

# queer asfolk

EPISODE 314

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# queerasfolk

EPISODE 314

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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  
VIC GRASSI.....Jack Wetherall  
JIM STOCKWELL.....David Gianopoulos  
HUNTER.....Harris Allan  
BLAKE WYZECKI.....Dean Armstrong  
  
and as  
DEBBIE NOVOTNY.....Sharon Gless

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## GUEST CAST

GUS	MARVIN DEEKINS	BOY #2
GAY BOY #1	NEWSCASTER (x3?)	BOY #3
GAY BOY #2	COP	REPORTER
GUY #1	DR. C	LAST GUY
GUY #2	DEREK	COUNSELOR
RITA MONTGOMERY	ROMAN	RODNEY
	BOY #1	

1. ✓ EXT. LIBERTY AVENUE - NIGHT p.1  
A couple of GAY BOYS, their hands in the back pockets of each
- 1A. ✓ EXT. WOODY'S - CONTINUOUS p.1  
We find BRIAN and JUSTIN coming out on to the stairs. They see
2. ✓ EXT. MICHAEL \_BEN'S APT. BUILDING - DAY p.3  
BEN, MICHAEL and HUNTER -- like Papa Duck, Mama Duck and Baby Duck
3. INT. MELANIE \_LINDSAY'S HOUSE - BEDROOM - DAY p.4  
MELANIE is at the full-length mirror checking out her tummy -- when
4. INT. MELANIE \_LINDSAY'S HOUSE - FRONT ENTRY/LIVING RM. - DAY p.5  
As Mel and Linz come down the stairs.
5. INT. BRIAN'S LOFT - NIGHT p.8  
Brian plugs an electronic cord into a socket, picks up a remote
6. INT. MICHAEL \_BEN'S APARTMENT - DAY p.10  
It's empty. Silent. After a beat or two we hear the jangling of
7. INT. MICHAEL \_BEN'S APARTMENT - DAY p.12  
Ben is serving Rita some herbal tea.
8. ✓ INT. MARVIN DEEKINS HQ'S - DAY p.13  
Councilman MARVIN DEEKINS, a 50-ish African American, sits with a
9. INT. MELANIE \_LINDSAY'S HOUSE - LIVING RM./FRONT ENTRY - DAY p.14  
Melanie is playing with GUS. In the b.g., the TV is ON.
10. INT. WOODY'S - NIGHT p.18  
Debbie goes down a ROW OF GUYS at the bar, slapping a flyer in
11. INT. MELANIE \_LINDSAY'S HOUSE - BEDROOM - DAY p.21  
Mel and Linz are making slow, passionate love. Lindsay teases
12. ✓ EXT. BABYLON - NIGHT p.23  
TWO UNIFORMED COPS -- stone-faced, implacable-- are frisking
13. INT. BABYLON - NIGHT p.23  
Emmett is checking out the dance floor. A couple of cuties catch
14. INT. MICHAEL AND BEN'S APARTMENT - DAY p.26  
Ben's writing, Michael's folding laundry.
15. ✓ EXT. STREET - DAY p.28  
Hunter's running like mad. Ben and Michael are racing to catch up
16. INT. BRIAN'S LOFT/LANDING - DAY p.30  
Justin comes charging up the stairs to Brian's loft -- just as TWO
17. ✓ INT. DR. C'S HOUSE - NIGHT p.33  
START ON A state-of-the-art-top-of-the-line plasma TV screen
18. INT. LIBERTY DINER - DAY p.35  
Election Day. Justin's setting up an old portable television set
19. ✓ EXT. STREET - DAY p.38  
Brian and Michael walk toward the polling place.
20. ✓ INT. HOSPITAL - REHAB - DAY p.39  
The TV is on behind the counter. A Counselor watches.
21. EXT. STREET OUTSIDE MICHAEL \_BEN'S APARTMENT BUILDING - DAY p.39  
Michael, Ben and Hunter coming back from the grocery store.
22. INT. HOSPITAL - REHAB - LOUNGE - DAY p.42  
Ted comes in, pours himself a cup of coffee, sits, rubs his eyes,

- 22A. INT. CORRIDOR - DAY p.43  
They walk into:
- 22B. INT. THERAPY ROOM - DAY p.44  
Where a group of patients is seated. Ted finds two seats.
23. EXT. STREET OUTSIDE MICHAEL AND BEN'S APARTMENT - NIGHT p.44  
FROM OUT THE POV OF THE WINDOW OF MICHAEL AND BEN'S APARTMENT, WE
- 23A. INT. MICHAEL AND BEN'S APARTMENT - NIGHT p.44  
Hunter is watching from the window, as Michael and Ben are
24. EXT. STREET - MICHAEL AND BEN'S POV - CONTINUOUS p.45  
Rita and the two officers standing out front. She's motioning to
- 24A. INT. MICHAEL AND BEN'S APARTMENT - CONTINUOUS p.45  
Michael turns to Hunter, without a moment's hesitation.
25. INT. MICHAEL \_BEN'S APT. BUILDING - HALLWAY - CONTINUOUS p.46  
They look down the stairs, SEE Rita and the two officers enter,
26. INT. WOODY'S - NIGHT p.47  
The bar is packed. The mood is tense. TV's and the big screen
27. EXT. WOODY'S / LIBERTY AVENUE - NIGHT p.49  
As EVERYONE pours out of Woody's on to a BLACK AND WHITE Liberty
- THE END p.53  
No Action

FADE IN:

1 EXT. LIBERTY AVENUE - NIGHT

1

A couple of GAY BOYS, their hands in the back pockets of each other's jeans, jaunt trippingly down the rue, laughing, pass a flirty little number.

GAY BOY #1

She thinks she's so hot --!

GAY BOY #2

Not as hot as you.

They lock lips as they lope along -- only to come upon one rather forbidding OFFICER OF THE LAW. Their tongues retract. Lips part. Hands slip from each other's pockets. Their merriment stifled, they slink self-consciously, heads lowered, past the cop, one on each side. As they pass:

1A EXT. WOODY'S - CONTINUOUS

1A

We find BRIAN and JUSTIN coming out on to the stairs. They see the two Gay Boys pass, dispiritedly. It's as if the rainbow colors have literally been drained from Liberty Avenue -- and that it is, in fact, in BLACK-AND-WHITE.

BRIAN

This used to be such a magical kingdom,  
full of sprites and fairies.

JUSTIN

Now, it's like watching "The Wizard of  
Oz" -- in reverse.

They watch the cop pass.

BRIAN

Cops in the bars, cops in the clubs,  
cops on the street -- it's fucking  
depressing.

JUSTIN

Unless you're into cops. \*

Not giving a shit if Blue Boy sees them, Brian gives Justin a long, hot kiss -- only to be interrupted by:

DEBBIE - IN LIVING COLOR

DEBBIE

What're you two doing?

(CONTINUED)

1A CONTINUED:

1A

DEBBIE and VIC are passing out "Get Your Fucking Asses Out of The Bar and Vote!" flyers.

BRIAN  
What's it look like?  
(dry-humping Justin)  
We're cop-ulating.

VIC  
Better be careful. These days, you  
could get eight-to-ten.

BRIAN  
Inches wouldn't be bad.

DEBBIE  
(handing them a flyer)  
It's no laughing matter. If we all  
don't get out there and vote, that  
mother-fucker's gonna win!

Vic offers a flyer to a COUPLE OF GUYS passing by.

VIC  
Stop Stockwell on Election Day.

The Guys check out Stockwell's face on the flyer, X'ed out.

GUY #1  
I think he's hot.

GUY #2  
I'd do him any day.

They toss the flyer, keep walking.

DEBBIE  
Jesus! How do you get through to these  
guys? Put a stick of dynamite up their  
collective ass? Holler "bloody  
murder"?

