S DEAD... They all groan, SIMON takes control, takes the photo.

103 EXT. AERIAL SHOT OF LOS ANGELES - NIGHT/EARLY DAWN

Los Angeles still twinkles as the early morning sky in the east begins to glow.

104 INT. MARK'S BEDROOM - LATER THAT NIGHT (5 A.M.)

Exhausted, Mark opens his bedroom door and finds GABRIEL SOUND ASLEEP on top of the bed, still in his clothes. The clock on the night stand reads 5:09.

Mark smiles, TOSSES HIS (DEAD) CELL PHONE ASIDE, undresses, lies down next to Gabriel, and falls asleep.

DISSOLVE TO:

105 INT. MARK'S BEDROOM - THAT MORNING

Gabriel, hearing his phone vibrating, SUDDENLY WAKES UP. He sees the clock, it's 7:49am.

GABRIEL
Shit! Shit, shit!

MARK IS SOUND ASLEEP next to him. Gabriel's phone buzzes again. He grabs it.

PAUL'S TEXT: *Where are you?!!*

GABRIEL TYPES: *Overslept. On my way!*

Gabriel pokes Mark, but he's dead to the world.

GABRIEL (CONT'D)
Mark... Mark... Shit!

Being late for work, Gabriel doesn't have time for the big talk now anyway. So having no choice, he TEXTS MARK AGAIN:

GABRIEL TYPES: *Why didn't you wake me up? PLEASE call me as soon as you get up!!! Very important!*

Gabriel grabs his shoes, runs out.

106

EXT. SKETCHY LOOKING STRIP MALL - SQUAD EXTRAS HOLDING AREA - THAT MORNING

20 EXTRAS ARE STANDING IN A GROUP as a FEMALE FIRST ASSISTANT DIRECTOR (30's) walks GABRIEL toward them.

FEMALE AD
I just need you to pick the Human Shield. Then we can wire him up.

Gabriel nervously glances at his phone, STILL NO MESSAGE FROM MARK.

GABRIEL
I don't really care who it is.

FEMALE AD
You want me to just pick one?

Gabriel suddenly sees BRYAN as he ducks behind someone in the back of the group.

GABRIEL
Wait. That blond guy, in the back. His name's Bryan.

FEMALE AD
Okay, great. Thanks.

107

INT. MARK'S BEDROOM - DAY (NOON)

MARK WAKES UP, sees that Gabriel is gone. HIS CLOCK READS 11:48. Mark FINALLY CONNECTS THE CHARGER TO HIS DEAD PHONE.

As his phone comes to life in his hand, he groggily sits up. COCO (out of drag) throws open the bedroom door.

COCO
Wake up, already! It's almost noon.

MARK
I'm awake!

COCO
You're driving us to the airport in
twenty minutes.

MARK
Okay.

Coco throws him some shade.

MARK (CONT'D)
I'll be ready!

Coco shuts the door. Mark hears his phone "bling". He casually glances down, watching as it finishes re-booting...

His eyes go wide as HE FINALLY SEES ALL THE MESSAGES FROM GABRIEL popping up, one by one.

Mark quickly dials Gabriel's number.

108 EXT. SQUAD SET - VIDEO VILLAGE - SIMULTANEOUS - DAY

GABRIEL'S PHONE SILENTLY LIGHTS UP as MARK CALLS. A stressed out Gabriel is concentrating on the monitors and MISSES THE CALL.

109 EXT. SQUAD SET - SKETCHY LOOKING STRIP MALL - PARKING LOT - DAY - CONTINUOUS

The FULLY REALIZED VERSION of THE BIG SHOOT OUT SCENE is being shot, starring LACY, BRYAN, KATHERINE, and the BAD GUY (HECTOR, 30's, sexy thug, tattooed).

BRYAN/HUMAN SHIELD
Naaaaaooooo!, no, no! Oh god, no!
Don't shoot!

KATHERINE/KELLY
Let him go!!!

HECTOR
I loved you, Shelley! You said you
loved me!

LACY/SHELLEY
I do love you, Hector! But what I
love more is the smack you've got
me hooked on!

110 EXT. SQUAD SET - VIDEO VILLAGE - CONTINUOUS

Max sits watching the monitors, along with Gabriel and Paul.

MAX
I did it better.

PAUL
Wait, is that *Bryan*?

GABRIEL
Shhhhh!

PAUL
You're evil.

They smile at each other.

111 EXT. SQUAD SET - SKETCHY LOOKING STRIP MALL - DAY - CONTINUOUS

Shelly stands up, gun drawn.

LACY/SHELLEY
What kind of parents would we've been?!
You--a drug dealer for a father!!! And
me--a crooked junkie cop mother---

--GUNFIRE! BRYAN IS RIDDLED WITH FAKE BULLETS, FAKE BLOOD
SPURTING EVERYWHERE. HECTOR shoves BRYAN aside, then SHOOTS
Shelley/LACY, she falls. Katherine/KELLEY returns fire, and
shoots HECTOR dead.

112 INT. KATHERINE'S GUEST HOUSE/GARAGE - DAY

Mark walks down the driveway with his bags, sees the GARAGE
DOOR IS OPEN, and a CLEANING LADY (50's, oddball, Russian)
vacuuming the rug. GABRIEL'S STUFF IS TOTALLY GONE.

MARK
Is Gabriel still, uhm, here?

CLEANING LADY
(turning off vacuum)
No, he vent home, finally. So I clean.

Mark is confused, crestfallen.

He then sees a small TRASH CAN, on top are a bunch of
GABRIEL'S CRUMPLED CALL SHEETS for SQUAD. Mark grabs one,
sees the ADDRESS where Gabriel will be shooting today.

