

# queer asfolk

EPISODE 210

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EPISODE 210

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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  
BEN BRUCKNER.....Robert Gant  
and as  
DEBBIE NOVOTNY.....Sharon Gless

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GUEST CAST

WEDDING PLANNER  
LEDA  
GEORGE SCHICKEL  
COP #1

DET. CARL HORVATH  
VIRGINIA HAMMOND  
TRICK OF THE NIGHT

---

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Michael's gobbling down his lunch, completely captivated with the
2. INT. BANQUET HALL - DAY p.2  
MELANIE and LINDSAY sit at a banquet table, tasting a variety of
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Brian, Justin, Ted and Michael at the bar.
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Dirty Blonde's on all fours taking care of Brian. Justin's behind
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Melanie, still in her PJs, is slumped across the living room
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The back door opens and Debbie emerges dragging a trash bag behind
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A short time later. Yellow tape, COPS, CORONER, EVIDENCE TECH,
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Brian, Ted and Emmett are stuffed in a booth, stuffing their
14. INT. PETERSON'S HOUSE - ATTIC - DAY p.26  
Illuminated by dusty shafts of light from attic windows, Melanie
15. INT. GEORGE'S MANSION - DEN - DAY p.29  
Emmett enters in outrageous clubwear, perusing a copy of
16. INT. COMIC BOOK STORE - DAY p.31  
Brian, tongue-firmly-in-cheek, speaks very reverentially:
17. EXT. PUBLIC PARK - DAY p.33  
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Melanie tries unsuccessfully to feed Gus. Strained peas are
22. EXT. BEN'S APARTMENT BUILDING - ROOFTOP - NIGHT p.43  
Michael stands at the ledge gazing down at the street below:
23. EXT. BABYLON - NIGHT p.45  
Brian walks out of Babylon with the TRICK OF THE NIGHT, is about

FADE IN:

CLOSE ON THE VIVIDLY DRAWN PAGES OF A CAPTAIN ASTRO COMIC

WE FOLLOW panels across the page. The Captain has Morphisto, an unpleasing mix of Klingon and Lucifer, bound up in some sort of sonic restraints. Playing the characters, the VOICE of one Michael Novotny:

MICHAEL (V.O.)  
(first as the gravel voiced,  
Vincent Price-like Morphisto)  
"So, Captain Astro, this is how it  
ends? With a whimper, not a bang?"  
(now as Captain Astro)  
"I don't know about you, Morphisto --  
but I'm getting quite a bang out of  
it!"

PULL BACK TO REVEAL WE ARE IN:

1 INT. COMIC BOOK STORE - DAY

1

Michael's gobbling down his lunch, completely captivated with the latest issue of Captain Astro.

NEXT PANEL:

MICHAEL  
(as Morphisto)  
"All these years of your pursuits --  
from planet to planet, over galaxies,  
across billions of light years -- has  
exhausted me"  
(as Captain Astro)  
"You'll be getting plenty of rest from  
now on, Morphisto -- in solar  
solitary!"  
(then, as himself)  
This is so fucking cool.

NEXT PANEL:

Just then, Captain Astro falters:

MICHAEL (CONT'D)  
(as Captain Astro)  
"What the --? Feeling weak -- can  
barely stand --"

NEXT PANEL

Captain Astro collapses, gasping for air as Morphisto powerfully breaks his chains, towers over The Captain:

1 CONTINUED:

1

MICHAEL (CONT'D)  
(as Morphisto)  
"Forgot to mention, my dear Captain,  
this planet I had you chase me to --  
has a deadly virus. Luckily, I'm  
completely immune. Too bad you didn't  
get your shots --"

Michael stops.

MICHAEL (CONT'D)  
Couldn't be!

NEXT PANEL

Captain Astro mutters a final, pathetic plea:

MICHAEL (CONT'D)  
(as Captain Astro)  
Help me --

Michael quickly flips to the back of the book.

THE LAST PANEL

is an Intergalactic Mausoleum with a gigantic granite statue  
of Captain Astro. \*

MICHAEL (CONT'D)  
(reading)  
"The end of an era. Captain Astro is --  
dead"

Then, so stunned, all he can force out is a barely audible:

MICHAEL (CONT'D)  
No.

CUT TO:

2 INT. BANQUET HALL - DAY

2

MELANIE and LINDSAY sit at a banquet table, tasting a variety  
of meals beautifully laid out before them, each with its own  
appropriate place-setting, in order of ascending price. A  
frou-frou WEDDING PLANNER moves then down the table.

WEDDING PLANNER  
This is our Plat Speciale Bleu. Paté  
de boeuf, pommes hachée, and a salade  
vert a la russie.

(CONTINUED)

MELANIE

Translation: the Blue Plate Special;  
meatloaf, mashed potatoes and iceberg  
lettuce with Russian dressing.

WEDDING PLANNER

Next, Le Menu Parisien. \*

LINDSAY

Ooo-la-la!

A much better looking plate.

WEDDING PLANNER

Canard royale, souffle der fromage  
imperiale, and a tarte fromboise de la  
reine.

MELANIE

How much for Marie Antoinette's last  
meal?

WEDDING PLANNER

Fifty.

Melanie whistles.

MELANIE

Let 'em eat wedding cake.

Lindsay shoots her a look, spots the last presentation: the  
most splendid of all.

LINDSAY

(impressed)

What's that?

WEDDING PALNNER

That's our Cornucopia d'Or. The Feast  
of Feasts. New Zealand filet mignon  
and African lobster. \*

LINDSAY

How much? \*

WEDDING PLANNER

One twenty-five.

Melanie practically gags.

MELANIE

For surf and turf?

WEDDING PLANNER

(chilly)

Perhaps I should leave you two alone to discuss your special day. But whatever you decide, I'll need a fifty per cent deposit by Monday.

As the Wedding Planner moves off.

MELANIE

She's not kidding, "Special day" -- to go broke!

LINDSAY

Do you have to be so --

MELANIE

So what?

LINDSAY

Cheap!

MELANIE

I'm not being cheap -- I'm being practical. This wedding's costing us a fucking fortune!