JUSTIN  
(reminding her)  
That's what we tried to do. Here --  
let me help. \*

In a last-ditch attempt, he takes some flyers from Deb,  
starts handing them out.

JUSTIN (CONT'D)  
Stop Stockwell!

(CONTINUED)

1A CONTINUED: (2)

1A

As Brian watches, in silence:

CUT TO:

2 EXT. MICHAEL & BEN'S APT. BUILDING - DAY

2

BEN, MICHAEL and HUNTER -- like Papa Duck, Mama Duck and Baby Duck -- emerge from the building, all in a row, with their bicycles. Ready to start the day.

BEN

You coming home after school?

HUNTER

First I've got band practice, then Suzy and I are studying for the chem final--

MICHAEL

Who's Suzy?

BEN

Can't you tell he's bullshitting you?

MICHAEL

Sure.

(beat)

So -- where're you going?

HUNTER

To hang with my friends, if it's all right with you.

(then)

I told 'em I'm living with these two old queens who pay me five C's a day to walk around naked.

Michael laughs, knowingly.

MICHAEL

Always bullshitting us--!

HUNTER

Actually, that's the truth.

(adds)

And they're jealous as hell -- thinking I got this cushy gig, while they're out trying to roll a stockbroker for lunch money.

BEN

Speaking of which--

He goes to offer Hunter a couple of bucks, who refuses.

(CONTINUED)

2 CONTINUED:

2

HUNTER

Keep it -- I'm covered. \*

MICHAEL

Dinner's at seven -- Ben's making tandoori chicken.

HUNTER

More fuckin' health food?

Ben gives Michael a kiss. Then as the three of them bike off, WE SEE:

A WOMAN

in her mid-30's, standing on the street in a plain wool coat. Innocuous, practically invisible, she watches as they pedal off.

CUT TO:

3 INT. MELANIE & LINDSAY'S HOUSE - BEDROOM - DAY

3

MELANIE is at the full-length mirror checking out her tummy -- when LINDSAY comes in, startling her partner.

LINDSAY

Caught ya!

MELANIE

(clutching her stomach)

You scared us.

(then)

Look, I'm showing.

LINDSAY

And it's sexy as hell.

MELANIE

Think so?

LINDSAY

You said I was sexy when I was carrying Gus. Or was that just to make me feel better because I felt like a whale?

MELANIE

I was serious. There's something about a pregnant woman -- that glow.

LINDSAY

For me, that "glow" was nausea.

(CONTINUED)

3 CONTINUED:

3

MELANIE

Me, too. And yet I crave a pizza with pepperoni and pineapple.

Lindsay produces a flat white box.

MELANIE (CONT'D)

Well, that's what I call fast delivery.

LINDSAY

Sorry. It's not a pizza.

Mel opens the box, removes a small, delicately detailed blanket from tissue paper.

LINDSAY (CONT'D)

It's a blanket for the baby. I found it in this little antique store near the gallery. See, the date's embroidered on the edge -- "1910". I thought it would be so sweet to swaddle him or her in it when you nursed --

But Lindsay's not noticing Melanie's upset.

MELANIE

(blurting)

Get this out of here --

LINDSAY

Huh --?

MELANIE

-- please!

LINDSAY

What's the matter --?

MELANIE

Don't you know it's bad luck to buy something for a baby before it's born?

\*

CUT TO:

4 INT. MELANIE & LINDSAY'S HOUSE - FRONT ENTRY/LIVING RM. - DAY 4

As Mel and Linz come down the stairs.

LINDSAY

How was I to know it's a Jewish custom?  
I'm just a poor shiksa.

(CONTINUED)

4 CONTINUED:

4

MELANIE

Look, I'm sorry -- but you have to take it back.

LINDSAY

All right, all right -- I'll return it on my way to work.

As they enter:

THE LIVING ROOM

They find EMMETT on the sofa, looking rather lost and forlorn, a comforter around his legs, a mug of coffee in his hands.

MELANIE

Em, you're up early.

EMMETT

I couldn't sleep, so I thought I'd come down, pick up a book --

LINDSAY

(checking out his selection)  
"The Psychology of the Vagina"?

EMMETT

It's always been on my must-read list.

Just then, Emmett's cell phone goes off. It's RING is "I Like the Nightlife, I like to boogie --!"

EMMETT (CONT'D)

That's me.

(answering: into phone)

Hello? Vic, hi. Listen, I'm feeling a little -- under the weather. Do you think you could meet with the Hilliard-Forde's to go over their plans for their Wild West Anniversary? Thanks ever so.

(he clicks off; to the gals)

They want to renew their vows -- on horseback.

He pulls the blanket over his head. Melanie and Lindsay exchange a look -- pull the blanket back down.

(CONTINUED)

LINDSAY

(delicately)

Emmett, sweetie -- you can tell me it's none of my business and to butt out -- but, shouldn't you be meeting with your clients yourself?

EMMETT

Lindsay, sweetie, it's none of your business. So butt out.

MELANIE

Well, I'm not. You can't let Ted fuck up your life or your work.

LINDSAY

If Ted chooses to destroy himself, that's unfortunate. But it would be tragic if you let it destroy you, too.

EMMETT

But he's my partner. My pal.

(to both)

If anyone can understand that, you two can. \*

LINDSAY

Especially since we're the ones who encouraged you to get together in the first place.

EMMETT

It's not your fault --

MELANIE

And it's not yours either.

LINDSAY

You've got to be tough.

EMMETT

"Tough". That's what my daddy used to say. He even bought boxing gloves -- to teach me to be a man. I glued rhinestones on them.

MELANIE

I love boxing.

EMMETT

Of course you do.

(CONTINUED)

4 CONTINUED: (3)

4

LINDSAY

Well, wouldn't your daddy be surprised to see the man you became. Standing up for yourself. Not letting anyone knock you down.

CUT TO:

5 INT. BRIAN'S LOFT - NIGHT

5

Brian plugs an electronic cord into a socket, picks up a remote control, turns to Justin, who's working at the computer.

BRIAN

Ready to take this baby for a test ride?

Justin looks up, smiles with incredulity -- and awe.

JUSTIN

I've got to hand it to you -- not many people who'd just been fired would go out and buy a five thousand dollar liquid television.

BRIAN

What better use of my free time than to shop?

Brian zaps on the TV. And what to their wondering eyes should appear but--

ON SCREEN

Stockwell, in one of the commercials Brian made for him. They stare at it for a beat, dismayed. As it plays out:

\*

JUSTIN

What a coincidence. First thing you see on your new 99-inch Home Entertainment System is Stockwell -- in one of your fucking commercials.

BRIAN

It's not a coincidence. The election's in a couple of days. They're running those spots on every local station, non-stop, around the clock.

(beat)

I ought to know -- I bought and scheduled the air-time myself.

(CONTINUED)

5 CONTINUED:

5

JUSTIN

And now his high-definition ghost has  
come back to haunt you. Very  
Dickensian.

Brian changes the channel -- only to find another Stockwell  
paid advertisement -- as Justin prints something out, brings  
it to him.

JUSTIN (CONT'D)

Here -- this might cheer you up.

He hands Brian a colorful drawing of a boar-headed creature  
(curled-up fangs, snout, sharp teeth, drooling, little pink  
eyes -- got the picture?) in a business suit, grinning,  
offering an outstretched hand to shake.

BRIAN

What the fuck's that?

JUSTIN

A new villain Michael and I are working  
on for Rage. His name's Razorback.  
He's actually a swine--

BRIAN

I noticed--

JUSTIN

But with the help of a ruthless  
advertising executive, he's assumed a  
near-human appearance and is running  
for mayor of Gayopolis.

BRIAN

I marvel how you come up with these  
ideas.