113 EXT/INT. MINIVAN - KATHERINE AND RICH'S HOUSE - DAY

A stunned Mark jumps back in the driver's seat. Coco, Simon,
Isaiah, and a ton of luggage fill the van.

MARK
His stuff is gone. Cleaning lady
says he went home.

COCO
So, call him again.

MARK
I just did. He still isn't answering.

COCO
THIS... is a red flag.

SIMON
I agree.

MARK
I'm sure he's busy on the set.

ISAIAH
 You've still got your plane ticket,
 right?

Mark weighs his options, then types the address from the CALL SHEET into the van's GPS.

MARK
 We're taking a quick detour first.

Mark drives off with determination.

114 EXT. SQUAD SET - SKETCHY LOOKING STRIP MALL PARKING LOT - DAY

Katherine/KELLEY cradles the bloody dying Lacy/SHELLEY.

KATHERINE/KELLY
 Oh, please don't die--
 (grabs her walkie-talkie)
 Where's that--

LACY/SHELLEY
 (ad-libbing)
 --I really don't want to die, Kelley.
 Maybe I won't, if the ambulance can just
 get here in time. I could live... live.

Katherine is thrown by Lacy's ad-lib, but recovers.

115 EXT. SQUAD SET - VIDEO VILLAGE - CONTINUOUS

Pissed, Gabriel leans forward at the MONITORS.

KATHERINE/KELLY
 (into walkie-talkie)
 Where's that ambulance!

LACY/SHELLEY
 You might be on your own now, Kelly.

Gabriel glares at the MONITORS.

GABRIEL
 "Might be?"

116 EXT. SQUAD SET - SKETCHY LOOKING STRIP MALL - CONTINUOUS

LACY/SHELLEY (CONT'D)
 Be strong, be what I couldn't be...
 Be a good cop.

Lacy/KELLEY's head flops back, eyes open, mouth agape... dead?

KATHERINE/KELLY
 Shelley! SHELLEY!! N--

Lacy/SHELLEY SPITS UP SOME FAKE BLOOD... makes a DEATH RATTLE noise, then another... and another. Lacy/SHELLEY is obviously still breathing and isn't dying. Angry, Gabriel races over.

GABRIEL
 (to crew)
 Keep rolling!
 (to Lacy)
 Lacy! Do the lines as written, and
 please hold your breath and stay
 DEAD like we rehearsed! Got it?--

LACY
 --I wanted you to have that version
 just in case--

GABRIEL
 Dead! DEAD DEAD DEAD!!!

LACY
 Okay, sheesh. I get it. The fans
 aren't gonna be happy, but I get
 it.

GABRIEL
 (to crew)
 Back to Kelley's line "Oh, please
 don't die". Action!

117 EXT. STREET NEAR SKETCHY STRIP MALL - DAY

THE RENTAL MINI VAN PULLS UP, double parks across the street,
 MARK JUMPS OUT, joins A BUNCH OF ONLOOKERS held back by a few
 PRODUCTION ASSISTANTS and yellow police tape.

Mark maneuvers his way to the front, where HE GETS A CLEAR
 VIEW OF VIDEO VILLAGE, AND THE SET and can see Gabriel, Paul
 and Max all sitting there.

118 EXT. SQUAD SET - SKETCHY LOOKING STRIP MALL - DAY

LACY/SHELLEY (O.S.)
 Be strong, be what I couldn't be...
 Be a good cop.

KATHERINE/KELLY (O.S.)
 Shelley! SHELLEY!! NOOOOOOoooooooo

Gabriel steps out from VIDEO VILLAGE, followed by PAUL.

GABRIEL
 CUT! And that's a wrap on season five!

The CREW APPLAUDS enthusiastically.

GABRIEL (CONT'D)
 Congratulations to our newest cast
 member, Katherine Lamberg! You
 were amazing!

THE CREW WHOOPS AND HOLLERS FOR HER! Max runs over and hugs her.

KATHERINE
 (beaming)
 Thank you!

PAUL
 And after five long years, that's
 finally a wrap on our beloved Lacy
 Rodgers!

Less than enthusiastic applause. Lacy struggles on the
 ground, covered in fake blood and dirt.

LACY
 Get this shit off me!

GABRIEL
 And sadly, this is also a wrap--on
 me. I won't be coming back next
 season. After careful
 consideration, much soul searching,
 (smiles at Paul)
 --and a little arm twisting, I've
 decided--
 (taking Paul's hand)
 --We've decided, that it's time I strike
 out on my own to *pursue other interests*.
 I'm really going to miss all of you--

LACY (O.S.)
 (yelling at a PA)
 --God damn it, mother fucker! That hurt!

GABRIEL
 --Most of you.

GABRIEL GIVES PAUL A KISS... The CREW and onlookers APPLAUD.

119 EXT. STREET NEAR SKETCHY STRIP MALL - CONTINUOUS

MARK WATCHES THE WHOLE EXCHANGE, disheartened.

120 EXT. SQUAD SET - VIDEO VILLAGE - CONTINUOUS

Paul's phone vibrates, he takes the call, walks off.

Stepping back to VIDEO VILLAGE, GABRIEL FINALLY SEES HIS
 PHONE, grabs it, panics when he sees that Mark has called a
 bunch of times.

Gabriel steps aside to call Mark back and UNKNOWINGLY WALKS
 WITHIN A FEW YARDS OF WHERE MARK IS ACTUALLY STANDING.

GABRIEL CALLS MARK, Mark answers. INTERCUT:

MARK
 Hi.

GABRIEL
 Mark! Oh my god, finally! I'm sorry
 I've been on the set all day--

MARK
 --The cleaning lady told me you
 went back home.

GABRIEL
 Shit. Mark, I'm so sorry! I was
 trying to talk to you all last night,
 but I couldn't find the right time,
 then you didn't wake me up when you
 got home, and--

GABRIEL sees MAX race right by him-- and RUN OVER TO MARK!

