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SHOWTIME NETWORKS,  
CA 90024

# queer as folk

EPISODE 404

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PAN across the sofa, where Michael, Ben and Hunter sit with

1. INT. KINNETIK - CORRIDOR - DAY p.1  
A painter (TOMMY) finishes up some detailing in the hallway of
2. INT. KINNETIK - BRIAN'S OFFICE - CONTINUOUS p.1  
Touches of tile and steam pipes remain.
3. INT. LIBERTY DINER - DAY p.3  
MICHAEL, BEN and HUNTER are eating breakfast. Michael fills out
4. INT. BOXING GYM - DAY p.6  
Justin and CODY are sparring in the ring. The other members of the
5. INT. MELANIE AND LINDSAY'S HOUSE - KITCHEN - DAY p.7  
MELANIE and LINDSAY scurry about, making brunch for themselves and
6. INT. MICHAEL AND BEN'S APARTMENT - NIGHT p.9  
Michael's trying to arrange flowers in a vase, but it's not going
7. INT. BRIAN'S LOFT - NIGHT p.12  
START ON Brian's face, breathing hard, in sexual ecstasy.
8. INT. MELANIE AND LINDSAY'S HOUSE - DINING ROOM - NIGHT p.14  
Melanie's working late. Books, papers, files spread out on the
9. INT. RED CAPE COMICS - DAY p.15  
Michael's putting a new display in the window for Rage 3, listens
10. INT. BOOKSTORE - DAY p.17  
Justin and Cody are in an aisle of the bookstore where Cody works.
11. INT. BAPTIST CHURCH - DAY p.19  
The PREACHER is banging the pulpit. FIND Justin and Cody sitting
12. INT. BAPTIST CHURCH - FOYER - NIGHT p.20  
The congregation is leaving. The Old Lady is shaking the
13. INT. WOODY'S - NIGHT p.21  
FIND Brian and Michael at the pool table. Brian's on his cell.
14. INT. TWELVE-STEP MEETING - DAY p.24  
Another Church. It's Ted's turn to share. He's at the podium.
15. INT. KINNETIK - DAY p.25  
Brian shoves Ted down the hall with grim determination. Ted is
16. INT. MELANIE'S LAW OFFICE - DAY p.25  
Melanie rushes in, late for a meeting with LARRY JACOBS, her
17. INT. KINNETIK - BRIAN'S OFFICE - DAY p.26  
Brian plops Ted down in front of a computer.
18. INT. MICHAEL AND BEN'S APARTMENT - NIGHT p.28  
PAN across the sofa, where Michael, Ben and Hunter sit with
19. INT. KINNETIK - BRIAN'S OFFICE - NIGHT p.31  
Ted stares at the screen, punches some keys, Brian hovers over
20. INT. MELANIE AND LINDSAY'S HOUSE - ENTRY - NIGHT p.32  
A drenched Emmett sneaks into the darkened house, leading his
21. INT. MELANIE AND LINDSAY'S HOUSE - STUDIO - NIGHT p.33  
Emmett's getting the pounding of his life -- and loving it. Still,
22. INT. MELANIE AND LINDSAY'S BEDROOM - NIGHT p.33  
As they both bolt upright from a dead sleep.
23. EXT. NEIGHBORHOOD - NIGHT p.33  
As the neighborhood dogs start to HOWL.

24. EXT. PITTSBURGH - NIGHT p.34  
As lights go on all over the city.
25. EXT. UNIVERSE - NIGHT p.34  
A shot of the earth, floating in the universe. As we HEAR the
26. INT. KINNETIK - BRIAN'S OFFICE - NIGHT p.34  
Brian and Ted have been at it all night. They're sitting on the
27. INT. LINDSAY MELANIE'S HOUSE - KITCHEN - DAY p.35  
Lindsay is giving Gus his breakfast when Emmett comes in, looking
- 27A. INT MELANIE'S LAW FIRM - MELANIE'S OFFICE - DAY p.37  
START ON Jeanette weeping.
28. INT. MELANIE'S LAW OFFICE - LAW LIBRARY - DAY p.38  
Larry angrily picks up a casebook.
29. INT. RIGOLETTO'S - NIGHT p.39  
Ted finishes "Donna e mobile" for what now feels like the
30. INT. MICHAEL BEN'S APARTMENT - NIGHT p.41  
START ON the wilted flowers that Michael bought. As he dumps the
31. EXT. STREET/STRAIGHT DANCE CLUB - NIGHT p.43  
Justin and Cody stand across the street from a straight dance
32. EXT. SIDE STREET - CONTINUOUS p.44  
Dark, deserted. Not unlike the street where Shanda Leer was
33. INT. KINNETIK - BRIAN'S OFFICE - NIGHT p.45  
Brian is working late at the office, writing checks. He's tired.
34. EXT. ALLEY - NIGHT p.46  
Justin and Cody tear around a corner into an alley, breathless,

RUSS OLD LADY GIRLFRIEND  
JASPER LARRY JACOBS BOYFRIEND  
DIX SOCIAL WORKER

# queerasfolk

EPIISODE 404

STAN

TRICK #3

## 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  
HUNTER.....Harris Allan

and as

DEBBIE NOVOTNY.....Sharon Gless

## GUEST CAST

TOMMY	JEANETTE ARLEN	BIG MOUTH PATRON
CYNTHIA	ANNA SOKOWSKI	BIG MOUTH'S BIG MOUTH WIFE
TRICK #1	GUS	FRAZZLED WAITRESS
CODY BELL	TRICK #2	WOMAN #1
KEN	BARFLY	WOMAN #2
ROBBIE	PREACHER	WOMAN #3
RUSS	OLD LADY	GIRLFRIEND
JASPER	LARRY JACOBS	BOYFRIEND
DIX	SOCIAL WORKER	
STAN	TRICK #3	

JUSTIN  
FADE IN: The old steamroom! The first place we  
ever fucked in public.

1 INT. KINNETIK - CORRIDOR - DAY 1

BRIAN  
A painter (TOMMY) finishes up some detailing in the hallway  
of Brian's newly decorated offices. He HEARS a conversation  
approaching, turns to listen -- \*

JUSTIN  
Who said some of those guys were alive?  
JUSTIN (V.O.)  
Last time I was here, everyone was  
sucking and fucking --

(CONTINUED)

BRIAN (V.O.)  
My cock was up your ass --

We now SEE BRIAN and JUSTIN coming down the corridor.

JUSTIN  
That hot tattooed guy was playing with  
my tits.

BRIAN  
You shot all over the hall.  
(to the painter)  
Nice work, Tommy.

TOMMY  
(having heard it all)  
Uh, thanks, Mr. Kinney.

A couple of OFFICE WORKERS, one with files, the other with  
storyboards pass, Justin whispers:

JUSTIN  
Leave it to you to turn a bathhouse  
into worldwide headquarters of  
Kinnetik, Inc. \*

CUT TO:

2 INT. KINNETIK - BRIAN'S OFFICE - CONTINUOUS 2

Touches of tile and steam pipes remain.

JUSTIN  
The old steamroom! The first place we  
ever fucked in public.

BRIAN  
There's nothing like performing in  
front of a live audience.

JUSTIN  
Who said some of those guys were alive?

(CONTINUED)

CONTINUED:

She rushes off.

Just then, CYNTHIA rushes in.

And I love when you get bossy.

CYNTHIA

Brian pulls Justin to him. The Art Department needs to use a higher resolution -- hi, Justin.

BRIAN

What do you say we christen my office.

Hey, Cynthia -- I've got fifteen minutes before I have to approve ad copy.

BRIAN

Tell Manny to bump it up to 250 DPI and shoot it over to me for my approval. Fast. Deadline's at 6. (CONTINUED)

CYNTHIA

Will do. Also, Brown Athletics called, asked to meet. Said they hate what Vanguard did with their new campaign.

BRIAN

Wonder why?

JUSTIN

Maybe because you didn't design it?

BRIAN

Say I'm in meetings, I'll call them tomorrow. Let 'em squirm. \*

CYNTHIA

Oh, and the accountant left you a message -- the check for the Endovir ad will definitely be wired to Heat Magazine by the end of business day tomorrow. \*

BRIAN

Damn well better be -- our lives are depending on it. Well, move! \*

CYNTHIA

God, I love my job. \*

She rushes off.

JUSTIN

And I love when you get bossy.