He shows Brian another drawing: gay boys strung up like pigs  
to slaughter.

JUSTIN

He's mesmerized everyone into voting  
for him. But what they don't know is,  
once he's elected, he plans to send  
them all to the slaughter-house.

BRIAN

Holy pork chop!

(CONTINUED)

5 CONTINUED: (2)

5

JUSTIN

So Rage has to use his powers of mind control to expose Razorback's villainy and bring everyone to their senses -- before it's too late.

BRIAN

That's some story.

JUSTIN

Yeah. Too bad there isn't a Rage in real life who could expose Stockwell and change people's minds not to vote for him.

Brian changes the channel -- comes in on the tail end of another Stockwell spot. As Brian stares at Stockwell's image:

CUT TO:

6 INT. MICHAEL & BEN'S APARTMENT - DAY

6

It's empty. Silent. After a beat or two we hear the jangling of keys outside in the lock. Michael and Ben rush in.

BEN

(checking his watch)

I've got exactly 43 minutes before I have to get back for class. Hunter's in school --

MICHAEL

You sure?

BEN

I called. He's in Spanish Lab as we speak --

MICHAEL

Hola!

BEN

So there should be no interruptions this time!

Ben enfolds Michael in his arms as Michael takes off Ben's glasses.

MICHAEL

Why, Mr. Kent -- you are really are Superman!

(CONTINUED)

6 CONTINUED:

6

BEN

And I'm about to show you why they call me the Man of Steel.

As they kiss, fondle and start to tear off each other's clothes -- the DOORBELL BUZZES.

MICHAEL

Shit -- !

(to Ben)

Don't fly off until I get back.

He swiftly pulls on his shirt, zips up his fly, opens the door. A pleasant-looking, one might say even attractive, WOMAN (the same woman we saw on the street in Scene 2), mid-30's, is standing there in a simple woolen coat.

MICHAEL (CONT'D)

Bibles or beauty products?

WOMAN

Excuse me?

MICHAEL

A time share in Tampa.

WOMAN

Actually, I'm looking for Benjamin Bruckner?

BEN

I'm Ben --

MICHAEL

(whispers)

Don't let her sell you anything for erectile dysfunction -- you don't need it.

WOMAN

I hope I'm not interrupting anything --

BEN

(with a sigh)

Uh -- no.

WOMAN

The school gave me your address.

BEN

Is something wrong with Hunter?

(CONTINUED)

6 CONTINUED: (2)

6

WOMAN

Hunter? Oh, you mean Jimmy! Is that what he calls himself these days?

(then)

I'm Rita Hunter -- Montgomery. I'm his Mom. \*

As Michael and Ben absorb this:

CUT TO:

7 INT. MICHAEL & BEN'S APARTMENT - DAY

7

Ben is serving Rita some herbal tea.

RITA

He told you I was in prison?

BEN

For killing his father.

RITA

I can't imagine why he'd say such a thing. Although, I have to confess, I did think of it -- on several occasions. He cheated on me, left me with a child and without a cent. I could barely take care of myself. That's why I had to let him go, to a foster home. \*

BEN

(as much about himself)

I can imagine how difficult that must've been.

RITA

Then about a year ago, they told me he ran away. Since then I've been searching everywhere --

MICHAEL

You must be very relieved.

RITA

I don't know how he's survived all this time on his own.

Michael and Ben exchange a look -- but don't say anything.

(CONTINUED)

7 CONTINUED:

7

BEN

When we found him sleeping on the stairs in the hall, he was in pretty bad shape. So we took him in.

RITA

Well, you two are angels, that's what you are.

MICHAEL

Now that you've found him -- do you plan to stay in touch?

RITA

I plan to do more than that. Now that I've got a job, and an apartment, I want him to come live with me. 'Course, I know it won't be easy at first -- he's probably angry I gave him away. But I intend to make it up to him!

\*

As Michael and Ben exchange a look:

\*

CUT TO:

\*

8 INT. MARVIN DEEKINS HQ'S - DAY

8

\*

Councilman MARVIN DEEKINS, a 50-ish African American, sits with a couple of advisors, ESTHER and CALVIN. As he hands Brian back a video-cassette:

\*

\*

\*

DEEKINS

(to Brian)

It's a very interesting tape, Mr. Kinney. But what I would like to know is why you've brought this to us -- considering your former position in Jim Stockwell's campaign.

\*

\*

\*

\*

\*

BRIAN

I've always had a deep and abiding regard for the truth. Especially where politicians are concerned.

\*

DEEKINS

I realize that if this were shown, it could seriously damage my opponent's position. Possibly even lead to a criminal investigation. But for us to bring it up now would look like last-minute desperation -- not to mention the lowest form of mud-slinging.

\*

\*

\*

(MORE)

(CONTINUED)

8 CONTINUED:

8

DEEKINS (CONT'D)

It might even damage my reputation if it isn't true.

(handing Brian his tape)

I'm sorry, Mr. Kinney, but I've run a clean campaign. Regardless of the outcome, I intend to keep it that way.

Brian shrugs -- goes to the door.

BRIAN

Stockwell may be a dick -- but at least he's not a pussy.

As he walks out:

CUT TO:

9 INT. MELANIE & LINDSAY'S HOUSE - LIVING RM./FRONT ENTRY - DAY 9

Melanie is playing with GUS. In the b.g., the TV is ON.

NEWSCASTER (V.O.)

With only a few days to go before the election, Police Chief Jim Stockwell is maintaining a slight advantage in the polls. However, the gap between the two candidates is starting to narrow --

Emmett comes down the stairs looking very different than the last time we saw him. He's all spiffed-up and ready to conquer the world.

MELANIE

(clicking OFF the TV)

I thought you were taking a nap.

EMMETT

Who's got time to nap? I've got clients to corral, concepts to conceive, celebrations to create. Magic doesn't happen magically, you know.

MELANIE

That's the spirit, Em.

EMMETT

Like you said, I can't let Ted drag me down with him.

(beat)

So I'll have to go on without him.

(CONTINUED)

9 CONTINUED:

9

The DOORBELL BUZZES, Melanie answers it. Ted is standing there. There's an awkward silence.

TED  
Hi, Mel.

MELANIE  
(frosty)  
Hello, Ted.

She lets him in, then heads into the kitchen with Gus. An awkward beat as he and Emmett confront each other.

TED  
Sorry if I came at a bad time -- I should've called first.

EMMETT  
It's all right.

A beat, then:

TED  
When Michael told me you were here, I couldn't believe it.

EMMETT  
Mel and I kissed and made up. Well, we didn't actually kiss --

TED  
Then "Life with the Lesbians" isn't as horrifying as one might expect.

When he doesn't get the reaction from Emmett he'd hoped --

TED (CONT'D)  
Look, why don't you pack up your things and come home?

EMMETT  
I don't think that would be a very good idea right now.

TED  
Look, I know I've behaved abysmally -- there's no excuse. But you know I love you. You're still my friend, my lover --

EMMETT  
"Lover" -- How I used to love that word.

(CONTINUED)

9 CONTINUED: (2)

9

TED  
"Used to" --? Then I'd better remind  
you.

He kisses Emmett long and passionately, then:

TED (CONT'D)  
Remember now?

EMMETT  
(despite himself)  
You're still a great kisser, Ted  
Schmidt --

Ted starts to kiss him again -- just as Melanie comes in with  
Gus.

MELANIE  
(sharply)  
Time for Gus' bath.

As she takes Gus up the stairs, glowering at Ted and Emmett  
all the way:

TED  
Look, I'll stop using. I promise.

EMMETT  
You promised before.

TED  
This time I mean it.

EMMETT  
You've meant it before.

TED  
I give you my word, I swear things'll  
be--

EMMETT  
Teddy -- don't.

