

queer as folk

EPISODE TWENTY-TWO

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COWLIP
PRODUCTIONS

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PRODUCTIONS

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Episode Twenty-Two

CAST LIST

BRIAN KINNEY.....Gale Harold
MICHAEL NOVOTNY.....Hal Sparks
JUSTIN TAYLOR.....Randy Harrison
TED SCHMIDT.....Scott Lowell
EMMETT HONEYCUTT.....Peter Paige
LINDSAY PETERSON.....Thea Gill
MELANIE MARCUS.....Michelle Clunie
DAVID CAMERON.....Chris Potter
VIC GRASSI.....Jack Wetherall
DAPHNE CHANDERS.....Makyla Smith
JENNIFER TAYLOR.....Sherry Miller

and as

DEBBIE NOVOTNY.....Sharon Gless

GUEST CAST

BLAKE WYZECKI

TICKET AGENT

CHRIS HOBBS

DRUG COUNSELLOR

FADE IN:

1 INT BRIAN'S LOFT - BEDROOM - NIGHT 1

EXTREME CLOSE UP on the digital clock, hours and minutes glowing in red, BLINKING wildly by in a high speed COUNTDOWN to midnight. As the hour of doom fast approaches, FOCUS ON:

BRIAN

in bed, furiously fucking some stud. And then another! And then a couple at once! And then another! It's a frantic race against time, to see how many guys he can do before it's too late, before it's all over. Now --

FAMILIAR FACES

pop up all over the screen. They speak to each other on their cells:

MICHAEL

Has anybody heard from Brian? I've been trying to reach him all day --

JUSTIN

Me, too, but he hasn't returned my calls.

LINDSAY

I hope he's all right --

EMMETT

I wonder how the condemned man's spending his final hours?

TED

Doing penance?

MELANIE

Doing drugs?

MICHAEL

Doing as many guys as he can?

ALL

Bingo.

LINDSAY

Maybe we shouldn't go through with this. He made it clear he doesn't want to be reminded --

JUSTIN

We're not even supposed to mention it.

(CONTINUED)

1

CONTINUED:

1

MICHAEL

It could get ugly. Really ugly.

TED

(a wicked grin)

Still, it is an event of historic proportion -- like the moon landing, or the fall of communism.

MELANIE

It's our duty as friends to commemorate it.

EMMETT

And make sure he remembers it -- always.

As our familiar faces PGR OFF to once more REVEAL:

BRIAN in the throes of an orgasm. He rolls off the guy, onto his back, spent. Next to him, the red digital read-out on the clock BLINKS 12:00. Brian closes his eyes.

THE SCREEN FADES TO BLACK.

IN THE DARKNESS WE HEAR: A muffled "Surprise!" We are in:

2

INT. BRIAN'S HEAD - DAY

2

Instead of "Being John Malkovich", we're "Being Brian Kinney". We open our eyes, look out and SEE our friends -- MICHAEL, TED, EMMETT, JUSTIN, MELANIE and LINDSAY standing around our bed, peering into our eyes. We've spent the whole night fucking and taking drugs. We don't know who or where we are. Everybody's looking at us:

MICHAEL

(peering into our eyes)

Bri-an!

JUSTIN

Hello in there!

LINDSAY

Wake up, sleepy head!

BRIAN

What're you doing here --

MELANIE

You mean you haven't heard?

(CONTINUED)

2

CONTINUED:

2

EMMETT

It's the last day of the rest of your
life.

BRIAN

Did I die?

TED

No, but you'll wish you had. You're
30.

As we shut our eyes and groan:

BRIAN

Go away!

Now we're out of his head -- and floating above:

3

INT. BRIAN'S LOFT - DAY

3

Brian is sprawled out, totally naked on his bed.

BRIAN

I said go away!

JUSTIN

No such luck --

EMMETT

(taking charge)

Grab him -- !

BRIAN

Nooo!

MICHAEL

Careful -- he bites.

MELANIE

Get his Gucci, Prada, Armani -- Jesus,
what a label queen!

Justin grabs his clothes, Ted and Emmett pull him up.

LINDSAY

Upsy-daisy!

Lindsay and Melanie attempt to dress him:

BRIAN

Leave me alone -- !

(CONTINUED)

3 CONTINUED:

3

TED

Believe me, Brian, this is going to hurt you a lot more than it is us.

CUT TO:

4 OMITTED

4

5 INT. FUNERAL HOME - VIEWING ROOM - DAY

5

A birthday cake in the shape of a tombstone says "Brian Kinney -30- 1971-2001 R.I.P." sits atop a coffin adorned by a bouquet of black helium balloons.

Ted hands Brian an official-looking document with a seal and ribbon.

BRIAN

What's this?

TED

Your official membership in the Dead Faggots Society.

BRIAN

Who are you -- the Founding Father?

TED

You know, you're going to need some new material -- now that you're one of "us".

LINDSAY

(cuttingly, to Brian; cutting the cake)

Would you like the slice with the date you died?

MICHAEL

Wait -- shouldn't he make a wish first?

EMMETT

He already did, hon. He's still 30.

MELANIE

(holding up a plate with some cake)

Who wants some deathday cake? Deathday cake -- deathday cake?

(CONTINUED)

JUSTIN

I'll have some -- since I won't be
dealing with The Age Issue for a long,
long time.

He starts to eat the piece with Brian's "deathday" on it.

MICHAEL

(comforting Brian)

It's not so bad. You forget about it,
you go on --

TED

(patting the coffin)

Especially when you consider the
alternative.

MELANIE

Think of all you've got to look forward
to -- going to New York, partying with
the big boys --

EMMETT

You've just only begun to fuck!

BRIAN

I'm not going to New York.

Beat.

JUSTIN

What -- ?

BRIAN

I said I'm not going to New York.

Everyone stops, hearing this. The surprise is on them. (Ad-
libs: Why not? -- What're you talking about? - What
happened")

BRIAN (cont'd)

(nonchalant, natch)

The job fell through.

MICHAEL

Why the fuck didn't you tell me?

BRIAN

What difference does it make? You've
got your own plans, you and David.

MICHAEL

I know, but --

BRIAN

It's no big deal.

JUSTIN

No big deal? It's all you've been talking about -- leaving, not looking back.

LINDSAY

You even put your loft on the market.

BRIAN

So I'll take it off the market.
Anyway, it doesn't matter --

He runs his finger across the "30" on the cake, licks it off.

BRIAN (cont'd)

I'm already dead.

CUT TO:

INT. DAVID'S HOUSE - DAY

Michael arrives as MOVING MEN carry out boxes to a van.
DAVID supervises.

DAVID

The boxes marked "P" go to Portland --
(seeing Michael)
Hey, babe -- !