Brian pulls Justin to him.

BRIAN

What do you say we christen my office. I've got fifteen minutes before I have to approve ad copy.

(CONTINUED)

2

CONTINUED: <sup>BEN</sup> hide.

2

<sup>HUNTER</sup>

<sup>JUSTIN</sup>  
Except maybe that double-headed dildo.  
Always the romantic. But I've got a  
strategy meeting with the Posse.

\*

Hey! Any -- dildo -- we might have is  
As he gives him a kiss farewell: hidden somewhere no one can find it.

\*

<sup>HUNTER</sup>

CUT TO:

3

INT. LIBERTY DINER - DAY

3

MICHAEL, BEN and HUNTER are eating breakfast. Michael fills out application forms.

MICHAEL

(reading)

"In a brief paragraph, explain why you  
want to be foster parents".

(to Ben)

Sounds like an assignment for you,  
Professor.

BEN

How about -- "We want to give a child  
the love and support he needs to help  
him fulfill his dreams and achieve his  
goals."

HUNTER

I happen to be eating? Don't make me  
puke.

BEN

It may not win a Pulitzer Prize, but I  
think it says it all.

MICHAEL

Oh, shit -- look at this. It says  
Social Services may drop by for a visit  
at any time -- unannounced.

\*

\*

BEN

So what if they do? We have nothing to  
hide.

HUNTER

Except maybe that double-headed dildo.

MICHAEL

Hey! Any -- dildo -- we might have is  
hidden somewhere no one can find it.

HUNTER

Yeah, I'll bet!

(CONTINUED)

3

CONTINUED: are always welcome. However, we elected to try the cemetery -- didn't we, Gordon?

3

MICHAEL

Listen, smartass, from now on there'll be no more lewd remarks or sexual innuendoes.

EMMETT

Jordan. It's actually kind of erotic. So much for conversation. Sort of way.

Just then, EMMETT drags in, followed by TRICK #1, both still in club clothes from the night before.

(CONTINUED)

EMMETT

Hi, men --  
(to Hunter)  
-- and little men.

Hunter gives him a "Die, Queen, Die" glance as:

MICHAEL

You look exhausted.

BEN

Out clubbing all night?

EMMETT

Since I moved in with My Favorite Lesbians I've been trying to be a model house guest. Trouble is, I have no place to -- "entertain".

HUNTER

Doorways are always good. So are back alleys, under parked trucks --

A beat, as they all look at him.

HUNTER (cont'd)

(then)  
I used to fuck for a living, remember?

EMMETT

Right. Well, expert professional tips are always welcome. However, we elected to try the cemetery -- didn't we, Gordon?

TRICK #1

Jordan.

EMMETT

Jordan. It was actually kind of erotic -- in a creepy, macabre sort of way.

(CONTINUED)

3

CONTINUED:

DEBBIE

3

That's good, 'cause I love bein' with my guys.

Debbie comes over carrying a stuffed laundry basket, which she plops on the table in front of Michael and Ben.

Say, Em, ya' wanna take those off, I can wash out those grass stains in a

DEBBIE

Here's your load, boys. Of laundry, that is. I'm not naming names, but I had a helluva time getting the skid marks out of a pair of size 28 tidy whities.

CUT TO:

She holds them up. Hunter grabs them, bolts from the table, horrified.

HUNTER

Christ!

MICHAEL

Ma -- I told you, you didn't have to do this.

DEBBIE

I know I didn't have to do it. I wanted to do it. Just like I wanted to make you dinner --

MICHAEL

For the last three nights --

DEBBIE

And grout your tile --

BEN

Took you two days.

DEBBIE

You have a problem with that, do you Ben?

BEN

No, Deb -- no problem at all. We love having you around.

DEBBIE

That's good, 'cause I love bein' with my guys.

(to Emmett, re: the knees of his pants)

Say, Em, ya' wanna take those off, I can wash out those grass stains in a jif!

CUT TO:

We've got to stop trouble before it starts.

4 INT. BOXING GYM - DAY JUSTIN

4

Justin and CODY are sparring in the ring. The other members of the Pink Posse stand, watching.

I'm not going out picking fights.

CODY

Block your body with your forearm, then execute a jab, right, left hook combination. Like this.

(he demonstrates, then)

You try it.

(CONTINUED)

Cody starts to punch Justin, who blocks with his forearm, then goes into the jab/right/left hook combination.

CODY (cont'd)

Not bad!

(then)

Now, if you really want to bring down the mother-fucker, follow through with your elbow -- like this.

Cody shows him the move. Then, to the group:

CODY (cont'd)

Okay, who's next?

No one is rushing into the ring. Finally:

KEN

I'm still processing "bring down the mother-fucker."

ROBBIE

I thought we're supposed to be protecting people --

RUSS

-- Not training ourselves to be an elite killing squad.

CODY

We've got to stop trouble before it starts.

JUSTIN

Find them. Before they find us.

KEN

I'm not going out picking fights.

JASPER

That's not what I signed up to do.

(CONTINUED)

4 CONTINUED:

4

DIX  
This is fucked.

CODY  
What's fucked is waiting for someone else to get bashed. We've got to stand up to them. Show them we're not afraid!

STAN  
Show 'em yourself.

The group starts to leave.

JUSTIN  
(calls to them)  
Cody's right! We can't just wait for something to happen! If we want to be effective, we have to take the initiative --!

But they're not listening. They're out the door.

CODY  
Fuckin' pussies. Let 'em go. Who needs 'em, anyway!

CUT TO:

5 INT. MELANIE AND LINDSAY'S HOUSE - KITCHEN - DAY

5

MELANIE and LINDSAY scurry about, making brunch for themselves and their guests, JEANETTE ARLEN and ANNA SOKOWSKI, another couple. Jeanette holds GUS on her lap.

LINDSAY  
Who wants another mimosa?

ANNA  
I'm fine, thanks.

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4 CONTINUED:

7.

MELANIE  
Hold on, girls -- brunch is almost ready.

JEANETTE  
Mmm! Is that cornbread --?

LINDSAY  
Okay if we eat in here --? or someone else to get bashed. We've got to stand up to them. Show them we're not afraid!  
ANNA  
Don't make a fuss over us.

STAN  
Show 'em yourself.

(CONTINUED)

The group starts to leave.

JUSTIN  
(calls to them)  
Cody's right! We can't just wait for

CONTINUED:

Lindsay starts to take Gus from Jeannette's lap.

LINDSAY

Come on, you little rat -- Jeanette's legs are about to fall off.

JEANETTE

I'm fine -- really!

\*

ANNA

How old's Gus now?

\*

LINDSAY

Almost three.

JEANETTE

Same age as Jared was when the court decided to --

She tries to fight back tears, loses the battle.

JEANETTE (cont'd)

Damn --! We're supposed to be having fun.

ANNA

(comforting)

It's all right, honey --

As Lindsay hands her a tissue box:

JEANETTE

God, I hate women who cry, don't you?

\*

LINDSAY

I'd cry, too, if someone took Gus away.

\*

She practically tears up at the thought.

MELANIE

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CONTINUED:

Well, we're going to fix that very soon. There've been a lot of changes in the law since that decision.

Lindsay starts to take Gus from Jeannette's lap.

LINDSAY

Not to mention the world.

LINDSAY

Come on, ~~Y~~MELANIE's rat -- Jeanette's legs are about to fall off. It also doesn't hurt that the Judge who's hearing your appeal has a gay friendly track record.

Y'm fine -- really!

ANNA

How old's Gus now?

(CONTINUED)

LINDSAY

Almost three,

JEANETTE

Same age as Jared was when the court

5

CONTINUED:

5

Ben takes over. Michael watches, impressed by his expertise. And amused.

LINDSAY

And that you have a brilliant lawyer!

Yours is obviously dominant.

MELANIE

(modestly)

I don't know about that. But I'm going to do everything I can to get your son back. (selecting the perfect place for his arrangement)

Jeannette takes Melanie hand, gratefully.

(CONTINUED)

JEANETTE

I don't know what we would've done without you.

ANNA

We're so lucky to have found you -- both!

As Lindsay rushes to the table with a hot pan:

LINDSAY

Frittata's ready! Careful, it's hot.

CUT TO:

6

INT. MICHAEL AND BEN'S APARTMENT - NIGHT

6

Michael's trying to arrange flowers in a vase, but it's not going very well. Ben comes over to observe the disaster in progress.