The two men lock eyes, GABRIEL CLEARLY SEES THE HURT ON
 MARK'S FACE. Max jumps up on Mark, hugging him. Gabriel walks
 up to them.

MARK
 (happy to see Max)
 Whoa there!

MAX
 I'm sorry I didn't say goodbye last
 night! The show was the best thing
 that's ever happened to me in my
 whole life! The video's already got
 like eight hundred views!

MARK
 I know! You're a sensation Max!

A concerned Katherine walks up, followed by PAUL a moment later.

In the background, still covered in blood, LACY hands out
 FLYERS THAT SAY: #LET SHELLEY LIVE! and signs autographs for
 clamoring ON LOOKERS.

Mark sets Max down, takes him gently by the shoulders, looks
 him in the eyes. Mark is saying goodbye, but Max is unaware.

MARK (CONT'D)
 Promise me... you'll never stop
 being fierce. Okay?

MAX
 I promise, Auntie Mark.

MARK
 (laughs)
 Auntie?

MAX
 Yeah, you're part of the family
 now.

Mark looks at Gabriel. Mark's hurt and angry, but has too
 much class to make a big scene. Paul stands next to Gabriel.

GABRIEL
 Mark--

MARK
 I don't know what I was thinking. You
 have a boyfriend.
 (MORE)

MARK (CONT'D)
 (to Paul)
 You're Paul?

Mark grabs Paul's hand, shakes it, maybe a little aggressively.

MARK (CONT'D)
 Hi, I'm Mark.

PAUL
 Yeah--

PRODUCTION ASSISTANT
 (to ON LOOKERS)
 Okay, I'm going to have to ask you
 all to move, we've got trucks
 coming through here.

Mark lets himself get herded out toward the street with the rest of the ON LOOKERS. Gabriel tries to follow Mark, but Paul gently pulls him back.

PAUL
 Let him go.

GABRIEL
 I just need to--

GABRIEL PULLS FREE, follows MARK out onto the street.

121 INT/EXT. VAN/STREET NEAR SKETCHY STRIP MALL - CONTINUOUS

Mark makes it quickly to the van, jumps in the driver's seat.

COCO
 What happened?

Gabriel runs up to Mark's open window.

GABRIEL
 Please, don't leave like this.

Mark starts up the engine.

MARK
 We were just having some fun,
 right? That's what we said.

GABRIEL
 No, no, Mark, it was more than
 that. A lot more. But your life is
 in New York, my life's here--

COCO
 (leaning forward)
 Red flag.

GABRIEL
 --I mean, what were we even
 supposed to do?

MARK
You and I had that one really great
night twenty years ago--

GABRIEL
Please don't go, Mark--

MARK
We never should have...

Overwhelmed, Mark throws the van in gear.

MARK (CONT'D)
Bye Gabe.

Mark drives off. Heartsick, Gabriel watches as he disappears
into traffic.

Gabriel then crosses back to Paul, smiles weakly, as they
walk back toward the set. DISSOLVE TO:

MONTAGE:(1 month's time passing)

122 INT. HOLLYWOOD HILLS HOUSE - DAY

Their handsome REAL ESTATE AGENT pictured on the For Sale sign,
GREG NELSON (30's), walks Gabriel and Paul through the house.
At one point, Paul notices Gabriel pensively staring out the
big glass windows, Paul approaches, Gabriel snaps out of it.

123 INT. GABRIEL AND PAUL'S CURRENT HOUSE - KITCHEN - MORNING

Gabriel and Paul eat breakfast, Paul excitedly pours over
ESCROW PAPERS for the house. Gabriel, looking at his phone,
pulls up Mark's number.

GABRIEL TEXTS: *I wish you'd return my calls*

Gabriel gets no response. Paul looks up, smiles, slides the
papers over to Gabriel to see. Gabriel manages a smile and
feigns enthusiasm, as they look through the papers together.

124 INT. GABRIEL AND PAUL'S CURRENT HOUSE - LIVING ROOM - NIGHT

Gabriel is at his ELECTRIC KEYBOARD, ENGROSSED IN WORKING ON
HIS MUSIC, HEADPHONES PLUGGED in, COMPUTER SCREEN glowing.

Paul playfully tosses a pillow at Gabriel to get his attention.
Gabriel smiles, but indicates that he's still working.
Understanding, but a bit frustrated, Paul exits to the bedroom.

125 INT. GABRIEL AND PAUL'S BEDROOM/LIVING ROOM - NIGHT

Later that night, Paul wakes up, sees that Gabriel has not
come to bed.

Paul reaches for his phone out of habit, then sees that SOME
SEXY MUSCLE DUDE AS TEXTED A HOT SHIRTLESS PIC OF HIMSELF...

DUDE'S TEXT: *Long time no see. What's up?*

Paul ignores it, sets the phone down, walks into the LIVING ROOM, finds GABRIEL HAS FALLEN ASLEEP on the couch from working late on his music.

Curious, Paul leafs through Gabriel's hand-written MUSIC CHARTS--sees one unfinished song TITLED "MARK'S SONG".

HE READS THE LYRICS, it saddens him, like something he's suspected has been validated.

PAUL PICKS UP GABRIEL'S CELL PHONE, knowing it's wrong, he very carefully SLIDES THE PHONE UNDER GABRIEL'S THUMB TO UNLOCK IT...

Paul searches for MARK'S name, and reads GABRIEL'S UNANSWERED TEXT MESSAGES TO MARK. We catch glimpses of GABRIEL'S TEXTS: "I'm sorry", "mistake", "Please text me back".

126 INT. GABRIEL AND PAUL'S BEDROOM - MOMENTS LATER - NIGHT

Conflicted, Paul plops back into bed alone. Conflicted and unable to sleep, he picks up his phone again... and TEXTS THE SEXY MUSCLE DUDE BACK...

