

queer asfolk

EPISODE 501

Written By
Ron Cowen & Daniel Lipman

Executive Producers

Ron Cowen
Daniel Lipman
Tony Jonas

PRODUCTION DRAFT (WHITE) 09-23-2004

Producer

Sheila Hockin

COWLIP
PRODUCTIONS

TONY JONAS
PRODUCTIONS

TEMPLE STREET
PRODUCTIONS

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asfolk

CARY

queer as folk

EPISODE 501

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
 DET. CARL HORVATH.....Peter McNeill
 HUNTER.....Harris Allan
 and as
 DEBBIE NOVOTNY.....Sharon Gless

GUEST CAST

| | |
|---------------|--------------|
| TODD | P.A. |
| JENNY REBECCA | BRETT KELLER |
| GUS | CONNOR JAMES |
| ELI | OFFICER |
| MONTY | CUSTOMER |
| CARY | |

(running a finger down a neighboring pec)
START ON And what a comfort it is to know.

1 A STORYBOARD FROM "RAGE: THE MOVIE" 1

But it's all a lie. An illusion.
RAGE and ZEPHYR writhing to escape a mob of Zombie-like (but hunky) CLONES.

The MUSIC STARTS. EVERYONE starts dancing again.

MOVIE VOICE (V.O.)

"In a world of shadow, where the undead stalk the night, Rage and Zephyr struggle to escape, 'The Land Of The Clones'" --

(CONTINUED)

DISSOLVE TO:

2 INT. BABYLON - NIGHT 2

BRIAN and MICHAEL writhing on the dance floor.

MICHAEL

You know what amazes me?

BRIAN

What, dear?

MICHAEL

Outside, a child is born. A man dies. A couple gets married.

BRIAN

Ah, the ever-changing kaleidoscope of Life.

Suddenly, everyone FREEZES in position. The MUSIC STOPS. Except for our two boys. 'Scusa. Men.

MICHAEL

But in here -- nothing changes. Everything's the same. The same hot guys. The same thumpa-thumpa. The same shaved chests --

BRIAN

(running a finger down a neighboring pec)
And what a comfort it is to know.

MICHAEL

But it's all a lie. An illusion. Nothing but cheap theatrics!

The MUSIC STARTS. EVERYONE starts dancing again.

(CONTINUED)

CONTINUED:

BRIAN

Who said anything about that?

BRIAN

(pulling him close)

Nevertheless, lets keep dancing. I-I-Am-

An-Island. I know how hard it's been

for you, having him away these past few

months. Can't. I promised Ben I'd be home by
midnight.

BRIAN

Pathetic. Thank your husband for me --
for allowing you to come out and play (CONTINUED)
with your poor, lonely friend.

MICHAEL

I notice you left out "old".

Brian gives him a look as they head off the dance floor.

MICHAEL (cont'd)

Well, you won't feel as lonely once you
and your beloved are re-united.

BRIAN

(stopping him)

Just remember -- you'd better not say
anything next time you talk to him.

MICHAEL

When have I ever --

(off Brian's glare)

Okay. Never mind. I give you my word.

BRIAN

Swear to it. On the memory of Marilyn
Monroe.

MICHAEL

I swear on the memory of Marilyn Monroe
that I won't tell Justin you're flying
out to L.A. this weekend to surprise
him. Or that you love him and miss him
more than words can express.

BRIAN

Who said anything about that?

MICHAEL

You don't fool me, Mr. I-Am-A-Rock-I-Am-
An-Island. I know how hard it's been
for you, having him away these past few
months.

(CONTINUED)

2 CONTINUED: (2)

2

BRIAN

You have no idea, Mikey, how hard.

CUT TO:

3 INT. BABYLON - BACKROOM - NIGHT

3

Moments later. Brian's getting a blowjob. He looks -- not particularly interested. Next to him, he spots TODD getting pounded against the wall.

BRIAN

Hey, Todd. How's it going?

TODD

Fine --

Just then, Brian's cell phone goes OFF. An ANGRY VOICE calls:

ANGRY VOICE (O.S.)

Hey, dickhead -- didn't you read the sign? "As a courtesy to our other patrons, kindly turn off all cell phones and pagers before you get fucked. Thank you!"

Brian shrugs, continues to get blown, answers the phone.

BRIAN

Wassup?

INTERCUT WITH:

4 INT. BRETT KELLER'S HOUSE - DAY

4

Still light in the Hollywood Hills, a pool party is in progress. Naked boys and mangoes you can pick right off the trees. Someone's getting fucked in the jacuzzi. FIND JUSTIN -- enjoying the view.

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2 CONTINUED

JUSTIN

Oh! just lying here eating a bag of Doritos and reading "The Brothers Karamozov".

BRIAN

A hot, naked PARTY BOY passes by, cruises him.

JUSTIN (cont'd)

CUT TO:

What about you?

3 INT. BABYLON - BACKROOM - NIGHT

3

The SCREEN SPLITS to include Brian.

Moments later. Brian's getting a blowjob. He looks -- not particularly interested. Next to him, he spots TODD getting pounded against the wall.

(CONTINUED)

BRIAN

Hey, Todd. How's it going?

TODD

Fine --

BRIAN

Why the fuck would I be pissed? I told
you before **BRIAN** went out there, the only
"Anna Karenina" and Pringles. didn't
go.

JUSTIN

I've always said it was our love of
Russian Literature and snacks high in
saturated fat that brought us together.

They laugh knowingly.

BRIAN

(CONTINUED)

So how's work?

JUSTIN

Up to my ass in story boards, but
Brett's thrilled -- says he never
could've envisioned the project without
me. He's even talking about a sequel.

BRIAN

(genuinely proud)
My superhero.

Justin hesitates:

JUSTIN

Only trouble is, pre-production's going
slower than expected. So I might be
here longer than I thought.

Beat.

BRIAN

How much longer?

JUSTIN

Another three months, maybe four.
(trying to keep it light)
The studio's screaming, but Brett says
not to worry, it happens all the time.
(then)
You're not pissed, are you?

BRIAN

Why the fuck would I be pissed? I told
you before you went out there, the only
reason I'd be pissed is if you didn't
go.

JUSTIN

So when're you coming out here? You'll
fuckin' love it.

(CONTINUED)

4

CONTINUED: (2)

LINDSAY

She's so young -- it's hard to tell exactly who she looks like.

BRIAN

You never know when I just might drop in. This point she's just a sleep, eat and poop machine.

JUSTIN

Well you'd better hurry. At the rate things are going, I'll be doing "Son of Rage" machine.

(a beat) (MORE)

I miss you.

(CONTINUED)

Brian clears his throat.

BRIAN

You take care of yourself. You hear? Do the best work you can -- have the best time you can. That's all that matters.

Brian's side of the screen slowly SLIP-SLIDES away, leaving Justin who clicks off his cell phone. A beat. Then as he looks up, sees that pretty party boy smiling at him:

CUT TO:

5

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

5

START ON JENNY REBECCA three months old (How do you like the world so far?). She's in her crib looking up at Michael and BEN. Behind them, MELANIE and LINDSAY and GUS form a touching tableau.

BEN

She has your big button eyes -- and your dimples, and your adorable nose --

MICHAEL

Well, she's got at least one thing of Mel's that I don't.

Lindsay takes the baby in her arms tenderly.

LINDSAY

She's so young -- it's hard to tell exactly who she looks like.

MELANIE

At this point she's just a sleep, eat and poop machine.

MICHAEL

But she's our little sleep, eat and poop machine.

(MORE)

(CONTINUED)

5

CONTINUED: Of course they do. They're like a fine
tuned machine. MICHAEL (cont'd) What the
other (to Jenny Rebecca) she even thinks
Sweet dreams, honeybun. each other's
sentences --

5

CUT TO:

6

INT. MELANIE & LINDSAY'S HOUSE - UPSTAIRS HALLWAY/STAIRS/
LIVING ROOM - DAY

6

As Michael and Ben and Mel and Linz and Gus troop down the
stairs, into the living room:

BEN

"Honeybun"?