MICHAEL

Why didn't you tell me the moving men were coming today?

DAVID

(distracted)
I thought I did --
(to a mover)
-- and the boxes marked "S" go into storage.

MICHAEL

I'd better finish packing my things, too.

CONTINUED:

DAVID

No need.

(off Michael's look)

All done.

A mover carries Captain Astro past Michael.

MICHAEL

But -- I don't know what's a "P" or
what's an "S"!

DAVID

Captain Astro, robots, comic books are
all a "P", as well as your clothes,
your video equipment --

(handing him a piece of paper)

Oh -- and you might want to give this
to your Mom and your friends. It's our
new address.

MICHAEL

Our new address? When did we get a
place?

As they dodge moving men:

DAVID

I leased a house over the Internet.

MICHAEL

Why didn't you tell me -- ?

DAVID

There wasn't time, it would've been
gone. Anyway, you'll love it. It has
an atrium, a pool --

MICHAEL

Sounds -- great.

(then)

Listen, I'm going to go pick up the
plane tickets --

DAVID

You don't have to, I already did.

MICHAEL

Oh. And I was going to ask Ted to take
us to the airport --

DAVID

No need to. I already ordered a car.

(CONTINUED)

MICHAEL

(frustrated)

Is there anything I can do?

DAVID

Look gorgeous -- which, I might add,
you do beautifully.

David's about to kiss Michael, but another moving man comes
between them.

DAVID (cont'd)

Aren't you lucky to be in love with a
guy who takes care of everything?

MICHAEL

Yeah. Guess I'll just go to the beauty
parlor and get my nails done.

David laughs -- but Michael isn't being funny.

CUT TO:

INT. MELANIE'S OFFICE - DAY

Melanie is busy at work in this hip, quaint, house-office,
when she sees Ted and Emmett come in.

MELANIE

(to an assistant)

When Binder calls from the ACLU, put
him right through --

(to Ted and Emmett)

Well, this day is just full of
surprises! Is this a fun visit -- or do
you two need a good lawyer?

EMMETT

What we need is a good lunch.

TED

I thought we'd take Blake out -- if you
can spare him.

MELANIE

I'd be happy to spare him -- if he was
here.

(off their looks)

He didn't come in today.

A beat. Ted's clearly surprised -- but fakes it.

TED

Oh, right -- I forgot. He told me this morning he wasn't feeling well.

Emmett looks at him, knows this is bullshit. Ted continues:

TED (cont'd)

He, uh -- it's the flu. He didn't want to share his germs with anyone.

MELANIE

That's thoughtful -- but, frankly, Teddy, this isn't the first time. And when he is here, he's slow, he doesn't complete the tasks we assign him. The other partners are getting pissed -- they want him gone.

TED

I'll talk to him.

Just then, the assistant signals Melanie:

MELANIE

There's my call. 'Scuse me, guys.

She goes off to her office. A beat, as Emmett stares at Ted.

TED

Don't say anything.

EMMETT

Me? I wouldn't dream of it.
(then, jumping in)
Except that it's not his germs he didn't want to share -- it's his drugs.

TED

Thanks for not saying anything. And why do you always have to be so fucking cynical?

EMMETT

I'm not cynical. And I'd rather be fucking cynical than in fucking denial. He's using you. That's what users do.

TED

He has a cold and sore throat accompanied by the aches and pains of congestion and fever.

(MORE)

7 CONTINUED: (2)

7

TED (cont'd)
If symptoms persist, we'll call a
physician. Now let's go to the
Shrimpboat.

CUT TO:

8 INT. DEBBIE'S HOUSE - DAY

8

DEBBIE and JENNIFER are addressing P-FLAG mailers, as VIC
puts stamps on them.

DEBBIE
You'll love the barbecue, Jen -- it's a
P-FLAG tradition.

VIC
Debbie started it.

DEBBIE
There're always so many serious issues
to deal with, I thought it'd be nice to
have a little fun with our kids.

JENNIFER
I'm looking forward to it -- although I
don't know how eager Justin'll be to
go.

DEBBIE
I'll work on him.

VIC
(licking a stamp)
They've got everything on stamps these
days -- composers, birds, even The
Three Stooges. So when are they going
to have "Famous Fags"?

DEBBIE
You can be the 69 cent stamp.

Justin comes in from school:

JUSTIN
Hey, Mom --

DEBBIE/JENNIFER
Hi!

They look at each other, crack up, then:

(CONTINUED)

DEBBIE

You're going with your mom to the P-FLAG barbecue and I don't want to hear another word about it!

JUSTIN

(getting himself a snack)

Okay.

Jennifer's impressed, Debbie confides:

DEBBIE

How do you think I got Michael to go all these years?

(then, a bit sadly)

This'll be the first one he's missed since he was 18.

VIC

He'll be where he belongs -- with the man he loves.

DEBBIE

On the other side of the goddamn world!

JUSTIN

Think of it this way, Deb -- you've had him all this time.

DEBBIE

Listen to him -- !

JENNIFER

Tell you what -- we can share Justin.

DEBBIE

Won't be long before he's gone, too. Graduation's coming up, the prom --

VIC

The prom. I went to mine with Connie Costello. Two hundred pounds wrapped in purple satin -- she looked like a stuffed grape leaf. Of course, I couldn't take who I really wanted to --

DEBBIE

Lance Rocco.

VIC

Lance Rocco. Pisser of a kisser.

(waxing poetic)

(MORE)

(CONTINUED)

VIC (cont'd)

We used to make out in the back seat of his mother's '68 Chevy Impala. The way he could shift into third without popping the clutch -- !

(then)

So I wound up dancing with Connie, and he wound up not going at all.

JUSTIN

I'm not going, either.

JENNIFER

Why not?

JUSTIN

It's for straight kids, like Vic said.

DEBBIE

What're you listening to him for? When he was in high school, Ancient History was Current Events. The Dead Sea was still alive!

JENNIFER

The prom's for everyone, Justin -- straight or gay.

DEBBIE

It's a one of those growing up experiences -- what the hell do you call it?

VIC

Rites of Passage?

DEBBIE

That's it! Like losing your virginity, or getting your drivers' license.

JENNIFER

I'd hate to see you deprive yourself of the experience because you think you don't belong.

CUT TO:

9 INT. TED'S CONDO - NIGHT

9

Ted appears to be LISTENING to "La Traviata", but he's not hearing a note, lost in thought. BLAKE comes in, full of energy, tweaked.

BLAKE

Hey, Teddy -- !

(CONTINUED)

He grabs Ted in a hot kiss. Ted accepts it -- but not all that willingly.

TED
Where've you been?

BLAKE
Out.

TED
How're you feeling?

BLAKE
Great!