His tone is sharp, emphatic. Catches Ted by surprise.

TED  
Don't what?

EMMETT  
You know what.  
(then)  
Try to get me to come back. Because I  
don't believe you.

(MORE)

(CONTINUED)

9 CONTINUED: (3)

9

EMMETT (CONT'D)

(beat)

I don't think you even believe it yourself.

TED

You don't trust me?

EMMETT

Have you given me any reason to? You'll say anything to deny the fact that you're an addict.

TED

I'm not an addict.

EMMETT

(sincerely)

Sorry, honey -- but that's what you are.

(beat)

And if that's what you want to be, it's your choice -- I can't stop you. But I'm sure as hell not going to join you.

Ted looks at Emmett for a beat with suspicion and anger -- then laughs.

TED

Well, I can see somebody's been talking to you.

(gesturing upstairs)

They turned you against me, didn't they?

EMMETT

No, Teddy. No one turned me against you -- except you.

(then)

I hope you'll get some help.

TED

I don't need any help. And I don't need you telling me what to do!

EMMETT

Then good bye.

TED

What --?

(CONTINUED)

9 CONTINUED: (4)

9

EMMETT

I said goodbye. Because if that's how you feel, I never want to see you again.

CUT TO:

10 INT. WOODY'S - NIGHT

10

Debbie goes down a ROW OF GUYS at the bar, slapping a flyer in front of each of them.

DEBBIE

Don't forget to vote -- don't forget to vote -- don't forget to vote -- don't forget to --

She stops in front of Justin, folding a flyer.

DEBBIE (CONT'D)

Sunshine. You're supposed to be out front, passing these out.

He finishes folding his flyer into an airplane -- launches it.

JUSTIN

I found a better use for them.

DEBBIE

Now what the fuck kind of attitude's that?

JUSTIN

Realistic?

Vic joins them, equally despondent.

VIC

The kid's right. If you're counting on this group of apathetic apes to turn things around, count again.

DEBBIE

Well as far as I'm concerned, it ain't over until the Slightly-Overweight-But-Still-Workin'-On-It Lady sings.

We FOLLOW HER as she continues passing out flyers.

DEBBIE (CONT'D)

Don't forget to vote -- don't forget to vote -- don't forget to--

(CONTINUED)

10 CONTINUED:

10

She comes upon Michael and Ben at a table: two long faces.

DEBBIE (CONT'D)

What the hell'd they do, put a sign  
over the front door -- "Abandon All  
Hope, Ye Who Enter Here"?

BEN

Hunter's mom showed up today when he  
was at school. She's planning to take  
him back.

MICHAEL

Even though she knows nothing about him  
or how he's been supporting himself or  
that he's positive --

DEBBIE

It doesn't matter. As much as you and  
Ben care about him, nothing can replace  
a mother's love.

She touches Michael's cheek, tenderly. Just then, Brian  
bursts in, heads to the bar, calls to the BARTENDER:

BRIAN

Yo! Turn it on!

JUSTIN

Turn what on?

BRIAN

The fucking television!

The BARTENDER turns on the TV over the bar, as well as a  
couple of LARGE WALL UNITS.

ON THE SCREENS

We SEE an image of Jason Kemp's body in a dumpster. INTERCUT  
between the ad are CLOSE-UPS OF VARIOUS FACES including  
Justin, Vic, Michael and Ben, Debbie, as well as the PATRONS,  
as they listen -- for once SILENT and SERIOUS -- as they  
watch and listen.

A LINE OF TEXT FADES UP:

"April 11, 2002. Jason Kemp Murdered."

ANNOUNCER (V.O.)

"On April 11, 2002, Jason Kemp, age 19,  
was murdered. His body left in a  
dumpster."

(CONTINUED)

10 CONTINUED: (2)

10

That line of text FADES OUT. ANOTHER LINE OF TEXT FADES IN. \*

"April 16, 2002. Police Sgt. Kenneth Rikert resigns." \*

ANNOUNCER (V.O.) (CONT'D) \*

"Five days later, Police Chief Jim Stockwell's former partner, Sgt. Kenneth Rikert, unexpectedly resigns from the force." \*

That line of text FADES OUT. ANOTHER LINE OF TEXT FADES IN. \*

"May 14, 2002. Police Chief Jim Stockwell Suspends Investigation." \*

ANNOUNCER (V.O.) (CONT'D) \*

"Less than a month after Jason Kemp's murder, Police Chief Jim Stockwell suspends the investigation, citing lack of evidence." \*

That line of text FADES OUT. ANOTHER LINE OF TEXT FADES IN. \*

"June 8, 2003. DNA tests link Police Officer to victim." \*

ANNOUNCER (V.O.) (CONT'D) \*

"Over one year later, DNA testing links Kenneth Rikert to Jason Kemp on the night he was murdered." \*

That line of text FADES OUT. ANOTHER LINE OF TEXT FADES IN. \*

"June 9, 2003. Rikert Commits Suicide." \*

ANNOUNCER (V.O.) (CONT'D) \*

The next day, Police Sgt. Kenneth Rikert commits suicide." \*

The image of Jason Kemp FADES OUT as Stockwell's face FADES IN. \*

ANNOUNCER (V.O.) (CONT'D) \*

"Before you elect Jim Stockwell mayor, aren't there some questions you'd like answered?" \*

(then) \*

"This political advertisement paid for by Concerned Citizens for the Truth." \*

Debbie joins Brian and Justin at the bar.

(CONTINUED)

10 CONTINUED: (3)

10

DEBBIE  
Jesus Christ --

\*

CUT TO:

11 INT. MELANIE & LINDSAY'S HOUSE - BEDROOM - DAY

11

Mel and Linz are making slow, passionate love. Lindsay teases Melanie with delicate kisses on her breasts, her nipples. She works her tongue down to Mel's tummy, where she kisses ever-so-gently -- then goes back up to Mel's mouth and plants a deep kiss on her lips.

LINDSAY  
You know what I'd love?

MELANIE  
No -- what would you love?

LINDSAY  
I would love to massage your belly with oil. Essence of vanilla, orange and rosemary.

MELANIE  
I'm afraid the only oil we have is essence of olive.

LINDSAY  
That's where you're wrong. It just so happens that I purchased said sensual delight this morning.

MELANIE  
Aren't you clever. So where is it?

LINDSAY  
In the bottom drawer.

MELANIE  
(popping up)  
I'll get it.

LINDSAY  
(a beat, then realizing)  
No, wait --!

Too late. Melanie opens the drawer. But instead of pulling out a bottle of oil -- she pulls out the flat white box.

MELANIE  
(knowing full well)  
What's this?

(CONTINUED)

11 CONTINUED:

11

LINDSAY

I suppose it isn't even worth using my left-over pizza excuse.

MELANIE

You told me you were going to take it back.

LINDSAY

The antique store was closed. You know the kind of hours those crazy little shops keep -- open for an hour every other Tuesday!

(a beat)

Besides, aren't you making too much of this whole superstition?

MELANIE

It's not just superstition.

(a beat, then)

Did I ever tell you about my sister, Marilyn?

LINDSAY

You're an only child.

MELANIE

That wasn't the plan. My Mom was going to have another. I was just a kid, but I remember her and my Dad fixing up the nursery, buying little stuffed animals --

(beat)

Then in the eleventh week -- she miscarried. Right before her second trimester.

LINDSAY

You never told me --

MELANIE

My Mom was depressed for years. She said it was pride -- thinking that the creation of life was up to them, not God.

(beat)

Now I'm in my eleventh week. In a few days I'll reach my second trimester. What if -- something happens -- like it did to my mother?

CUT TO:

12 EXT. BABYLON - NIGHT

12

TWO UNIFORMED COPS -- stone-faced, implacable-- are frisking Babylonians waiting on line to get in. Two of the Babylonians are Brian and Justin.