(CONTINUED)

MICHAEL

That's what my mother used to call me.
Which reminds me --
(to Mel and Linz)
She said to tell you she's coming over
tomorrow to see the baby.

As Mel and Linz steal a glance:

MELANIE

Would you ask her to call first?

MICHAEL

(picking up on that)
She's not pestering you, is she? If
she is, you just tell me. I hate when
she pesters.
(then, pestering)
You sure you don't need any groceries?
Got enough diapers? What about talcum
powder?

LINDSAY

We're all set.

MELANIE

We've got everything under control.

BEN

Of course they do. They're like a fine
tuned machine. You two know what the
other's thinking before she even thinks
it. You even finish each other's
sentences --

MELANIE

I don't know where you ever got--

LINDSAY

--that idea.

(CONTINUED)

BEN (cont'd)

I think it's great! I can't wait to be an old married couple.

LINDSAY

So were you. LINDSAY
Don't rush it. It's nice to be newlyweds, too.

Practice makes perfect.

BEN

How many years has it been?

(CONTINUED)

MELANIE

Two hundred.

LINDSAY

Ten. This week, actually.

Mel and Linz steal another uncomfortable glance.

MICHAEL

Ten's a biggie. Planning anything special?

Before Lindsay can answer:

MELANIE

We're taking a pass this year.

LINDSAY

Too tired. Too busy.

As Michael and Ben head toward the front door:

MICHAEL

Just remember, if there's anything you need --

MELANIE

When your tits start lactating, call me.

They kiss, hug, exchange goodbyes. Mel and Linz stand at the door. STAY WITH THEM as they close the door -- and the curtain comes down on the performance.

MELANIE (cont'd)

You were good.

LINDSAY

So were you.

MELANIE

Practice makes perfect.

(CONTINUED)

6

CONTINUED: (2) (half-joking)

6

With all the stuff you've been hauling over, we might as well be livin' here.

As Lindsay helps Gus on with his coat:

A beat. She stops.

LINDSAY

But we're going to have to tell them, eventually. They have to know I'm not living here --

(she looks at him, then) Shit, I don't know how to say this.

MELANIE

Of course they have to know. And they will.

(repeating Lindsay's word back to her)

Eventually.

(CONTINUED)

They open the door, look both ways. Then as Lindsay and Gus leave the house:

CUT TO:

7 EXT. DEBBIE'S HOUSE - NIGHT

7

A car pulls up to the front of the house. DEBBIE and HORVATH get out, make their way to the house.

DEBBIE

I'll just be a min, hon. I want to grab some pantyhose, my lasagna pan --

HORVATH

Can't help you out with the pantyhose - but don't I have enough pans at my place?

DEBBIE

You mean that collection of old TV dinner tins? And speakin' of collections, I gotta remember to bring my glass clowns.

HORVATH

You just brought over all those owls with all those -- eyes.

(half-joking)

With all the stuff you've been hauling over, we might as well be livin' here.

A beat. She stops.

DEBBIE

Carl --?

(she looks at him, then)

Shit, I don't know how to say this.

(CONTINUED)

7 CONTINUED: sweetheart. I've loved being there
with you. But I want to come home.

A beat, as she waits HORVATH's response. Finally:
(laughs)

You? Not know how to say something?

Honey, as I said from the start. It's
up to you. DEBBIE wherever you are is home to
It's about your place.

HORVATH

What's the matter with my place?

DEBBIE

(CONTINUED)

Nothing! Nothing's the matter with
your place. It's just not -- this
place.

HORVATH

We had endless discussions about where
we were going to live. You said you
didn't want to be here. Too many sad
memories.

DEBBIE

It's true -- at the time, all I could
think about was losin' Vic. But since
I've been away, the happy memories have
started comin' back. They're even
beatin' out the sad ones.

A beat, as she looks lovingly at the house.

DEBBIE (cont'd)

I've lived in this house for almost
thirty years. Practically all of
Michael's life. There were times when
we could barely muster up the mortgage -
- and times when we partied all night.
Not to mention all the birthdays and
holidays. This house is a part of me.
I've never been away from it. Until
now.

(she turns back to Carl)

There's nothing wrong with your place,
sweetheart. I've loved being there
with you. But I want to come home.

A beat, as she waits for Horvath's response. Finally:

HORVATH

Honey, as I said from the start. It's
up to you. Wherever you are is home to
me.

(CONTINUED)

7 CONTINUED: (2) 7

They sees A YOUNG GAY GUY (early 20's) with his TRICK.
She gives him a grateful kiss, takes out her key, leads him
into: ~~the~~

BEN

CUT TO:

8 INT. DEBBIE'S HOUSE - NIGHT 8

~~The two stop their kissing for a beat, give Ben a snotty~~
As they enter the house,

REVEAL EMMETT

(CONTINUED)

On the couch being fucked by a HOT TRICK. (There may be a
porn tape on the VCR/TV)

EMMETT

Yeah! That's it, bay-beeee! Fuck
meeeeee!

They're oblivious to Debbie, Horvath and the world for that
matter, as they reach an earth-shattering orgasm. As Emmett
and his trick take a moment to recover, Emmett senses
company, peers over the couch, sees Debbie and Horvath. No
one knows what to say. Finally, Debbie turns to Horvath:

DEBBIE

Welcome home.

CUT TO:

9 INT. MICHAEL AND BEN'S APARTMENT BUILDING - HALLWAY - DAY 9

Michael and Ben are lugging groceries to their apartment,
along with a big stuffed alligator (crocodile?). LOUD MUSIC
and PARTYING are coming from the apartment across from
theirs. As they make their way down the hall:

BEN

You know, every time you see a stuffed
animal, you don't have to buy it.

MICHAEL

I can't help it. I want my girl to
have everything!

They pass A YOUNG GAY GUY (early 20's) with his TRICK,
groping, shirts off, making out in the hallway, blocking
their way.

BEN

Excuse us -- ?

The two stop their kissing for a beat, give Ben a snotty
look, then move on.

(CONTINUED)

CONTINUED: Thank you very much.

BEN
You don't belong here, with guys
What're they giving me a look for?
(calls)

This isn't a fucking backroom!

I was just trying to be neighborly --
Just then, the door to the apartment across the way opens --
as a few GAY GUYS file out.

MICHAEL
That party's been going on since last
night --

(CONTINUED)

The door still open, he sneaks a peek inside.

BEN
Michael --

MICHAEL
Just curious. Fags packed to the
rafters. One of them looks just like --

As HUNTER bounds out of the neighboring apartment.

HUNTER
Hey, dudes -- you're home!

MICHAEL
Why aren't you?

As they enter their own apartment:

CUT TO:

10 INT. MICHAEL AND BEN'S APARTMENT - DAY

10

HUNTER
Jason and Troy asked if we had the new
Christina Aguilera CD -- so I loaned
them yours.

MICHAEL
That's the last we'll see of that,
thank you very much.

BEN
You don't belong over there, with guys
who've been partying all night.

HUNTER
I was just trying to be neighborly --
and maybe cop a little weed.

(CONTINUED)

10 CONTINUED:

10

MICHAEL

So why don't we think of it for them?

MICHAEL

Ben considers that for a beat, then as Michael puts some groceries on the shelf, he hugs him from behind.

BEN

Crack those books, pal. Every year we're not too tired to celebrate.

HUNTER goes reluctantly to his studying as Ben and Michael move into --

THE KITCHEN

(CONTINUED)

-- start putting away the groceries (the MUSIC and the PARTYING continues through the walls).

MICHAEL

Here, give me the ice cream -- I'll put it in the freezer.

(he does so, then)

Did they seem kind of cranky to you?

BEN

Who?

MICHAEL

Mel and Linz.

BEN

No more than usual.

(off Michael's look)

I mean, they're both probably exhausted.

MICHAEL

They must be, not even wanting to celebrate their tenth anniversary.

BEN

Between breast-feeding and changing diapers, I'm sure planning a celebration's the last thought on their minds.

MICHAEL

So why don't we think of it for them?