Ted turns OFF the music.

TED
Then why weren't you at work?

A beat. Blake's thrown.

TED (cont'd)
I stopped by, to take you out to lunch,
but Melanie said you'd called in sick.

BLAKE
Yeah, I had one of those 24-hour
things. But I'm feeling a lot better
now.

He removes his shirt, kicks off his shoes.

TED
Well, you'd better not miss any more
days or they might --

BLAKE
Don't worry, I'll be there bright-eyed
and bushy-tailed first thing in the
morning -- promise!

TED
(softening)
That's good, because you're doing so
well -- so really well. I'd hate to
see you --

Blake unbuttons his jeans, lets them fall, no shorts. He stands there nude before Ted.

BLAKE
Fuck me.

TED

What?

BLAKE

I said, fuck me.

TED

Blake, are you listening to me?

BLAKE

Are you listening to me?

He starts yanking at Ted's tie, his shirt.

TED

What're you -- ?

BLAKE

I want you to fuck the shit out of me --
all night!

This is more than a demand -- it's a plea. Blake undoes
Ted's pants, pulls them down, starts to suck his cock.

TED

Blake, stop. I said stop -- !

BLAKE

I want it. Come on -- please? -- do it.
to me. Oh, yeah --

Blake continues. And Ted lets him.

CUT TO:

10 INT. BABYLON - NIGHT

10

The Boys of Babylon are dancing -- i.e. bumping and snorting
and rubbing and inhaling, while:

BRIAN, MICHAEL AND EMMETT

are at the bar.

BRIAN

Double Absolut.

MICHAEL

Diet Pepsi.

(CONTINUED)

EMMETT

Grand Marnier Cosmo.

(then)

Ohmygod --

MICHAEL

What?

EMMETT

I just realized, this could be the last time we'll ever stand here, at this bar, ordering drinks.

BRIAN

Is that all? I thought it was something serious.

MICHAEL

Think there's a Babylon in Portland?

BRIAN

Think there're queers in Portland?

EMMETT

There're going to be at least two that we know of --

MICHAEL

You'll come visit, won't you?

BRIAN

If you wanted visitors you should've moved to South Beach.

EMMETT

(suddenly getting emotional)

Oh, Michael -- !. We may never see each other again!

(then, wiping his eyes)

No -- I'm not going to cry. As Martha Stewart always says, when life gets you down, throw a party. So that's what I'm going to do. Now, let's see -- we need a theme. What's Portland known for?

MICHAEL

Lumberjacks?

BRIAN

(a thought)

I just may pay you a visit after all.

(CONTINUED)

EMMETT

I've got it. Flannel! We'll all wear flannel.

BRIAN

Perfect. And if you don't have any, you can always borrow some from Melanie and Lindsay.

EMMETT

There, I feel better already -- even though I no longer have someone to waste my time with, having meaningless conversations about Barbra -- spend pointless hours with, staring at unavailable men --

(noticing a passing Hotbod)
-- like him. . . Oh, God, my life's going to feel so empty!

BRIAN

You still have me.
(downing his drink)
I'm not going anywhere.

Brian walks away. Michael follows after him, trying to cheer him.

MICHAEL

There'll be other jobs, other chances.

BRIAN

(not interested)
Shouldn't you be home packing?

MICHAEL

David's taking care of it. He's taking care of everything.

BRIAN

So what do you plan to do when you get to fabulous Portland -- or are you leaving that up to David, too?

MICHAEL

I haven't had time to think about it. We've just been so busy: leasing his house, taking care of his practice, shipping his car --

BRIAN

Fuck his. What about yours?

(CONTINUED)

Brian and Michael look into each others' eyes, both realizing life's about to change.

BRIAN (cont'd)

Never mind -- fuck it -- do what you want!

He turns, walks away from Michael.

A YOUNG CUTIE goes by. Brian sees him, is about to pursue him when his cell phone RINGS. He answers.

JUSTIN (o.s.)

He's far too young for you.

Brian turns, sees Justin a few feet away, walking toward him. They continue talking on their cell phones.

JUSTIN (cont'd)

Want to dance?

BRIAN

At my advanced years? I could fall and break a hip.

They flip off their cell phones.

JUSTIN

Would you stop with the old age shit already? It's not like you're forty. So what're you doing Friday night?

BRIAN

Friday -- Friday -- my short-term memory's not what it used to be, but I believe Thursday's bingo night.

JUSTIN

How'd you like to go with me to my Prom?

BRIAN

As what? Your chaperone?

JUSTIN

My date. What do you say?

BRIAN

I'd love to.

JUSTIN

Great?

BRIAN

Only my prom dress is at the cleaners.

JUSTIN

Oh, come on!

BRIAN

Are you out of your mind? Ask some girl.

JUSTIN

I don't want to go with some girl. I want to go with someone I care about. And if that person happens to be a guy - - so what!

BRIAN

That's all I need -- to go to a dance with a bunch of fucking eighteen year olds.

JUSTIN

I thought you like fucking eighteen year olds.

BRIAN

Buy a corsage for someone else.

11 OMITTED

11

12 INT. LIBERTY DINER - DAY

12

Emmett's at the counter eating breakfast when Ted comes in looking exhausted, sits down next to him.

EMMETT

Someone looks all fucked out.

TED

Someone is.

EMMETT

Someone needs vitamins.
(to the waitress, pointing to Ted)
Coffee over here!

TED

Blake and I had sex all night. I got a half-hour's sleep.

(CONTINUED)

EMMETT

This is what we call a "high-end" problem.

TED

Only it wasn't him I was fucking -- it was some drug.

(he can barely look him in the face)

And don't look so goddamn smug. You were right, okay? Happy now?

EMMETT

No, Teddy -- I'm not happy. I'm sorry.

TED

What the fuck am I going to do?

EMMETT

Simple, baby. You're going to drink your coffee -- here's the cream -- and then you're going to go home and change your locks.

TED

Shut him out of my life -- as if he no longer exists?

EMMETT

Or you can go on lying to yourself, making excuses for him, living in a state of panic every time he disappears, not knowing if he's alive or dead -- and then when he finally shows up, a mess, having the supreme joy of putting him back together again.

TED

I can't! I can't do that -- I just can't!

EMMETT

Okay, okay. Then let's try Door Number Two.

Ted looks at him. Isn't it obvious?

EMMETT (CONT'D)

"Aunt Betty's B&B." He can join the list of illustrious guests, along with Liz and Liza.

(MORE)

12 CONTINUED: (2)

12

EMMETT (CONT'D)

And it'll be a good test to see who he loves more -- you, or crystal.

CUT TO:

13 INT./EXT. ST. JAMES' ACADEMY - DAY

13

Afternoon. Students make their way out of school.