LINDSAY

Look, I'm wearing my Granny Faye's wedding dress -- that saves us a bundle right there. And I'm sure we can think of other ways to economize.

MELANIE

We could cut back on the flowers --

LINDSAY

Not on your life!

MELANIE

The ten piece orchestra --

LINDSAY

And have what, an oompah band?

MELANIE

What about Tony Bennett? \*

LINDSAY

Tony Bennett? Tony Bennett's not singing at our wedding. \*

2

CONTINUED: (3)

2

MELANIE

Well, why not? At the rate we're going, we'll be honeymooning in bankruptcy court, anyway!

CUT TO:

3

INT. LIBERTY DINER - DAY

3

Michael, EMMETT, TED, BRIAN, and JUSTIN are huddled around the final issue of Captain Astro.

MICHAEL

Captain Astro's dead!

EMMETT

Oh my God. What happened?

BRIAN

He was flying nine-thousand light years a nanosecond when a little old lady stepped into the crosswalk. He threw himself into reverse and disappeared up his own asshole.

TED

A cautionary tale if I ever heard one.

MICHAEL

He died from an Intergalactic "virus". From which there's no known "cure"? What does that sound like to you?

BRIAN

A cheap ploy to get you to buy the next issue -- "Captain Astro Returns From The Dead -- That'll Be A Buck Twenty-Five".

MICHAEL

There isn't going to be a next issue. I called the publisher.

Just then, DEBBIE brings Ted's fries over, sees Michael's face.

DEBBIE

Sweetheart -- ! What's wrong?

MICHAEL

They killed him.

DEBBIE

(alarmed)

Who?

JUSTIN

Captain Astro.

DEBBIE

(to Michael)

Oh honey, I'm so sorry.

(then, smacks his head)

Don't ever fuckin' scare me like that again!

She moves on.

TED

Well, look at it this way: he lived a long and productive life. He must've saved the world at least five thousand times.

EMMETT

And at his age, to still look that good in Spandex is quite an achievement.

MICHAEL

You guys can joke all you want, but the word on the net is they killed him because people thought he was gay.

BRIAN

After living with Galaxy Lad for thirty years, rumors were bound to circulate.

JUSTIN

If it's true they killed Captain Astro because he was gay, then that makes his death a hate crime.

TED

I think we're getting a little carried away here. He wasn't real. He was a comic book character.

MICHAEL

He was more than that. He was a hero, for a lot of kids who don't have heroes. And now -- he's gone.

\*  
\*  
\*

Off Michael's sad expression:

CUT TO:

4 EXT. LIBERTY AVENUE - CONTINUOUS

4

The boys walking down the street.

BRIAN

Out of respect for our fallen Captain,  
let's go over to Woody's, raise a few.

(to Michael)

What do you say?

MICHAEL

(glum)

Think I'll pass.

EMMETT

You go on home, sweetie. You need time  
to grieve, to mourn --

BRIAN

-- to jack off over back issues.

JUSTIN

Gross!

TED

Guess it's just us, then.

EMMETT

No, just you. I can't go, either.

BRIAN

Don't tell me -- Wonder Woman's on the  
critical list.

EMMETT

(evasive)

See you guys.

He quickly and mysteriously takes off.

TED

What's with him?

JUSTIN

My guess? Secret boyfriend.

TED

Are you kidding? If Emmett was dating  
someone, he'd rent a billboard.

Now it's Michael's turn to cut out.

(CONTINUED)

CONTINUED:

MICHAEL

Guess I'll take off, too.

Justin goes after him.

JUSTIN

Michael? About Captain Astro --

MICHAEL

You have some witty zinger about  
Captain Astro's "red dwarf" or "black  
hole", save it.

Instead:

JUSTIN

I was going to say I know how you feel.  
I felt the same way when Anna Karenina  
died.

MICHAEL

You read "Anna Karenina"?

JUSTIN

(apologizing)

I wasn't allowed to have comics, so I  
was forced to read good literature.  
Anyway, I was devastated. For weeks  
afterward, every time I thought about  
her, I'd start to cry. I guess because  
she was so real. More real, in a way,  
than any person. So I'm sorry about  
Captain Astro -- for what they did to  
him. Please accept my sympathies.

And as he hugs a surprised and grateful Michael:

CUT TO:

INT. TIMID FRIEDA'S - NIGHT

Melanie, Lindsay and LEDA are at their favorite dyke bar.

MELANIE

You should've seen it.

(mocking)

"Le plat bleu --"

LINDSAY

(defensive)

It's called a "tasting".

(CONTINUED)

MELANIE

It's called a rip-off. You can't believe what they charge --

LINDSAY

And I can't believe you're still carrying on about it.

LEDA

So which "plat" did the happy couple pick?

LINDSAY

We haven't decided, but I'm leaning toward the "Cornucopia d'Or".

LEDA

What's that?

LINDSAY

African lobster and filet mignon from New Zealand.

MELANIE

They fly the cow here, first class.

LINDSAY

It's our special day.

MELANIE

How many more times do I have to fucking hear that?

Lindsay's had enough.

LINDSAY

You don't. In fact, we don't have to have a sit-down dinner at all -- we can have the wedding right here.

MELANIE

Very funny.

LINDSAY

I'm serious. We can do it from five to seven, during "Happy Hour." Two for one drinks, free bar-nuts, the all-you-can-eat Bottomless Bucket of Buffalo Wings. The whole thing won't cost us more than a couple hundred bucks, tops.

MELANIE

Sit down. You're being ridiculous.

LINDSAY

I'll stand on my head if I want, and you're the one who's being ridiculous, counting every nickel and dime --

MELANIE

Every nickel and dime we don't have!

LEDA

Girls, girls. We may be dykes, but remember, we're still ladies.

A rising chorus of "Yeah!'s" from the bar.

MELANIE

(hurt)

I'm sorry if you think all I care about is money -- but I didn't grow up a spoiled little rich girl -- like you!

LINDSAY

I am not a spoiled little rich girl!

MELANIE

Please! Your entire World View is based on Santa bringing you everything you ever asked for!