127 INT. KATHERINE AND RICH'S LIVING ROOM - EVENING

PAUL, RICH and MAX WATCH KATHERINE'S EPISODE OF SQUAD. Paul sees that GABRIEL and KATHERINE have stepped outside the sliding glass doors, and are in deep conversation. SOMETHING'S OBVIOUSLY BOTHERING GABRIEL.

As Katherine consoles him, Gabriel glances inside, catches Paul's eye for an awkward moment.

128 INT. GABRIEL AND PAUL'S LIVING ROOM - AFTERNOON

FACEBOOK NOTICE: "Mark Miranda has gone live"...

On his iPad, Gabriel watches the LIVE STREAMING VIDEO OF LU'S 16th BIRTHDAY PARTY--*the party Lu invited him to earlier:*

Mark, Mrs. Miranda, Coco, Simon, Isaiah, and TEN OR SO OTHER TEENS are all on A SUNNY BROOKLYN ROOFTOP having a wonderful time.

Gabriel tries texting Mark again, and can actually see on the live video as Mark gets -- and then rejects -- his text.

DISSOLVE TO:

129 INT. GABRIEL AND PAUL'S LIVING ROOM - LATER THAT AFTERNOON

GABRIEL IS AT HIS PIANO KEYBOARD with HEADPHONES ON--

He PLAYS AND SINGS "Mark's Song", the BALLAD he's finally completed.

THE SONG IS MEANT FOR THE BREAK UP SEQUENCE IN HIS MUSICAL ABOUT THE FIRST NIGHT HE MET MARK, BUT THE LYRICS VERY OBVIOUSLY REFLECT HIS CURRENT HEARTBREAK OVER HAVING LOST MARK AGAIN.

As Gabriel sings, in his mind - he FLASHES BACK to various private moments he stole with Mark over the past two weeks; *Looking at MARK at the dinner table-- Holding each other after their big romantic kiss on the street-- Watching Mark look out over the LA night time skyline-- Lying wrapped around each other in bed...*

AS THE SONG CONTINUES, we see Gabriel and Mark walking along the BEACH. They run into a COUPLE who are walking an adorable JACK RUSSELL TERRIER *that looks just like Gabriel's dog TRIXIE.*

Gabriel picks the dog up, snuggles it, and Mark snaps a selfie of the three of them -- the same photo that we saw on ON GABRIEL'S PHONE AT THE BEGINNING OF THE MOVIE.

AS THE SONG ENDS--An emotional Gabriel suddenly turns and is surprised to find that PAUL HAS BEEN STANDING IN THE OPEN FRONT DOORWAY behind him, witnessing this private and revealing performance. They lock eyes.

There's no hiding the fact that after having heard Gabriel sing the song, Paul is now painfully clear that Gabriel's heart is still with Mark.

Overwhelmed, Paul quickly retreats to the bedroom, mumbling an excuse to avoid talking:

PAUL
I forgot my... uhm...

GABRIEL
Paul...

A moment later, Paul rushes back out, IPAD IN HAND, and quickly heads back to the front door.

PAUL
We're meeting Greg at the house to sign the closing papers at five. Gotta get back to the studio.

Paul shuts the door. Conflicted, Gabriel looks out the window, sees Paul drive off.

130 EXT. HOLLYWOOD HILLS HOUSE - LATER THAT AFTERNOON - 5PM

Gabriel pulls up behind Paul's BMW. He gets out, walks past the FOR SALE sign, that now has a placard stating "SALE PENDING".

131 INT. HOLLYWOOD HILLS HOUSE - LATE AFTERNOON - CONTINUOUS

Gabriel enters.

GABRIEL
Paul?... Greg? Hello?

The UNSIGNED CLOSING PAPERS are laid out neatly on the counter.

Gabriel then sees PAUL STANDING OUTSIDE AT THE FAR END OF THE POOL smoking a cigarette.

132

EXT. HOLLYWOOD HILLS HOUSE - POOL - LATE AFTERNOON

Gabriel exits out to the pool, walks toward Paul.

GABRIEL
Where's Greg?

Paul drops his cigarette butt, stamps it out.

PAUL
I told him we weren't buying the house.

GABRIEL
What? Why?

PAUL
(gently)
Why don't you tell me...

Gabriel sees the pain in Paul's eyes.

GABRIEL
(almost like an apology)
You know I love you...

PAUL
I love you too, but... you're *in*
love with Mark... So, that kinda
makes buying this house together a
really bad idea.

Gabriel doesn't know how to respond.

PAUL (CONT'D)
Well it does, doesn't it?

It's hard to admit, but GABRIEL FINALLY NODS HIS HEAD. They stand there in silence for a long moment.

GABRIEL
I think... I think if we're really
honest with each other... It's just
that, you and I have grown apart.
And we both want--and need--
different things. Or maybe we
always have.

PAUL
Maybe.

Gabriel gently pulls Paul to him, holds him close for a long while. THEY BOTH GET EMOTIONAL AND SQUEEZE EACH OTHER TIGHTER...

PAUL (CONT'D)
Well, you need to go and conquer
Broadway, Gabe.

GABRIEL
Yeah? Ya, think? Well, what about
you?

PAUL
 Me? I've got three shows now to
 baby-sit. You know me, I'm happiest
 when I'm working.

GABRIEL
 New York's not the same. What if
 it's forgotten me?

PAUL
 Well, if it has, I'm sure you'll
 make them remember. But, if you
 ever need the work, you know, to
 get you through, there's plenty of
 cop shows shooting in New York...

GABRIEL
 (laughs)
 Oh god.

PAUL
 I could make some calls. I'm just
 sayin'. So, remember that.