JUSTIN

is walking along when CHRIS HOBBS comes up behind him, purposely rams him, nearly knocking him over.

JUSTIN

Fuck you, Hobbs!

Chris keeps walking. Justin stoops to pick up his some books.

DAPHNE (O.S.)

What an asshole.

DAPHNE

She hands him a book. They look at each other for an awkward, silent beat, then:

JUSTIN

Yeah, well at least I'll never have to see him again for the rest of my life.

DAPHNE

(hurt)

Or anyone else here, either.

He picks up on that.

JUSTIN

I didn't mean you.

(a beat)

So are you going to the prom?

DAPHNE

Are you kidding?

JUSTIN

I didn't want to go either, but Debbie said it was some Rite of Passage and that if I didn't go through it I'd regret it forever. So I asked Brian.

She bursts out laughing.

DAPHNE

No!

JUSTIN

But he turned me down.

DAPHNE

Shit! Can you imagine? People's heads would've exploded!

JUSTIN

I know. It would've been a perfect --
 (like "Hail Caesar", Randy)
 -- "Fuck you and Farewell!" to the St. James Academy.

They laugh together like they used to. It feels good. He lights a cigarette, hands it to Daphne who takes a puff. They start to walk together.

JUSTIN (cont'd)

I've missed you, Daph.

DAPHNE

You, too.

JUSTIN

(then)

So how about you and me going together?

DAPHNE

Like a date?

JUSTIN

Like friends. Best friends. Only -- weirdness over?

DAPHNE

Weirdness definitely over.

14 OMITTED

14

15 INT. MEN'S STORE - DAY

15

Lindsay and Gus are shopping with Brian.

LINDSAY

I think it's adorable that he asked you, despite the somewhat questionable difference in your ages -- and the fact that emotionally he's twelve years your senior.

BRIAN

(syllable by syllable)

Not going. Too old.

LINDSAY

So you're thirty. I know it's traumatic -- it's something everyone goes through, if you're lucky enough to live that long. But to carry on as if it's the end of your life --?

BRIAN

It is.

LINDSAY

It's the beginning! A whole new way of thinking about yourself. Feeling a whole new sense of entitlement, accomplishment--

BRIAN

Wait a minute. That's from the La Jeunesse Anti-Aging Formula commercial. I wrote that fucking copy!

LINDSAY

Okay, so I only quote from the masters. But it's the truth. I want to have wrinkles, I want to have grey hair. I want Gus to make me a grandmother. I want to grow old with Melanie.

BRIAN

You want me to puke right here? Well, I don't want to have wrinkles. I don't want to have grey hair. I don't want to be a grandfather. And I definitely don't want to grow old with Melanie -- or anyone else!

LINDSAY

What do you want?

Just then they come across a beautiful, expensive white silk scarf on display. Brian eyes it curiously, touches it sensually, then picks it up, puts it around his neck.

BRIAN

This.

LINDSAY

It's beautiful.

BRIAN

(ponders, then)

You know, maybe you're right. Maybe I should celebrate turning thirty. Give myself something special.

LINDSAY

Now you're talking!

Brian tosses the scarf to the saleslady.

BRIAN

Wrap it as a gift!

CUT TO:

16 INT. DAVID'S HOUSE - BEDROOM - NIGHT

16

Michael's going through the almost-empty closet searching for something. He's noticeably frustrated, distressed.

MICHAEL

(calling into the bathroom)

David -- ? David -- !

David comes out of the bathroom, fresh from a shower and a shave.

DAVID

What is it?

MICHAEL

What happened to my plaid flannel shirt? It used to be right here --

DAVID

I packed it.

MICHAEL

Well, what am I supposed to wear to Emmett's party? The theme's flannel!

David selects a shirt of his own for Michael to wear.

DAVID

You can wear one of mine.

MICHAEL

(not particularly grateful)

Thanks.

David gives him one of his.

(CONTINUED)

DAVID

Here, try it on.

Michael does.

DAVID (cont'd)

Looks great on you -- it was always too small for me. Keep it.

MICHAEL

I don't need your hand-me-downs. What I need is --

He stops.

DAVID

What?

MICHAEL

To think about what I'm going to do when we get to Portland. We haven't even discussed it.

DAVID

Then let's discuss it.

MICHAEL

Well, I was thinking instead of going to work at another Big Q Mart, I should try something totally different -- start on a whole new track -- maybe even go back to college --

DAVID

Shit, I just remembered -- I promised the people who're leasing the house I'd put up the screen doors before we left.

MICHAEL

I can do it.

DAVID

That's okay -- I'll take care of it.

MICHAEL

But I used to put up the screen doors for my Mom every year --

DAVID

Don't worry -- I'm good with my hands, remember?

16 CONTINUED: (2)

16

David gives him a kiss, finishes dressing. Michael just stares at him, fuming.

CUT TO:

17 INT. MICHAEL'S APARTMENT - NIGHT

17

Everyone in the cast except for Brian (Hi, Gale, enjoying your day off?) is here, dressed in flannel shirts -- including Gus. Emmett, as usual, has gone OTT: flannel throws draped over log furniture, tree stump stools to sit on, fake firs (the kind you buy at Christmas). And most of all, a stuffed moose in the middle of the room. With antlers. Debbie and Vic have just arrived.

DEBBIE

I feel like I'm in a fuckin' forest.
(sniffs) . .
It even smells like a fuckin' forest.

EMMETT

The miracle of pine-scented spray!

He gives a squirt from an aerosol can.

DEBBIE

Emmett, honey, you're more a lumberjill than a lumberjack.

MICHAEL

It's supposed to be the Great Northwest, Ma. To make David and me feel -- at home.

VIC

(re: the trees)
Love your fake firs.

DAVID

All we need's a bear to shit in the woods.

EMMETT

I could ask Big Hairy Al who works at the Manhole to stop by -- he's into scat.

LINDSAY

(to Gus)
Cover your ears, sweetheart, your Auntie Em's being gross.

CONTINUED

Vic removes his coat to reveal he's wearing a plaid flannel bathrobe and pajamas. Everyone stares.

VIC

(to Emmett)

Well, you said wear flannel.

He hangs his coat on a moose antler. Emmett snatches it away.

BLAKE

(to Justin)

Cool shirt!

JUSTIN

I borrowed it from Melanie and Lindsay.

TED

(complimenting Melanie and Lindsay)

I must say, you two have never looked more butch.

MELANIE

Neither have you.

TED

Flannel -- isn't that lesbian lingerie?

MELANIE

Stick a dick in it, would you?

But Lindsay bursts out laughing.

LINDSAY

I think it's funny!

TED

Who said lesbians don't have a sense of humor?

VIC

I did.