LINDSAY

He did not bring me everything I asked for -- I never got that yellow cashmere I would've died to own. I merely thought that just this once we could be a little extravagant. But obviously you'd be happier if we'd gone to "Weddings For Less". Or better yet, not gone through with it at all!

MELANIE

I never said that. But if that's what you want, it's not too late!

Lindsay storms off. Melanie runs after her. Leda turns to the LOVELY LEZZIE next to her.

LEDA

Marriage. Straight people deserve it.

CUT TO:

6 INT. MICHAEL'S & EMMETT'S APT. - MICHAEL'S BEDROOM - NIGHT 6

Michael sits on the bed, surrounded by comics. BEN stands, watching. \*

BEN

Handsome but doesn't know it. Cool but doesn't show it.

Ben references the Captain, but we know who he's really talking about.

BEN (CONT'D)

I can see why anyone would love him.

MICHAEL

Now he's dead. The invisible hand that wrote his life suddenly decided to write "The End".

BEN

That's pretty much how it goes. One day the invisible hand that writes us all will write "The End" -- and then we'll be gone, too.

Not a comforting thought. Michael picks up an old issue of Captain Astro.

MICHAEL

The first time I saw him I was ten years old, in Fisher Drug. I'm walking down aisle seven and there he was. "The Adventures of Captain Astro." I'd never heard of him -- he wasn't famous like Superman and Batman. But that's why I liked him: it was like I found him.

BEN

Or maybe it was the giant bulge in his tights.

MICHAEL

I started reading and, and I couldn't put it down. Then I heard Ma yelling for me over the store speaker, "Michael Novotny, get your ass to the checkout." So, I stuffed it down the front of my cords. \*

BEN

You stole Captain Astro? \*

(CONTINUED)

MICHAEL

There wasn't extra money for comic books. Soon as I got home, I ran up to my room to finish it. By the time I finished it, it was dark. But I got on my bike and rode back to the drugstore. I told Mr. Fisher I swiped it. I was sure he was going to call the cops. But instead he took two quarters out of his pocket, put them in the register, then handed me back the comic. He told me to get home. My mom was probably worried.

\*  
\*  
\*  
\*

BEN

You're a good man, Michael Novotny. Even if you are a petty crook.

MICHAEL

Integrity. Honesty. That's what he stood for.

\*  
\*

As he holds the comic close:

CUT TO:

INT. GEORGE'S MANSION - GEORGE'S BEDROOM - NIGHT

CLOSE ON an ecstatic Emmett in the throes of an amazing orgasm.

\*  
\*

EMMETT

Oh-my-God!  
(then, after he's recovered)  
Where in the world did you learn that?

\*  
\*

GEORGE

(popping up)  
Well, you know at my age, technique is all.

EMMETT

Technique? I would call that -- art!  
That was the best oral sex I've ever had.

\*

GEORGE

You're just saying that --

EMMETT

You're right, George, I am. It was the worst oral sex I've ever had.

(MORE)

EMMETT (CONT'D)

In fact, I'm filing a complaint with the Bureau of Better Blowjob.

GEORGE

I still don't understand why you'd want to sleep with some old guy like me, when there're all those beautiful young men out there?

EMMETT

For one thing, most of those "beautiful young men" aren't interested in me -- or anyone else for that matter. They're mostly interested in themselves. For another, the sex is usually so fast and impersonal, you've forgotten you had it by the time you got home.

He cuddles up with George.

EMMETT (CONT'D)

With you, it's different. You take your time. You're gentle. You're a sexual -- caregiver! And you've given me soooo much, George.

GEORGE

I could say the same. \*

EMMETT

Nah! Not nearly enough. But I'll think of something. Well, I've got to get going -- meeting the guys at Woody's -- \*

GEORGE

Woody's? \*

EMMETT

The gay bar? Don't tell me you've never been to Woody's.

GEORGE

I've only been to a gay bar once.

EMMETT

Once?

GEORGE

Years ago, on a business trip to San Francisco. I felt so awkward, so out of place, I turned around and left. \*

EMMETT

So that was the only time you were surrounded by homos?

GEORGE

And the opera, of course.

EMMETT

(a lightbulb)

I just thought of something.  
(pulling George out of bed)  
Come on!

\*  
\*  
\*  
\*

GEORGE

Where are we going?

EMMETT

Out!

GEORGE

I'm not sure I'm ready.

EMMETT

Honey, you've been ready your entire life -- you just didn't know it. Now put on your dancin' shoes -- we're going to Babylon!

\*

CUT TO:

8 INT. BABYLON - NIGHT

8

Brian, Justin, Ted and Michael at the bar.

TED

Come on, Michael, cheer up. It's not the end of the world.

MICHAEL

Just the Universe.

(sighs)

I should've stayed home -- gone to bed.

BRIAN

And cried yourself to sleep?

MICHAEL

If I felt like it, yes! What the fuck business is it of yours?

TED

Better to join the living -- have a drink --

\*  
\*

(CONTINUED)

JUSTIN

Have a bump --

BRIAN

Have a boy.

MICHAEL

In case you've forgotten, I'm seeing someone.

JUSTIN

What's that got to do with it?

MICHAEL

(to Brian, impressed)  
You've taught him well.

Brian pats Justin's head, proudly.

TED

The kid has a point. You're not tying the knot, like the Merry Munchers.

JUSTIN

You're not even living together.

BRIAN

So treat yourself!

MICHAEL

(wanting no part of it)  
That's your arrangement.

In fact, Brian and Justin are about to "arrange" something.

JUSTIN

How about him?

BRIAN

Too tall. Him?

JUSTIN

Too hairy.

TED

You sound like Goldilocks. \*

RAMP TO THREE LEATHER DADDIES

BRIAN

And they're the three bears. \*

(CONTINUED)

BACK TO OUR BOYS

JUSTIN

Before we take somebody home, we both  
have to be in complete agreement.

TED

That's where so many couples go wrong --  
one wants the floral pattern, the other  
wants stripes -- if only they'd talked  
things over first.