Ben considers that for a beat, then as Michael puts some groceries on the shelf, he hugs him from behind.

BEN

I hope on our tenth anniversary we're not too tired to celebrate.

(CONTINUED)

CONTINUED: (2)

TED

I'm writing MICHAEL's number.
I seriously doubt that could ever happen.

BRIAN

As he turns to get it, And I'm supposed to guess Ben into a hot kiss and an embrace, Hunter comes in, takes the ice cream back out of the freezer:

HUNTER

Hey! I thought when you got married you fucked less.

(CONTINUED)

CUT TO:

11 INT. KINNETIK - BRIAN'S OFFICE - DAY

11

Brian stands at his desk, staring at an airline ticket in his hand.

TED (O.S.)

Countin' down the hours, Bri?

Brian turns, sees TED standing there, polishing off a bear claw. Is it possible he's grown since we saw him last? Yes. But not up -- around. He's sportin' a gut.

TED (cont'd)

I'd be, too, you lucky bastard. Zooming off to Los Angeles for a little "Sunshine".

Ted gives him the old winky-winky.

TED (cont'd)

Well before you fly away, we need to go over some figures.

BRIAN

How many bear claws you've consumed this morning?

Ted chuckles, licks a fingertip clean, daintily wipes some sugar glaze from the corner of his mouth, then picks up a pad.

TED

I'm writing down a number.

BRIAN

I get it. And I'm supposed to guess what it is. Then what, we become the new Siegfried and Roy?

(CONTINUED)

11 CONTINUED:

11

(impatiently)
So what do you suggest?

TED

The (passing him the paper).
That's how much Kinnetik made last
quarter. Like a sonofabitch. Went
through hell and back with your --
Even the Amazing Kinney is impressed.
He points to Brian's crotch. Brian raises his eyes.

BRIAN

Not too shabby.

TED

Not too shabby? For being in business
a year, it's over the fucking moon!

(CONTINUED)

He helps himself to another sweet roll.

TED (cont'd)

So what do you plan to do with it?

Brian generously offers him the entire pastry tray.

BRIAN

It's all yours.

TED

I meant the profits. You could always
pump them back into the business, but
I'd caution you against expanding too
quickly.

BRIAN

(re: Ted's gobbling)
I might say the same thing to you.

TED

As for stocks --
(he rolls his eyes -- no way)
And bonds -- to get a good rate, you'd
have to go out to the middle of the
24th century.

BRIAN

(impatiently)
So what do you suggest?

TED

The best investment there is.
Yourself. Spend it on you. You've
worked like a sonofabitch. Went
through hell and back with your --

He points to Brian's crotch. Brian raises his eyes.

(CONTINUED)

11

CONTINUED: (2) I finally got the kids down. I had to sing "Under The Sea" six times --

11

TED (cont'd)

But thank God, you're all right. So treat yourself to something special. Go buy a new toy.

Your kids are adorable.

BRIAN

I've got dildos up the ass --

Thanks, Eli tells me you just had one of your own.

TED

I mean that little extravagance you thought you could never afford. A shiny red Ferrari. Perhaps a Warhol to hang in the loft. Or -- how about something for Justin?

(CONTINUED)

(off Brian's glance)

His own personal Lear jet so he can wing back and forth from the Coast to visit you!

Brian forces a smile at Ted's little jest. Then as he glances at the ticket -- and Ted pops the last bite into his mouth:

CUT TO:

12 INT. ELI AND MONTY'S HOUSE - NIGHT

12

An old 30's ramshackle that's been transformed by the Queer Eye. ELI -- tall, angular, 38, and a fellow professor of Ben's -- stirs the martinis as he explains to Ben and Michael, who's looking at a photo of two adorable children, ages 4 and 2:

ELI

I'm Devon's biological father and Monty's Ondine's Bio-Dad. Same mom, however. It was important to us that they be related --

Just then, MONTY, 35, African-American, comes in:

MONTY

Finally got the kids down. I had to sing "Under The Sea" six times --

ELI

You do perform it brilliantly.

MICHAEL

Your kids are adorable.

MONTY

Thanks. Eli tells me you just had one of your own.

(CONTINUED)

12

CONTINUED: gay's" moved in, started fixing things
up, real estate prices have soared!

12

MICHAEL

Jenny Rebecca -- we call her "J.R."

Off Michael and Ben' MONTY

(offering the cheese platter)

I love that!

CUT TO:

MICHAEL

But we're not parenting like you.

BEN

Melanie and Lindsay -- our lesbian
friends -- are the primary parents.

MONTY

Well if you ever decide to raise one of
your own, this is the perfect
neighborhood to do it. We have a huge
backyard --

ELI

And there's a "Gymboree" down the block
--

MONTY

They're even putting in a Baby Gap.

MICHAEL

It's funny, when I was a kid, we
weren't even allowed to come over here -
- too dangerous.

MONTY

Now the only danger is if they run out
of wasabi peas at Whole Foods.

BEN

Leave it to the queers to turn dross
into gold.

MONTY

That's no fairy tale. Ever since "the
gay's" moved in, started fixing things
up, real estate prices have soared!

ELI

You guys ever think about moving?

Off Michael and Ben's look:

CUT TO:

13 EXT. LIBERTY AVENUE - NIGHT

13

Liberty Avenue pulses, as Michael and Ben walk home past the usual denizens -- the leather guys, the drag queens, the young queers.

It's not that bad.
 If you're twenty-four and want to fuck everything that moves -- or Brian.
 But we're past all that, aren't we?
 It's like a different world, isn't it -- between here and where Eli and Monty live?

(CONTINUED)

MICHAEL

Hmnnnn.

As they pass Woody's:

MICHAEL (cont'd)

Want to stop in for a drink?

BEN

I've got a lecture to prepare --

A beat. As they continue their walk:

BEN (cont'd)

So how'd you like their house?

MICHAEL

They did a great job -- and it's amazing how the neighborhood's changed.

Ben comes upon a used condom on the sidewalk.

BEN

Wish this one would.

MICHAEL

(laughs it off)

What's a used condom or two?

BEN

Besides, the apartment's too small for the three of us. And the building's like a gay dorm --

MICHAEL

It's not that bad.

BEN

Not if you're twenty-four and want to fuck everything that moves -- or Brian. But we're past all that, aren't we?

(CONTINUED)

13

CONTINUED: es, gobbling down a protein bar.

13

TED
So who asked you to leave -- Deb or
Sure ~~---~~?

BEN
So what do you think of getting a place
of our own?

MICHAEL
Wait a minute -- hold on. You really
want to move?

(CONTINUED)

BEN
I bet between the two of us we could
afford it.

MICHAEL
Maybe so. But this is where we live.
Where I've lived. My whole life. I'm
not sure I want to leave -- just like
that.

BEN
It was just a thought.

As they think about it:

CUT TO:

14 INT. RIPT GYM - DAY

14

Emmett is checking out the bulletin board. Ads for used
cars, used porn flicks, trainers, "masseurs" -- and
roommates. He reads one:

EMMETT
"Charming, spacious apartment to share,
own bedroom, private bath, no pets,
bottoms only need apply".
(tears a tag with a phone
number off the ad)
Perfect!

Ted observes, gobbling down a protein bar.

TED
So who asked you to leave -- Deb or
Horvath?

EMMETT
Neither. They didn't have to.

(CONTINUED)

EMMETT

Honey, you'd have to go up in flames.

TED

(glancing at Ted's tummy)
The looks on their faces must've been priceless when they found you "entertaining". Please me you the wrong way. But as your friend, it's my obligation to tell you, you're getting a lit-tle --

EMMETT

Debbie wanted to watch and have a Q and

But he stops A afterwards.

TED

No doubt. What about Horvath?

(CONTINUED)

EMMETT

Did you ever see "The Blob"? Remember the look on the old farmer's face just before it devoured him?

Ted recalls, makes a horrified expression. Emmett nods, "You got it."

EMMETT (cont'd)

So, I've decided to spare everyone the discomfort of going through another embarrassing scene, quietly fold my tent and move on.

A beat -- as he watches Ted tear open another power bar.