Justin joins them.

JUSTIN

Where's Brian?

MELANIE

You know Brian --

17 CONTINUED: (2)

17

DEBBIE

Always fashionably late --

LINDSAY

He'll get here when he gets here --

DAVID

If he gets here.

MICHAEL

(a bit annoyed)

It's our goddamn going away party.
He'll get here.

CUT TO:

18 INT. BRIAN'S LOFT - NIGHT

19

The gift-wrapped scarf sits in view, as Brian in his jeans, no shirt, tosses a bunch of CD's to the floor, looking for the perfect one. He finds it, he puts it ON. Jim Morrison starts to sing -- either "Take It As It Comes," or "The End", or "Love Me Two Times" or --

JIM MORRISON'S VOICE

"Love me two times, baby,
Love me twice today.
Love me two times, babe,
'Cause I'm going away."

Brian cracks open a bottle of good old bourbon:

CUT BACK TO:

19 INT. MICHAEL'S APARTMENT - NIGHT

19

Ted is looking at Blake across the room, talking to Lindsay and Justin, playing with Gus, laughing. Upset, Ted takes a slug of whatever it is he's drinking, turns to come face to face with:

EMMETT, who's carrying a large platter of:

EMMETT

Flapjacks?
(then)
Have you talked to him yet?

TED

(avoiding)
Are these buttermilk?

Emmett pulls the platter away, gives him a look.

(CONTINUED)

TED (CONT'D)

(finally)

No.

EMMETT

May I suggest, as your host for the evening, that you do so?

TED

It's a going away party, not an intervention.

EMMETT

Then the sooner you say goodbye, the better.

Michael joins them, half-overhearing, half-joking.

MICHAEL

You don't have to tell me goodbye now -- I'm not leaving until tomorrow.

EMMETT

We weren't talking about you, sweetie.

TED

(happy to change the subject)

So are you all packed?

MICHAEL

My entire life's on a moving van headed for Portland.

EMMETT

(sensing a discordant tone)

You're not getting cold feet, are you?

MICHAEL

(defensive)

I haven't had cold feet since I lived here. Remember banging on the pipes to get the landlord to turn on some heat?

EMMETT

Better than banging the landlord!

Despite their laughter, Emmett gets all choked up.

EMMETT (cont'd)

Well, if you ever want to come home, just click your heels -- three times.

He gives Michael a kiss, exits weeping.

MICHAEL

(to Ted)

I think I'll miss you most of all,
Scarecrow.

They embrace, Ted bursts into tears, runs off, as Debbie,
comes over to Michael.

DEBBIE

Poor guys. They gonna be all right?

Michael nods, sadly.

MICHAEL

They'll be fine.

(concerned)

What about you?

DEBBIE

For Chrissakes, Michael, you're going
to Portland -- not the moon! There're
telephones and planes that go both ways
--

MICHAEL

And remember you and Uncle Vic are
welcome to come visit anytime you want.

VIC

Thanks, Michael.

DEBBIE

(acting nonchalant)

We just might take you up on it. So
like I said, it's no big deal. Haven't
I been saying that, Vic?

VIC

She's been saying that.

DEBBIE

Now just give me a hug, and that's
that.

Michael gives her a hug. But that's not that. They stand
there for several beats, frozen. Finally:

MICHAEL

Ma -- are you gonna let me go?

DEBBIE

I'd like to, sweetheart. But I can't.

MICHAEL

What do you mean -- you can't?

DEBBIE

I don't know. My arms won't move.
It's like -- I'm paralyzed.

MICHAEL

(his face buried in her
breasts)

Ma -- you're suffocating me -- !

DEBBIE

I'm not fuckin' kiddin' -- !

MICHAEL

David -- Uncle Vic! Help --!

As David and Vic and everyone else tries try in vain to pry
Debbie off (ad-libs: "On the count of three -- pull!").

CUT BACK TO:

20 INT. BRIAN'S LOFT - NIGHT

20

Brian, still drinking, still listening to "Love Me Two
Times," decides to open his birthday gift to himself.

JIM & BRIAN

"Love me two times babe, I'm going
away --"

He unties the ribbon, opens the box, takes out the beautiful
white silk scarf. He tosses it in the air. As it twists and
furls elegantly suspended in slow motion:

CUT BACK TO:

21 INT. MICHAEL'S APARTMENT - NIGHT

21

Michael watches as David and Vic help Debbie, sobbing, to the
sofa (or bathroom or bedroom).

A beat, then he goes over to Justin.

MICHAEL

Hey, you --

JUSTIN

I didn't touch anything in your room!

(CONTINUED)

MICHAEL

That's not what I was going to say.

(beat)

I want you to do something for me.

JUSTIN

Disappear?

MICHAEL

I gave up all hope of that a long time ago.

(beat)

I -- want you to look after my Mom when I'm gone. Make sure she doesn't work too hard, help her around the house, take out the garbage --

(beat)

And if you see that she's lonely, just sit with her for a while and let her talk, okay? -- even if you've heard it before -- because sometimes she just needs to know that somebody's listening.

JUSTIN

I promise.

He gives Justin a squeeze, as Blake finds Ted in:

22 INT. MICHAEL'S APARTMENT - KITCHEN - CONTINUOUS

22

Ted is pouring himself a drink.

BLAKE

I love your friends. They're like family.

TED

Not "like". They are. That's because we trust each other.

Ted gives him a look.

BLAKE

(thrown)

You don't trust me?

TED

Do I have reason not to?

Blake doesn't answer. FOLLOW THEM as they stop in front of the stuffed moose. Finally:

(CONTINUED)

TED (cont'd)

Look, let's not pretend there isn't a moose in the middle of the room, okay? I know you're using again. I found your "favors" in the pocket of the suit I bought you.

BLAKE

Talk about trust --!

TED

I wasn't looking for it, it fell out. You can believe me or not -- I don't care.

(beat)

Since then, I've been trying to pretend I didn't see it -- only I can't. Not when I see you destroying your life --

BLAKE

I was afraid of disappointing you, of failing -- again.

TED

Well, you have.

(beat)

And I can't live with an addict. I can't make love to an addict. It sickens me, to think what you're doing to this person I care about -- who cares so little about himself.

(beat)

So I have no choice. Except to say goodbye.

BLAKE

I don't want to be like this!

He says it too loudly, and in pain. Others hear. Ted stops, looks at him. Finally:

TED

Then check yourself into rehab.

CUT TO:

23 INT. BRIAN'S LOFT - NIGHT

23

Brian lights a joint, walks around his loft looking up at the ceiling for -- something? We don't know what the hell he's doing and we shouldn't. He and Jim continue their duet:

(CONTINUED)

JIM & BRIAN

"Love me two times, babe --"

CUT BACK TO:

24 INT. MICHAEL'S APARTMENT - BEDROOM - NIGHT

24

Michael's alone in his old bedroom when David finds him.