BEN

I thought the gay gene provided us all with an innate ability to redecorate, accessorize, and arrange flowers.

MICHAEL

Mine must be recessive.

BEN

Allow me.

Ben takes over. Michael watches, impressed by his expertise. And amused.

MICHAEL

Yours is obviously dominant.

BEN

(finishing)

There!

(selecting the perfect place for his arrangement)

(MORE)

(CONTINUED)

6

CONTINUED:

6

He flops onto the couch. BEN (cont'd)  
So what's with the sudden urge to beautify?

MICHAEL  
I just fluffed those pillows --

The doorbell RINGS. MICHAEL  
Just thought the place could use a little sprucing up.

MICHAEL (cont'd)  
Oh, fuck! BEN  
(uh-huh)  
Michael, it said the social worker may -  
- repeat, may -- show up.

(CONTINUED)

MICHAEL  
Who said I'm doing it for that?  
(off Ben's look)  
All right, I'm doing it for that. But like Mel said -- gay parents have to be better than straight parents.

BEN  
Well, I think your worry, concern and obsessive compulsiveness are totally neurotic -- and adorable. I say we just be ourselves. That's good enough.

He takes Michael in his arms, gives him a kiss -- as Hunter walks into the room, only in his underpants.

HUNTER  
Careful! You want the social worker to come in here and see two homos kissing?

MICHAEL  
Would you put on some clothes!

Hunter goes to the fridge, takes out the orange juice carton, starts drinking from it.

MICHAEL (cont'd)  
And use a glass.

HUNTER  
Dude, you need to take a chill pill.

He flops onto the couch.

MICHAEL  
I just fluffed those pillows --!

The doorbell RINGS. Michael freezes.

MICHAEL (cont'd)  
Oh, fuck! That could be --  
(to Hunter)  
(MORE)

(CONTINUED)

CONTINUED:

MICHAEL (cont'd)

Get your feet off the couch and go get dressed -- now.

DEBBIE

Hunter slouches off as Michael fluffs. Now come sit

down.

BEN

Everything looks great. Now just calm down -- hysteria isn't going to help. hands it to Michael.

Michael takes a deep breath -- tries to look relaxed -- then opens the door. Debbie barges past, juggling a huge pot, a salad bowl and loafs of Italian bread. (CONTINUED)

DEBBIE

It's Cannelloni night! I used to make it for Vic and Rodney -- now you're the lucky recipients.

MICHAEL

Ma --!

DEBBIE

(handing the pot to Ben)  
Wanna warm this up?

BEN

Uh -- Deb? I've already made dinner. A soy loaf with mashed turnips and carrot coulis.

DEBBIE

Uh-huh.  
(after a beat)  
So, you wanna warm this up?

MICHAEL

Ma, please -- not tonight.

DEBBIE

Why not tonight?

Hunter comes out of his room in a shirt and jeans, sees Debbie.

HUNTER

I thought you were the social worker.

DEBBIE

I'm the social director! Now come sit down.

She suddenly sneezes, grabs the vase of flowers, hands it to Michael.

(CONTINUED)

6 CONTINUED:

6

BRIAN  
 I'm incapacitated with fear.  
 DEBBIE (cont'd)  
 And get these goddamn flowers outta  
 here! what're you waiting for?

Brian looks at Justin for a beat, realizes he's serious, then  
 gets out of bed. CUT TO:

7 INT. BRIAN'S LOFT - NIGHT

7

BRIAN  
 START ON Brian's face, breathing hard, in sexual ecstasy.  
 REVEAL JUSTIN between Brian's legs, giving the most  
 aggressive blow job of his life. Both are naked. Brian  
 grabs Justin, pulls him up, kisses him, then flips him over.

JUSTIN  
 Not tonight.

\*

Justin flips Brian back over.

JUSTIN (cont'd)  
 Tonight it's your turn.

\*

\*

But Brian's not giving up so easily.

BRIAN  
 That's what you think!

\*

\*

They begin to wrestle for top.

JUSTIN  
 Tell you what. We'll fight for it.  
 (he leaps out of bed, puts up  
 his fists)  
 Come on!

\*

\*

\*

\*

BRIAN  
 Would you get your ass back in bed?

JUSTIN  
 No, you get yours out!  
 (taunting)  
 What's the matter -- scared?

BRIAN  
 I'm incapacitated with fear.

JUSTIN  
 Then what're you waiting for?

Brian looks at Justin for a beat, realizes he's serious, then gets out of bed.

BRIAN  
 Where'd you learn to fight?

(CONTINUED)

7 CONTINUED:

Justin looks at him for a beat. Can't believe what he's just heard.

JUSTIN

Cody taught me.

(boasting) That's a laugh, coming from you.

Last night, I even took out a straight guy!

Brian looks surprised. BRIAN Where'd you get that? Justin reminds him.

I've dated a few, myself.

Justin unexpectedly lands one on Brian, grazing his chin.

(CONTINUED)

BRIAN (cont'd)

(not so amused)

Watch the face, asshole!

JUSTIN

Come on, old man.

BRIAN

What'd you call me?

JUSTIN

You heard me -- geezer.

Brian suddenly goes into action, lands one back, surprising Justin, who reacts with pain.

JUSTIN (cont'd)

Hey!

BRIAN

Careful, sonny. You might get hurt.

JUSTIN

I don't care if I get hurt. Long as I hurt them more.

Brian checks to make sure Justin's all right. Justin shoves him away, not wanting to be babied. Resumes jabbing.

BRIAN

They're not all assholes, you know.

Justin looks at him for a beat, can't believe what he's just heard.

JUSTIN

That's a laugh, coming from you.

You're the biggest heterophobe of all time!

Brian looks surprised -- where'd you get that? Justin reminds him.

(CONTINUED)

7 CONTINUED:

7

MELANIE

"Dyno-Dyke"?

JUSTIN (cont'd)

You've always said there're only two kinds of straight people in the world -- the ones who hate you to your face and the ones who hate you behind your back. And you know something?

(a beat)

You're right.

As he resumes throwing punches, and Brian protects himself:

(CONTINUED)

CUT TO:

8 INT. MELANIE AND LINDSAY'S HOUSE - DINING ROOM - NIGHT

8

Melanie's working late. Books, papers, files spread out on the dining table. She looks up, sees Lindsay standing there in her bathrobe, eyeing her with a Mona Lisa smile.

MELANIE

(defensive)

I know I promised I'd cut back --

LINDSAY

Did I say anything?

MELANIE

You don't have to. I'll stop.

She closes a book. Lindsay re-opens it for her. Melanie looks at her, curiously.

LINDSAY

When I saw Jeanette crying like that at brunch, I felt so sorry for her. All I could think was, "thank God it isn't us".

(she adds)

And how lucky they are that you're their champion. In fact, Michael and Justin should create a superwoman character -- based on you.

MELANIE

"Dyno-Dyke"?

LINDSAY

Not bad!

MELANIE

Unfortunately, this case doesn't require superpowers. Just long, hard hours.

(CONTINUED)

8

CONTINUED:

EMMETT  
 First we tried the Liberty Baths. A filthy mattress, the aroma of stale poppers and stepping in puddles of cold cum doesn't exactly move me to hum "Isn't It Romantic". Then we tried the Gravel Pit. How Dante managed to overlook it, I'll never know. Finally, he went home to his mother -- and I went home to Mel and Linz.

LINDSAY  
 Wish I could help.

MELANIE  
 You already have. More than you know.

8

She gives a kiss to Lindsay -- who yawns.

It may be time to get your own place.

MELANIE (cont'd)

Guess I need to brush up on my romantic superpowers.

(CONTINUED)

LINDSAY

No, no -- it's not you. It's late.

MELANIE

Why don't you go back to bed.

Lindsay nods, heads toward the stairs. Pauses.

LINDSAY

You really think you can overturn the verdict -- get Jeanette's son back?

MELANIE

Our research is thorough, our arguments are sound -- and if not, they're going to have one angry, pregnant lesbian to deal with.

LINDSAY

Go "Dyno-Dyke"!