EMMETT (cont'd)

Uh -- Teddy? How many of those power bars have you had?

TED

Who's counting?

EMMETT

I am. That's your fourth. Do you know the number of carbs in those things? Not to mention the calories --

TED

I'll burn them off.

EMMETT

Honey, you'd have to go up in flames.

(glancing at Ted's tummy)

Look, I know you don't want to hear this, so please, please promise me you won't take this the wrong way. But as your friend, it's my obligation to tell you, you're getting a lit-tle --

But he stops himself.

(CONTINUED)

14

CONTINUED: (2) - LOCKER ROOM - DAY

14

As they start to undress:

TED

A little -- what?
Shall we peek into the steam room, see
what's lurking in the mist?
EMMETT
A little -- hearty. I mean, robust. I
mean --

Just then, Brian and Michael join them.

BRIAN

Fat.

(CONTINUED)

TED

Fat? You think I'm -- fat?

BRIAN

Let's put it this way. If you start
singing, it's all over.

TED

I'll have you know that I'm not fat.
I'm -- bulking up. I was a shadow of
my former self when I was on crystal,
and shed quite a few pounds during the
Liberty Ride. So I happen to think I
look pretty damn good!

Just then, an adorable CUTIE PIE gives Ted a serious cruise.

TED (cont'd)

And obviously so does he.

Cutie Pie beckons him. Ted gives his friends a "so there!"
look, then goes off in pursuit.

EMMETT

Who knew you could catch twinkies by
stuffing them in your mouth? Well, I'm
off to find some new digs. Ta!

Brian and Michael make their way into:

15

INT. RIPT GYM - LOCKER ROOM - DAY

15

As they start to undress:

BRIAN

Shall we peek into the steam room, see
what's lurking in the mist?

(CONTINUED)

15

CONTINUED: Reverend Swinehart, Rage's nemesis and sworn enemy of queers everywhere, preaches his message of hate from his pulpit --"

15

A CRAZED LOOKING PIG-MICHAEL-CREATURE

Can't. Brett's calling from L.A. --
wants my input on a couple of story wants and pounds
his fist. points in the screenplay. You know --
what Rage would say.

ANOTHER STORYBOARD

BRIAN
shows Rage, "Zowie, Zephyr, check out that super smug pit.
cock!"

MICHAEL

Something like that.

(CONTINUED)

Brian, now undressed, grabs a towel.

MICHAEL (cont'd)

Besides, I thought you had a plane to
catch. Justin's going to be so excited
when you show up --

BRIAN

I'm not going. Trip's cancelled.

MICHAEL

(thrown)

But I thought you had all these plans
to surprise him --

BRIAN

Guess the surprise is -- there isn't
going to be one.

As Brian heads off to the steam room, leaving Michael to
wonder what the hell happened:

CUT TO:

16 A STORYBOARD FROM "RAGE - THE MOVIE"

16

MOVIE VOICE (V.O.)

"Reverend Swinehart, Rage's nemesis and
sworn enemy of queers everywhere,
preaches his message of hate from his
pulpit --"

A CRAZED LOOKING PIG-PREACHER-CREATURE

drool dripping from the corner of his mouth, rants and pounds
his fist.

ANOTHER STORYBOARD

shows Rage, strung upside-down, nude, over a flaming pit.

(CONTINUED)

16 CONTINUED:

16

(a beat for drama)
 We just signed someone to play Rage.
 MOVIE VOICE (V.O.) (CONT'D)
 (cont'd)

"While deep in the catacombs of the church, Rage hangs suspended above the flames, his hands bound in really hot leather restraints. Meanwhile, J.T. races to his rescue."

This is the movies -- so instead of
 A STORYBOARD OF J.T. RACING TO THE RESCUE

(CONTINUED):

17 INT. STUDIO ART DEPARTMENT - DAY

17

-- turns into Justin at the table, drawing frantically as a P.A. runs in, breathless.

P.A.
 Mr. Keller says he needs the storyboards for the catacomb sequence now, now, now!

JUSTIN
 Tell him I'm hurrying as fast as I can, can, can! And pray my hand holds out!

He shakes it vigorously, finishes drawing in a frantic race to the finish, passes the boards to the P.A. with a big sigh of relief -- just as BRETT strolls casually in, notices him.

BRETT
 You look all out of breath.

JUSTIN
 Just trying to finish some storyboards for a certain demanding tyrant.

BRETT
 Oh, those. Forget it. I have incredible news -- and except for a legion of studio executives, agents, publicists, managers and both trade papers, you're the very first to hear it.

(a beat for drama)
 We just signed someone to play Rage.

JUSTIN
 (excitedly)
 Who? Who?

BRETT
 This is the movies -- so instead of telling you, I'll show you.

(CONTINUED)

17 CONTINUED:

CUT TO 17

18 INT. MICHAEL AND BEN'S APARTMENT - DAY

18

He gestures toward the door -- and in walks CONNOR JAMES.
Michael and Emmett are in the kitchen wrapping up party
platters. Ben is preparing a lecture at the dining table.
The THUMPA-Connor --! PARTYING from the apartment across the
way makes the walls throb.
Connor gives Justin a very manly handshake.

CONNOR

Hey, man --

JUSTIN

(CONTINUED)

Where've you been?

BRETT

He's just back from doing a Kabuki
version of "Much Ado" off-off-off-off
Broadway.

CONNOR

What a change from working with these
Hollywood hacks who aspire to nothing
more than mediocrity.

BRETT

Still, you don't have a problem picking
up the paycheck, do you? Well, get
ready to do some serious acting -- we
start flying lessons on Monday!

JUSTIN

(to Connor)

But -- I thought you turned down the
part.

CONNOR

The director convinced me it'd be good
for my career -- show everyone I'm a
straight guy who has no problems
playing gay for pay.

And as he pulls Justin into a long deep kiss:

CUT TO:

18 INT. MICHAEL AND BEN'S APARTMENT - DAY

18

Michael and Emmett are in the kitchen wrapping up party
platters. Ben is preparing a lecture at the dining table.
The THUMPA-THUMPA and PARTYING from the apartment across the
way makes the walls throb.

(CONTINUED)

BEN

Tell me about EMMETT.

Ben finally

Stuffed eggplant, caprese salad, humus
and the piece de resistance: fried
chicken -- which isn't really fried but
baked, but baked to taste like fried so
nobody feels guilty. ly tits in a twist?

MICHAEL

Mel and Linz are going to go out of
their minds when we show up. Can't
thank you enough for all this, Emm.

(CONTINUED)

EMMETT

My pleasure, sweetie.

A beat. He notices a lone casserole, sniffs it:

EMMETT (cont'd)

What's -- this?

As Ben comes in, goes to the fridge.

BEN

A casserole I made to take along.
Millet, leeks and soy cheese.

EMMETT

Are you sure you're not a lesbian?

As Ben and Emmett knock into each other.

EMMETT (cont'd)

Oopsie --!

BEN

(irritably)

This kitchen's so tiny, you can barely
turn around.

EMMETT

Care to dance? Which isn't that much
of a stretch with Baby Babylon blasting
across the way.

BEN

Tell me about it.

Ben finally extricates himself from the kitchen.

EMMETT

Why're his firm, manly tits in a twist?

(CONTINUED)

MICHAEL

He thinks the building's turned into a den of iniquity: sex, drugs, cruising -- decided to do it. First we'd have to review our finances, check out the O-kay, those are the advantages -- but what are the liabilities?

Emmett has made eye contact with one of the party boys in the hall.

MICHAEL

That basically we've outgrown this place.

(CONTINUED)

EMMETT

Let's face it, honey, you are "Sadie, Sadie Married Lady" -- with a hubby and piglets to prove it. I, on the other hand, remain one of the wantonly single.

(half-joking)

So, if you're moving out, maybe I should move back in.

MICHAEL

We're not moving.

BEN (O.S.)

Would you look at this!

Ben has opened the front door. A steady stream of PARTY BOYS pass by, going and coming from the party.

BEN (cont'd)

It's like Fag Central!