MICHAEL

Guess he's not coming after all.

David knows better than to comment on that. A beat.

MICHAEL (cont'd)

Saying goodbye's harder than I thought.
Good thing we're leaving first thing in
the morning.

DAVID

Actually, I changed the reservation to
tomorrow night.

MICHAEL

What?

DAVID

I said I changed the reserv--

MICHAEL

Why didn't you tell me?

DAVID

Does it matter?

MICHAEL

Obviously not.

DAVID

Hey, it's just a little change in plan.
There're some last minute things I need
to take care of --

MICHAEL

Which I could've helped you with,
except every time I offer to, you
refuse -- you have to do everything
yourself.

DAVID

I just thought it'd be easier --

(CONTINUED)

MICHAEL

No, you "just thought" I couldn't handle it. That I can't even put up a fucking screen door!

DAVID

Hey, come on -- what're you getting so worked up about?

MICHAEL

You figure I'll just go along, do whatever you want, on your time and your terms -- like a child, or your trophy wife. You make the decisions, and I say "Yes, dear." Only I'm giving up everything in my goddamn life -- my friends, my family, my job -- to go with you!

(beat)

And I just wonder -- if the situation was reversed -- if I asked you to give up everything for me -- would you have done the same?

David doesn't respond. Finally:

MICHAEL (cont'd)

Well, I guess that's an answer.

CUT TO:

25 INT. BRIAN'S LOFT - NIGHT

25

A SERIES OF SHOTS:

A CLOSE UP OF BRIAN'S FACE

from the chin up. He takes a long, deep hit of poppers, one in each nostril. Within seconds, the amyl takes effect. Brian's expression slackens, he becomes dazed, woozy. He appears to us out of focus, akilter.

SHOTS OF HIS BODY

to let us know he's nude. His hand slipping down his chest to his genitals -- his back and buttocks -- his arm bent at the elbow, moving slow, to his own body rhythm, piston-like, persistent, letting us know he's jacking off.

THE LOFT - BRIAN'S P.O.V.

Seen through his "eyes" from inside his head, as in the opening sequence -- "Being Brian Kinney".

(CONTINUED)

At first, the room appears out of focus -- the effect of the poppers. But as his vision wanders, tilts, it suddenly FOCUSES on Michael. We PAMP to:

A CLOSE-UP OF MICHAEL'S FACE - BRIAN'S P.O.V.

mouth open, aghast, horrified. Still inside Brian's head, Michael runs toward the camera and toward Brian. Now,

TWO FACES IN CLOSE-UP

Brian's and Michael's, expressions of struggle as Michael does something with his hands above Brian's head. And suddenly they FALL, faces quickly dropping OUT OF FRAME.

ANGLE ON THE FLOOR

As Brian and Michael fall from a short height onto the floor, WITH A THUD and the SOUND OF A STOOL FALLING OVER onto the floor. They tumble, roll around, each on top of the other, Brian naked, Michael in his jeans and flannel shirt, both cursing.

BRIAN

Fuck you!

MICHAEL

Fuck you!

BRIAN

Asshole!

MICHAEL

What the fuck are you doing?

BRIAN

What the fuck are you doing?

MICHAEL

I came to find out why you didn't come to my farewell party!

As Brian pulls on his jeans, which are lying next to the toppled stool, sets the stool upright:

BRIAN

What farewell party?

MICHAEL

You know goddamn well --!

BRIAN

Right! Michael and David's "Farewell
in Flannel".

MICHAEL

Everyone was there but you.

BRIAN

I've been having a little celebration
of my own, in honor of my big 3-oh.

MICHAEL

With this?

He picks up the white silk scarf from the floor, dangles it
under Brian's nose. Brian snatches it away.

BRIAN

I decided to give myself a very special
gift.

MICHAEL

Like what?

BRIAN

The greatest fucking orgasm of my life!

MICHAEL

You mean the last fucking orgasm of your life! You could kill yourself!

BRIAN

(shrugs)

Wouldn't be the worst thing that could happen -- to go out in a blaze of glory, like Cobain, Morrison, Hendrix. They're all legends. They'll always be young. They'll always be beautiful --

MICHAEL

They'll always be dead!

BRIAN

(a fortune cookie)

"Life not worth living unless you take risk."

He snatches the scarf back.

MICHAEL

Well, you're not going through with this!

Brian snatches the scarf back, puts it around his neck.

BRIAN

If I want to experience the joys of scarfing, what the hell business is it of yours?

MICHAEL

It's my "business" because I'm the one who'll get the call that the goddamn cleaning lady found you hanging from the rafters with a fucking boner!

(MORE)

25 CONTINUED: (4)

25

MICHAEL (cont'd)

Now, take that stupid scarf off from around your neck!

Brian looks at him for a beat, then does as he's told.

BRIAN

Fuck you, Michael. Fuck you! Why do you always have to ruin everything?

MICHAEL

I'm saving you! Like Toby Harper saved Captain Astro in Issue 231 of Astro Comics when he thought he'd lost his super-powers -- "The Cave of Immortality."

BRIAN

You are so pathetic.

MICHAEL

No, you are!

As Michael moves closer and closer to Brian, the anger -- and fear -- leaves his voice. He speaks softly, gently now, his eyes never leaving Brian's.

MICHAEL (CONT'D)

Don't you know you still have all your powers -- and you always will. Whether you're eighteen or thirty, or fifty, or a hundred. You'll always be young. You'll always be beautiful. You're -- Brian Kinney for fuck's sake!

And as he takes Brian in his arms, gives him a long and loving kiss:

26 INT. REHAB CENTER - BLAKE'S ROOM - DAY

26

A drug rehabilitation unit on a floor of a local hospital. A simple room. A blank page where one tries to re-write their life script. Ted is helping Blake unpack his bag.

TED

The staff seems very nice. Helpful.

BLAKE

They do.

TED

They said you can get anything you want, anytime, snacks all day --

BLAKE

That's good.

TED

And if there's anything you need, just -

BLAKE

I will.

Ted nods. An awkward silence. Finally:

TED

I -- I just want you to know how happy -
- well, not happy, happy's the wrong
word -- but grateful -- grateful and
relieved I am that you're doing this.

BLAKE

It's for us -- right?

TED

Right.

He pulls him into a quick kiss.

TED (cont'd)

So, I'll see you tonight?

BLAKE

Tonight.

TED

Oh, and one more thing --

He pulls out a disc-master and a boxed CD.

TED (cont'd)

I thought you might like to listen to
this.