CUT TO:

9

INT. RED CAPE COMICS -- DAY

9

Michael's putting a new display in the window for Rage 3, listens as Emmett relates his latest sexual escapade:

EMMETT

First we tried the Liberty Baths. A filthy mattress, the aroma of stale poppers and stepping in puddles of cold cum doesn't exactly move me to hum "Isn't It Romantic". Then we tried the Gravel Pit. How Dante managed to overlook it, I'll never know. Finally, he went home to his mother -- and I went home to Mel and Linz.

MICHAEL

It may be time to get your own place.

(CONTINUED)

9

CONTINUED:

MICHAEL

You're looking great, Uncle Vic.

9

EMMETT

It's a thought. But there are definite advantages to living with lesbians. high school.

MICHAEL

I'm waiting.

I was referring to an inner glow.

EMMETT

The sheets are clean and the mattress is firm. Very firm. You're never tempted to over-eat at meals. And best of all, there's oodles of room in the medicine cabinet for my cosmetics. (CONTINUED) \*

MICHAEL

Sounds like a little corner of heaven.

Just then, Vic comes in, carrying groceries.

VIC

You have any idea how hard it is to find quail eggs in this burg? I've been to three markets.

EMMETT

So we'll use chicken eggs. As long as they don't hatch, who'll know the difference?

Just then, Emmett's cell phone RINGS. He answers.

EMMETT (cont'd)

(into phone)

Why, Mrs. Henderson. I'm collecting quail eggs as we speak!

VIC

(to Michael; re: Emmett)

The hostess with the mostess.

Michael hops out of the window, goes over to Vic.

MICHAEL

You're looking great, Uncle Vic.

VIC

Must be that anti-aging cream. In a couple of years, I'll be ready for high school.

MICHAEL

I was referring to an inner glow.

(CONTINUED)

Justin and Cody are in an aisle of the bookstore where Cody works. Cody's restocking a shelf.

VIC  
Oh, Michael, to finally be alone --  
with the man you love.

Ever (he sighs)?  
But what am I telling you for? You  
know.

He shows him a copy of "Huckleberry Finn".

MICHAEL  
Yeah, I know. To finally be alone --  
with the man you love.  
(then, adding)  
And the mother you love.

(CONTINUED)

Vic looks horrified.

VIC  
Oh, no. She's not --

MICHAEL  
I didn't realize the tremendous debt I  
owe you -- taking the bullet for me all  
these years.

VIC  
If only I'd known, I never would've  
left.

MICHAEL  
No, you did the right thing. Anyway,  
this isn't your problem. It's mine.  
She's my mother, and I'm going to have  
to explain that as much as I love her,  
there have to be boundaries.

VIC  
You're going to need more than  
boundaries with your mother.  
(beat)  
You're going to need a border patrol.

CUT TO:

Justin and Cody are in an aisle of the bookstore where Cody works. Cody's restocking a shelf.

CODY  
Ever read this?

He shows him a copy of "Huckleberry Finn".

(CONTINUED)



10

CONTINUED:

CODY

10

Crazy.

(beat)

You want Justin crazy?

(scoffs)

When I was nine: ~~PREACHER (V.O.)~~

(ranting)

A man who ~~CODY~~ with a man will burn in  
You ought to try it again. Especially  
the part where Huck frees Jim from  
slavery. He knows he's going against  
everything society and religion have  
taught him -- that he'll be condemned  
to hell. But he doesn't care.

CUT TO:

\*  
\*  
\*  
\*

He shoves it in Justin's hand. Justin doesn't say anything.  
A long beat, finally:

CODY (cont'd)

You going to bail, too?

JUSTIN

Fuck, no! It's just that --

(beat)

Maybe we went too far the other night.

CODY

The guy was a raging asshole! He  
deserved to get the shit beat out of  
him.

\*  
\*  
\*

JUSTIN

I know. But when I told Brian --

CODY

What the fuck are you telling other  
people for? Posse business stays  
between us.

JUSTIN

Come on, he's my boyfriend.

(beat)

And he thinks what we're doing is  
crazy.

\*

CODY

Crazy.

(beat)

You want to see crazy?

\*

PREACHER (V.O.)

(ranting)

A man who lies with a man will burn in  
hell!

CUT TO:



JUSTIN  
Is that in the Bible?  
11 INT. BAPTIST CHURCH - DAY

11 \*

CODY  
The PREACHER is banging the pulpit. FIND Justin and Cody sitting in one of the pews. A sweet-looking OLD LADY sits by Justin, agreeing with the sermon by yelling out "Amens" and "Praise Jesuses," along with the rest of the CONGREGATION.

\*  
\*

Shh:

PREACHER

"Thou shalt not lie with mankind, as with womankind: it is an abomination." Leviticus 18:22.

(CONTINUED)

(holds up Bible)

I didn't make this up, folks. This is God's holy word!

Justin glances at Cody in disbelief. The Preacher looks directly at them now.

PREACHER (cont'd)

And if you are here today, guilty of the sin of homosexuality, then you are on that broad and winding road that leads to eternal damnation.

OLD LADY AND OTHERS

Amen!

JUSTIN

(amazed)

Does this go on every night?

CODY

Just Wednesday and Sunday. It's his favorite subject.

Justin shakes his head.

JUSTIN

I can't believe you even come here.

CODY

"Know thine enemy."

JUSTIN

Is that in the Bible?

CODY

It's in the front of mine. I wrote it there.

OLD LADY

Shh!

(CONTINUED)



11

CONTINUED: Pastor?

11

PREACHER  
 Please.  
 (drops the rage, sweet)  
 But Jesus loves you, my children. And  
 Jesus can change you!

believe all of it, not just some of it -  
 - right? OLD LADY  
 Oh yes, he can.

PREACHER  
 That is right.  
 It's right here, in God's Holy Word.

(CONTINUED)

As the entire congregation praises the Lord, and Justin and Cody sit there in silence:

CUT TO:

12

INT. BAPTIST CHURCH - FOYER - NIGHT

12

The congregation is leaving. The Old Lady is shaking the Preacher's hand.

OLD LADY  
 Your sermon was an inspiration, Pastor.

PREACHER  
 Give God the glory. He spoke right  
 through me tonight.

Justin and Cody walk past him, but he addresses them.

PREACHER (cont'd)  
 It was so good to have you young men in  
 our service tonight.

JUSTIN  
 It was very -- inspiring.

PREACHER  
 Give God the glory.

CODY  
 Mind if I me ask you a question,  
 Pastor?

PREACHER  
 Please.

CODY  
 That book you're holding. You have to  
 believe all of it, not just some of it -  
 - right?

PREACHER  
 That is right.

(CONTINUED)

12 CONTINUED:

BRIAN

12

I want the full-color repros on my desk first thing in the morning -- and set up a conference call with Remson at ten so I can get him to sign off.

CODY

(clicking off, to Michael)  
When it's your own business, the sign on the door says "We Never Close". Why yes, as a matter of fact I do.

used to say on the old bathhouse door. Your shot.

CODY

Because in Leviticus, a couple of scriptures before that "man lying with man is an abomination" one -- it also says it's an abomination to eat shellfish. And shrimp is shellfish, right?

(CONTINUED)

PREACHER

(a little testy)

What's your point, young man?

JUSTIN

I believe the point is, if you can eat shrimp, we can eat cock.

PREACHER

Son, you need the Lord.

(to Cody)

You need to accept Jesus.

CODY

Oh, I accept Jesus. It's assholes like you I have a problem with.

As Cody throws his arm around Justin and they walk out of the church:

CUT TO:

13 INT. WOODY'S - NIGHT

13

FIND Brian and Michael at the pool table. Brian's on his cell.

BRIAN

I want the full-color repros on my desk first thing in the morning -- and set up a conference call with Remson at ten so I can get him to sign off.

(clicking off, to Michael)

When it's your own business, the sign on the door says "We Never Close".

Come to think of it, that's what it used to say on the old bathhouse door.

Your shot.

(CONTINUED)

BRIAN

(eyeing Trent's fanny)

Michael takes his shot, misses by a mile.

MICHAEL

Shit! I can't take him back to Mel and Linz's -- it wouldn't be kosher.

BRIAN

Off your game?

Guess you'll have to dip the dill elsewhere. MICHAEL

Waiting for the social worker to arrive's making me nuts.

(CONTINUED)

BRIAN

You've got nothing to worry about. You and the Professor are the world's greatest foster parents.

MICHAEL

Thanks, Brian.

BRIAN

Besides, who else would want the little fucker?

Emmett comes over with TRICK #2.