MICHAEL

Calm down -- they're just young and having some fun. We were that age once, remember?

BEN

That's exactly the point -- we're not that age anymore. It's time to move. To a house. On a street like Eli and Monty --

MICHAEL

Hold it! Buying a house isn't like buying a CD or a sweater. Even if we decided to do it, first we'd have to review our finances, check out the numbers -- right, Em?

Emmett has made eye contact with one of the party boys in the hall.

(CONTINUED)

18

18

MICHAEL

A yacht?

EMMETT

Oh, I'd say checking out the numbers is
essential. right, I forgot --
Pittsburgh's the new St. Tropez.

As he excuses himself:

MICHAEL

A ride on the Space Shuttle?

CUT TO:

19 EXT. EXCLUSIVE SHOPPING STREET - DAY

19

Michael is accompanying Brian, who's shopping. Or rather trying to.

BRIAN

Trying to dispose of a large sum of
expendable income is more exhausting
than one might think.

MICHAEL

No one ever said the world's a fair
place. Next time you'll think twice
before becoming a success.

BRIAN

You're not doing so bad, yourself!

Michael shrugs, modestly, then confesses:

MICHAEL

Ben wants us to buy a house in that new
area where all the gay couples are
moving.

BRIAN

And become "Stepford Fags"?

MICHAEL

Maybe you should get a new place -- a
house in the country.

BRIAN

I hate the fucking country.

MICHAEL

A yacht?

BRIAN

Oh, that's right, I forgot --
Pittsburgh's the new St. Tropez.

MICHAEL

A ride on the Space Shuttle?

(CONTINUED)

19 CONTINUED:

BRIAN

19

(cutting him off short)

I'm busy, he's busy --

BRIAN

I'm a tad shy of twenty mill.

INTERCUT WITH:

20 INT. CONNOR JAMES' BEDROOM - DAY

20

Then how about a bottle of wine to
Connor fucks bring to Mel and Linz's anniversary
bash?

BRIAN

Who said I'll be there?

(CONTINUED)

MICHAEL

I figured since you cancelled your
trip --

BRIAN

That doesn't mean I'll be raising a
glass to their marathon Muffathon.

(stopping to look at a very
expensive motorcycle in a shop
window)

That's a distinct possibility.

(then)

Can you imagine eating pussy -- the
same pussy -- for ten years?

MICHAEL

No, but I don't suppose they can fathom
sucking the same cock.

BRIAN

That makes three of us --

MICHAEL

(teasing)

Unless it's Justin's.

Brian's not amused.

MICHAEL (cont'd)

It's a shame you couldn't go to L.A. --

BRIAN

(cutting him off short)

I'm busy, he's busy --

INTERCUT WITH:

20 INT. CONNOR JAMES' BEDROOM - DAY

20

Connor fucks Justin, hot and heavy.

(CONTINUED)

CONTINUED:

As Connor and Justin cum, hot and loud.

BACK TO BRIAN AND MICHAEL

MICHAEL

We're all busy. I just hope he comes back soon, so we can finish the next issue of Rage.

BRIAN

He's not coming back.

MICHAEL

What do you mean he's not coming back? Did he tell you that?

(CONTINUED)

BRIAN

He didn't have to.

MICHAEL

When I talked to him, all he said was he was going to have to stay longer than he--

BRIAN

(stopping him)
Listen to me, Mikey. Are you --?

MICHAEL

Yes, for chriss-fucking-sake, I'm listening!

BRIAN

Figure it out for yourself. First, it's three months. Then it's six months. One project turns into another. And another. Before you know it, he's been there one year, five years, ten years. That's how it goes. And I don't blame him. He's having the time of his life -- working in movies, fucking movie stars.

BACK TO CONNOR AND JUSTIN

As Connor and Justin cum, hot and loud.

BACK TO BRIAN AND MICHAEL

MICHAEL

That doesn't mean he's never coming home.

(CONTINUED)

20

CONTINUED: (2)

MELANIE

20

Changing you-know-who's you-know-what
for the billionth time today.

BRIAN

Who the hell'd want to come back to
Pittsburgh after L.A.? If it were me,
I'd never come back.

MICHAEL

He's not you. Better idea?

BRIAN

It's time he got on with his life.
(a beat, then)
And it's time I got on with mine.

(CONTINUED)

As he turns back to the motorcycle -- the sadness in his face
reflected in the glass:

CUT TO:

21 INT. MELANIE AND LINDSAY'S HOUSE - EARLY EVENING

21

Melanie, J.R. in her arms, make her way from the kitchen to
the stairs.

MELANIE

I can't believe how someone so little
could have so much poop in them. You
just might grow up to be a lawyer.

They start up the stairs when -- the DOORBELL rings. Mel
comes back down, opens the front door. Michael is standing
there -- with a big grin on his face.

MICHAEL

Hi, Mel!

MELANIE

(confused)
Hi, Michael --

MICHAEL

Whatcha up to?

MELANIE

Changing you-know-who's you-know-what
for the billionth time today.

MICHAEL

Is that how you plan to spend your
tenth anniversary?

MELANIE

You have a better idea?

(CONTINUED)

CONTINUED:

MELANIE

Oh, she'll be surprised. Would you
excuse me for a sec --?

As a matter of fact --

As she rushes up the stairs:

Suddenly, A PARTY appears in the doorway:

CUT TO:

EVERYONE

SURPRISE! HAPPY ANNIVERSARY!

Melanie is stunned -- as Michael, Ben, Emmett, Ted (who's brought along Cary, the Cutie Pie from the gym), Debbie, Horvath and a pride (gaggle? herd?) of LESBIANS march into the house with party platters, balloons, wine, flowers, champagne and gifts.

DEBBIE

How's my granddaughter? I haven't seen you in ages!

MELANIE

Yeah -- not since this morning.

EMMETT

(to Melanie)

Wipe that "dike in the headlights" look off your face. You're having a party -- - courtesy of "Auntie Em's Special Occasions".

BEN

And you don't have to lift a finger. Everything's taken care of.

MICHAEL

Where's Linz?

MELANIE

(horrified, but covering)

Linz -- uh -- went to the grocery. With Gus.

MICHAEL

We wanted to surprise her, too.

MELANIE

Oh, she'll be surprised. Would you excuse me for a sec --?

As she rushes up the stairs:

CUT TO:

22 INT. MELANIE & LINDSAY'S HOUSE - BEDROOM - NIGHT 22

Melanie quickly closes the door, picks up the phone, frantically punches out a number.

MELANIE

It's me.

(beat)

Fuckin' right something's wrong! No, not with the baby. Just get your ass over here -- quick!

(CONTINUED)

CUT TO:

23 INT. BABYLON - NIGHT 23

Brian's at the bar, alone, having a drink, checking out the scene without much interest. Finally, he sees someone hot, makes eye contact. TONIGHT'S TRICK comes over. A few unheard whispers are exchanged. Then as they head off toward the backroom:

CUT TO:

24 INT. MELANIE AND LINDSAY'S HOUSE - NIGHT 24

Everyone's chatting amiably, snacking on the delectables.

MICHAEL

(re: Lindsay)

She must really be stocking up.

MELANIE

(smiling nervously)

You know -- double coupons --

FIND EMMETT watching Cary stuff a tasty morsel into Ted's mouth. Debbie comes over, joins him.

DEBBIE

Is Teddy getting tubby?

EMMETT

Considering the adorableness of his new beau, I'd say fat's the new thin!

DEBBIE

So where've you been keeping yourself? I've barely seen you since we moved back.

(CONTINUED)

CONTINUED:

think he's gonna wanna go to the sing-a-long "Wizard Of Oz"? Or get dishy during the awards shows, or pull my face back EMMETT tell me what work I should have done? (after a beat) Actually, I've been out looking for a place. In other words, Em -- you're irreplaceable.

DEBBIE

Emmett app A place -- for what?

EMMETT

To live?

(CONTINUED)

DEBBIE

Why the hell would you do that?
(then, realizing)

It's not because we walked in and found you fucking some guy, is it?