\*  
\*

JUSTIN

Look, there's Emmett.

They wave, he sees them, waves back.

BRIAN

Who's that fossil standing next to him.

JUSTIN

The Crypt-Master!

MICHAEL

I thought he'd be just your type. Not  
too tall, not too hairy, but just  
right.

Emmett joins the guys -- followed by George. The guys all  
stare at him.

EMMETT

Well aren't you going to say hello?

The guys mutter their hellos.

EMMETT (CONT'D)

(to George)

Allow me to introduce you to everyone.

But before Emmett can say anything, George intercedes:

GEORGE

I feel as if I know them already.

(to Ted)

You're Ted, am I correct?

TED

That's right --

GEORGE

A man of diverse passions! "Fetch" and  
I owe you a debt of gratitude.

(MORE)

(CONTINUED)

GEORGE (CONT'D)

Your website brought us together.

(continuing)

And you, of course, are Michael -- the true and devoted friend with the loving heart.

\*  
\*

MICHAEL

(to Emmett)

You told him that.

GEORGE

He didn't have to.

(next)

And Justin. The youngest and the bravest. If only I'd had your courage when I was your age, how different my life would've been.

\*

BRIAN

What about me?

GEORGE

Ah, Brian. Or, as Emmett calls you, "The Love Child of James Dean and Ayn Rand". One could say many things. But what must be said is that you're your own man. That is the highest compliment of all.

BRIAN

(slapping an arm around him)

George, what do you say I buy you a drink?

\*

EMMETT

Uh-uh-uh! We're here to dance! Come on, Georgie -- let's boogie, baby!

\*  
\*  
\*

As Emmett leads George to the floor and they start to burn it up!

\*  
\*

BRIAN

(taking a bump)

Maybe old George needs to get high.

\*  
\*  
\*

MICHAEL

He looks like he's high enough.

\*  
\*

TED

Look at them go! That should get his cholesterol down!

\*  
\*  
\*

JUSTIN

You really think they're doing it?

(CONTINUED)

BRIAN

You got a problem with older men, kid?

ON THE DANCE FLOOR

Emmett and George dance, surrounded by glistening, sexy, shirtless men.

GEORGE

It's like a dream -- everyone's so young, so beautiful. It's as if time had stopped, and the world no longer exists.

EMMETT

When you're here, it doesn't.

GEORGE

I can't believe what I've been missing.

Emmett pulls George close.

EMMETT

Neither can I, George. Neither can I.

BACK TO BRIAN AND JUSTIN

scanning the crowd, Justin spots someone.

JUSTIN

Dirty blonde, wife beater, great ass.

BRIAN

How do you always know what I like?

JUSTIN

You "older men" all go for the same type.

CUT TO:

9 INT. BRIAN'S LOFT - NIGHT

9

Dirty Blonde's on all fours taking care of Brian. Justin's behind Dirty Blonde, taking care of him.

BRIAN

(to Justin, re: Dirty Blonde)  
You have great taste.

Dirty Blonde hears, thinks Brian means him, stops for a minute and smiles. Brian pushes his head back down on his dick.

(CONTINUED)

BRIAN (CONT'D)  
(to Dirty Blonde)  
Not you.  
(then, smiling at Justin)  
Him.

CUT TO:

10 INT. MELANIE AND LINDSAY'S HOUSE - DAY

10

Melanie, still in her PJs, is slumped across the living room chair, reading the Sunday paper. Lindsay enters carrying breakfast-- for one.

MELANIE  
Where's mine?

Lindsay doesn't answer starts searching through the newspaper.

LINDSAY  
Can I have the Arts and Leisure section?

MELANIE  
I'm reading it.

LINDSAY  
In the six years I've known you, you've never read the Arts and Leisure Section.

MELANIE  
Well I'm reading it today.

The phone RINGS. Neither moves to get it. Another RING. Finally, Melanie gets up, answers it. Lindsay snatches the Arts and Leisure.

MELANIE (CONT'D)  
(into phone)  
Hello? Hold on.  
(to Lindsay, like the breeze off an Alp)  
It's for you.

She passes the phone to Lindsay -- snatches back the Arts and Leisure.

LINDSAY  
(a dirty look at Mel, then into the phone)  
(MORE)

(CONTINUED)

LINDSAY (CONT'D)

Hello? Hi, Mom. Did you get my message? That's good.

Lindsay listens for a while. Gets upset.

LINDSAY (CONT'D)

(into phone)

But she left it for me -- she wanted me to wear it!

Melanie sits up, curious now, listens.

LINDSAY (CONT'D)

(into phone)

Well, it's real to me!

(then, getting mad)

It's not your place to refuse, mother!

\*

Lindsay hangs up and collapses back on the couch.

MELANIE

Now what?

LINDSAY

She won't let me have my Grandmother's wedding dress.

MELANIE

What?

LINDSAY

She said if Grandma knew a dyke was getting married in her dress, she'd die.

MELANIE

I thought she already did.

Lindsay begins to cry. Suddenly, all the squabbling over the wedding is forgotten. Melanie rushes to comfort her.

MELANIE (CONT'D)

Honey --

LINDSAY

It meant a lot to me -- to be married in her dress.

\*

\*

Mel grabs Lindsay by both shoulders.

MELANIE

Don't you worry -- you're going to have that dress. Nobody fucks with my girl.

CUT TO:

11 EXT. LIBERTY DINER - REAR - DAY

11

The back door opens and Debbie emerges dragging a trash bag behind her. She opens up the dumpster lid, is about to swing the bag up and in, when she spots something inside. She drops the trash bag on the ground.

DEBBIE

Ho-ly shit --!

INSIDE THE DUMPSTER

is a young man. A very dead young man.

CUT TO:

12 EXT. LIBERTY DINER - MORNING

12

A short time later. Yellow tape, COPS, CORONER, EVIDENCE TECH, PHOTOGRAPHER, the whole she-bang. Debbie stands nearby with Justin, who's got his arm around her. CARL HORVATH, late 50s, Pittsburgh homicide dick, runs the investigation. A COP reports to him.