EMMETT

Michael, Brian -- I'd like you to meet Kent --

TRICK #2

Trent.

EMMETT

Trent.

(then, to Trent)

Would you mind excusing us for just a nanosecond while I speak with Brian?

(pulling him aside)

I'm kind of in a spot. Trent -- uh, Kent's -- this reeeally interesting person. Very -- deep.

BRIAN

(eyeing Trent's fanny)

I bet.

EMMETT

Only I can't take him back to Mel and Linz's -- it wouldn't be kosher.

BRIAN

Guess you'll have to dip the dill elsewhere.

(CONTINUED)

13

CONTINUED:

BRIAN

13

They're out of the office until Monday  
and the deadline's tomorrow night!  
I am so fucked!

He turns to go.

Emmett stops him.

EMMETT

A BARFLY passes by.  
So, I was wondering -- and I know it's  
a really huge favor for which I'll be  
eternally grateful -- if I could use  
your place, just for an hour.

(off Brian's look)

Half an hour.

(off Brian's look)

Ten minutes -- tops.

(off Brian's look)

Well don't worry about us, we'll be  
just fine.

(CONTINUED)

As Emmett whisks his trick away, Brian's cell phone RINGS.

BRIAN

(into phone)

What's up?

(beat, beat)

What do you mean it didn't get there?  
They were supposed to transfer it this  
morning! Well call Wertshafter and  
tell him to --

(beat)

What?!

(clicking off)

Shit. Fuck!

MICHAEL

Good news, dear?

BRIAN

The goddamn accountant was supposed to  
wire the money for the Endovir ads to  
"Heat". But it never arrived.

MICHAEL

So call him in the morning and  
straighten everything out.

BRIAN

They're out of the office until Monday  
and the deadline's tomorrow night!  
(his head on the pool table)  
I am so fucked!

A BARFLY passes by.

BARFLY

You and me both, honey.

(CONTINUED)

13

CONTINUED: Christ, Brian! Can't you see I'm sharing?

13

MICHAEL

Wait a minute. Wertshafter's your accountant? You know who used to work at Wertshafter's? ~~And as he~~ Ted out of the meeting:

A beat. Brian lifts his head. He certainly does.

CUT TO:

CUT TO:

14 INT. TWELVE-STEP MEETING - DAY

14

Another Church. It's Ted's turn to share. He's at the podium.

TED

I'm Ted. And I'm a crystal meth addict.

GROUP

Hi, Ted --

TED

This is my sixth week of recovery. It all began -- oh, I'd say a year or so ago. I was struggling with feelings of worthlessness, depression. I no longer had the will to go on. So in a moment of despair, I decided to --

Suddenly, out of the blue, Brian appears IN FRAME, grabs Ted, finishes his "sharing" for him:

BRIAN

(to the audience)

It's nothing you haven't heard before. Did drugs. Fucked around. Hit bottom. Regrets it deeply.

(to Ted)

Let's go.

TED

(stunned)

Christ, Brian! Can't you see I'm sharing?

BRIAN

Save some cookies for me. I need you.

And as he almost literally drags Ted out of the meeting:

CUT TO:

(taking out papers)  
 I was up half the night finishing my  
 final argument. Did a damn good job if  
 I do say so -- but I'll let you be the  
 judge.

15 INT. KINNETIK - DAY 15 \*

Brian shoves Ted down the hall with grim determination. Ted is outraged.

LARRY  
 First, would you let me get a word in?  
 TED  
 How could you do that! The rule is you  
 never interrupt someone when they're  
 sharing.

BRIAN (CONTINUED)  
 Not my club. Not my rules.

TED  
 You are un-fucking-believable --!  
 (he suddenly stops, looks  
 around)  
 Why do I feel like I've been here  
 before?

BRIAN  
 Drop to your knees, imagine a cock in  
 your mouth and it'll come to you.

As it dawns on Ted, Brian pushes him into --

16 INT. MELANIE'S LAW OFFICE - DAY 16

Melanie rushes in, late for a meeting with LARRY JACOBS, her senior partner. All wound-up, mile-a-minute, she takes off her coat, puts down her briefcase.

MELANIE  
 Sorry I'm late. I was in the doctor's  
 office forever. Seems every woman in  
 Pittsburgh's pregnant -- including my  
 obstetrician.

LARRY  
 Have a seat, Mel --

MELANIE  
 (taking out papers)  
 I was up half the night finishing my  
 final argument. Did a damn good job if  
 I do say so -- but I'll let you be the  
 judge.

LARRY  
 First, would you let me get a word in?

MELANIE  
 Sure, Larry. What's up?

(CONTINUED)

16 CONTINUED:

CUT TO 16

17 INT. KINNETIK - BRIAN'S OFFICE - DAY

LARRY

Brian plops They're replacing Judge McHugh on the Arlen versus Arlen case.

She takes a beat to process that, then:

the same dick who fired your ass for jacking off at your computer --  
MELANIE  
With whom?

LARRY

Judge Randall Walker.

(CONTINUED)

MELANIE

Isn't he the one who upheld the firing of that gay elementary teacher?

LARRY

That's our boy.

MELANIE

That's too bad.

LARRY

We're going to have a real up-hill battle on our hands.

A beat, then she rallies:

MELANIE

Doesn't mean we still can't win. We just have to rework our argument. Emphasize that the previous judge incorrectly applied the law and that's why we're seeking a proper legal determination.

(pouring herself a cup of tea)

Besides, Jeanette and Anna are counting on me. I have no intention of letting them down.

As Larry remains silently skeptical:

CUT TO:

17 INT. KINNETIK - BRIAN'S OFFICE - DAY

17 \*

Brian plops Ted down in front of a computer.

BRIAN

Here's the deal. My idiot accountant -- the same dick who fired your ass for jacking off at your computer --

(CONTINUED)

17 CONTINUED:

17

BRIAN  
not may be a pathetic drug addict who's  
lost everything -- your dignity, your  
livelihood, your lover, your good name,  
the respect and trust of everyone you  
knew --  
TED  
Wertshafter --?!

TED  
No one gives a pep talk like you, Bri --  
BRIAN  
Was supposed to transfer twenty grand  
from my account into Heat Magazine's  
account. But they fucked it up!  
You're still an accountant. That's who  
you are.  
TED  
As if I'm surprised. So what do you  
want me to do about it? (CONTINUED)

BRIAN  
Find it. Fix it. Then get it to them  
by midnight.

TED  
By midnight.

BRIAN  
Or sooner.

TED  
A simple request.  
(beat, then panicking)  
But I can't do it! I'm out of shape --  
I haven't crunched a number in years!  
Besides, I'm a singer now. Want to  
hear Calaf's aria from "Turandot"?  
(sings)  
"Neh-h-hssun dorma --"

Brian grabs him.

BRIAN  
Listen to me. Are you listening?

TED  
I'm listening.

BRIAN  
You may be a pathetic drug addict who's  
lost everything -- your dignity, your  
livelihood, your lover, your good name,  
the respect and trust of everyone you  
know --

TED  
No one gives a pep talk like you, Bri --

BRIAN  
But there's one thing you haven't lost.  
You're still an accountant. That's who  
you are.

(MORE)

(CONTINUED)

17 CONTINUED:

17

DEBBIE  
(to Michael)  
BRIAN (cont'd)  
Not even the lowest form of degradation  
can take that away from you. Now,  
"let's live in the solution, not the  
problem".

MICHAEL  
A beat, then as Ted takes a deep breath, collects himself,  
places his fingers on the keyboard:

evening.  
(ordering Hunter)  
Now, go on.

CUT TO:

18 INT. MICHAEL AND BEN'S APARTMENT - NIGHT

18

(CONTINUED)

PAN across the sofa, where Michael, Ben and Hunter sit with  
Debbie, watching a video. The boys look bored and  
frustrated. Debbie hoots as the film ends:

DEBBIE  
I just luuv "Some Like It Hot"! I  
could watch it over and over and over --

MICHAEL  
We have.

DEBBIE  
So who's up for "All About Eve"?

BEN  
I have some writing I need to finish --

MICHAEL  
And Hunter has his homework to do.

HUNTER  
I don't mind.

Michael shoots him a look.

DEBBIE  
There's always time for Bette Davis.

HUNTER  
Who's Bette Davis?

DEBBIE  
(aghast)  
Who's Bette Davis?  
(to Michael)  
This kid needs a real education.

