

MY LIFE IN 3 EASY PAYMENTS

ORIGINAL TELEVISION SERIES

Created by
**DALE GUY
MADISON**

OPPORTUNITY DECK

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damn good man
dgm
dale guy madison



NEVER LET SUCCESS GO TO YOUR HEAD, NEVER LET FAILURE GET TO YOUR HEART

MY LIFE IN 3 EASY PAYMENTS

ORIGINAL TELEVISION SERIES

Set against the music of the Supremes and other timeless hits, **MLI3EP** goes on a journey through the life of Dale Guy Madison (**DGM**), from a young boy discovering his sexuality to the host of a national TV shopping show.

Based on a true story—The first gay, African American QVC host narrates his wonder years hiding in the garage pretending to be the Supremes with friends while

BLACK GAY “WONDER YEARS” MEETS “THIS IS US” WITH A DASH OF “POSE”



they wrestle with sexual identity during the culture clash of the 70s through the 90s. Each episode, aptly named with a song title, will take a glimpse into the relationships and career choices faced by people of color.

MY LIFE IN 3 EASY PAYMENTS

WHY IT WORKS

THE LONG ROAD TO MORE ACCURATE PORTRAYALS OF BLACK LGBTQ PEOPLE ON TELEVISION

Alfred L. Martin, Jr., is assistant professor of media studies at the University of Iowa and author of “The Generic Closet: Black Gayness and the Black-Cast Sitcom.” June 23, 2021

“Pose” would have been unimaginable even a few decades ago. Traditionally, most LGBTQ characters on television were White, and the few Black gay characters were distorted stereotypes — feminine, stuck in traditionally female jobs, the source of humor about gender and gender roles or sequestered in otherwise White televisual worlds. Progress has been slow. It has taken over three decades and dramatic changes in television’s business model to create opportunities for new characters and shows that have finally begun to disrupt the link between Whiteness and LGBTQ sexuality in popular culture.

The portrayal of Black gay men on television started to change in the 1990s for three reasons. The networks — which now included broadcast and cable — realized that the young adult children of the White audiences they targeted in the 1970s were more willing to consume content with gay characters

than their parents had been. Second, the expansion of cable television allowed for narrower audience targeting. Third, lifesaving medical advances shifted AIDS from a death sentence to a manageable chronic illness, erasing some of the stigma attached to it.

In the years since these breakthroughs, numerous series, including “Are We There Yet?,” “Dear White People” and “Brooklyn Nine-Nine,” have had Black gay characters, demonstrating perhaps that the old linkage between Whiteness and LGBTQ sexuality on TV is fading.

These changes matter. Representation can signal acceptance and normalcy that can be important for Black queer boys and men. Yet the battle does not end with more — or more nuanced — representation. For entertainment industries to truly make progress in representing Black LGBTQ characters, they need to hire more LGBTQ people of color to work in front of and behind the cameras while creating programming that doesn’t force single LGBTQ characters to represent all LGBTQ experiences. Only then can conversations about LGBTQ stereotypes be firmly left in the past.

MY LIFE IN 3 EASY PAYMENTS

EPISODES - FIRST SEASON

“IN MEMORY,
EVERYTHING SEEMS TO
HAPPEN TO MUSIC”

5 SEASON ARC

10 EPISODES PER SEASON

EPISODE 1

One Night With You

EPISODE 2

Does You Mama Know About Me

EPISODE 3

Bill, When Are You Coming Back

EPISODE 4

Touch

EPISODE 5

No One Gets The Prize

EPISODE 6

Working Overtime

EPISODE 7

Reach out and Touch Somebody's Hand

EPISODE 8

Dirty Looks

EPISODE 9

Remember Me

EPISODE 10

Love Hangover



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FURTHER SEASONS

**“IN MEMORY,
EVERYTHING SEEMS TO
HAPPEN TO MUSIC”**

5 SEASON ARC

10 EPISODES PER SEASON

SEASON TWO - RECOGNITION “AIN’T NO MOUNTAIN HIGH ENOUGH”

Dale in the past deals with life after being in the mental institution. Although he has always known he has been gay, Dale recognizes that he really loves doing drag, and meets someone who teaches him how to be a drag queen.

Dale recognizes the challenges of the celebrity as well as working consistently to do his best at FSN. Dale plots a plan to increase his airtime at the network.

SEASON THREE - RESIGNATION “IT’S MY TURN”

During the HIV/AIDS crisis Dale gets married to a woman who is his best friend. At FSN, Dale creates a show featuring styles and fashion from the African continent.