BLAKE

(smiles)

"La Traviata".

TED

It's your favorite opera --

BLAKE

It's the only opera -- that I know.
Except you told me that in the end they
get back together, and sing many
glorious arias.

TED

That's the sequel. "La Traviata 2".

A look, then they hold each other. It's almost as if they
were afraid to let go.

27 INT. DAVID'S HOUSE - BEDROOM - DAY

27

All personal items from the house have been removed. Only
the basic furniture -- what you would leave if you were
leasing -- remains. David is finishing packing his overnight
bag. Michael, who has not packed, stands there watching
him. There's a painful awkwardness between them before David
finally speaks.

DAVID

Considering how you feel, I think it's
probably a good idea that you not go.

MICHAEL

You think it's a good idea.

DAVID

For Chrissakes Michael, what do you
want me to say?

MICHAEL

We think! If you used the word once in
a while, you might actually get used to
it.

DAVID

You're the one who's obviously decided
this isn't a good idea. Only don't
tell me this is about changing the
screen doors, or changing the flight.

(beat)

It's about Brian. If you'd known he
wasn't leaving, you'd never agreed to
go --

MICHAEL

No, David, for once -- you'll be happy
to know -- it isn't about him. It's
about you.

David closes his bag with a sharp zzzip.

(CONTINUED)

27 CONTINUED:

27

DAVID

The car'll be here any minute.

He grabs his bag.

28 INT. DAVID'S HOUSE - LIVING ROOM - CONTINUOUS

28

David comes down the stairs. Michael follows.

MICHAEL

I can take you to the airport if you'd like --

DAVID

I know you can.

(beat)

Only I'd rather you didn't.

MICHAEL

Have it your way --

DAVID

"The way I always do"?

MICHAEL

That's not what I was going say.

(beat)

David, I'm sorry --

DAVID

How many times do I have to tell you, you don't have to keep apologizing?

MICHAEL

I know I don't, but --

DAVID

Besides, I'm the one who should apologize to you. I'm sorry if I disregarded your feelings, if I didn't include you in any of the decisions, if I expected you to come with me.

(a beat)

And, no. I'm not sure I could do the same for you.

MICHAEL

I appreciate that, but that's not what I was going to say.

(a beat, then)

It isn't up to you to decide what I should do with my life. That's up to me.

(MORE)

MICHAEL (cont'd)

And if I didn't do it, it's my own fault. Maybe next time I'll think things through more clearly before I say yes.

David looks at Michael for a beat, missing him before he's even gone.

DAVID

(clearing his throat)

Well, I hope you change your mind and decide to come. If you do, I'll be waiting for you.

(handing him his airline ticket)

But only on your time and on your terms.

From outside we HEAR a car HONK. They're suddenly awkward together -- uncertain whether to kiss or not. Then David hurries out.

CUT TO:

29 INT. DEBBIE'S HOUSE - STAIRCASE/LIVING ROOM - NIGHT

29

Emmett on the stairs, announces:

EMMETT

Attention, everyone!

Debbie, Vic, Jennifer, Melanie and Lindsay in the living room all turn to him:

EMMETT (cont'd)

Remember that cute little twink in the midriff-T and fatigues who went up the stairs? Well, just take a look at who's coming down.

And with that, a most elegant -- not to mention, gorgeous -- young man in a tuxedo makes his entrance. It's Justin! As we PAN across the awed and delighted faces:

DEBBIE

Holy shit, Sunshine --!

VIC

Well, whaddaya know? The little chicken's become Cock-of-the-Walk.

JENNIFER

Sweetheart, you look -- beautiful!

(CONTINUED)

MELANIE

I could go for you, myself.

LINDSAY

If I don't beat you to him.

Debbie presents Justin with a truly hideous floral arrangement.

DEBBIE

It's for Daphne. A corsage.

VIC

I was wondering who weeded the garden.

JUSTIN

Thanks, Deb -- she'll love it. Mom, can I have the car keys?

JENNIFER

Sorry, honey. Not tonight.

JUSTIN

But how'll I get to the prom --?

EMMETT

What kind of fairy godmother would I be if I sent you off to the Ball in a cab? They'd kick me out of the union!

(leads Justin to the window)

Check it out --

JUSTIN

A limo -- ?

LINDSAY

It's from Mel and me.

JUSTIN

(hugging them).

You guys are so cool!

MELANIE

Now stand over there with your Mom.

She takes out her camera as Jennifer and Debbie both go to him.

MELANIE (cont'd)

Both your Moms.

Melanie snaps their picture. FLASH!

MELANIE (cont'd)

Now one with us.

They quickly squeeze together.

LINDSAY

(crying)

In about eighteen years, do you think we'll be doing this with Gus?

MELANIE

I hope so.

EMMETT

Smile!

He snaps the picture. FLASH!

DEBBIE

Now move your ass or you'll be late --

VIC

If I were only thirty years younger -- I'd still be too old for you.

JENNIFER

Have fun, honey. This is a night you'll remember all your life.

As she gives him a final kiss:

CUT TO:

30 INT. HOTEL BALLROOM - NIGHT

30

The St. James Academy's Senior Prom. All the GRADS are in their formals.

FIND JUSTIN AND DAPHNE

Daphne looking adorable and very grown up in her gown. They stand watching couples dance when Chris Hobbs comes over to them.

CHRIS

Hey, Taylor -- trying to be straight?

JUSTIN

I don't have to try.

Chris gives him a look, as Daphne intervenes:

(CONTINUED)

30 CONTINUED:

30

DAPHNE
 (to Justin)
 Come on, let's dance --

31 INT. DAVID'S HOUSE - LIVING ROOM - NIGHT

31

Michael's alone in the empty house reading a comic book. He stops -- can't really concentrate. It's lonely and empty without David.

He SEES: The plane ticket still on the table where David left it. As he stops, picks it up, looks at it:

CUT TO:

32 INT. HOTEL BALLROOM - NIGHT

32

Justin and Daphne are dancing. The music ends, they start to leave the floor when Justin stops, SEES:

BRIAN

enter the ballroom, looking glorious in an eye-popping tux, the white silk scarf around his neck. Everyone -- including Chris Hobbs -- notices him, starts to stare and whisper. FOLLOW Brian through the crowd, all eyes on him, as he ends up in front of Justin and Daphne.

JUSTIN
 (heart racing, but playing it cool)
 I thought you wouldn't be caught dead in a room full of 18-year olds.

BRIAN
 (right at him)
 I decided to recapture my lost youth.
 (then to Daphne)
 You're hot, Daph. I'd fuck you.

DAPHNE
 You, too, Brian.

Brian gives her a kiss, then:

BRIAN
 Mind if I borrow your date?