EMMETT

Welllll --

DEBBIE

That was just a case of bad timing, that's all. Kinda funny when you think about it!

EMMETT

I'm not sure Carl found it to be the laugh riot you did.

DEBBIE

Don't worry about Carl. He'll get used to it.

EMMETT

He shouldn't have to. The house should be the two of yours -- not the three of ours.

DEBBIE

But he'll never be Blanche when I'm playing Baby Jane. He doesn't have the shoulders or the eyebrows. And you think he's gonna wanna go to the sing-a-long "Wizard Of Oz"? Or get dishy during the awards shows, or pull my face back and tell me what work I should have done?

(a beat)

In other words, Em -- you're irreplaceable.

Emmett appreciates that, but --

(CONTINUED)

BEN
 We know how exhausted you two are --
 but we couldn't let this landmark go by
 without a little celebration.
 EMMETT
 We both have to face it, Deb -- life
 with your detective does not include
 me. 10 years is quite an achievement.

ANGLE ON THE FRONT DOOR

DEBBIE
 I'll say!
 Where Lindsay, carrying a sleeping Gus, has just arrived.

MELANIE
 (under her breath)
 What the hell took you so long?

(CONTINUED)

LINDSAY
 I had to wake up Gus, get him dressed --

EVERYONE
 (a little less enthusiastic
 than before)
 Surprise --! Happy Anniversary --!

MELANIE
 (throwing an arm around Linz)
 Can you believe our friends, throwing
 us a surprise party for our
 anniversary?

BEN
 Where're the groceries?

LINDSAY
 (thinking fast)
 The groceries. They're delivering them
 -- tomorrow.

Melanie gives her a look -- good save! Emmett makes sure
 everybody has champagne.

EMMETT
 Does everybody have champagne? Can't
 toast without a glass.

BEN
 We know how exhausted you two are --
 but we couldn't let this landmark go by
 without a little celebration.

MICHAEL
 Ten years is quite an achievement.

DEBBIE
 I'll say!

(CONTINUED)

(a beat)
 Thank you for all your good wishes.
 But, you see, BEN, Melanie and I are having -
 Now, more than ever, it's important
 people know that a gay couple can be
 just as committed as any straight
 couple. I wasn't having any problems! I was
 just trying to have a baby.

MICHAEL

To Mel and Linz!

Everyone joins in, raises their glass -- except Lindsay.

(CONTINUED)

DEBBIE

Speech from the old married couple!

Lindsay glances at Melanie, then:

LINDSAY

There is something we'd like to say --

MELANIE

(knowing full well what she
 means)

No, there isn't. It's not the right
 time.

LINDSAY

When is the "right" time?

MICHAEL

(overhearing)
 Right time for what?

LINDSAY

I think you all should know --

MELANIE

-- how much we appreciate this --

LINDSAY

Would you stop?

(then)

We can't hide it anymore. It's not
 fair.

(a beat)

Thank you for all your good wishes.
 But, you see, Melanie and I are having -
 - some problems.

MELANIE

I wasn't having any problems! I was
 just trying to have a baby.

(CONTINUED)

24

CONTINUED: (4)

24

OFFICER

Gentlemen! May I have your attention.
This club is officially closed. So
All right, I'm the one! The one
responsible for all the problems --

Amidst grunts and curses, the Backroom Boys yank up their
jeans -- except for MELANIE

Damn right you are --!

OFFICER (cont'd)

(to Brian) LINDSAY

For which I've apologized --
endlessly. But you still refuse to
accept the fact--

(CONTINUED)

MELANIE

(finishing it for her)

--that fucking Sam Auerbach had nothing
to do with sex. It had to do with art.
All that humping was about Form and
Function!

Lindsay tries to ignore that and retain her composure.

LINDSAY

(to everyone)

The truth is -- we haven't been living
together since our daughter was born.

Everyone stares in disbelief. Especially Michael. Even Ted
stops eating. Surprise!

CUT TO:

25 INT. BABYLON - BACKROOM - NIGHT

25

Brian and Tonight's Trick are among the guys engaged in some
heavy-duty sex. It's dark, it's steamy, it's sweaty.
Suddenly -- the LIGHTS go on! And they're bright.

The guys LOUDLY express their displeasure -- "Who turned on
the lights?" -- "What the fuck's going on?" -- "Turn 'em
off!"

Then, a hunky UNIFORMED OFFICER appears.

OFFICER

Gentlemen! May I have your attention.
This club is officially closed. So
pull up your pants and go home!

Amidst grunts and curses, the Backroom Boys yank up their
jeans -- except for Brian.

OFFICER (cont'd)

(to Brian)

That includes you.

(CONTINUED)

25 CONTINUED:

25

LINDSAY
(getting edgy)
Gus and I have to live somewhere. Or
would you rather we sleep on the
street?
Just one more sec --

He shoots. Then, relieved:

Did I say that?
BRIAN (cont'd)

Ben intervenes. Thanks, Officer. I'll do the same for
you someday.

As he zips and walks out:

(CONTINUED)
CUT TO:

26 INT. MELANIE AND LINDSAY'S HOUSE - LIVING ROOM - NIGHT

26

The place has cleared out -- in a hurry. The detritus of the
party remains, as Melanie and Lindsay try to explain to Ben
and Michael -- who stands off, alone:

LINDSAY
I come here every day to be with the
baby --

MELANIE
And so I can be with Gus.

LINDSAY
Then Gus and I go back to the apartment
--

As if every word were a shock, a revelation:

MICHAEL
You have an apartment?

LINDSAY
A small, one-bedroom I've been renting--

MELANIE
We've been renting -- although we can
barely afford this place --

LINDSAY
(getting edgy)
Gus and I have to live somewhere. Or
would you rather we sleep on the
street?

MELANIE
Did I say that?

Ben intervenes. Michael remains silent.

(CONTINUED)

MELANIE
Ain't that the truth. You have no idea
how deceit can raise your blood
pressure. BEN

We're just a little thrown. You've got
to admit, it's a shock --

(a beat, finally)
LINDSAY
When I agreed to be the baby's father,
I wanted it to all be out in the open --

up in a loving home, with two loving
parents. MELANIE

Well, I didn't! I'm the one who gave
birth. I had enough to deal with,
without having to explain to everyone -- (CONTINUED)

BEN

Look, you've been having personal
problems, we understand --

MICHAEL

No, we do not understand --!

A beat as they turn their attention to him.

MICHAEL (cont'd)

How could you not say a word, all this
time!

(beat)

So when were you planning to tell me?
After she grew up, went to college, got
married, had children of her own? I've
seen you practically every day since
Jenny was born and it's all been so
sweet, so adorable -- the two doting
mothers. Who'd've guessed it's all
been a lie? A big, fat, fucking lie!

An uncomfortable beat. Finally, Lindsay and Melanie turn to
him:

LINDSAY

We made a wrong decision by not telling
you. For which we're truly sorry. But
we've been under a lot of stress --

MELANIE

Ain't that the truth. You have no idea
how deceit can raise your blood
pressure.

MICHAEL

(a beat, finally)

When I agreed to be the baby's father,
it was because I knew she'd be brought
up in a loving home, with two loving
parents.

(MORE)

(CONTINUED)

26

CONTINUED: (2) ... can't even get through the door.

26

MICHAEL (cont'd)

Not in some time-sharing arrangement with complimentary back-biting! So you can make all the excuses you want, but if this is how you plan to raise our daughter, then we should never have had her in the first place.

Cary snuggles up to Ted, whispers seductively in his ear:

There's something about the scent of an old guy --

CUT TO:

27

INT. TED'S CONDO - BEDROOM - NIGHT

27

(MORE)

Ted and Cary are naked in bed -- joined by a couple of large pizza boxes. A DVD is playing on the TV.

CARY

(re: the movie)

God, I love this part --!

TED

(finishing up a pizza slice)

Frankly, I was never too keen about the "Grumpy Old Men" movies. Not that I need "The Rugrats Go To Paris", but couldn't you find anything more -- youthful?

CARY

I love the classics.

(he grabs another slice, offers it to Ted)

Here -- have another.