SEASON FOUR - ACCEPTANCE “I WILL SURVIVE”

Dale is in a relationship with an older man and together they open an African arts and gay bookstore. FSN starts going through financial issues and Dale struggles to help make his show stand out.

SEASON FIVE - EMBRACE “TAKE ME HIGHER”

Dale moves to Los Angeles to do a one-man show about his life. He fully embraces his sexuality and works at an LGBTQ youth center. He takes the skills he learned at FSN and applies them to his new job and life in Los Angeles.



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PILOT

“ONE NIGHT WITH YOU”

Baltimore 1976. The year of independence and Dale Madison and his two best friends, Keith and Boo are teenagers living in their truth. The three teens, who all love the girl groups, dress up in drag and perform for themselves in the Madison garage. Dale feels he has been born to be a star and always takes the center position as Diana Ross does in her girl group, The Supremes.

Dale's mother, Miss Love, a strict Christian woman disapproves of their behavior. She's a single mother raising

two boys who are “different.” Tension in the single-family household surrounds the lifestyle of Dale and his brother Ricky who don't play sports with other boys. Dale is a talented designer who makes the costumes for him and his friends. As a peace offering, he makes his mom a church dress. Miss Love rejects wearing the dress because of what it potentially represents to the nosey judgmental women in her church.

Our story picks up in 1991, when Dale, Keith, and Boo are in their 30's. Dale creates a gig for himself by telling African stories to children. Boo is the stage manager for a fashion network, and Keith manages a nite club. Dale is in a kinky sexual relationship with Melvin, a married man who is a teacher at one of the schools that he performs. To establish emotional boundaries Dale establishes a “no kissing on the mouth” rule.

Things change for Dale when he gets a call from Boo to audition for the

Fashion Style Network (FSN) as a host. Despite a tense encounter with Ingram, one of FSN's star hosts, Dale nails the audition and is hired.

Dale has finally landed a job where the world will see him as a star from midnight to three am. He's determined to find a way to take his center position on this new stage. FSN will be his Motown and he will be Miss Ross.

We soon come to learn that this new door opening for Dale also lowers his emotional boundaries toward Melvin. They kiss on the mouth for the first time. We also dip back to 1976 and see that Miss Love, in a show of unconditional love to her son wears the dress Dale made her to church. We close in 1991 where we see Dale who still performs in drag, but now as a solo act, in the drag club managed by Keith. Boo and his brother Ricky are in the audience for support. Dale is ready to take on the world, with the help of his friends as he performs the Mary Wilson ballad “One Night With You.”

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WHY WE NEED THIS

**NOT SINCE NOAH'S
ARC (2005) HAS THERE
BEEN A 30 MINUTE
DRAMEDY LED BY
A QUEER AFRICAN
AMERICAN CAST.**

The show takes place during the 70s-90s when HIV/AIDS was rampant. One of the 3 friends contracts HIV and we want the show to create discussions around prevention, treatment, and living with HIV. The show will create ties with HIV organizations as well as conferences.



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SIMILAR SUCCESSES

WITH THE SUCCESS OF RUPAUL'S DRAG RACE, A PLETHORA OF DRAG REALITY COMPETITION SHOWS HAVE FILLED THE AIRWAVES.

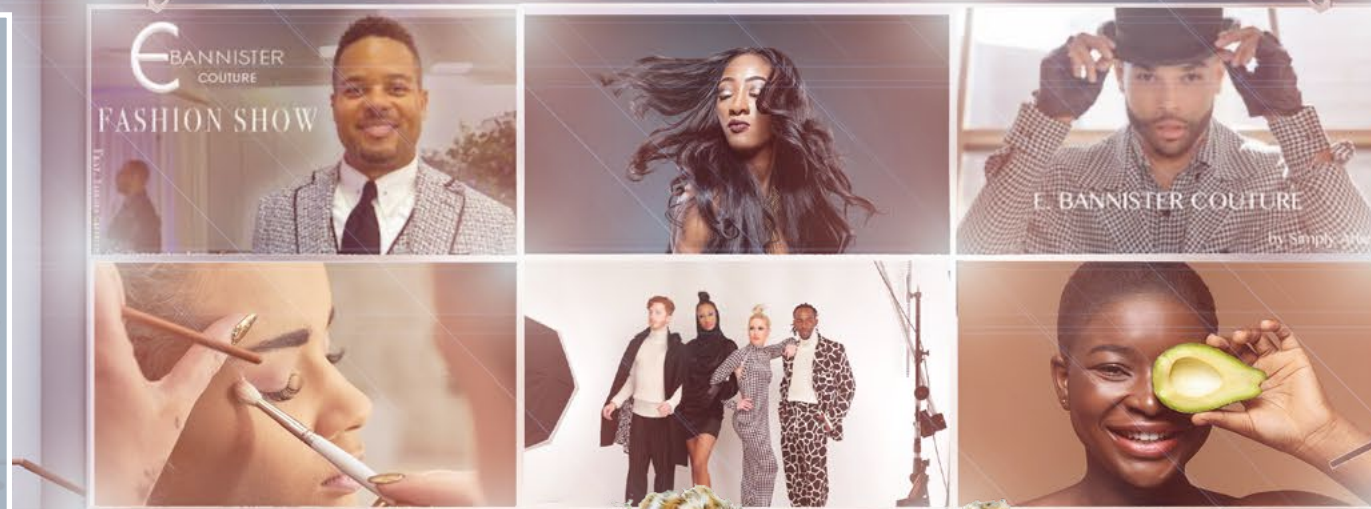
THERE ARE NO SHOWS THAT ADDRESS DRAG AS A LIFESTYLE CHOICE BUILT WITHIN A WEEKLY DRAMA/COMEDY.