They look at each other for a long moment, tears stinging
 their eyes.

GABRIEL
 Thank you, Paul.

Standing exactly where they first met, GABRIEL TAKES PAUL'S
 HAND--comfortable and familiar--as they look out at the SUN
 DISAPPEARING BEHIND THE MOUNTAINS.

PAUL
 It's such a pretty view.

GABRIEL
 Yeah.

THE CAMERA FLOATS UP revealing THE TWINKLING EXPANSE OF THE
 SAN FERNANDO VALLEY

THEN DISSOLVES TO: THE NEW YORK SKYLINE

TITLE: 8 OR SO MONTHS LATER

133 EXT. NEW YORK CITY - CHELSEA - DAY

It's a sunny day, as THE CAMERA FLOATS DOWN TO THE FRONT OF A
 CHARMING FIVE STORY WALK UP on a tree lined Chelsea street.

134 INT. PERRY'S CO-OP HALLWAY - DAY

PERRY (50's, who we recognize from the opening scenes),
 swings open his front door, finds GABRIEL on the landing
 holding a couple suitcases.

PERRY
 Honey Hi! Welcome back!

GABRIEL
Hey, Perry.

PERRY
Give us a hug.

As they HUG, CLARK (50, Kevin Chamberlin), Perry's long term partner, a big bear of a man, comes up from behind, sandwiching Gabriel in a double hug.

GABRIEL
Clark!... Can't breathe... Ribs cracking...

Clark and Perry, let go, Gabriel gasps for breath.

CLARK
We've missed you.

GABRIEL
Thanks for letting me stay, guys.

PERRY
No time for pleasantries. I know you just flew in on a red eye, but we start auditions in an hour. So, throw your stuff over there, and let's get our asses to the theater!

135

INT. CHERRY LANE THEATER - LATER THAT AFTERNOON

Gabriel and Perry sit in the empty theater, PILES OF HEAD SHOTS ON THE TABLE in front of them. On stage: MISS COCO steps into the spotlight, turns to face them.

COCO
So... You've come crawlin' back to Coco.

GABRIEL
I wouldn't say crawling exactly--

COCO
--After you led Mark on and broke his heart, you're now expecting me to just... What?--Smile? Pretend that didn't happen and agree to do your sad, self-serving, pathetic little musical?

GABRIEL
Fine. Perry, call Jackie Beat--

PERRY
(lifting his phone)
Right away.

COCO
Wait! I didn't say I wouldn't do it!

Perry smirks, sets his phone down.

GABRIEL
 Good. Because, even though you may
 be a little too...

PERRY
 --*Old*. You're too old for the part.

COCO
 Cunt.

GABRIEL
 --It's become painfully clear, that no
 one does Coco, quite like Coco does
 Coco. And, I was also kinda hoping
 that maybe...

COCO
 Yes....?

GABRIEL
 You'd be willing to help convince Mark
 to come to the reading.

COCO
 OH! So that's the REAL reason I'm here!?

GABRIEL
 (over it)
 Call Jackie--

PERRY
 (lifting his phone)
 --Dialing...

COCO
 Put that phone down, you tired old
 grizzled queen.
 (to Gabriel)
 Okay, listen you two. I read your
 little script last night. Sweet.
Full of shit--but sweet.

GABRIEL
 Thanks?

COCO
 I liked it. But I did, however,
 wonder why Coco was the only one
 without a god-damn song?!

GABRIEL
 I wrote you a two page monologue
 that the entire story pivots on.

COCO
 Fuck monologues! I want a number! My OWN
 god-damn, show-stopping, musical number!

PERRY
 Get in line!

GABRIEL
 Sooooo, if I write you a song,
 you'll do the reading?

MISS COCO
 (thinks about it)
 Oh... *all right.*

136

EXT. SEVENTH AVE - EARLY EVENING

Gabriel and Coco walk up the West side of 7th Avenue, and cross Christopher Street.

COCO
 But you and Mark haven't even
 spoken for like a year, right?

GABRIEL
 Because he won't return my calls!

COCO
 Can ya blame him? Well, I really
 don't think he'll come. But if you
 want me to ask, I'll ask.

As they approach the SUBWAY ENTRANCE and PHONE BOOTH (yes there is still a phone booth), on the corner of Christopher St. and 7th Ave, Gabriel suddenly stops... overwhelmed by a MEMORY -- we FLASHBACK TO THE FIRST TIME HE AND MARK KISSED, 20 YEARS AGO ON THIS SPOT.

COCO (V.O.)
Gabe? Hello?

GABRIEL
 (snapping out of it)
 Do you have Mark's address in Brooklyn?

COCO
 Yes...? *Why?*

GABRIEL
 I want to ask him myself.

COCO
 Oh, god. Terrible idea.

Coco reluctantly digs in her bag for her phone, puts on her reading glasses, pulls up Mark's address.

COCO (CONT'D)
 Nothing good'll come of this. I have
 a feeling deep in my bowels.
 (holding out her phone)
 Here it is.

Gabriel types it into his phone.

GABRIEL
 Thanks!

As Coco turns to put her phone and glasses back in her bag, she doesn't notice that GABRIEL HAS RUN OFF AND DISAPPEARED DOWN THE SUBWAY STAIRS.

COCO
Yeah, well, I'm a giver. And
giver's live hard lives, Gabe. So
many takers out there--

Coco turns to find SCARY MAN (50's, Ricky Ritzel) standing right where Gabriel was.

COCO (CONT'D)
(startled)
JESUS Christ!

SCARY MAN
You gonna use that.

COCO
What?

SCARY MAN
The phone.

COCO
(clutching her bag)
What phone?

SCARY MAN
The payphone.

COCO
Who the hell uses a payphone
anymore? What are you on drugs?
(walking off)
Christ almighty, what has this city
come to?