MICHAEL  
(turning off the TV)  
"Homopiece Theatre" is over for this  
evening.  
(ordering Hunter)  
Now, go on.

(CONTINUED)

CONTINUED: was only trying to make a suggestion.

DEBBIE  
As Hunter goes off to his room: M.Y.O.B.!  
And you've got one hell of a nerve  
after I do your laundry, make your  
DEBBIE  
You boys do whatever you need to do --  
I'll just sit here and play solitaire.

Which she does. Michael looks to Ben for support, then goes to Debbie. Are you going to repaint for us, too?

MICHAEL  
Listen, Ma, Uncle Vic and I were  
talking today --

(CONTINUED)

DEBBIE  
You and Vic?

MICHAEL  
All about -- you. I know it feels  
lonely with him gone -- but you can't  
keep coming over here. You've got to  
find things to do on your own. With  
friends of your own.

DEBBIE  
I'm so glad you and my brother know how  
I feel, and what I should be doing.

BEN  
It's not a bad idea to broaden your  
horizons.

DEBBIE  
I'm broad enough, thank you!

BEN  
It wasn't meant as a criticism --

DEBBIE  
Sure sounded like one.

MICHAEL  
Look, don't take it out on Ben -- he  
was only trying to make a suggestion.

DEBBIE  
Well, I've got one for you: M.Y.O.B.!  
And you've got one hell of a nerve  
after I do your laundry, make your  
dinner -- when's the last time you  
washed the floor?

MICHAEL  
Are you going to repaint for us, too?

(CONTINUED)

18

CONTINUED: I'm Constance Simmons from Social Services. Are Mr. Bruckner and Mr. Novotny at home?

18

DEBBIE

Don't open a mouth to me, young man. And you're not so young! You're old enough to show some respect.

Meanwhile the battle rages on in the b.g.

MICHAEL

I do show respect.

Is that supposed to be some wise-ass remark?

DEBBIE

Tellin' your own mother she's not welcome in your house?

(CONTINUED)

MICHAEL

I never said that.

DEBBIE

(quoting him)

"You can't keep coming over here"! Well how'd you like it if I said that to you -- "get out of my house!" And believe me, there were plenty of times I wanted to. When I wouldn't've minded a little fuckin' peace and quiet!

Hunter comes out of his room, dressed only in his underpants.

HUNTER

Hey! Can you keep it down? I'm trying to do my homework.

DEBBIE

(barreling on)

But I never did, because a mother's love knows no bounds.

MICHAEL

Well, I wish it did!

Just then, the doorbell BUZZES. Hunter goes to answer it. Standing there is:

SOCIAL WORKER

I'm Constance Simmons from Social Services. Are Mr. Bruckner and Mr. Novotny at home?

HUNTER

Oh, shit --

Meanwhile the battle rages on in the b.g.

DEBBIE

Is that supposed to be some wise-ass remark?

(CONTINUED)

CONTINUED:

BRIAN (cont'd)  
 Kinney. The money's being transferred  
 as we speak. MICHAEL  
 It's supposed to be the truth. Just  
 because I'm your son doesn't mean you  
 have the right to barge in here any  
 time you like.

DEBBIE  
 Well isn't that gratitude for you. Or  
 maybe you don't fuckin' remember how I  
 raised you on my own, with no fuckin'  
 help from anyone!

(CONTINUED)

MICHAEL  
 How could I not fuckin' remember? You  
 won't fuckin' let me forget!

Suddenly, they stop when they see a stranger in their midst.

HUNTER  
 (presenting)  
 That's Mr. Bruckner and that's Mr.  
 Novotny. This is the lady from Social  
 Services.

As Michael, Ben and Debbie stare at her, horrified:

CUT TO:

19 INT. KINNETIK - BRIAN'S OFFICE - NIGHT

19 \*

Ted stares at the screen, punches some keys, Brian hovers over him. They wait. But no luck.

TED  
 Shit. I can't figure out how to get  
 into Wertshafter's system.

BRIAN  
 You have to know -- you used to work  
 there.

Brian's cell phone RINGS.

BRIAN (cont'd)  
 Kinney. The money's being transferred  
 as we speak. It's as good as there.

TED  
 (turns around, whispers)  
 No, it's not!

BRIAN  
 (clicking off)  
 You want to make a liar out of me?

(CONTINUED)

19 CONTINUED:

19

INSERT FILM CLIP

A rainstorm -- a hurricane -- a monsoon.

TED  
Look, I'm not supposed to have any stress in my life. My program specifically states that --

20 INT. MELANIE AND LINDSAY'S HOUSE - NIGHT

20

A drenched Emmett sneaks into the darkened house, leading his latest -- TRICK #3. BRIAN

"-- with Divine Power and the threat of imminent death, you can accomplish anything"?

\*

Ted sighs, proceeds.

(CONTINUED)

TED

Let's see -- the last password he used was his daughter's birthday: 9-15-74. Before that it was his wife's: 11-21-46. Before that it was his mother's: 6-28-33.

BRIAN

(impressed)

You remember numbers the way I remember -- numbers.

TED

Wait, wait! He had a granddaughter. It was Valentine's Day, 2001. I remember because I didn't have a date --

Ted types "021401". They wait, nervously.

BRIAN

C'mon, c'mon --!

Finally:

TED

Oh my God.  
(a beat)  
We're in.

CUT TO:

INSERT FILM CLIP

A rainstorm -- a hurricane -- a monsoon.

20 INT. MELANIE AND LINDSAY'S HOUSE - ENTRY - NIGHT

20

A drenched Emmett sneaks into the darkened house, leading his latest -- TRICK #3.

(CONTINUED)

20 CONTINUED:

20

CUT TO:

23 EXT. NEIGHBORHOOD - EMMETT

23

(in a whisper)

As the neighborhood dogs start to HOWL. There's no way we can wander around on a night like this.

CUT TO:

TRICK #3

(not in a whisper)

Come here!

As the Trick grabs him into a rough embrace.

EMMETT

Shhhh! Remember what I told you: think Hospital Zone with lesbians.

As he leads him, very quietly, up the stairs:

CUT TO:

21 INT. MELANIE AND LINDSAY'S HOUSE - STUDIO - NIGHT

21

Emmett's getting the pounding of his life -- and loving it. Still, he's concerned.

EMMETT

(to the Trick, cautiously)

Now remember --- shhhhhhhhhh!

Emmett "mouths": "Oh, yes! That's it! Fuuuuuck me!"

They fuck silently for a few beats. Suddenly, the Trick arches, throws his head back, starts to cum. And as he does so, he begins to HOWL like a wolf. Loud. Terrifying. Emmett is wide-eyed and horrified.

As the HOWLING continues:

CUT TO:

22 INT. MELANIE AND LINDSAY'S BEDROOM - NIGHT

22

As they both bolt upright from a dead sleep.

CUT TO:

23 EXT. NEIGHBORHOOD - NIGHT

23

As the neighborhood dogs start to HOWL.

CUT TO:

You know, you should ask Old Man Wertshafter to set up three accounts -- one for clients, one for payroll and one for company expenses --

24 EXT. PITTSBURGH - NIGHT 24

As lights go on all over the city.

I don't need to do that.  
(off Ted's look)

CUT TO:

25 EXT. UNIVERSE - NIGHT 25

Because you can do it. First thing

A shot of the earth, floating in the universe. As we HEAR the HOWLING of Trick #3 through the silence of eternity:

(CONTINUED)

CUT TO:

26 INT. KINNETIK - BRIAN'S OFFICE - NIGHT 26

Brian and Ted have been at it all night. They're sitting on the sofa, feet up. Brian, smoking, passes the cigarette to Ted. Very apres-sex.

BRIAN

You were fucking amazing.

TED

I was pretty good, wasn't I?

BRIAN

The way you were going at it -- there was no stopping you!

TED

Once I figured out what the mistake was -- that they'd switched the last two digits of the account they should've sent the money to -- it was easy to correct it, and transfer it to the right account.

BRIAN

Easy for you, but obviously not for jerk-offs like them.

TED

You know, you should ask Old Man Wertshafter to set up three accounts -- one for clients, one for payroll and one for company expenses --

BRIAN

I don't need to do that.  
(off Ted's look)

Because you can do it. First thing Monday.