COP #1

No wallet, no ID --

\*

HORVATH

You've searched the dumpster?

\*

COP #1

Yeah, and the alley all the way to the corner. Nothing.

HORVATH

Search it again.

Cop #1 is none too pleased at the idea of climbing back in -- but he does so, as Horvath goes over to Debbie.

\*

\*

HORVATH (CONT'D)

Mind if I ask you a few questions --

\*

(off her name tag)

\*

-- "Debbie"?

\*

DEBBIE

Not if you don't mind my asking you one, first. What the fuck happened? \*

HORVATH

Appears the victim was strangled, then tossed in the trash. What time'd you say you found him? \*

DEBBIE

Fifteen, twenty minutes ago -- when I called you. How long do you think he's been there?

HORVATH

Six, seven hours from the look of things. Ever seen him before?

DEBBIE

Yeah. I've seen him.

Justin tries to get a peek at the corpse.

DEBBIE (CONT'D)

Don't look, Sunshine.

HORVATH

"Sunshine"?

From the tone of his voice, she knows he's not a friend.

DEBBIE

It's what I call him. Got a problem with that? \*

HORVATH

(re: the corpse)

What about him? He gotta name? \*

DEBBIE

"Spanish Omelet." Extra-crispy home fries, whole wheat toast.

(off his look)

I only know him by his order.

Horvath makes a note, turns to the Cop.

HORVATH

Looks like we got a "Jane Doe" on our hands.

Horvath and the Cop share a weary smile.

DEBBIE

What'd you just say?

HORVATH

It's cop talk.

DEBBIE

What, because you found a body on Liberty Avenue, you think you have the right to make fag jokes? That kid in the trash is somebody's son.

HORVATH

I'm sure he made his mother real proud.

DEBBIE

Well, I'm the proud mother of a gay son -- and you're a homophobic prick.

HORVATH

(showing his gold shield)

Horvath. Shield number five six three. File a complaint.

Michael, Brian, Ted and Emmett arriving for their usual Sunday morning breakfast, come upon the crime scene. Michael runs over to Debbie.

MICHAEL

Mom, you OK?

DEBBIE

I was just telling the nice officer all about you.

TED

Jesus -- what happened?

EMMETT

(seeing the body)

Oh my God! Is he dead?

BRIAN

What the hell'd you serve him, Deb?

HORVATH

Any of you know this guy?

They go to look at the corpse. Face discolored, strangulation marks on his neck. Not a pretty sight. Headshakes -- "No's" all around. Except for Justin.

(CONTINUED)

JUSTIN

I do.

All eyes go to Justin.

JUSTIN (CONT'D)

I danced with him at babylon once.  
Then we went to the backroom. He  
sucked me off.

HORVATH

Don't suppose you got his name? \*

Justin shakes his head. Horvath flips his notebook closed,  
glances at Debbie.

HORVATH (CONT'D)

A story after a mother's heart. \*

As they watch the body slide into the coroner's black bag: \*

BRIAN

I'm starving. Let's eat.

CUT TO:

13 INT. LIBERTY DINER - DAY

13

Brian, Ted and Emmett are stuffed in a booth, stuffing their  
faces.

EMMETT

Did you see what he was wearing?

TED

Leather pants, tank-top?

EMMETT

My theory is, whoever killed him was  
making a fashion statement.

The guys laugh.

BRIAN

So how come no one's offed you?

Emmett tosses a roll at him.

TED

I say it was a crime of passion. His  
boyfriend discovered he was unfaithful,  
so he sent him a letter -- Meet me  
tonight in some secret spot.

(MORE)

(CONTINUED)

TED (CONT'D)

Thinking it was from his lover, he went. But when he got there, his boyfriend stepped out of the shadows -- and strangled him!

EMMETT

I think you've been seeing too many operas.

TED

I'm going tonight. It's the Big Gala. Got an extra ticket. Want to come? \*

BRIAN

I'd rather wind up in a dumpster.

EMMETT

So whoever this demented aberration of humanity was -- do you think they had sex first?

BRIAN

Hope so. It's always good to come before you go.

As they all laugh, Debbie slams down a plate of eggs down with a BANG!

BRIAN (CONT'D)

What's wrong with you?

DEBBIE

(glaring directly at him)  
That's my question.

At the next table, Michael's circulating a petition.

MICHAEL

Just sign here. We're going to show them that every life is valuable -- gay or straight.

DEBBIE

Thank God, somebody around here's taking what happened seriously. I'm so proud of you, sweetheart.

MICHAEL

Thanks, Ma. Want to sign?

DEBBIE

Damn right I do! Give me a pen -- never mind, I got one.

Using her pen to write orders, she starts to sign, then reads what she's signing:

DEBBIE (CONT'D)

"Bring Back Captain Astro --?" What the fuck is this?

MICHAEL

It's a petition to the publishers to get them to resurrect him.

\*  
\*

DEBBIE

What's the matter with all of you? A boy was found outside, dead. Stuffed in the garbage like yesterday's mashed potatoes. And you all think it's a big joke! Is that how little you think of his life? How little you think of your own?

(a beat)

And you. I expected more from you. A lot more. But you're more concerned about a character in a comic book than a human being!

\*  
\*  
\*

She hands him back throws the petition, walks away, disgusted.

CUT TO:

14 INT. PETERSON'S HOUSE - ATTIC - DAY

14

Illuminated by dusty shafts of light from attic windows, Melanie and Lindsay search through family heirlooms and memorabilia.

LINDSAY

You're going to love it. Strapless and tight around the waist, with silk buttons running down the back and small flower appliques at the hem.

Silence. Lindsay looks back at Melanie's smile.

LINDSAY (CONT'D)

What?

MELANIE

I can just see you describing your wedding dress while we're being arraigned for breaking and entering.

\*

LINDSAY

I can't be arrested for breaking into my own house!

\*  
\*  
\*

MELANIE

Well, it's not mine, so let's find it and get the fuck out of here before your parents come home.

\*  
\*  
\*

LINDSAY

I remember it's in an old wooden trunk.

\*

MELANIE

That landed with your ancestors at Plymouth Rock?