TED

I couldn't. Six is my absolute limit.

CARY

Come on --

He playfully feeds Ted.

TED

At this rate, I'm going to turn into that guy I saw on TV who was so fat, he couldn't even get through the door.

CARY

Fine by me.

Cary snuggles up to Ted, whispers seductively in his ear:

CARY (cont'd)

There's something about the scent of an old guy --

(talking a whiff of Ted)

-- makes me sooo hot.

(MORE)

(CONTINUED)

27

CONTINUED:

27

CARY (cont'd)

(then, smoothing Ted's scalp,
tenderly) Well, you don't have to
The lovely grey flecks that turn to
white, The baby-bottom pink scalp
peeking through the little hairs on top
-- like wild grass on a beach,
(he clamps onto Ted's waist) place
And to grab onto those love-handles
while I'm shooting all over that big,
full belly. Come on lover -- eat!

As Cary forces another slice into Ted's open, horrified mouth: (CONTINUED)

CUT TO:

28

INT. DEBBIE'S HOUSE - KITCHEN - NIGHT

28

It's very late. Two in the morning. Emmett, naked except for his thong, stands in the darkened kitchen, illuminated only by the light of the fridge. He's grabbing an armful of goodies when he senses the presence of someone standing behind him.

EMMETT

Shawn honey, I told you to stay in my room -- that I'd bring up our little late-nite love libations.

HORVATH (O.S.)

I'm not "Shawn Honey".

Emmett turns, sees Horvath standing there also naked, except for his underpants.

EMMETT

Clearly.

HORVATH

Hand me the cranberry juice?
(as Emmett does)
I've been meaning for us to have a little pow-wow. Although I didn't imagine it would be --

EMMETT

-- au naturel? Well, you don't have to worry. My lust bunny is locked away in my room. I even put a gag in his mouth. Of course, it's leather, and he begged me to do it. And starting Sunday, you and Deb'll have this place all to yourself. Buffalo wing?

(CONTINUED)

EMMETT

What about my sex -- uh, love -- life?

HORVATH

(declines, then)

Debbie's very upset you're leaving,

hear are raindrops falling, rivers

flowing, birds singing --

EMMETT

(sad as well)

It's up to you now, to stop her from

buying everything on QVC. those.

Pretend I'm fucking in a rain forest!

HORVATH

Truth is -- I'm sorry to see you go,
myself.

(CONTINUED)

EMMETT

You -- are?

HORVATH

Is that such a surprise?

EMMETT

Frankly -- yes. Most straight men take
one look at me and head for the hills.
Except for my father. He ran me out on
a rail.

HORVATH

That's his loss. You're a good man.

A beat. Emmett's touched.

HORVATH (cont'd)

In fact, considering the hours I work --
sometimes all night -- I'd feel a hell
of a lot better knowing Debbie wasn't
in this house alone.

EMMETT

Carl -- are you asking me to stay?

HORVATH

Doesn't take a detective to figure that
out. But, it's up to you.

EMMETT

What about my sex -- uh, love -- life?

HORVATH

I bought a sound machine. All I can
hear are raindrops falling, rivers
flowing, birds singing --

EMMETT

Maybe I should get one of those.
Pretend I'm fucking in a rain forest!

(MORE)

(CONTINUED)

28

CONTINUED: (2) head they have to destroy a family!

28

Turn a happy home into a broken one --

(then, remembering)

I'd better get back to --

Without even telling us!

HORVATH

Just then, "Shawn Honey" his way to the counter, slumps on a stool.

As they start upstairs, Emmett gives Horvath a quick once-over:

BRIAN

Coffee to go, Deb.

EMMETT

You know, if you were gay -- you'd make a hell of a bear!

(CONTINUED)

As Horvath gives him a look:

CUT TO:

29 INT. LIBERTY DINER - DAY

29

Debbie freshens the pastry display on the counter and rants to Michael:

DEBBIE

I told Melanie -- she was sitting right over there! -- I said it didn't matter what was going on between her and Lindsay, their first responsibility's to that baby!

CUSTOMER

(pointing to some pie)

Deb, could I have a piece of the key lime?

DEBBIE

When you finish your meatloaf.

(back to Michael)

But did she listen?

MICHAEL

Obviously not --

DEBBIE

Instead they have to destroy a family! Turn a happy home into a broken one --

MICHAEL

Without even telling us!

Just then, Brian makes his way to the counter, slumps on a stool.

BRIAN

Coffee to go, Deb.

(CONTINUED)

Munchers?

DEBBIE

Anything with it?

BRIAN

Who can eat? After what happened last night, the hell do they have to do with it?

MICHAEL

Tell me about it. The steam's still coming out of my ears.

(CONTINUED)

An order's up from the kitchen: DING!DING!DING!DING!DING!

DEBBIE

(angrily, to the kitchen)

If I hear that one more time, you're gonna be hearing bells!

As she storms off:

BRIAN

My heart's broken. My soul, crushed.

MICHAEL

How do you think I feel?

BRIAN

The insensitivity. It's -- immoral, is what it is!

MICHAEL

You're telling me --

BRIAN

How could they do this?

MICHAEL

I guess you were right. Never trust munchers.

Beat.

BRIAN

Munchers?

MICHAEL

Mel and Linz!

BRIAN

(confused)

What the hell do they have to do with it?

(CONTINUED)

MICHAEL

That's very profound -- for a fortune
cookie! MICHAEL, talking about our
child (even more confused)
Who do you think's responsible?

BRIAN

Christ, the three of you. Never saw
For closing Babylon? Lindsay was wailing
to me until four in the morning the
Off Michael's incredulous look: at, now YOU --

CUT TO:
(CONTINUED)

30 EXT. LIBERTY AVENUE - CONTINUOUS

30

Michael follows Brian out onto the street. As he heads to
his car, sipping his coffee, Michael calls:

MICHAEL

Is that all you care about? Who gives
a shit if the cops closed Babylon?

BRIAN

I, for one, give a very big shit that
that cum stain, Sapperstein, was
defrauding the Internal Revenue Service
by hiding thousands -- perhaps even
hundreds of thousands -- of dollars up
in his office in pillow cases, which,
knowing him, you can be sure weren't
the highest thread-count. And that
now, because of his illegal activities,
Babylon is gone. Kaput. Finito.

MICHAEL

And this concerns you more than the
fact that Melanie and Lindsay lied to
us? Kept it a secret that they broke
up! And that my daughter and your son
are now the products of a broken home!

BRIAN

Having two parents in the house isn't
necessarily the pathway to paradise.

MICHAEL

That's very profound -- for a fortune
cookie! But we're talking about our
children!

BRIAN

Christ, the three of you. Never saw
such drama queens. Lindsay was wailing
to me until four in the morning the
night she and Mel split, now YOU --

(CONTINUED)

30

CONTINUED:

MELANIE

30

Does he have a cold?

MICHAEL

X th (stopping him) was last night.
Wait a minute. Are you telling me you
knew about this-- and you didn't tell
me? I wouldn't be surprised, dragging him
over here so we all could play "One Big
Happy Family".
BRIAN
She asked me not to.

MICHAEL

And that's why --!

(CONTINUED)

BRIAN

I didn't.

MICHAEL

So your loyalty to her was more
important than our friendship.

Brian looks at him for a beat.

BRIAN

Don't make this about us, Mikey.
Because it's not.

He hands Michael his empty cup, senses his own losses.
Finally, wearily:

BRIAN (cont'd)

People change. Lives change. You said
so yourself. So why are you so
surprised?

And as he gets into car, drives off:

CUT TO:

31 INT. MELANIE AND LINDSAY'S HOUSE - DAY

31

Melanie breast feeds J.R., as Lindsay helps Gus off with his
coat. Gus sneezes.

MELANIE

Does he have a cold?

LINDSAY

I think he caught one last night.

MELANIE

I wouldn't be surprised, dragging him
over here so we all could play "One Big
Happy Family".

(CONTINUED)

CONTINUED:

MELANIE

It's just that --

LINDSAY

She stops I didn't "drag" him. And you're the one who called -- who insisted we keep up this ridiculous charade --

What?

