



Queer As Folk

“Babylon”

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TEASER

INT. GAY CLUB - NIGHT

Lights pulse. Sweat drips. Bodies grind. The beat DROPS.

HERE. WE. GO.

MONTAGE: DOZENS of hairless, muscled ADONISES dance to Berlin techno. Fog machines. Lasers. GO-GO DANCERS. It's a sea of identical, white, shirtless, MASC4MASC DOPPELGÄNGERS.

--Bulging jockstraps

--Big hands sliding down rippling abs

--A plump ass spillling out over a jofnanlsad;a

UGH. Sorry. Getting hard to type around this throbbing boner.

Wait, is this getting exploitative...?

Nahhhhh, it's the 90's!

SLOWLY PULL OUT:

INT. FUCCBOI'S LIVING ROOM - EVENING

Present day.

ON TV: the club scene is revealed to be a re-run of a gay show from twenty years ago. The volume is low...

It's on in the background as FUCCBOI flips through Grindr - His face remains unseen.

BLOOOOP. A Grindr message from BRODIE reads: **"not much. horny. you?"**

Fuccboi responds: **"Same here. U?"**

CUT TO:

INT. GREYHOUND BUS - NIGHT

BRODIE (HE/HIM, 27), black, queer, charismatic and sharp, a true Short King with big-dick-energy, sits on a Greyhound bus as a sleeping PASSENGER (60's), SNORES on his shoulder.

Brodie types: **"yeah, I'm totally jerking off right now."**

The bus breaks and announces "New Orleans." Brodie pushes the passenger off and types: "**should I cum over?**"

CUT TO:

INT. FUCCBOI'S FRENCH QUARTER APARTMENT - NIGHT

Brodie and FUCCBOI (HE/HIM, 20s), white, 6 foot and THICC, are naked and fucking on a bed but Fuccboi looks bored.

FUCCBOI

Can you be more... aggressive?

BRODIE

We talking Chris Brown aggressive or more Nat Turner?

FUCCBOI

Who?

Brodie rolls his eyes. He summons his inner "dom top", flips Fuccboi around and pounds him into the bed frame.

FUCCBOI (CONT'D)

(moaning)

Oh yeah. Harder. Harder.

Fuccboi is living his prison rape fantasy.

FUCCBOI (CONT'D)

Choke me. Choke me, Dark Knight.

BRODIE

(laughing)

What?

Fuccboi cums instantly. Brodie looks relieved. He crashes onto the bed and closes his eyes.

Suddenly a THUMP is heard from upstairs.

BRODIE (CONT'D)

What was that?

FUCCBOI

Oh, that's just my boyfriend. Don't worry, he's not joining us - he's not into black guys.

BRODIE

Oh yeah?

Fuccboi reaches for Brodie's groin.

FUCCBOI
 (re Brodie's dick)
 But you're not, like, that Black...
 He might be into you.

Brodie puts his shirt back on.

FUCCBOI (CONT'D)
 Where you going? I thought you were
 staying the night?

BRODIE
 The batcave.

Brodie picks up his bag and walks out.

INT. FUCCBOI'S HOUSE, HALLWAY - LATER

Brodie puts on his backpack when he notices a FRAMED MILES
 DAVIS ALBUM COVER hanging in the foyer. He rolls his eyes.

EXT. MARIGNY STREETS - NIGHT

On his skateboard, Brodie floats down the winding streets of
 the colourful, dilapidated Marigny holding the Miles Davis
 ALBUM. He lights a joint.

"PUNK UNDER PRESSURE" by KATEY RED plays over OPENING CREDITS

NEW ORLEANS MONTAGE:

--Brodie passes DOZENS OF TEENS who party and twerk on top of
 an old SCHOOL BUS parked under a busy overpass.

--Brodie waves to an OLD MAN drinking beer on his front porch
 as a PARROT sits on his shoulder, pecking at his hearing aid.

--A MAN rides a giant motorized UNICORN PARADE FLOAT through
 the middle of a crowded street while handing out free beer.

--Brodie dodges cracked pavement and a group of drunk
 TOURISTS walking in the middle of the streets with overpriced
 cocktails in alligator-shaped cups.

--A particularly DRUNK TOURIST blocks Brodie's way.

--As Brodie moves around them, he douses his joint in the
 drink of an OBNOXIOUS TOURIST and skates off. Brodie burns
 rubber as the pissed-off Tourist throws his drink at him.

--The Tourist misses, SPLATTERING the drink over a car.

--Brodie skates away. He tosses the Miles Davis album in the trash.

EXT. MANSION, THE GARDEN DISTRICT - EARLY MORNING

We move past a "MAGA" sign, revealing SOMEONE climbing the 2nd floor window of a towering, double-gallery mansion. It's Brodie.

INT. MANSION, THE GARDEN DISTRICT - CONTINUOUS

Brodie gingerly opens the window and quietly climbs inside.

Suddenly, the lights flick ON and an ALARM sounds.

STERLING (O.S.)

Hands up!

SMASH. Broken glass slices Brodie's hand.