(CONTINUED)

Lindsay is giving Gus his breakfast when Emmett comes in, looking very contrite.

TED  
(after a beat)  
What are you saying --?  
Oatmeal?

BRIAN  
You're coming to work for me.  
Uh, no -- thanks. Not hungry.

TED  
Jesus, Brian, I never dreamed that you of all people would ever ask me of all people --

(CONTINUED)

BRIAN  
That makes two of us.

TED  
I can't tell you how much your offer means to me.

BRIAN  
Then don't. Just say yes.

TED  
I --

BRIAN  
Will?

TED  
I --

BRIAN  
Accept?

TED  
I -- can't. I'm not ready. I'm sorry, Brian.

\*  
\*

As he leaves Brian, the rejected suitor.

CUT TO:

Lindsay is giving Gus his breakfast when Emmett comes in, looking very contrite.

LINDSAY  
Oatmeal?

EMMETT  
Uh, no -- thanks. Not hungry.

(CONTINUED)

(he stops himself)  
There's no excuse. And I promise I'll never do it again.  
LINDSAY  
Donut?

LINDSAY  
I hope you'll do it again. Just not here. (can't resist)  
All right, you convinced me. \*

He sits down, proceeds to eat it "Emmett" style with fork and knife.

LINDSAY  
So how'd you sleep?

(CONTINUED)

EMMETT  
Like a baby. Up all night.  
(beat, then cautiously)  
And you?

LINDSAY  
Great.

Emmett is about to breath a sigh of relief...

LINDSAY (cont'd)  
Except for this terrible howling.

EMMETT  
Look, Linz, I can explain --

LINDSAY  
No need. We heard. Loud and clear.

EMMETT  
Believe me, I had no idea I brought the Wolfman home --

LINDSAY  
I thought we had an agreement --

EMMETT  
And I broke it. It's just that there was a monsoon, and we had no place else to --  
(he stops himself)  
There's no excuse. And I promise I'll never do it again. \*

LINDSAY  
I hope you'll do it again. Just not here.

EMMETT  
The problem is, where?

(CONTINUED)

27 CONTINUED:

27

MELANIE  
There's no denying we have an additional hurdle to overcome. But it's not insurmountable.  
LINDSAY  
The solution's pretty simple, don't you think?  
EMMETT  
Besides, you know as well as I do that no victory worth winning ever comes easily.

EMMETT  
My own place. It's just that I've never lived alone before. After I left Hazelhurst and came up here, I lived with Godiva, then Michael, then Ted -- now you and Mel.

(CONTINUED)

LINDSAY  
So maybe it's time. Who knows, you might even like it, being able to come -  
- and go --

EMMETT  
-- And come --

LINDSAY  
As you please.

As Emmett takes the last bite of his donut and considers the possibility:

CUT TO:

27A INT MELANIE'S LAW FIRM - MELANIE'S OFFICE - DAY

27A

START ON Jeanette weeping.

JEANETTE  
I hate women who cry --!

ANNA  
Honey, if Mel says it's going to be all right, it's going to be all right.

JEANETTE  
But after what you just told us about this new judge --

MELANIE  
There's no denying we have an additional hurdle to overcome. But it's not insurmountable.  
(she adds)  
Besides, you know as well as I do that no victory worth winning ever comes easily.

JEANETTE  
Thank you, Mel.

(CONTINUED)

27A CONTINUED: Then we'll just have to enlighten him.

27A

LARRY  
ANNA  
You know goddamn well what I'm saying  
Yes, Mel, thank you. And the case!

They take her hands, gratefully. Melanie reassures them:

You taking over.

MELANIE  
We're going to get through this. As  
long as we stick together and stay to-  
strong.

Just then, Larry Jacobs raps on the door.

(CONTINUED)

LARRY  
Sorry to interrupt, but if you have a  
minute --

He indicates that he needs to see her.

MELANIE  
Would you excuse me --?

As she goes off to follow Larry:

CUT TO:

28 INT. MELANIE'S LAW OFFICE - LAW LIBRARY - DAY

28

LARRY  
Would you at least listen to what I  
have to say?

MELANIE  
I heard what you had to say! And the  
answer is no fucking way!

Larry angrily picks up a casebook.

LARRY  
You read Walker's record. He's in the  
Dark Ages!

MELANIE  
Then we'll just have to enlighten him.

LARRY  
You know goddamn well what I'm saying  
is best for the client and the case!

MELANIE  
You taking over.

LARRY  
At least I'm someone he can relate to.

(CONTINUED)

28

CONTINUED:

28

TED  
Thank you MELANIE you very much.  
A "Straight White Male".

A BIG MOUTH PATRON calls to Ted:

LARRY  
Mel, we've got an unfriendly judge, a  
gay mother, and look who's defending  
her -- a pregnant lesbian!

MELANIE  
Exactly! Who knows better what she's  
going through than I do?

(CONTINUED)

LARRY  
That doesn't mean you should be the one  
to say it.

(beat)  
And right now, we can't afford to take  
that risk.

MELANIE  
So all of a sudden I'm a risk. Well,  
if you think I worked day and night for  
months, pouring my guts into this case -  
- only to see it taken away by One of  
the Boys --!

LARRY  
I'm not trying to take it away! It'll  
still be your case. Your work'll still  
be there. You'll still be there.

MELANIE  
Sitting behind you? Sorry, Larry. No  
way. And given the confidence and  
support of my clients, there's no way  
they'd allow it either.

CUT TO:

29 INT. RIGOLETTO'S - NIGHT

29

\*

Ted finishes "Donna e mobile" for what now feels like the  
gazillionth time to a smattering of polite applause.

TED  
Thank you. Thank you very much.

A BIG MOUTH PATRON calls to Ted:

BIG MOUTH PATRON  
Hey, Pavarotti! I'm still waiting for  
my extra Alfredo sauce.

(CONTINUED)

29 CONTINUED:

29

Oh, we all split a caesar salad!

TED

Coming right up, sir. calamari!

BIG MOUTH'S BIG MOUTH WIFE joins in.

Let's see -- that's fourteen for you and sixteen. BIG MOUTH'S BIG MOUTH WIFE And I never got my side salad.

TED

Coming right up, madam.

(CONTINUED)

He passes a table of FIVE SENIOR LADIES celebrating a birthday. A FRAZZLED WAITRESS is trying to appease them.

FRAZZLED WAITRESS

I understand, ma'am, but you should've requested separate checks before you placed your order.

WOMAN #2

Oh for crying out loud, how are we ever going to figure this out?

WOMAN #3

I want to see the manager.

Ted intervenes, takes the check.

TED

Perhaps I can help. Who had the lasagna?

A couple of women raise their hands.

WOMAN #1

And I had a glass of chianti and she just had water --

WOMAN #3

And we're splitting the birthday girl's -- she had the Scampi and iced tea.

WOMAN #1

Oh, we all split a caesar salad!

WOMAN #3

And an order of fried calamari!

TED

Let's see -- that's fourteen for you and sixteen for your friend. Who had the Veal Parmesan?

(CONTINUED)

<sup>BEN</sup>  
WOMAN #2  
Look, we don't know anything for  
Me, dear.--

<sup>TED</sup>  
Okay, you owe five for the birthday  
girl, plus ten for yourself, brings it  
to eighteen.  
(to Woman #3)  
Which leaves you with the linguini --  
twelve even.

(CONTINUED)

The ladies rise and give Ted a standing ovation.

FRAZZLED WAITRESS  
(amazed)  
How did you do that?

TED  
(embarrassed)  
Thank you, thank you -- please, sit --  
you're too kind --

WOMAN #2  
You've got a nice voice there, young  
man. But if you ask me, you should've  
been an accountant. It's in your  
blood!

As the other ladies join in cheerful agreement -- and the  
remark registers on Ted:

CUT TO:

30 INT. MICHAEL & BEN'S APARTMENT - NIGHT 30

START ON the wilted flowers that Michael bought. As he dumps  
the fading floral arrangement:

MICHAEL  
It was nice. While it lasted.

Ben lowers his voice so Hunter, sitting scrunched up in a  
chair, can't hear.

BEN  
Look, we don't know anything for  
certain --

MICHAEL  
Yeah, we do. That Mrs. Simmons' face  
said it all: "Get that kid away from  
those crazy people immediately".

(CONTINUED)

30

CONTINUED: I haven't been able to eat all day.  
Not even the mac and cheese at the  
diner -- and that's my favorite.