LINDSAY

Grandma Faye's family did come over on the Mayflower.

MELANIE

In my family, Mayflower's a moving van.

Melanie pulls the sheet off a polished wooden trunk.

MELANIE (CONT'D)

Looky what I found.

LINDSAY

That's it. Quick, open it.

Melanie flips the catch, and opens it. Empty.

LINDSAY (CONT'D)

It's -- gone! Vanished!

\*  
\*

MELANIE

Any chance Grandma Faye was also related to Houdini?

LINDSAY

She used to show me that dress when I was a little girl -- she always put it back in here.

MELANIE

Maybe your mother decided to "move" it.

LINDSAY

I wouldn't put it past her.

Melanie rummages around at the bottom of the chest.

MELANIE

All that's left is this pile of old papers, and some letters.

Lindsay keeps looking for the dress as Melanie peels open an envelope and reads.

MELANIE (CONT'D)

(reading)

"July 28th, 1943. Dear Faye, What a glorious day, lying with you on the bank of the Allegheny, feeling the sun on my back as we both fell asleep! With Harry off somewhere in the Pacific, all I do is worry. I know we're supposed to be brave, but the only time I feel that way is when we're together. What would I do without you, my dearest, devoted friend? Love always, Vera."

Lindsay stops looking for the dress.

LINDSAY

"Love always, Vera"?

Melanie flips over the envelopes, looks at the return addresses.

MELANIE

From a Vera Carmichael. All of them.

LINDSAY

Granny never mentioned any Vera.

Lindsay reaches over, picks up another letter, opens it.

LINDSAY (CONT'D)

(reading)

"December 26, 1943. Dear Faye, I'm here in my apartment, listening to the news on the radio. Behind me, the frosted windows, burning embers in the fireplace, a small tree aglow with colored lights. And I'm the housewife with her hands on her lap, waiting for her husband to come home from the war. It's like the cover of the Saturday Evening Post. A perfect picture. Except it's a lie. I don't belong here, or with Harry. All I can think about is being with you, talking with you, being held by you --"

(CONTINUED)

MELANIE

"Being held by you?" Sounds like a helluva friend.

LINDSAY

That's just how they talked back then.  
(finding her place, reading)  
"-- talking with you, being held by you  
-- kissing you--  
(a beat)  
making love with you" --?

Lindsay and Melanie stare at one another. A long beat.

MELANIE

Holy shit.

LINDSAY

Granny Faye was -- a dyke?

CUT TO:

15 INT. GEORGE'S MANSION - DEN - DAY

15

Emmett enters in outrageous clubwear, perusing a copy of Pittsburgh's "Out".

EMMETT

Okay, Georgie, where shall we venture forth to tonight?  
(considering their choices)  
There's a "Pecs of Death" contest at Boots, "Jock-strap Jubilee" at Uncle Arthur's, "Nipple Nite" at the Cockring  
--

But George is seated by the fire, in his robe, looking rather subdued.

GEORGE

They all sound festive. But perhaps you should go without me.

EMMETT

It wouldn't be nearly as much fun.  
(then)  
George? Are you all right?

GEORGE

(distracted)  
Mmmmm? Oh -- yes. A bit tired, that's all.

(CONTINUED)

EMMETT

You just need to get your dance legs!

He takes George by the hands, pulls him to his feet. A gold foil envelope with a fancy red tassel falls from George's lap to the floor.

EMMETT (CONT'D)

What's this --?

GEORGE

Nothing -- an invitation.

EMMETT

Pretty fancy invitation!

He peeks inside the envelope.

GEORGE

It's to the Opera Gala tonight.

EMMETT

I've never been to the opera. All that screeching and carrying on in silly costumes -- they all seem like such Drama Queens.

GEORGE

Why don't you take my tickets? I'm sure Ted would like to go with you -- he's into all that "screeching and carrying on."

EMMETT

He's already going. And I thought you loved the opera.

GEORGE

I do. But I haven't been in years. Not since I -- "came out".

EMMETT

But you said yourself it's the biggest collection of queers outside of Babylon.

GEORGE

They weren't married to my wife. She guards the doors of Schickel Hall like Cerberus, the three-headed dog from Hades.

EMMETT

You're not going to let a little thing like that stand in your way?

GEORGE

I'd rather not discuss it.

EMMETT

If that's how you feel. But let me tell you something, honey -- nothing or nobody could stop me from doing what I love. If they tried I'd say --

GEORGE

I know. "Fuck 'em."

EMMETT

You got it, baby! Fuck 'em, all!

As he snaps his fingers:

CUT TO:

START ON A SHRINE -- OF SORTS

Michael has put together a display of Captain Astro comics, action figures, posters, games and other memorabilia, with a sign that says "So Long, Cap" PULL BACK TO REVEAL WE ARE IN:

16 INT. COMIC BOOK STORE - DAY

16

Brian, tongue-firmly-in-cheek, speaks very reverentially:

BRIAN

"He was a good man. A devoted man. A loving man. Everyone who came in touch with him was moved by his kindness, his generosity --"

MICHAEL

(annoyed)

What the fuck are you doing?

BRIAN

Delivering a eulogy. Same one, in fact, the priest gave at my father's funeral.

MICHAEL

(straightening up his shrine)

What do you know about Captain Astro?

(CONTINUED)

BRIAN

About as much as the priest knew about  
my father. \*

Brian looks at Michael for a beat, then puts his arms around  
him. Michael soaks up the unexpected tenderness. \*

MICHAEL

(after a beat)  
You think it's true? \*

BRIAN

What's true?

MICHAEL

What my mother said.

BRIAN

That she knew you were queer when you  
were five? Fer sure, dude!

MICHAEL

That I care more about a character from  
a comic book than I do about a real  
person.

(beat)

Like that kid they found.

BRIAN

So what if you do?

MICHAEL

Some might say my priorities are  
slightly fucked up.

BRIAN

Some don't know shit.