JUSTIN  
"Concerned Citizens for Truth"? Who  
the fuck are they?

BRIAN  
(with a shrug)  
Bunch of lunatics.

JUSTIN  
A bunch of lunatics with money. To put  
that on must've cost a fortune.

BRIAN  
Five thou every time they run it. And  
they'll be running it every hour, up  
until the election. \*

One of the cops comes up to them.

COP  
(to Justin)  
Raise your arms--

As the cop frisks Justin:

JUSTIN  
Why don't you go arrest a real criminal  
-- like your boss.

COP  
(to Brian)  
You're next.

BRIAN  
(raising his arms)  
Careful, dear -- I'm ticklish.

CUT TO:

13 INT. BABYLON - NIGHT

13

Emmett is checking out the dance floor. A couple of cuties catch his eye -- but he really isn't interested. Then, someone else catches his eye.

(CONTINUED)

13 CONTINUED:

13

TED

tweaked and dancing with DR. C, DEREK and ROMAN. Emmett watches, upset, turns away -- only to find himself face to face with Brian and Justin.

BRIAN

If it isn't the Widow Schmidt.  
(then to Justin, re: Emm's outfit)

Fire Engine Red must be the new black.

EMMETT

I'd appreciate you sparing me your searing wit -- I've already been burned enough.

\*  
\*  
\*

JUSTIN

How about a cosmo?

EMMETT

Now that I would appreciate.

As Justin leaves:

BRIAN

Come on --

\*

He pulls Emmett toward the floor.

\*

EMMETT

You -- want to dance?

\*

BRIAN

Unless your card's full.

EMMETT

As a matter of fact -- it's empty.

\*

(then)

You know, we've never done this before?

\*

BRIAN

Shame. We make such a lovely couple.  
Both tall.

EMMETT

So why now?

BRIAN

Thought you might enjoy being the center of attention.

(CONTINUED)

13 CONTINUED: (2)

13

EMMETT  
How do you figure that?

BRIAN  
You're with me.

EMMETT  
You're unbelievable.

BRIAN  
I know.  
(catching Emmett looking at  
Ted)  
You also need to move on. Forget about  
him. He's dead.

Emmett stops dancing.

EMMETT  
He's not dead.

BRIAN  
He will be soon enough. But that's his  
problem.  
(a reminder)  
Keep dancing.

Emmett forces himself to go on, then:

EMMETT  
I don't know how you do it.

BRIAN  
Easy. One foot in front of the other.  
That's-a-way--

EMMETT  
I mean, be so heartless.

BRIAN  
It takes a little practice, but  
eventually you get the knack.

EMMETT  
Well I could never be like that.

BRIAN  
Sure you could.

Emmett shakes his head in disgust, turns to walk away. Brian  
calls:

(CONTINUED)

13 CONTINUED: (3)

13

BRIAN (CONT'D)

Then go back to him. Show him how much you care. Let him kill you, too.

Emmett stops. A long beat. Then, to Brian:

EMMETT

No.

He returns to the dance.

BRIAN

You know, I never thought I'd say this to a nelly queen and hopeless fashion disaster -- but you and I are a lot alike.

As Emmett tries to decide if that's a compliment or the most insulting remark he's ever heard:

FIND TED

watching Emmett and Brian dance.

TED

(to Dr. C)

You think you have friends who care about you -- then it turns out they don't give a shit. But lucky for me, I know who my real friends are. \*

DR. C

Come on, let's go back to my place.

Ted and his "new friends" cross the dance floor, flagrantly passing Emmett and Brian without a glance. As Emmett takes Brian's advice -- and keeps on dancing:

CUT TO:

14 INT. MICHAEL AND BEN'S APARTMENT - DAY

14

Ben's writing, Michael's folding laundry.

MICHAEL

Instead of having dinner at home tonight, I was thinking we could go to the Shanghai Palace, gorge ourselves on a nine course feast. Then afterwards we go see the new Jackie Chan movie. Think Hunter would like that? \*

(CONTINUED)

14 CONTINUED:

14

BEN  
Michael --

MICHAEL  
What?

BEN  
(beat)  
We have to tell him.

MICHAEL  
I know.

Hunter slams in, sweaty and breathless from his jog.

BEN  
Hey, pal --! How was your jog?

HUNTER  
Ran four miles!

MICHAEL  
That's awesome.

HUNTER  
So I thought I'd reward myself -- with these.

He holds up a bag of donuts.

HUNTER (CONT'D)  
Want one?

BEN  
I want all of them. But I'll refrain.  
Listen, we've got some news we've been  
meaning to tell you. We've just been  
waiting for the right time -- right,  
Michael?

MICHAEL  
This seems to be it.

HUNTER  
(stuffing his face)  
Yeah? What?

BEN  
(taking a donut, chomping down)  
You had a visitor the other day.

\*

(CONTINUED)

14 CONTINUED: (2)

14

HUNTER  
(suddenly cautious)  
What kind of visitor?

MICHAEL  
(taking a donut, chomping down)  
Somebody who wants to see you. Very  
much. \*

HUNTER  
Were they wearing a badge?

MICHAEL  
No, but they had a nice pair of  
earrings and a necklace.

BEN  
Hunter, your Mom was here.

HUNTER  
(unexpectedly distressed)  
How'd she find me?

MICHAEL  
She said she'd been calling around for  
months. So when you registered at  
school --

HUNTER  
I knew I should never have gone back.

BEN  
She said she wants you to come live  
with her.

Hearing that, Hunter hurls the bag of donuts across the room -  
- and bolts.

CUT TO:

15 EXT. STREET - DAY

15

Hunter's running like mad. Ben and Michael are racing to  
catch up with him. Finally Ben pulls him over, breathless.

BEN  
Christ, you run fast --!

HUNTER  
So do you, for a guy your age.

Michael catches up, breathless as well.

(CONTINUED)

15 CONTINUED:

15

MICHAEL

What the fuck are you doing?

HUNTER

What's it look like? Getting as far away from here -- and from her -- as I can!

BEN

She wants to be with you, to take care of you --

HUNTER

That's bullshit! She's a fucking liar!

MICHAEL

She said it isn't true that she was in jail for killing your father --

HUNTER

Excuse me -- she only stabbed him.

MICHAEL

(continuing)

That when he left her, she couldn't afford to take care of you --

HUNTER

'Cause she spent all the welfare money on drugs!

BEN

But now she's gotten herself together and --

HUNTER

I'll never go with her. Never --!

He's obviously upset. Ben goes to him, puts his hands on Hunter's shoulders to comfort him.

HUNTER (CONT'D)

Don't! Get off me!

MICHAEL

Hey. Take it easy. Ben was just trying to --

HUNTER

I know why she wants me back. To help supplement her income. Like before.

(then)

"Come on, Jimmy. You live here, too.

(MORE)

(CONTINUED)

15 CONTINUED: (2)

15

HUNTER (CONT'D)  
Gotta pull your own weight. We all  
need to work."

BEN  
Doing what?

Hunter looks at Ben for a beat, then flashes him his most  
seductive smile.

HUNTER  
You like young dick? For fifty you can  
suck it, for a hundred I'll let you  
fuck me.

As Michael and Ben exchange a look.

HUNTER (CONT'D)  
You don't believe me. So, fuck you,  
too!

He starts to go.

BEN  
Hold it! Who said we don't believe  
you?

MICHAEL  
There's no way you're going to go  
anywhere you don't want to go. Or do  
anything you don't want to do. That's  
a promise -- okay?

Hunter looks at them.

MICHAEL (CONT'D)  
(again, firmly)  
Okay?