MELANIE

And you saw why I did, didn't you? Now we have to deal with all their shit as well as our own --!

(feeling J.R.'s bottom, sighs)

Speaking of shit --

(then)

Did you bring his medication?

(CONTINUED)

LINDSAY

With "the delicious cherry flavor your kids'll love"?

(taking it out)

He hates it.

MELANIE

I don't blame him. Tastes like candy-coated snake venom.

LINDSAY

(re: J.R.'s diapering)

Here, why don't you let me--

Melanie stops her.

MELANIE

I'll do it! Christ! Would you go to work, already?

Lindsay gives up, buttons her coat. Stops. Then:

LINDSAY

It had to be done.

(beat)

We had to tell them.

Melanie reluctantly nods. Finally.

MELANIE

It's just that --

She stops herself.

LINDSAY

What?

(CONTINUED)

31 CONTINUED: (2)

CONNOR

31

And itchy.

(grabbing his way-overstuffed

crotch)
MELANIE

Telling them -- seeing their faces --
knowing they know, somewhat makes it --
real.

JUSTIN

That's going to win an Oscar for

Lindsay and Melanie exchange a look, from opposite sides of
the room. Then, as Lindsay gives Gus a hug, leaves:

CONNOR

Didn't hear you complaining --!

CUT TO:

32 A STORYBOARD FOR "RAGE - THE MOVIE"

(CONTINUED) 32

MOVIE VOICE (V.O.)

"J.T. floats, lost among the stars,
wondering if he'll ever see Rage
again."

CUT TO:

33 INT. STUDIO ART DEPARTMENT - DAY

33

Justin looks off, sadly missing Brian. He takes out his cell
phone, starts to call him, when suddenly, he hears a deep,
commanding VOICE:

RAGE (O.S.)

I promised I'd come for you, J.T. --
even if I had to go to the end of the
universe.

Justin turns, sees RAGE standing before him in full costume.
He can't believe his eyes. Then Rage removes his mask -- and
it's Connor, laughing, striking a mighty pose.

CONNOR

I just did a test in front of the blue
screen. So, whadaya think?

JUSTIN

(forcing a smile)
Hot.

CONNOR

And itchy.
(grabbing his way-overstuffed
crotch)
Check out this package!

JUSTIN

That's going to win an Oscar for
special effects.

CONNOR

Didn't hear you complaining --!

(CONTINUED)

BRETT

I did. But he's more concerned about
As he playfully wrestles him: family audience, pissing
off the parent corporation, displeasing
someone in Washington who can make that
Turn in your tights. to come by --

They turn, see a somber Brett Keller.

Then -- it's over? Just like that?

BRETT (cont'd)

Fenderman pulled the plug.

JUSTIN/CONNOR

(CONTINUED)

(stunned)

What --? He can't do that --!

BRETT

He can. And he did. He just reamed my
ass --

(pointing to a drawing on the
storyboard)

-- and not like Scene 32 where Rage
gives J.T. the rimming of a lifetime.
The picture's over budget, over
schedule --

JUSTIN

You said they say that about every
picture.

BRETT

They do.

CONNOR

Then what's the real reason?

BRETT

He's afraid. Of the times, the
political climate --

JUSTIN

Well, he's wrong! Tell him there's a
bigger audience out there than they
think, with billions of dollars --

BRETT

I did. But he's more concerned about
alienating the family audience, pissing
off the parent corporation, displeasing
someone in Washington who can make that
tax break very hard to come by --

JUSTIN

Then -- it's over? Just like that?

(CONTINUED)

BEN

Seems like everybody around here's got kids.

BRETT

He's green-lighting "The Passion of Moses". Gay's out. God's in.

Won't be long before you'll be out strolling with your bambino, too.

CUT TO:

34 EXT. ELI AND MONTY'S STREET - DAY 34
Michael and Ben are taking a walk down the street with Eli and Monty and their two children, DEVON, 4, and ONDINE, 2, who's in a stroller. (CONTINUED)

MONTY

We're having some of the neighbors over Sunday for a barbecue --

ELI

I've also asked a couple of members of our illustrious English Department -- Kelley, Braverman --

MONTY

Why don't you guys come, too?

MICHAEL

Sounds great.

BEN

Love to.

MONTY

And be sure to bring Hunter --

Eli and Monty wave hello to TWO MEN across the street, pushing two toddlers in a double stroller.

ELI/MONTY

Hey --! Hi, guys --!

ELI

Steven and Trevor live down the block. They've got twins.

BEN

Seems like everybody around here's got kids.

MONTY

Won't be long before you'll be out strolling with your bambino, too.

Instead of cheering Michael, the thought has the exact opposite effect. He walks in silence as they pass:

(CONTINUED)

A HOUSE

BEN
(to Michael)
I thought your mind was set on staying
with a "For Sale" sign in front. It's sweet, lots of charm,
but kind of run down.

MICHAEL
MONTY (cont'd)
This one just went on the market.

ELI
Great yard, but it could use a make-over.

(CONTINUED)

MONTY
Couldn't we all? I wonder what they're
asking.

ELI
In that condition, it's probably a
bargain. Sure you guys aren't
interested?

BEN
(a sore spot)
We talked it over and -- we've decided
to stay put for now.

A beat, then:

MICHAEL
How soon can we see it?

Ben gives him a surprised look.

MICHAEL (cont'd)
(explains)
Like you said, we're on top of each
other in the apartment. Hunter needs
his own space -- Jenny Rebecca's going
to need her own room, a yard to play in
--

MONTY
We'll write down the realtor's number,
you can give him a call.

BEN
(to Michael)
I thought your mind was set on staying
on Liberty Avenue.

MICHAEL
People change. Lives change. Why
should you be surprised?

(CONTINUED)

34 CONTINUED: (2)

34

"You want it." What the hell for?

As he stares at the house, tight-lipped:

Gotta keep the boys off the street at night. Provide 'em with a warm and friendly environment to use illegal substances and have promiscuous sex. Safely, of course.

CUT TO:

35 INT. BABYLON - DAY

35

Without the lights, the music, the shaved chests of the dancing boys, Babylon has lost the illusion of eternal youth. It's just -- a room. Half-empty glasses and beer bottles litter the bar, left exactly where they were from last night's sudden closure. Brian steps into frame, looks around, thoughtfully, assessing. A door O.S. opens slowly. Moments later, Ted appears.

TED

So what's the urgent message? "Meet me at Babylon. Now."

Brian turns, faces him.

BRIAN

I found that little something you told me to treat myself to.

TED

(looking around)
Where?

BRIAN

You're standing in it.

Ted looks around, confused at first, then:

TED

Babylon --? I said a toy, not the playroom!

Brian goes to the bar, pours himself a scotch.

BRIAN

I want it.

TED

"You want it." What the hell for?

BRIAN

Gotta keep the boys off the street at night. Provide 'em with a warm and friendly environment to use illegal substances and have promiscuous sex. Safely, of course.

(CONTINUED)

35 CONTINUED:

35

TED

A noble sentiment. But investment-wise, not very practical.

BRIAN

And what would be practical, Theodore?

(using the entire dance floor
to present his case)

To get married? Move to the suburbs?
Become a home-lovin', child-raisin'.
God-fearin' imitation heterosexual?
And for what? So that I can be another
dead soul, going to the mall, dropping
my kids at school, barbecuing in the
backyard? That's their death -- not
mine. I'm a cocksucker. A queer. And
anyone who takes pity or offense, I
say, "Judge yourself."

He flips on the MUSIC. The COLORED LIGHTS.

BRIAN (cont'd)

This is where I live. This is who I
am.

Brian DISSOLVES into:

36 A STORYBOARD FOR "RAGE - THE MOVIE"

36

Rage, standing on a faraway planet, watching the creation of
a new universe.

MOVIE VOICE (V.O.)

"And as Rage stands at the precipice of
a new world --"

We SEE "To Be Continued..." printed in the lower right-hand
corner.

FADE OUT.

THE END