(picking up a little statue of  
Captain Astro)

You've known the Captain your entire  
life. You never laid eyes on Dumpster  
Boy before this morning -- how worked  
up are you supposed to get? Hey --  
remember that retarded Captain Astro  
Club you started in eighth grade?

MICHAEL

You're the only one who joined.

BRIAN

I felt sorry for you. And those lame-ass T-shirts with the official Astro insignia you made for us to wear under our shirts?

MICHAEL

With the paint that ran when we sweated

--

BRIAN

Couldn't get it off with a sand-blaster! Practically rubbed myself raw. It was pathetic.

MICHAEL

(laughing)

Yeah, it was --!

A beat, then:

BRIAN

That was your youth, Mikey. And Captain Astro was your hero. Now they're both gone. So you mourn the loss of all the things he was -- and all the things he meant.

As he gives Michael a kiss:

CUT TO:

17 EXT. PUBLIC PARK - DAY

17

Lindsay and Melanie sit on a park bench, bundled up against the cold. Gus naps in the stroller. Lindsay is reading another letter.

LINDSAY

(reading)

"My Dearest Beloved, I had to rush home to write how happy I am! Truly happy, for the first time in my life. And it's all because of you. No one has ever made me feel more content, more fulfilled, more truly who I am than you. I wish that time could stop and we could hold each other in our arms forever. Your Vera."

(then, concerned)

Are you cold?

(CONTINUED)

MELANIE

Are you kidding? Things are really heating up. \*

LINDSAY

She and Granny Faye really were in love. And no one ever knew it!

MELANIE

More! More! \*

Lindsay opens it, looks it over. Her expression changes.

MELANIE (CONT'D)

What?

Hesitantly, Lindsay starts to read.

LINDSAY

(reading)

"May 8, 1945. Dear Faye, I'm looking out my window and I see children running down the street, waving little flags. In the distance I can hear car horns. I guess it must be true. The day we have all hoped and prayed for is here. The war is finally over. Soon Harry will be coming home. He wrote me that he wants to move to California -- plenty of cheap land to build houses for the G.I.'s to raise their families. Our boys won. But I'm afraid we've lost. I know we talked about what we would do. That when the time came, I would tell him. But I can't. Please do not think it's because I don't love you. It's because I'm not brave. Forgive me for telling you this way. Goodbye, my beloved." \*

(a beat, wiping away tears) \*

She left Granny and went back to her husband. \*

MELANIE

Times were different then -- it's what women had to do. Pretend.

LINDSAY

Times aren't that different.

MELANIE

For some. But there are others, who are willing to take the risk --

LINDSAY

Like you and me?

And there, out in the open, in front of whomever happens to be passing by -- they kiss.

18 INT. SCHICKEL HALL - LOBBY - NIGHT

18

Intermission at the Pittsburgh Opera Gala. Society is out in all its splendor. FIND George and Emmett (dressed in a tux -- with a very Emmett-y bow-tie and cumberbund, naturally!) as they make their way down the Grand Staircase:

EMMETT

Okay, let me get this straight. Radames, the noble Egyptian warrior, could marry the Pharaoh's daughter and live more-than-comfortably ever after. But instead, he wants to run off with Aida the slave girl, who happens to weigh like 200 pounds?

GEORGE

You're not supposed to notice that.

EMMETT

How could I not notice? Her name should be Aida-lot!

\*  
\*

GEORGE

The point of the story is that passion transcends all the rewards of the material world.

EMMETT

Then he should get some corrective eye surgery and check out those hunky slaveboys!

George laughs with delight, just as Ted comes over.

TED

I don't believe it!

\*

EMMETT

Hi, Teddy!

TED

(re: Emmett's tux)  
Look at you, all spiffed up.

EMMETT

George loaned it to me. I feel like --

(CONTINUED)

TED  
A million bucks?

EMMETT  
A head waiter.

GEORGE  
I think you look very handsome. As do  
you, Ted.

TED  
Thank you, George.

EMMETT  
Isn't he a charmer?

GEORGE  
Enjoying the production?

TED  
(re: his binoculars)  
It's a good thing I brought these.  
From where I'm sitting, it's kind of  
like a singing flea circus.

EMMETT  
That's a shame. We're in the  
President's Box.  
(putting his arm through  
George's)  
But then it is Schickel Hall.

GEORGE  
Would you care to join us for a glass  
of champagne?

TED  
Don't mind if I do.

As they make their way over to the bar, they HEAR:

VIRGINIA (O.S.)  
George? Is that you?

George turns around to see his ex-wife, VIRGINIA, a regal-  
looking society skeleton. It's an awkward moment, one he's  
not been looking forward to. And here it is.

GEORGE  
Virginia --

VIRGINIA

It's been -- years -- since you've been here.

GEORGE

I know.

VIRGINIA

(eyeing Emmett)  
You're looking -- well.

GEORGE

As are you. Allow me to introduce you to my friends. Emmett, Ted, this is my former wife, Virginia Hammond.

TED

"Hammond's Ham"?

VIRGINIA

(snooty bitch)  
That's right.

TED

I've packed away a lot of your pork.

She gives him a shriveling look, reducing him to insignificance, then, to George:

VIRGINIA

So what prompted you to unexpectedly emerge from your self-imposed exile?

A beat. Emmett sees what she's doing to George, pipes up.

EMMETT

I did. George and I are having a fabulous time. He's a wonderful companion.

VIRGINIA

And how did you meet -- are you his hair dresser? Decorator? Poodle groomer?

EMMETT

We found each other on the Internet.  
(gesturing to Ted)  
I whack off on his website.

TED

(trying to intervene)

Uh, what do you say we have that glass  
of champagne?

EMMETT

I'm the demon dick of dot-com.

VIRGINIA

How fascinating. He must pay you quite  
handsomely.

EMMETT

He doesn't pay me at all. And I  
wouldn't take it if he did.

(whispering in her ear)

The reason I'm with George is because  
he gives great head. A skill I'm  
certain he didn't learn from you.

A BELL CHIMES, the lights FLICKER on Virginia's honey-baked  
face.

EMMETT (CONT'D)

Curtain's going up! Come on, George.  
We don't want to miss the second act.