As Hunter finally nods:

CUT TO:

16 INT. BRIAN'S LOFT/LANDING - DAY

16

Justin comes charging up the stairs to Brian's loft -- just  
as TWO MOVERS carry the big painting of the naked guy out and  
onto the elevator. Justin slips past, goes into:

THE LOFT

to discover that the place has been stripped to its bare  
essentials. He goes over to Brian, who's signing some form,  
hands it to a MOVER GUY, who takes off.

(CONTINUED)

16 CONTINUED:

16

JUSTIN

How come you're getting rid of the naked guy painting? And the Italian sofa? And the Mies van der Rohe table?

BRIAN

Thought I'd redecorate. Something minimal -- to match my current net worth.

JUSTIN

I told you now wasn't the time to buy a new --

(he looks for the new TV; it ain't there)

Uh-oh. The TV, too?

BRIAN

Good thing it was liquid.

JUSTIN

Brian, if you're in trouble, I'll be glad to loan you--

BRIAN

A hundred thousand dollars?

JUSTIN

How much?

BRIAN

The price for twenty 30-second spots, at five thou a pop.

JUSTIN

But you said it was paid for by--

BRIAN

Meet the "Concerned Citizens for the Truth."

JUSTIN

You?

BRIAN

Who the hell else was going to pay for it? I maxed out five gold cards. Now I have to figure out some way to pay the interest.

JUSTIN

Those concerned citizens really are lunatics.

(CONTINUED)

16 CONTINUED: (2)

16

BRIAN

I think I'm experiencing possession withdrawal. I need to lie down.

As Justin follows him into:

THE BEDROOM

JUSTIN

Good think you didn't sell your bed.

BRIAN

I'd sooner sell a kidney.

He collapses onto the bed. Justin jumps on, too. Spoons.

JUSTIN

(sweetly, tenderly)  
I just want you to know I think what you did was incredibly noble.

BRIAN

Fuck noble. Let's hope it works.

JUSTIN

Or you're really fucked.  
(then)  
So what made you do it?

BRIAN

I went against the basic tenet of my entire ethical code and listened to someone tell me that if you believe in something strongly enough, you have to -

(an awful taste in his mouth)  
-- sacrifice.

Justin turns Brian to him, undoes his pants.

JUSTIN

And now you deserve a big reward.

Brian returns the kindness.

BRIAN

How big?

JUSTIN

Don't you ever stop with the cheesy innuendos?

(CONTINUED)

16 CONTINUED: (3)

16

BRIAN  
I'd no longer be an up-standing  
homosexual.

And as they go at it:

CUT TO:

17 INT. DR. C'S HOUSE - NIGHT

17

START ON A state-of-the-art-top-of-the-line plasma TV screen  
(exactly like the model Brian purchased)

ON SCREEN: A line of "fuckers" wait their turn to fuck an  
unseen "fuckee". As one of the fuckers pounds the unseen  
fuckee until the cows come home, REVEAL PARTY GUESTS gathered  
around the screen, all hooting and cheering "the game" as if  
it were a sporting event:

GUYS  
That's it! Fuck the shit out of him!  
Shoot your load!

Dr. C holds court. Next to him Roman fucks Derek, who's  
close.

DR. C  
You gonna cum?

Derek nods.

DR. C (CONT'D)  
I don't think so. Not until I let you -  
- understand?

Derek nods, obediently. Finally, Dr. C shows mercy:

DR. C (CONT'D)  
All right -- now.

And Derek explodes, moaning and groaning. Dr. C gives him a  
pet.

DR. C (CONT'D)  
Thaaaaaaaat's a good boy.

Ted wanders in, like he was just exhumed from the dead.

DR. C (CONT'D)  
Hey, sleeping beauty --!

(CONTINUED)

17 CONTINUED:

17

TED  
(groggy, disoriented)  
Must've -- crashed.

DR. C  
I'll say. You've been out for two  
days.

TED  
Shit --

The guys let out a whoop -- touchdown!

TED (CONT'D)  
What's everybody watching?

DR. C  
A little indie feature. Not much in  
the way of production values -- but the  
performances are fabulous.

GUYS  
Yeah! Give it to him --!

TED  
Looks hot.

DR. C  
Is hot.

Ted joins the guys, gets a closer look, gets into it, too,  
cheers the game on.

TED  
Yeah -- go for it!

ON SCREEN: The camera PANS away from the current "Fucker" to  
the "Fuckee", revealing that the "Fuckee" is none other than -  
- Ted. Out of it. Practically unconscious. Getting plowed  
by one guy after the next.

BACK TO TED

Watching this. Horrified. Panicked. He turns to Dr. C.

DR. C  
You were hot, hot, hot, darling.

Then offering Ted the pipe:

DR. C (CONT'D)  
So how's it feel to be a porn star?

(CONTINUED)

17 CONTINUED: (2)

17

As the guys continue to hoot and cheer:

CUT TO:

18 INT. LIBERTY DINER - DAY

18

Election Day. Justin's setting up an old portable television set behind the counter as Debbie passes in front carrying a tray and wearing a big "I VOTED, FUCKER -- DID YOU?" button.

DEBBIE

Would you hurry up and plug it in?

VIC

(at the counter)

Where do you think you are, talking like that -- your bedroom?

DEBBIE

I want to watch as Stockwell goes down in flames.

JUSTIN

After Brian's ad, he doesn't stand a chance.

VIC

Although you can bet, sure as these mashed potatoes have lumps, he'll deny everything.

DEBBIE

Let him try. But this time no one's gonna be buying his bullshit -- he's through!

As Debbie starts to place platters in front of THREE BOYS IN A BOOTH:

DEBBIE (CONT'D)

Ya vote?

BOY #1

Yes, ma'am.

He gets his food.

DEBBIE

Ya vote?

BOY #2

Yes, ma'am.

(CONTINUED)

18 CONTINUED:

18

DEBBIE  
What about you?

BOY #3  
I'm going to.

She yanks back his plate.

DEBBIE  
Then you better hurry up -- before it  
gets cold.

The Boy runs out as Brian and Michael walk in.

DEBBIE (CONT'D)  
You boys vote?

MICHAEL  
We're just on our way.

Brian reaches for a lemon bar. Debbie slams down the plastic  
dome.

DEBBIE  
Then get your hands off those lemon  
bars.

MICHAEL  
Christ, Ma, you want us to starve?

DEBBIE  
"This establishment reserves the right  
to refuse service to anyone". That  
includes anyone who hasn't performed  
the single most important act required  
of each and every American.

BRIAN  
Anal sex?

JUSTIN  
(re: the TV)  
Hey, Deb, it's working!

They all turn toward the TV.

ON SCREEN: A NEWS DESK

A NEWSCASTER at her desk. Behind her an "Election Central"  
sign.

(CONTINUED)

18 CONTINUED: (2)

18

NEWSCASTER

With only a handful of precincts reporting, it's still too early to predict the outcome of today's mayoral election. However, meanwhile, in related news, a political advertisement airing on local stations is causing a reaction.

DEBBIE

That's the understatement of the year.

CUT TO:

ON SCREEN - (LOCATION T.B.D.)

Stockwell being interviewed by a REPORTER.

REPORTER

Chief Stockwell, as you know, there's an ad running round the clock, paid for by a group calling itself Concerned Citizens for the Truth, that implies you covered up the murder of a young gay man in order to protect your former partner who recently committed suicide before he could be questioned as a possible suspect.

STOCKWELL

Kenneth Rikert was a fine police officer. A hero. His death is a tragedy as well as a deep personal loss.

REPORTER

Then you deny you had anything to do with the murder?

STOCKWELL

There's nothing to deny. These are nothing but "insinuations" -- conjecture -- a last-ditch attempt to discredit me on the brink of an election. I have every confidence that the voters of our city are perceptive enough to realize that, and won't allow it to influence their decision-making when they go to the polls.