137

EXT. BROOKLYN STREET - MARK'S BROWNSTONE - EVENING

Gabriel walks up A NICE BROOKLYN STREET lined with old Brownstone townhouses. He stops in front of MARK'S BUILDING, gathers his courage, heads up the stairs and RINGS THE DOORBELL. MRS. MIRANDA, opens the door.

MRS. MIRANDA
Sí?

GABRIEL
Hi, Mrs. Miranda?

MRS. MIRANDA
Sí?

GABRIEL
Oh, hello. Is Mark home?

MRS. MIRANDA
No... Who are you?

GABRIEL
I'm Gabriel.

MRS. MIRANDA
Gabriel?
(trying to remember)
Gabriel...

It dawns on her, a sour expression takes over her face.

MRS. MIRANDA (CONT'D)
GABRIEL?!

She RANTS in Spanish, and it's not a rant to welcome him inside.

GABRIEL
Uh...

She SLAMS THE DOOR in his face. Gabriel hears ANOTHER FEMALE VOICE from inside arguing with Mrs. Miranda. THE DOOR OPENS AGAIN, LU STEPS OUT.

LU
Sorry. She kinda hates your guts
for what you did to my Dad.

GABRIEL
I picked up on that. Hi, Lu--

LU
--I kinda hate your guts, too.

GABRIEL
Oh, great. Okay. Well, I guess I'll
just go then. Please, tell your
Dad I stopped by.

Gabriel heads down the stairs, makes it to the street level.

LU
Why? You here to try and ruin his
life again?

GABRIEL
No... I wanted to apologize. And
let him know that I, uhm, well,--I
finished my musical.

LU
Musical? You mean like *Hamilton*?

GABRIEL
Well, kinda. Mine is more old
school, like Rodgers and
Hammerstein, or Lerner and Loewe.

LU
What?

GABRIEL
 Never-mind. Just--Google
 "TrickTheMusical.com". Let him know
 it's two weeks from today, and I
 wanted to invite you all to come see
 it.

LU
 Why?

MARK (O.S.)
 Yeah, why?

They turn, MARK WALKS UP looking handsome as ever, holding a
 leash attached to their muscular sweet-faced PIT BULL.

GABRIEL
 Hi.

MARK
 How'd you find my place?

GABRIEL
 Coco gave me your address.

MARK
 Remind me to fire her.

GABRIEL
 (to the dog)
 And who's this?

LU
 That's Sam.

GABRIEL
 (petting the dog)
 What a handsome boy.

LU
 Sam's a girl.

GABRIEL
 (petting the dog)
 Such a pretty girl.

MARK
 (handing Lu the leash)
 Take her inside, please.

Lu trots the dog up the stairs and inside the house.

MARK (CONT'D)
 So, you flew all the way to New
 York to tell my daughter you
 finished your musical?

Mark heads up the stairs to his front door, opens it.

GABRIEL
 No, Mark, I came here to apologize,
 and maybe try to explain--

LU STICKS HER HEAD OUT OF HER SECOND FLOOR BEDROOM WINDOW,
 watches and listens in.

MARK
 I don't need an apology, or an
 explanation, I'm just fine, thank
 you. So, you can go back to your
 life in LA and forget about it--

GABRIEL
 --Paul and I broke up eight months
 ago and I'm moving back to New
 York. So, my life is going to be
 here from now on...
 (after a beat)
 I was scared, Mark--terrified,
 actually, because you kept
 reminding me of who I used to
 be...and who I still really wanted
 to be. I fucked up when you were in
 LA, I know that. And I'd give
 anything if we could do those two
 weeks all over again. I don't blame
 you for being angry, and I don't
 expect you to forgive me, but--

MARK
 --Well good, because I don't.

Mark steps inside, SHUTS THE DOOR behind him.

Gabriel stands there defeated for a long moment, then glances
 up, sees LU. She shrugs, feeling kind of bad for Gabriel. LU
 watches as Gabriel sadly turns and walks back down the street.

PERRY (V.O.)
Two more minutes folks!
Intermission ends in two minutes!

138

EXT. CHERRY LANE THEATER - BACK TO PRESENT DAY

Gabriel, Katherine, Clark, Perry, --along with Simon and
 Isaiah, stand outside the theater.

PICKING UP WHERE WE LEFT OFF AT THE BEGINNING OF THE MOVIE:

GABRIEL
 It was crazy of me to think that
 Mark would show up. It's over...

KATHERINE
 I'm so sorry, babe.

As before, KATHERINE HUGS GABRIEL.

GABRIEL

Well, if you have any doubts about my taking poetic license with our story, that stupid happily-ever-after ending you're about to see in act two should settle it.

KATHERINE

Oh, fuck happily-ever-after! There's no such thing. There's just *happy*. But every day can't be happy--and that's not a bad thing and it's not failure, it's just *life*. I'm sorry Mark's not here. But you didn't move back to New York for Mark. Did you? No. You moved here--gave up *everything*, threw away a high paying job, a house, a car, your boyfriend, your LIFE--for THE THEATRE!

GABRIEL

--I'm gonna throw up.

KATHERINE

--And okay, so maybe you didn't get the "happy ending" you were hoping for. Tough titties! This sure looks like a happy beginning for you, doesn't it? With nothing but wonderful possibilities ahead! *Gabe*--you've come way too far, and worked too damn hard not to enjoy this. So, you march yourself back in that theater, get your sorry ass behind that piano, play your heart out, and do what you were born to do!--And fuck Mark! *FUCK HIM!*

Gabriel and Katherine turn, suddenly seeing that LU AND MRS. MIRANDA are standing right next to them. Lu is finishing up a call. Mrs. Miranda gives Katherine a look.

GABRIEL

Lu?!

LU

Hey...