As they make their way back to the Grand Staircase -- leaving  
Virginia, mouth agape, with Ted.

TED

(nothing else to say)

How about that Verdi, huh? Sure could  
write an opera!

CUT TO:

19 INT. BRIAN'S LOFT - NIGHT

19

Brian and Justin are getting ready to go to Babylon. Brian,  
shirtless, pulls out a couple of sexy club shirts.

BRIAN

Which one do you like, the black -- or  
the black?

JUSTIN

(decisively -- but which one?)  
The black.

A beat, then:

(CONTINUED)

JUSTIN (CONT'D)

Think he knew who killed him?

BRIAN

How the fuck do I know?

JUSTIN

Maybe we knew him. The murderer.  
Maybe we even had sex with him.

BRIAN

That'd be hot.

JUSTIN

(with a shudder)

Like the other night. That guy we  
brought home. We didn't know who he  
was. We didn't know anything about  
him. He could've done anything to us.

Brian looks at him for a beat, then:

BRIAN

That first night I brought you here.  
You didn't know who the fuck I was. I  
could've done anything to you.

JUSTIN

I was pretty sure you were going to  
fuck me.

Brian pushes Justin down on the bed, straddles him.

BRIAN

But then what?

JUSTIN

Hey --!

Brian holds Justin down. He struggles, but Brian's too  
strong. He licks Justin's bare chest, licks his neck up to  
his lips, gives him a deep kiss.

BRIAN

What if I'd started to -- strangle you?

He gently slips his fingers around Justin's throat.

JUSTIN

I'd rather you choke me with your dick -  
-

Now Brian puts a little more pressure on Justin's throat.

(CONTINUED)

JUSTIN (CONT'D)

Brian --!

BRIAN

You could've been dead.

JUSTIN

Stop it --!

Brian obeys. Releases him.

BRIAN

You came here not knowing what was going to happen to you. That was part of the thrill, wasn't it? What made you hard.

JUSTIN

Yeah --

Brian feels his dick.

BRIAN

You're hard now, just thinking about it. How hot it could be -- if it might be your last.

As Justin practically shoves his cock into Brian's mouth:

BRIAN (CONT'D)

One guy gets blown away, while another -  
- just gets blown.

\*  
\*  
\*

CUT TO:

20 INT. GEORGE'S LIMOUSINE - NIGHT

20

Apres L'opera. Emmett and George ride home in the limo.  
Emmett is inconsolable. George tries to comfort him.

\*  
\*

GEORGE

Emmett, it's all right -- you mustn't feel so bad. Even though Aida and Radames are sealed in a tomb, their love will live for all eternity.

EMMETT

Oh, I don't care about them. I was such a cunt to your ex-wife. I couldn't help myself. Sometimes I can be such a nasty queen --! I sealed your fate for all eternity as well, speaking to her that way.

\*  
\*  
\*  
\*  
\*

(MORE)

(CONTINUED)

21 INT. MELANIE AND LINDSAY'S HOUSE - NIGHT

21

Melanie tries unsuccessfully to feed Gus. Strained peas are everywhere.

MELANIE

(re: baby food)

Hmm. It seems monsieur doesn't care  
for Le Petit Plat Bleu.

(to Gus)

Perhaps a discriminating pallet such as  
yours would prefer to upgrade to Le  
Menu Parisien?

Melanie dips into the squash, as Lindsay enters with a letter.

MELANIE (CONT'D)

Whatcha got?

LINDSAY

There was one more letter.

MELANIE

I'm not sure I want to hear it after  
the last one. Vera broke your Granny  
Faye's heart -- and mine. C'mon, champ  
--

Melanie lifts Gus out of his highchair and stuffs him into the washing machine or someplace so we can get on with the scene.

LINDSAY

It's never been opened.

She opens it, then, after a beat:

LINDSAY (CONT'D)

(reading)

"March 10, 1994. My beloved Faye,  
it's been many years since I've  
written. Harry died last week. We  
were married for over fifty years. It  
was a good marriage. We shared many  
things. But at the funeral, I was  
thinking how different my life would  
have been if -- if what? I'd had the  
courage to say yes. To be honest. To  
express what I truly felt, the way we  
did that day on the banks of the  
Alleghany. I have always loved you,  
Faye.

(MORE)

(CONTINUED)

LINDSAY (CONT'D)

And even though it's been a lifetime, I want you to know I still do. You always were, and you always will be, my true love. Vera."

MELANIE

Oh my God. That's so sad.

LINDSAY

What's even sadder is, my grandmother never got to read it. It's dated 1994. She died in 1992.

MELANIE

So she never knew Vera always loved her.

Lindsay shakes her head no, her eyes fill with tears. Melanie's crying, too.

MELANIE (CONT'D)

I'm suddenly in the mood for steak and lobster.

LINDSAY

What?

MELANIE

Tell them we want the Cornucopia d'Or. Who gives a fuck how much it costs?

LINDSAY

You sure?

MELANIE

We're doing what Granny Faye and Vera never could do. So it should be special -- because it's not just for us. It's for them, too.

As Lindsay embraces her beloved:

CUT TO:

22 EXT. BEN'S APARTMENT BUILDING - ROOFTOP - NIGHT

22 \*

Michael stands at the ledge gazing down at the street below:

\*

FROM HIS POV

\*

We see the BOYS OF LIBERTY AVENUE making their way to the bars, the clubs -- laughing, hooting, cruising, holding hands, making out. In other words -- just another night.

\*

\*

\*

BRIAN

(amused)

Are you scared I'm going to get murdered?

\*  
\*  
\*

JUSTIN

Brian, please?

\*

BRIAN

There's never been a hotter time to fuck a stranger.

\*  
\*

TRICK OF THE NIGHT

(to Brian)

Hey, while we're young?

Brian looks at the Trick, then back at Justin.

BRIAN

(to Justin)

I'll see you later.

\*

Brian gives Justin a kiss -- then he and the Trick move off, leaving Justin alone. As Justin watches Brian disappear into the dark:

\*  
\*  
\*

FADE OUT.

---

END OF EPISODE