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PROMOTIONAL TIE-INS

This show is built on the concept of a television shopping host. In the pilot episode Dale sells the garments of real Baltimore designer Earl Bannister. Each week a different marketing tie-in can be established. The Fashion & Style Network (FSN) sells clothing, for men and women as well as beauty brands, hair, make-up and skin care etc. For a standard network this could result in commercials. In a streaming network, this equals product placement for all kinds of beauty and fashion brands.



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ANCILLARY RIGHTS

Through the website the show will be able to create video blogs as well as sell items to its target audience such as:

- Music associated with the show that can become digital downloads
- Product Placement of clothing brands seen on the cast
- Future products associated with the show
- Pharmaceutical sponsorship at HIV public events

The goal in using these ancillary rights will help create avenues of marketing which will increase:

- the visibility of the show
- the brand of the network
- Re-connect with a niche market segment



MY LIFE IN 3 EASY PAYMENTS

THE HUMAN DIVERSITY PROJECT

R.A.D.A.R.™ stands for **R**ange of **A**ssociated **D**iscrimination **A**gainst **R**ace. It is a questionnaire tool to detect implicit bias and measure one's ability to recognize social attitudes. The process begins with a before-test. Then upon reading the book or watching implicit media, the student completes an after-test. RADAR discovers unknown emotions by asking situational questions about Self-Awareness, Self-Management, Social-Awareness, and Relationship Management.

**CONTENT FROM MLI3EP
WILL BE USED AS
PART OF THE HUMAN
DIVERSITY PROJECT.
DGM WILL FORGE
RELATIONSHIPS WITH
MORE UNIVERSITIES TO
GIVE PRESENTATIONS
AND TALK-BACKS**

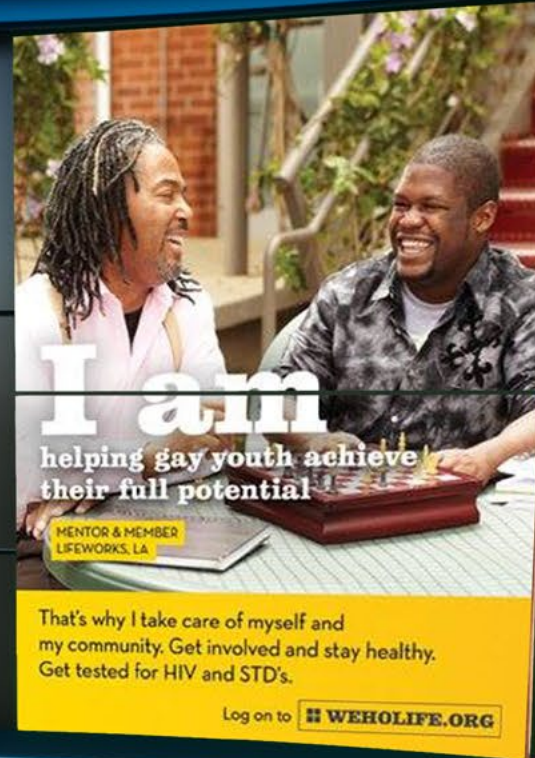
The RADAR uncovers a person's implicit bias before introducing the material and the changes in the students' empathy after exposure. If it improves a student's social awareness, it becomes Meaningful Media™. Each university receives a scholarship stipend from the fund, half upon acceptance of the project and half upon the completion of the peer-reviewed study.