GABRIEL

Katherine, this is Mark's daughter Lu, and his mother, Mrs. Miranda.

KATHERINE

(awkward)

Hi.

GABRIEL

(to Lu)

You're here! Were you inside?

LU
 Yep. So, that's supposed to be you
 and my Dad up there on stage back
 before cell phones and the
 internet, right?

KATHERINE
 We had AOL. We all kinda thought
 that was the internet.

GABRIEL
 Where's your Dad?

LU
 Pretending to be busy at a club in
 Chelsea. He's setting up three
 hours early so he has an excuse not
 to be here.

GABRIEL
 Oh.

KATHERINE
 Can't you call him? Get him to come?

LU
 Just tried. No go.

MRS. MIRANDA
 (to Lu)
 Then go get him. Go get your father.

Gabriel is surprised, smiles at Mrs. Miranda. She smiles
 guardedly back.

LU
 I'm 16, they're not gonna let me
 in.

KATHERINE
 I'll go with you!

LU
 Okay, but I don't think we'll be
 able talk him into coming, or even
 get him back here in time--

PERRY
 (sticking his head out the
 door)
 Sugar? That piano ain't gonna play
 itself! You comin' back in?

GABRIEL
 Yes, coming!
 (to Katherine)
 You've got maybe forty-five
 minutes, tops.

KATHERINE
 We can do it!

GABRIEL
 (kisses Katherine)
 Thanks Puss.

LU
 He calls you Puss?

KATHERINE
 Long story.

Katherine and Lu run off.

GABRIEL
 (to Mrs. Miranda)
 I had three seats saved for you.

Mrs. Miranda gives Gabriel a little shade, as she lets Gabriel escort her back inside the theater.

139 INT. TAXI - DAY

Katherine and Lu jump into a cab.

KATHERINE
 (to the CAB DRIVER)
 Uptown. We're really in a hurry. It's
 a club on West 18th Street, called--

LU
 --Creampie.

Katherine looks grossed out as the CAB DRIVER HITS THE GAS, and they're thrown back into their seats.

140 INT. CHERRY LANE THEATER - MINUTES LATER - DAY

COCO is center stage in the middle of singing the new song Gabriel wrote: IT BURNS! (Lyrics by Mark Waldrop)

MISS COCO
 (singing)
 HE'S A DIRTY DOG I'D PAY TO NEUTER!
 A SPRAY AND WIPE! A DRIVE--BY SHOOTER!
 EACH TIME I CLOSE MY EYES THE PAIN
 RETURNS!
 THE SHAME I FELT THAT GAY PRIDE DAY,
 IT'S A STING VISINE CAN'T WASH AWAY!
 IT BURNS, IT BURNS
 IT BURNS!

I DID THE RESEARCH,
 HERE'S MY FINDING:
 LOVE IS BLIND.
 WITH HIM, IT'S BLINDING!
 IT BURNS!
 GABRIEL, HOW IT BURNS!
 (OOPH...)
 IT BUUUUUURNS!

The SONG ENDS, the crowd APPLAUDS!

141

EXT. CREAMPIE - MINUTES LATER - DAY

Katherine and Lu jump out of the cab, head toward the club down the street. A BIG DUMB GAY SEXY MUSCLED BOUNCER (30's) steps outside to start setting up for the evening.

KATHERINE

Shit!

LU

You distract him, and I'll sneak inside.

Katherine casually walks up to the BOUNCER.

KATHERINE

Hello Sir, I really need to get inside to see my friend Mark Miranda. It's very, very important.

BOUNCER

Huh? We're not open yet.
(suddenly recognizing
Katherine)
Heeeeey....? Don't I know you...

KATHERINE

(flirty)
You might...

Lu slips behind the distracted Bouncer and straight into the club.

BOUNCER

Right!... You're on that funny police show, SQUAT!

KATHERINE

SQUAD.

BOUNCER

That show is a hoot! Can I get a photo?

KATHERINE

(thrilled)
Sure!

They pose for a selfie.

142

INT. CREAMPIE - DJ BOOTH/DANCE FLOOR - DAY

MUSIC IS PUMPING in the empty club as MARK and a DJ (30's, muscled) do a sound check. LU walks to the center of the EMPTY DANCE FLOOR.

LU

(yells)
DAAAAAAD!?

Mark pokes his head out of the DJ BOOTH, sees Lu standing in the middle of the dance floor LOOKING PISSED. The MUSIC STOPS.

MARK
What? What's wrong? Where's your
grandma?

LU
She's at the show, where you should
be! So come on, if we hurry we can
still catch the last part.

MARK
I told you, I'm not going.

Mark climbs down out of the DJ BOOTH, joins LU.

LU
Dad! Why won't you just go?! You
know you want to.

MARK
No I don't!

LU
Yes you do! You've been a mess
since you came back from LA.

MARK
No I haven't.

LU
Yes you have! And I know why.

MARK
Oh, really? Why?

LU
Because you're in love with Gabriel!

MARK
No I'm not!

LU
Yes you are!!! And I think that's
great because he's in love with you!

MARK
Well, I don't care!

LU
YES YOU DO!!! And so does he,
because he wrote a whole musical
about you guys! And if someone I
was in love with, who was in love
with me, wrote a dumb-ass musical
about us falling in love--*I'd go!*
Even if it is corny as fuck!

MARK
Hey! Language!--Wait, *what?* The
show is about me and Gabe?

LU
Yes!

Mark stands there, thinks about it for a long moment... Then turns and heads back toward the DJ booth.

MARK
(over his shoulder)
I'm busy.

LU
UGH! Fine, forget it! I give up!

Lu storms back toward the exit.