ANGLE ON BRIAN

(CONTINUED)

18 CONTINUED: (3)

18

Wondering if he's right.

CUT TO:

19 EXT. STREET - DAY

19

Brian and Michael walk toward the polling place.

MICHAEL

(shocked, stunned)

You put yourself in debt to the tune of --? I can't even say it. I'll have a panic attack.

BRIAN

A hundred thousand.

MICHAEL

Yeah. That's it.

(then)

Are you nuts?

BRIAN

That's one popularly held notion.

MICHAEL

Now you have to sell off all your possessions!

BRIAN

'Vette's next to go.

MICHAEL

No.

BRIAN

It's just a car.

MICHAEL

The car of your fucking dreams!

(then)

Jesus, Brian. How could you do it? Risk everything?

BRIAN

(a beat, then a shrug)

You know how it is -- sometimes, you have no choice.

He offers Michael a stick of gum. Michael's eyes meet Brian's. A beat. Then he takes it.

(CONTINUED)

19 CONTINUED:

19

MICHAEL

Well, let's get this voting thing over -  
- I've got to get back home.

They turn the corner to come upon:

THE TAIL END OF A LONG LINE

MICHAEL (CONT'D)

Holy shit, what's all this?  
(to the LAST GUY on line)  
What's the line for?

LAST GUY

(condescendingly)  
To vote.

BRIAN

I thought it was for free poppers.

LAST GUY

(to his friend)  
Some people have to make a joke out of  
everything.

As Brian puts an arm around Michael and they join the line:

CUT TO: 

20 INT. HOSPITAL - REHAB - DAY

20

The TV is on behind the counter. A Counselor watches.

TED (O.S.)

Excuse me --

The counselor turns around, sees Ted standing there -- weary,  
tweaked-out, fucked-out.

TED (CONT'D)

(with difficulty)  
My name is Ted Schmidt and I -- I --  
was hoping you could help me.

CUT TO:

21 EXT. STREET OUTSIDE MICHAEL & BEN'S APARTMENT BUILDING - DAY 21

Michael, Ben and Hunter coming back from the grocery store.

MICHAEL

There was a line of guys around the  
block, all waiting to vote.

(CONTINUED)

21 CONTINUED:

21

BEN

Same when I was there -- I couldn't believe it.

As they approach their apartment building, Hunter freezes. Michael and Ben look to SEE:

RITA approaching. She comes up to Hunter, eyes moist.

RITA

Jimmy -- baby? Is that you?

HUNTER

Yeah. It's me.

RITA

My God, I hardly recognize you. Look how you've grown. You're practically a man.

HUNTER

You still look the same.

RITA

(playing off the guys)  
I'll take that as a compliment!  
(then)  
Well, come give your Mama a kiss --

She tries to embrace him, but he pushes her off him.

HUNTER

Get the fuck away!

RITA

(To Michael and Ben)  
He's at that age -- embarrassed by his mother.

MICHAEL

(trust me)  
That can happen at any age.

RITA

(then, to Hunter)  
Did these two gentlemen tell you that I came looking for you?

HUNTER

I heard --

(CONTINUED)

21 CONTINUED: (2)

21

RITA

And did they also tell you I want you  
to come live with me?

HUNTER

No fucking way!

BEN

(interceding)

Mrs. Montgomery, we've talked it over  
with Hunter, and we think he should  
stay with us.

RITA

Why should he stay with you?

MICHAEL

Because he wants to.

(beat)

And we want him to.

RITA

Well, I'm his mother, and I don't see  
where you get a say in this.

(to Hunter)

Now I say, get your stuff together --  
we're leaving.

BEN

I'm sorry, but after what he told us --

RITA

And what was that?

(to Hunter)

More of your stories?

BEN

How you made him work "to pull his own  
weight --"

Rita glares at Hunter.

RITA

I don't know what you're referring to.  
But I do have some idea why you want  
him here. And when I tell the  
authorities my teenage son is living  
with two homosexuals --

BEN

All right, Mrs. Montgomery, that's  
enough.

(CONTINUED)

21 CONTINUED: (3)

21

MICHAEL

Now, if you don't mind --

They try to leave.

RITA

I mind plenty! And I'll be back with a court order and the police, if necessary. So you'd better have him ready.

She gives Hunter a flagrant kiss.

RITA (CONT'D)

G'bye, baby. Mama'll see you later.

As she turns to go:

CUT TO:

22 INT. HOSPITAL - REHAB - LOUNGE - DAY

22

Ted comes in, pours himself a cup of coffee, sits, rubs his eyes, thinks:

TED (V.O.)

Christ -- how the fuck did I ever end up here?

Then, from TED'S POV: As he surveys a few of the other patients:

TED (V.O.) (CONT'D)

(re: two GAY GUYS)

There're a couple of crystal queens. Welcome to the club, Teddy! At last, you belong!

(re: A TEENAGER)

That one's just a kid.

(re: an attractive put-together WOMAN)

She's an addict?

Then his eye goes to the fellow she's talking to. It settles on him -- a cute, blonde guy.

TED (V.O.) (CONT'D)

Mary, Mother of God! Why'd I say that -  
-I'm not even Catholic.

(then)

It couldn't be!

(CONTINUED)

22 CONTINUED:

22

But it is. It's BLAKE -- who looks over, sees Ted, excuses himself.

TED (V.O.) (CONT'D)  
Oh, shit! It is him! He's coming over. What am I going to say --?

BLAKE  
Ted --?

TED  
Blake. I -- can't believe it.

BLAKE  
I saw your name at the front desk. I didn't know if it was the same Ted Schmidt.

TED  
In the flesh. I, uh -- I just checked in. I --

But he can't go on.

BLAKE  
That's okay. You don't have to explain. Just -- relax.

Ted nods, gratefully.

BLAKE (CONT'D)  
Listen, I'm going to group. Want to come with me?

TED  
I did sign up for the badminton tournament, but --

Blake offers him a warm smile.

BLAKE  
You're still funny.

FOLLOW THEM as they make their way through the lounge into:

22A INT. CORRIDOR - DAY

22A

TED  
Last time I saw you --

BLAKE  
Was when you brought me here. I didn't stay long.

(CONTINUED)

22A CONTINUED:

22A

TED  
Now you're back.

BLAKE  
You could say that.

TED  
It's not easy once you're on this.

BLAKE  
It's even harder getting off. But  
you'll do it.

They walk into:

22B INT. THERAPY ROOM - DAY

22B

Where a group of patients is seated. Ted finds two seats.

TED  
How about here?

Ted sits, but Blake remains standing, addresses the group:

BLAKE  
Why don't we start? My name's Blake --  
and I'm your counselor.

As Ted looks at him, astonished:

CUT TO:

23 EXT. STREET OUTSIDE MICHAEL AND BEN'S APARTMENT - NIGHT

23

FROM OUT THE POV OF THE WINDOW OF MICHAEL AND BEN'S  
APARTMENT, WE SEE:

A police car pull up. Out steps Rita and TWO UNIFORMED COPS.

HUNTER (V.O.)  
Shit --!

23A INT. MICHAEL AND BEN'S APARTMENT - NIGHT

23A

Hunter is watching from the window, as Michael and Ben are  
putting dinner on the table. Hunter turns to them from the  
window:

HUNTER  
She's here with the fuckin' cops!

Michael and Ben rush over, SEE:

24 EXT. STREET - MICHAEL AND BEN'S POV - CONTINUOUS

24

Rita and the two officers standing out front. She's motioning to the building as she talks to them.

24A INT. MICHAEL AND BEN'S APARTMENT - CONTINUOUS

24A

MICHAEL  
Holy Christ -- !

HUNTER  
I'm not going with her. You promised I wouldn't have to!