Brian reaches out his hand to Justin. A beat, Justin smiles, takes it.

(CONTINUED)

32 CONTINUED:

32

Brian leads Justin to the dance floor, as the MUSIC starts to play: "Save the Last Dance For Me." Brian takes Justin in his arms and leads him into a very different dance than we've ever seen them do at Babylon: sensual, close, passionate. Their eyes never leave each other as they glide and spin around the floor, locked together, in perfect step with the music. The other couples stop to watch -- some shocked, some in awe of how beautiful and romantic these two men are.

CUT TO:

33 OMITTED

33

34 INT. CAB - NIGHT

34

Stuck in traffic. Michael checks his watch, nervously.

MICHAEL

Is there any other way to get to the airport? I'm going to miss my flight!

CUT TO:

35 INT. HOTEL BALLROOM - NIGHT

35

Brian and Justin continue their dance. Brian loosens his tie, throws off his coat. So does Justin. They're the only couple on the floor, pinpointed in pink and blue spotlights that follow them around in the dark. It's as if they're the only two people in the world. Brian pulls him into a kiss. The room literally spins! And as it does, we see peripherally several open-mouthed stares -- from teachers as well as students. Some are of shock, some even of longing. Daphne's laughing her head off! But among the faces, we also SEE:

CHRIS HOBBS

who's watching, drinking. His is not a look of longing.

BACK TO BRIAN AND JUSTIN

Dancing. The two of them. In a dream.

CUT TO:

36 INT. REHAB CENTER - NIGHT

36

Ted and Emmett are at the reception desk. Ted carries a pizza box, magazines and flowers.

(CONTINUED)

EMMETT

I think it's wonderful that he's here --
he deserves a lot of credit. And so do
you.

TED

I can't believe you brought your
autograph book.

EMMETT

You never know who you might see in
rehab.

The DRUG COUNSELLOR -- a hip-looking guy -- comes up to them.

TED

We're here to visit Blake Wyzecki.

DRUG COUNSELLOR

Sorry, but Blake checked himself out.

TED

But he just checked himself in this
afternoon.

DRUG COUNSELLOR

He's gone.

EMMETT

You just let people leave, whenever
they want?

DRUG COUNSELLOR

It's a voluntary commitment -- we can't
force someone to stay.

TED.

Did he say where he was going -- did he
leave a message?

DRUG COUNSELLOR

(looks under the counter)

Are you Ted?

TED.

That's right.

DRUG COUNSELLOR

He left this for you.

The Drug Counsellor hands him the unopened CD of "La
Traviata". As Violetta's aria PLAYS:

37 INT. AIRPORT - NIGHT

37

Michael runs to check-in, pushes past some PASSENGERS in line:

MICHAEL

'Scuse me -- 'scuse me --
(to the TICKET AGENT,
breathless)
Has Flight 990 left yet?

TICKET AGENT

I believe they've already started
boarding. Gate 39 -- if you want to
make it, you'd better hurry.

Michael's off like a shot.

38 OMITTED

38 *

39 INT. UNDERGROUND PARKING GARGAGE - NIGHT

39 *

Brian and Justin dance through the hotel parking garage, spinning, laughing, being totally silly.

BRIAN & JUSTIN

(singing)

"But don't forget who's taking you
home, and in whose arms you're gonna be
-- "

They stumble, crack themselves up.

JUSTIN

Did you see everyone's faces?

BRIAN

We gave 'em a prom they'll never
forget!

JUSTIN

Me, either.

(then)

It was the best night of my life.

BRIAN

Even if it was ridiculously romantic.

And just to make it more so, Brian puts the white silk scarf around Justin's neck, gives him a big, romantic kiss. Then he climbs in his Jeep, gives Justin an ageless, boyish grin.

(CONTINUED)

BRIAN (cont'd)

Later.

JUSTIN

Later.

Justin turns, walks away, on air, as Brian starts up his Jeep. As he checks in the rear vision mirror, he sees:

CHRIS HOBBS (P.O.V.: BRIAN'S MIRROR)

step out from behind some parked cars. Justin, walking ahead of Chris, doesn't see him. Brian, seeing Chris going after Justin, jumps out of his Jeep, yells to Justin to warn him.

BRIAN

Justin -- !

Justin turns back to Brian, smiling, practically glowing with love, as Chris swings his bat into Justin's skull. Stunned, dazed, blood gushing from his head, Justin for a flash-second SEES Brian. Their eyes meet.

Chris stares at Justin lying there, blood spreading on the pavement underneath his head. A look of shock -- surprise -- flickers across his face. It's not how it looks on TV, it looks -- real. The he SEES Brian running at him. He drops the bat, starts to flee. Brian goes after him, picks up the bat, races to catch up, grabs Chris, hurls him backwards against a car. Chris glares at him, defiantly, unrepentant.

CHRIS

Faggot.

He tries to run again, but Brian, with one swift swing, brings the baseball bat down with a bone-crushing crack on Chris' kneecap. Chris screams, drops to the pavement.

Brian tosses the bat aside, it clunks on the cement. Then he runs back to Justin, finds him lying unconscious, blood-soaked -- including the white silk scarf. He kneels beside him, raises him, holds him in his arms, presses him against him, caressing him. He kisses him, gently, tenderly.

39A INT. PLANE - NIGHT

39A *

David buckles his seat belt. Next to him is an empty seat. Where Michael should be. As he looks up the aisle, waiting, hoping.

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*

40 INT. AIRPORT - NIGHT

40

Michael is cramming his carry-on into the regulation-size carry-on container. It fits! He races to the boarding gate, hands his boarding pass to the GATE ATTENDANT, is just about to start down the ramp when his cell phone RINGS. He answers.

He listens for a couple of seconds. Off his expression:

CUT TO:

41 EXT. HOSPITAL - NIGHT

41

An ambulance pulls up. Justin is carried out on a stretcher, unconscious, Brian by his side, blood all over him. As the paramedics rush Justin in, he sees the bloody, white silk scarf fallen on the ground. As he picks it up:

42 EXT. SKY - NIGHT

42

A plane takes off.

43 INT. PLANE - NIGHT

43

Close on David. He looks over at the seat beside him. It's empty. As he stares out the window, into the night.

44 INT. HOSPITAL - CORRIDOR - NIGHT

44

Brian sits alone. Beyond lifeless. Soul-dead. The bloody scarf around his neck. And suddenly there's a hand on his shoulder. He can barely turn his head, but he does. And there's Michael, beside him. A look, nothing spoken. They sit together, as one. And now Brian looks down the hall and sees in SLOW MOTION, the MEMORY of him and Michael and Justin running down the hall the night Gus was born and Brian and Justin first met. Laughing, racing ahead of each other --

FADE OUT.

THE END