THE NEEDS WE SERVE: The Human Diversity Project aims to help disadvantaged youth fulfill aspects of education, health, and life otherwise unavailable due to poverty. We feel that this population is the key to achieving inclusivity, diversity, and harmony in the United States. We also serve the job market with our writing and production abilities promoting opportunities for new artists to break into the market of Intellectual Property.

MY LIFE IN 3 EASY PAYMENTS

PROJECT SUPPORT

Dale has spent over 35 years not only as an artist but also an activist working and speaking to audiences on important LGBT issues. MLI3EP can become a platform for social justice change and awareness through speaking engagements.



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PROJECT SUPPORT

DGM HAS A
WORKING
RELATIONSHIP
WITH THE
FOLLOWING
LGBTQIA ALLY
ORGANIZATIONS



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LGBTQIA CLOUT

Pink money is used to refer to the purchasing power of the gay and lesbian community. In the United States and Europe there is a correlation between the growth of the pink economy and the increase in demand for luxury products and premium services, since it is estimated that this community spends 15% more than heterosexuals

DISPOSABLE INCOME

Same-sex households have

23%

higher median income compared to straight households.

BRAND LOYALTY

LGBTQ+ Consumers are

2.06X

more likely to buy from companies that they trust

BUYING POWER

The LGBTQ+ market processes

\$1 TRILLION

in buying power in the U.S.

According to 2021 US government census data, the LGBTQ+ community is the fastest growing minority segment in the US, with close to **\$1.4 TRILLION** spending power - on par with Hispanic American, African American, and AAPI segments.



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LGBTQIA CONSUMER HABITS

CMI³ asked 11,639 participants for their 13th annual LGBT Community survey, “Have you (or you and your partner) paid for any of the following entertainment during the period of July 2018-19.”

All LGBTQ	Millennial+	Generation X	Baby Boomer+
Streaming television subscription (e.g. Netflix, Amazon Prime, Hulu)			
77%	81%	82%	66%
Cable internet			
63%	54%	66%	68%
Cable television (basic or with premium channels)			
51%	30%	55%	69%
None of the above			
3%	3%	2%	3%

Streaming TV is LGBTQ+ viewers’ preferred way to watch television. Over-the-top streaming services offer on-demand access to the content they might not find elsewhere.

On-screen and behind-the-camera representation is extremely important to consumers in this segment. They seek authentic stories about people who share their life experiences, and they champion creatives from other underrepresented groups (e.g. women, people of color).

LGBTQ+ AMERICANS ARE MORE LIKELY TO SUPPORT MEDIA CONTENT CREATORS FROM UNDERREPRESENTED GROUPS

I am more likely to watch a _____ if it was created or directed by...

	TV SHOW ¹			MOVIE ²		
	Total Sample	LGBTQ+	Non-LGBTQ+	Total Sample	LGBTQ+	Non-LGBTQ+
A person who shares my race or ethnicity	16%	21% ▲	15%	15%	21% ▲	14%
A woman	13%	25% ▲	11%	12%	26% ▲	10%
A person of color	12%	23% ▲	10%	12%	24% ▲	10%
A person who is LGBTQ+	7%	30% ▲	4%	7%	28% ▲	4%
None of the these would make me more likely to watch a movie	71%	48% ▼	74%	73%	50% ▼	77%

Source: Collage Group Passion Points 2 May 2002, 18-76 population, unweighted data

¹Only respondents who watch TV shows

²Only respondents who watch movies
Significance test: Confidence level 95%.

▲▼ over/under Non-LGBTQ+

³CMI’s 13th Annual LGBTQ Community Survey
Base: All LGBTQ n=11,639; Millennial+ n=3,598; Gen X n=3,400; Boomer+ n=4,641

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DALE GUY MADISON

CREATOR/PRODUCER

Dale Guy Madison is an award-winning educator, LGBTQ activist, playwright, author, doll collector, performance artist and artist-in-residence. He knows how to show and sell, as one of the first African American hosts of QVC, and the first to produce the African Marketplace shopping hour on the popular shopping network.

Madison is the author of “Dreamboy: My Life as a QVC Host and Other Greatest Hits,” a memoir – set against the tunes of the 1960s girl group, The Supremes

– details his broken relationships, a whirlwind heterosexual marriage; life as an openly gay black actor in Hollywood; his work as a QVC host.