143 EXT. CREAMPIE - FRONT DOOR - DAY

ON THE BOUNCER'S PHONE WE SEE: A GIF that keeps repeating of Katherine's now infamous "NOOOOOOOooooooo" moment from SQUAD. Katherine is thrilled! Lu bursts out of the club.

KATHERINE
(to LU)
Look, I'm a MEME!

LU
He's not coming, let's go!

Katherine races after Lu, leaving behind a confused BOUNCER.

144 INT. CREAMPIE - DJ BOOTH - MOMENTS LATER - DAY

Mark is back to working, distracted by his encounter with Lu. He unconsciously hums/sings "Enter You"...

MARK
Enter you, mmmm mmmm mmm--
(catching himself)
Fuck that fucking song!

Mark plops down in a chair, pissed and conflicted.

145 INT. CHERRY LANE THEATER - DAY

The reading is coming to a close as YOUNG GABRIEL AND YOUNG MARK STAND CENTER STAGE.

PERRY
(reading stage directions)
Gabriel and Mark embrace, then lean
in for a kiss--

A SQUEAKY DOOR opens in the back of the theater. Annoyed, Perry squints out into the lights.

GABRIEL looks up from the piano expectantly, but is disappointed to see only KATHERINE AND LU ENTER. Lu shakes her head, "Sorry", as they take their seats.

ON STAGE Young Mark and Gabriel play out their final scene.

YOUNG MARK
 (pulling back from their
 almost-kiss)
 You know, I think it's good how
 this turned out.

YOUNG GABRIEL
 You do?

YOUNG MARK
 Yeah, we got the hard part over with.

YOUNG GABRIEL
 What about the sex?

YOUNG MARK
 What kinda girl do you think I am?

Gabriel begins to play the intro to TRICK OF FATE.

PERRY
 (reading stage directions)
 As the early morning sun rises over
 Manhattan, Gabriel and Mark walk
 down Seventh Avenue--

THE DOOR SQUEAKS OPEN AGAIN... Perry looks up, more annoyed.

PERRY (CONT'D)
 What is this? Grand Central
 Station?

This time IT IS MARK! Gabriel is thrilled.

MARK
 (turning to go)
 I'm sorry, I'll--

GABRIEL
 No, stay!--

Gabriel and Mark lock eyes for a charged moment.

COCO
 Will you just come in and sit the
 fuck down! What the hell took you
 so long? Christ.

LU
 (waving him over)
 Dad!

As Mark walks down the aisle to his seat, Coco talks to him
 from the stage.

COCO
 You missed my big number.

MARK
 How was it?

COCO
Meh. Needs work.

PERRY
(to Coco)
May I continue?

Gabriel smiles, starts playing TRICK OF FATE.

PERRY (CONT'D)
(clears his throat)
As the early morning sun rises over
Manhattan, Gabriel and Mark walk
down Seventh Avenue toward the
Christopher Street subway entrance,
and what will undoubtedly be their
happily ever after life together...

As the actors on stage sing the song -- GABRIEL CATCHES
MARK'S EYE in the audience. Mark silently mouths the lyric
he came up with: "Never Say Never". Gabriel and Mark share a
sweet smile.

THE SONG CONTINUES--finally ending up with YOUNG GABRIEL and
YOUNG MARK standing CENTER STAGE looking into each other's
eyes, and as the SPOTLIGHT SLOWLY CLOSES IN ON THEIR FACES --
THEY KISS.

THE ENTIRE CAST, including Gabriel, sings the last line of
the song -- THEN THE STAGE LIGHTS BLACK OUT

APPLAUSE

146

INT. CHERRY LANE THEATER - MINUTES LATER

It's now after the reading, and Gabriel, standing on stage,
is SURROUNDED BY WELL-WISHERS AND FRIENDS. Gabriel keeps
catching Mark's eye, who is patiently waiting his turn to see
Gabriel.

Mark finally is able to maneuver his way across the crowded
stage. Gabriel does the same, until THEY MEET CENTER STAGE.
It's awkward for a few moments.

GABRIEL
Hi.

MARK
Hello.

GABRIEL
Glad you made it.

MARK
Sorry I was late. The subway broke
down, they made us switch trains...

Gabriel smirks.

GABRIEL
Did you like it? I mean, what
little you were able to see?

MARK
I've always liked what I see, Gabe.
Right from day one.

Standing center stage where the two young actors playing them
just were, NOW THEY BOTH LEAN IN FOR A KISS--but just before
their lips meet:

GABRIEL
Wait! Hold that thought. Come with me.

Gabriel pulls Mark's hand, leads him off the stage, up the
aisle and toward the exit. As they pass Lu and his Mother:

LU
Dad?

MARK
Just... follow?

147 EXT. CHERRY LANE THEATER - SUNSET

Coco, Perry, Clark, Katherine, Simon, Isaiah, are chatting
outside the theater, as GABRIEL AND MARK QUICKLY EXIT AND
HEAD EAST, TOWARD SEVENTH AVE.

KATHERINE
Where are you going?

The whole gang decides to follow. SIMON and ISAIAH, pull out
their phones and go LIVE as they walk.

148 EXT. 7TH AVENUE & CHRISTOPHER STREET - SUNSET

Gabriel leads Mark back to THE CORNER OF CHRISTOPHER AND 7TH,
right by the PHONE BOOTH where they first kissed all those
years ago.

Gabriel and Mark turn and smile as they see everyone catching up
to them. They laugh, a little embarrassed to have an audience.

Gabriel and Mark look into each other's eyes, THEN FINALLY
LEAN IN AND KISS as THE CAMERA TRAVELS AROUND THEM.

Their friends and family smile, film, photograph, and laugh
as they crowd around the happy couple.

THE CAMERA THEN FLOATS UP and we see the FREEDOM TOWER in the
distance. THIS SHOT continues going up, up, up and up into a
GORGEOUS TWILIGHT SKY...

THE END