30

(then) HUNTER  
You guys don't need to whisper -- I  
have 20/20 hearing. Think she'll take  
me with her tonight?

BEN  
She can't do that.

MICHAEL  
They can do anything they damn-well  
please.

(CONTINUED) \*

The doorbell BUZZZZES. Michael's agitated. Ben tries to  
comfort him.

BEN  
Getting more upset isn't going help.

MICHAEL  
Right. I'll get less upset.

Ben goes to the door, opens it. Debbie's standing there.

DEBBIE  
Hi, Ben --

MICHAEL  
Jeeesus, Ma --!

DEBBIE  
If you want to slam the door in my  
face, I'll understand.

MICHAEL  
Good!

Ben stops him.

BEN  
Come in, Deb --

DEBBIE  
I haven't been able to eat all day.  
Not even the mac and cheese at the  
diner -- and that's my favorite.

(then)  
Look, if I did anything to fuck up your  
chances of keeping that kid, I'll never  
forgive myself.

MICHAEL  
That makes two of us.

(CONTINUED)

30 CONTINUED:

31 EXT. STREET/STRAIGHT DANCE CLUB - NIGHT

31

Justin and Cody stand across the street from a straight dance club, checking it out. Finally: they cross the street to where a STRAIGHT COUPLE is making out against the wall. Justin and Cody approach, holding hands. The GIRLFRIEND spots them, shoots them a dirty look. The guys see it, exchange a glance, then Cody pushes Justin up against the wall next to them, starts kissing him. The BOYFRIEND is oblivious at first.

SOCIAL WORKER

Hello, Hunter.

(then)

Mr. Bruckner. Mr. Novotny. Mrs. Novotny -- what a surprise.

(CONTINUED)

DEBBIE

Hopefully not as much as the last time.

MICHAEL

Mrs. Simmons, I know after the other night, you probably think Hunter doesn't belong here. But I want you to know how much Ben and I care about him. And we know we could be very good foster parents -- if you'll give us the chance.

SOCIAL WORKER

Oh, I agree.

(then, to Debbie)

With all due respect -- I have a mother, too. We're always going at each other. But that doesn't mean we don't love each other. In fact, we wouldn't fight so much if we didn't. So when I come across what I saw here, I know what it is -- because it's not something I see very often. It's called love.

As Michael, Ben and Debbie look at her:

CUT TO:

31 EXT. STREET/STRAIGHT DANCE CLUB - NIGHT

31

Justin and Cody stand across the street from a straight dance club, checking it out. Finally: they cross the street to where a STRAIGHT COUPLE is making out against the wall. Justin and Cody approach, holding hands. The GIRLFRIEND spots them, shoots them a dirty look. The guys see it, exchange a glance, then Cody pushes Justin up against the wall next to them, starts kissing him. The BOYFRIEND is oblivious at first.

(CONTINUED)

Yeah, we want to mess with you.

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31

CONTINUED:

31

GIRLFRIEND

Oh, God! Oh, God!

GIRLFRIEND

That's disgusting.

Drop the knife. DROP THE FUCKIN'

KNIFE! JUSTIN

You mean this?

Even Justin is terrified.

Justin deep kisses Cody as the Boyfriend now sees them, too.

JUSTIN

Cody -- BOYFRIEND

Fuckin' freaks. C'mon.

(CONTINUED)

They walk off. Justin and Cody follow them.

32

EXT. SIDE STREET - CONTINUOUS

32

Dark, deserted. Not unlike the street where Shanda Leer was bashed. As the couple start to get in their car, Justin and Cody appear behind them.

JUSTIN

Hey, asshole. Maybe it's you and your bitch who're the freaks.

The Boyfriend turns, angrily.

BOYFRIEND

Fuck you, faggot!

He starts punching Justin. When Justin lands a solid one back on the straight guy -- the guy pulls out a knife. Justin freezes.

BOYFRIEND (cont'd)

You want to mess with me, faggot? Huh?

Then, suddenly, there's a gun at the guy's head. PULL BACK to reveal it's Cody holding it.

CODY

Yeah, we want to mess with you.

The Girlfriend starts screaming.

GIRLFRIEND

Oh, God! Oh, God!

CODY

Drop the knife. DROP THE FUCKIN' KNIFE!

Even Justin is terrified.

JUSTIN

Cody --

(CONTINUED)

Putting in long, hard hours in ye olde

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45.

32

CONTINUED:

BRIAN

32

Not the way I'd like to.

The Boyfriend drops the knife, comes over, glances at Brian's desk.

CODY

How tough are you now, asshole?

BOYFRIEND

Please, man -- someone I trust.

CODY

Don't say please. Say you're sorry.  
Say "I'm so very sorry".

(CONTINUED)

BOYFRIEND

I'm so very sorry --

CODY

You bet you are, you straight piece of  
shit. Now politely excuse yourselves.

Cody removes the gun from the side of the Boyfriend's head.  
He and his Girlfriend run to their car, drive away. Fast. \*

CODY (cont'd)

(calls)

I said politely!

(then to Justin, still shaking)

Come on!

As they run down the street:

CUT TO: ↓

33

INT. KINNETIK - BRIAN'S OFFICE - NIGHT

33

Brian is working late at the office, writing checks. He's  
tired. He runs a hand over his face, lights a cigarette,  
looks up and sees Ted standing in the doorway. \*

TED

Putting in long, hard hours in ye olde  
steamroom?

BRIAN

Not the way I'd like to.

Ted chuckles nervously, comes over, glances at Brian's desk. \*

TED

Doing your own books, I see.

BRIAN

At least it's someone I trust.

(CONTINUED)

CONTINUED:

Justin and Cody tear around a corner into an alley, breathless, excited, collapse against a wall. He goes back to work. Ted watches for a beat, clears his throat, starts again.

JUSTIN  
I didn't know you had a gun! Where'd you get a fucking gun?  
TED  
Look, I've, uh, reconsidered your offer. And if the position -- no. Make that opportunity -- is still available, I'd like to take you up on it.

BRIAN

(CONTINUED)

What made you change your mind?

TED

Ida Freedman's 80th birthday party.  
(a beat)  
And the albeit obvious, but nonetheless belated, realization that my true calling is not to decimate "Donna e mobile" between courses of pasta -- but, as you said, to be -- what I truly am. An accountant.

BRIAN

That was a lovely testimony. Worthy of AA. "Accountants Anonymous". You can start first thing Monday morning.

TED

I'll be here -- boss.

Ted turns to leave.

BRIAN

Oh and Theodore. If you fuck up -- I'll have you murdered.

Ted smiles. Brian doesn't.

CUT TO:

34 EXT. ALLEY - NIGHT

Justin and Cody tear around a corner into an alley, breathless, excited, collapse against a wall.

JUSTIN

I didn't know you had a gun! Where'd you get a fucking gun?

CODY

Borrowed it from my Dad before I left.

(CONTINUED)

CONTINUED:

CODY

Same thing happened to me the first time.

JUSTIN

What if it had gone off? You could've

He runs it slowly, sensuously, down Justin's chest to his crotch. Justin catches his breath.

Cody takes it out, points it down the alley, not at Justin, fires it six times. Nothing.

Want to play with it?

CODY

Justin laughs a little, nervously. It was just meant to scare them.

JUSTIN

Well it worked. You also scared the shit out of me.

(CONTINUED)

He glances at it for a beat, curious. Tempted.

JUSTIN (cont'd)

I've never even held a gun.

Cody offers it to him.

CODY

Go on.

Justin hesitates -- then takes it.

JUSTIN

It's heavier than I thought. And cold.

CODY

(smiles)

It'll heat up.

Justin handles it and, to his surprise, feels something that frightens -- and arouses -- him. He hands it back, disturbed. Cody smiles.

CODY (cont'd)

Did it make you hard?

JUSTIN

Maybe.

CODY

Same thing happened to me the first time.

He runs it slowly, sensuously, down Justin's chest to his crotch. Justin catches his breath.

CODY (cont'd)

Want to play with it?

Justin laughs a little, nervously.

(CONTINUED)

34 CONTINUED:

34

JUSTIN  
(softly)  
Yeah --

Cody opens his fly, pulls out his hard-on. Justin looks at it, does the same. Then as they stand there in the dark, jerking each other off:

FADE OUT:

THE END