He founded the production company, Damn Good Man Productions, to create, curate and produce culturally relevant entertainment that embraces positive, empowering messages for the LGBTQ community. As a filmmaker, Madison has produced “Life After QVC,” The 25-minute, vérité-styled docu-comedy which takes a comedic trip down

memory lane, chronicling Madison’s rise as a popular pitchman on the new shopping network in the early 1990s to the unexpected turn of paying the bills as a drag queen named FREEda SLAVE.

A 2006 Zami/Audre Lorde Scholar, Madison received his Masters in Education from Antioch University in 2009.

For more information
www.damngoodman.com



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SUPPORTING CREW



DARRYL WHARTON-RIGBY

Writer/Director

A native of Baltimore, Maryland, Darryl Wharton-Rigby has worked diligently to be a storyteller. He has an MFA in Film Directing from Chapman University and was a Lecturer for Morgan State University's Screenwriting and Animation program.

Darryl wrote for two NBC television shows, *Homicide: Life On The Street* and *Just Deal*. His debut feature film *Detention* received numerous honors and awards.

www.filmsnoirfilms.com

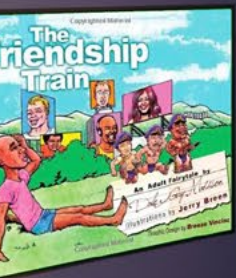
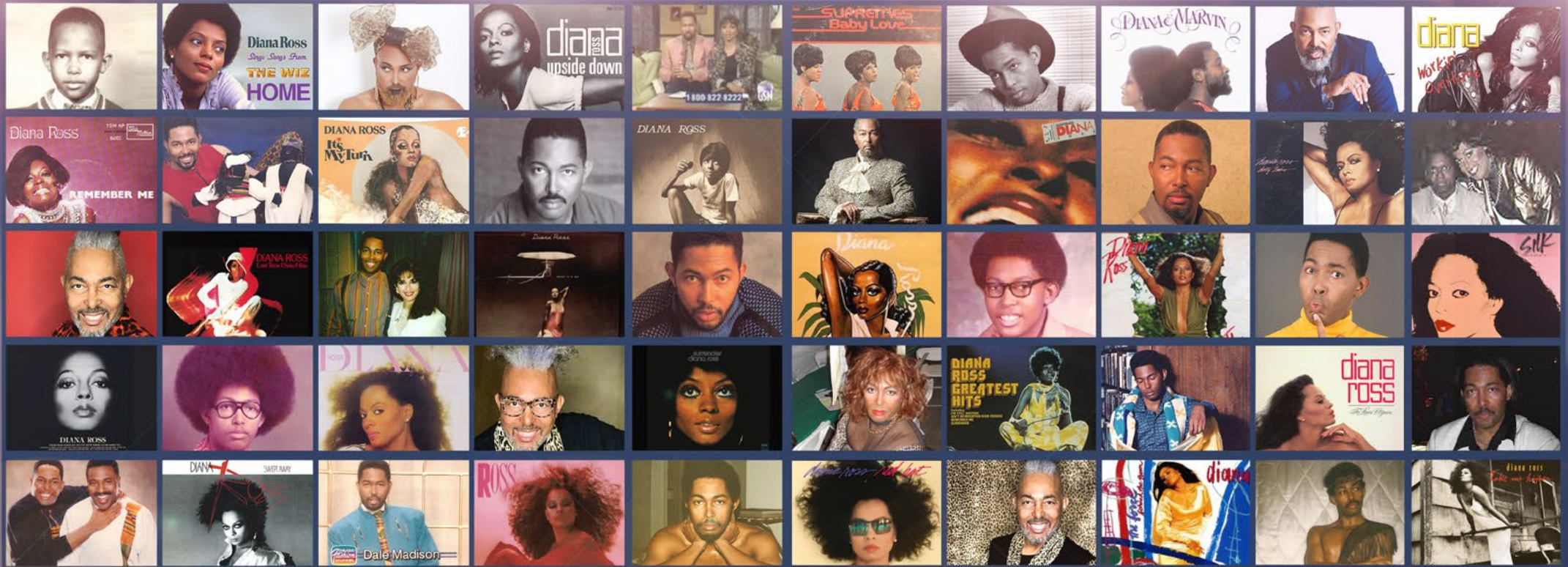
BREEZE VINCINZ

Writer

Chicago-born Breeze Vincinz completed his studies in filmmaking with a concentration in screenwriting at Columbia College. When he relocated to Los Angeles, he expanded his canon of work to include spoken word, poetry, journalism, and literature, which also became a passion for him.

He is the author of "Life as a Boy" (Poems) and "Ride. Share. Stories (Memoir).

www.soulhive.com



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