BEN  
Look -- let's be calm about this.  
(then)  
You may have to -- whether we like it or not.

HUNTER  
(pretty fucking upset)  
No way!

BEN  
(trying to calm him)  
But tomorrow, we'll get an attorney -- figure out the best way to handle this -- right, Michael?

MICHAEL  
(after a beat)  
No.

BEN  
No?

MICHAEL  
You know as well as I do, if we let him go with her that'll be that -- because no matter what she did to him, she's still his mother. And we're the two fags. You don't need a law degree to figure out the verdict.

BEN  
So what are we supposed to do?

Michael turns to Hunter, without a moment's hesitation.

MICHAEL  
Come on.

(CONTINUED)

24A CONTINUED:

24A

BEN  
What are you doing?

MICHAEL  
We're out of here.

BEN  
Michael, you can't --!

HUNTER  
This is so cool! Fugitives on the run!

BEN  
This isn't a movie. We've got to be --

MICHAEL  
Reasonable? There's no time be  
reasonable!

BEN  
Damn it, listen to me! This is not the  
way to deal with this. Do you realize  
how much trouble you'll be in?

Michael stops, considers for a beat.

MICHAEL  
Yeah. I realize it.  
(beat)  
And it's a very odd thing. But right  
now -- I don't give a shit!

He goes to Ben, kisses him long and passionately:

HUNTER  
If you guys stop to fuck, I'm screwed!

Michael, resolute, turns to Hunter.

MICHAEL  
Let's go.

They hurry out the door, into:

25 INT. MICHAEL & BEN'S APT. BUILDING - HALLWAY - CONTINUOUS 25

They look down the stairs, SEE Rita and the two officers  
enter, start up.

MICHAEL  
We'll take the back stairs.

They start down the hall.

(CONTINUED)

ON  
LOCATION



26 CONTINUED:

26

BRIAN

There was a lot riding on that election  
as well.

LINDSAY

Waiting all night for the votes to be  
counted -- but fortunately, I won.

Emmett pulls himself out of his depression, momentarily.

EMMETT

You, too? So did I.

VIC

Not to resort to trite musical theatre  
references at the eleventh hour, but  
I've been through Nixon, Reagan, two  
Bushes -- and I'm still here. And  
kiddies, if I can survive all that and  
more -- we'll survive this, too.

JUSTIN

To the indominable spirit of queers  
everywhere.

BRIAN

(to the bartender)  
Make my spirit a double.

ON THE TV'S

NEWSCASTER

"This just in. With 78% of the votes  
counted, we can now declare that the  
new mayor of Pittsburgh is --"

Shh! Shh! Shh! Everybody quiets down.

NEWSCASTER (CONT'D)

"-- Marvin Deekins".

The place erupts in cheers and howls!

NEWSCASTER (CONT'D)

"In an otherwise apathetic voter  
turnout, an unexpectedly heavy response  
from the 8th District --"

DEBBIE

Hey! That's us!

NEWSCASTER

"-- was what determined the outcome".

(CONTINUED)

26 CONTINUED: (2)

26

More cheers! Hollers!

NEWSCASTER (CONT'D)

"This, in part, was due to last minute allegations that Police Chief Stockwell was involved in the cover-up of the murder of a young gay man".

DEBBIE

(to Brian)

You no-good son-of-a-bitch. This is all your fault.

As our gang embraces Brian to his howls of protest, music is turned up.

LINDSAY

Come on -- let's dance!

DEBBIE

Damn right we're gonna dance -- IN THE STREET!

As Debbie leads the way:

27 EXT. WOODY'S / LIBERTY AVENUE - NIGHT

27

As EVERYONE pours out of Woody's on to a BLACK AND WHITE Liberty Avenue, a YOUNG MAN shimmies to the top of a lamppost to plant a LARGE RAINBOW FLAG. And as he does, the street turns into living, queer color. Remember that COUPLE from the beginning who were afraid to kiss in front of the cop? Well, they're doing it now, in flagrante delectable.

FIND DEBBIE AND EMMETT

Standing on the sidelines watching the festivities.

DEBBIE

Word of advice, my sweet Emmett?

EMMETT

Sure, why not?

DEBBIE

Mourn the losses because they're many. But celebrate the victories, because they're few.

He gives her a kiss, then:

(CONTINUED)

27 CONTINUED:

27

DEBBIE (CONT'D)

You know, I haven't danced since the last century.

EMMETT

Aside from throwing fabulous parties and being a world-renown Master in the Art of Fellatio, I'm also a hell of a dance instructor.

(offering his hand)

May I?

As he leads her to the street:

FIND LINDSAY

lost among the celebrants. Her cell phone BEEEEEPS, she answers:

LINDSAY

Mel! Where are you?

FIND MELANIE

On her phone, barely able to move among the celebrants.

MELANIE

Lost in the crowd!

LINDSAY

It's insane!

MELANIE

Meshuga! We'll never be able to find each other.

LINDSAY

It's hopeless --!

MELANIE

(unable to hear above the noise)

What --?

LINDSAY

I said, it's --

MELANIE

I can't hear you ---!

Just then, they SEE they're standing two feet away from each other. They laugh, click off.

(CONTINUED)

27 CONTINUED: (2)

27

LINDSAY  
I said it's wonderful!

MELANIE  
I know!

LINDSAY  
He lost!

MELANIE  
Who did?

LINDSAY  
Stockwell! You mean you didn't -- then  
-- why're you so happy?

MELANIE  
I got through my first trimester --  
today.

LINDSAY  
Now that's a victory worth celebrating.

As they kiss in the midst of the madness:

FIND BRIAN AND JUSTIN, dancing in the street.

JUSTIN  
Thanks to Rage, the streets of  
Gayopolis are again safe for perverts.

He suddenly notices Brian staring at him, weirdly bug-eyed.

JUSTIN (CONT'D)  
What're you doing?

BRIAN  
Using my powers of mind control.

JUSTIN  
(falling under his spell)  
"Drop your pants -- bend over" --  
surely you can use your powers for  
something more constructive than that.

BRIAN  
Hard as I try, I can't think of a  
thing.

He's about to give Justin a kiss, when Michael and Hunter run  
over.

(CONTINUED)

27 CONTINUED: (3)

27

MICHAEL

Brian --!

BRIAN

You're late to the party.

JUSTIN

Stockwell lost!

BRIAN

And the liberal candidate -- what's-his-name -- who's first official act will be to declare National Homo Week -- won!

MICHAEL

(cut to the chase)

Hunter's in deep shit trouble. His Mom's come to take him --

HUNTER

And she brought the cops!

MICHAEL

So I took him and ran.

BRIAN

My God, have you no respect for authority -- the law?

MICHAEL

There was no time to think. Necessity required action, so I -- just --

BRIAN

Risked it all.

Michael nods.

BRIAN (CONT'D)

Mikey, you are soooo --

MICHAEL

Pathetic, I know. Now what?

Brian considers for a beat, then takes out his car keys. He tosses them: they rise in a slo-mo arc, descending into Michael's hand.

BRIAN

Go for it.

(CONTINUED)

27 CONTINUED: (4)

27

JUSTIN  
Brian, you're not serious.

BRIAN  
I've lived with a mother. Fate worse  
than birth.  
(to Michael)  
Use hi-test.

Michael looks at him, then to Hunter:

MICHAEL  
Come on --

BRIAN  
Wait.

He pulls Michael into a hug, holding him close. Finally, he releases him. Then Michael and Hunter take off. As he and Justin watch them disappear into the crowd:

JUSTIN  
Jesus, Brian. Now you don't even have a car.

BRIAN  
(shrugs)  
Guess I've lost everything.

Beat.

JUSTIN  
Not everything.

Brian turns, looks at him, then takes him into a kiss. And as they join the victory dance:

FADE OUT.

THE END