STERLING and BRENDA (HE/HIM and SHE/HER, 60's), a waspy white couple, straight out of a Faulkner novel. They stand in the parlour looking furious in their matching pajamas and nightgown while Sterling points a SHOTGUN at Brodie.

BRODIE

Hi, dad.

END OF TEASER

ACT ONE

INT. MANSION, THE GARDEN DISTRICT - MOMENTS LATER

Sterling is furious and still holding Brodie at gunpoint.

STERLING

Jesus, Brodie! What are you doing??

BRODIE

I lost my keys.

STERLING

You nearly gave your mother a heart attack.

BRODIE

Can we put the gun down?

Sterling lowers the gun, having forgotten he was holding it. From the hallway, EVAN (HE/HIM, 8) Vietnamese, wearing Spiderman pajamas, and CLEO (SHE/HER, 12) Aboriginal, in a fluffy gown, appear wiping sleep from their eyes.

EVAN

Brodie? Brodie's home!

BRENDA

Sweetie- Go back to your rooms.

CLEO

Why's daddy have the gun?

BRODIE

The second amendment. Daddy's allowed to shoot any of us.

STERLING

It's 5am, what was I supposed to think??

BRENDA

(seething, to the kids)
To your rooms. Now.

CLEO

G'night, Brodie.

BRODIE

Bad dreams, Squirt.

The kids leave and Sterling hangs up his gun in the cabinet.

BRENDA
 You can't say stuff like that to
 them.

Brodie shrugs.

STERLING
 (defensively)
 Why didn't you tell us you were
 visiting?

BRODIE
 Sorry. I wanted to surprise you.

STERLING
 Well, we're surprised.

Brenda grabs a broom from a closet and starts sweeping glass.

BRENDA
 Brodie, are you on drugs?

BRODIE
 Not at the moment...

Brodie treads over broken glass.

BRENDA
 Then what are you doing home?
 Aren't mid-terms next week?

BRODIE
 I just came home to study. I
 thought you'd be happy to see me.

BRENDA
 I'd be happier if you used the
 front door...

She notices Brodie's blood on the floor.

BRENDA (CONT'D)
 Oh Brodie, you're bleeding... Come
 sit down.

BRODIE
 I'm fine.

BRENDA
 You don't look fine... What's going
 on? Are you okay? Is med school too
 much pressure?

STERLING
He's not a child, Brenda.

BRODIE
(lying)
School's great.

STERLING
It better be great. Do you know how
lucky you are to have this kind of
opportunity? Don't piss it away.

Brodie's face hardens.

BRODIE
(defensive)
Look, if I'm that much of a burden
I can just go stay with Ruthie.
Sorry to mess up your house.

Brodie limps away, leaving a little trail of blood on the
carpet as he walks toward the front door with his backpack.

BRENDA
Enough with the theatrics, Brodie.
Don't leave.

But he's already gone. Brenda looks to Sterling, who shrugs.

STERLING
He's definitely on drugs.

EXT. LAFAYETTE CEMETARY - DAY

Brodie lays down on top of a mausoleum in the middle of the
cemetary, smoking a joint. He blows SMOKE into the LENS.

MATCH CUT TO:

INT. HIGH SCHOOL, LOCKER ROOM - DAY

STEAM reveals dozens of hot, sweaty FOOTBALL JOCKS changing
in a steamy locker room.

Finally, we reveal MINGUS (HE/HIM, 17), a handsome,
excruciatingly self-actualized super-twink, who's lacing up a
pair of shoes that are hidden from camera. He pulls out some
lipstick.

Mingus' best friend JAKE (HE/HIM, 17), a straight jock with a
gentle soul, is changing out of his gym clothes.

JAKE

Yo, Mingus, you can't do that in here.

MINGUS

It's not my fault they give the football team the best mirrors.

JAKE

No, I mean didn't Ms. Pierce give you crap about how your shoes are out of uniform?

MINGUS

I'm breaking them in for tonight. Whatever, I got a doctor's note. She can suck my dick.

A beefy FOOTBALL JOCK (17) punches Mingus' arm.

FOOTBAL JOCK

Yeah, she can suck it!

Mingus frowns. These are not his people. The BELL RINGS--

INT. HIGH SCHOOL, HALLWAY - DAY

PAN UP FROM: Mingus's 5-inch pink platform heels to reveal he is walking down the halls of his wealthy private school in a fashionable boy-drag look. Jake walks alongside as they pass a group of BASIC GIRLS who are snapping a video of Mingus.

GIRL 1

Werk it, bish! See you at the bonfire tonight?

MINGUS

Doubt it.

EXT. SCHOOL - DAY

STUDENTS file out of school with their backpacks. Mingus and Jake pass a TEACHER who tightens their lips at the sight of Mingus' shoes.

Jake approaches and kisses his girlfriend MERCURY (SHE/HER, 17), a punk with the side of her head shaved. Mingus catches up to them and Jake pulls out an ID CARD.

JAKE

Oh, almost forgot.

MINGUS

Dude, your brother looks nothing like me. There's no way I'm getting in.

JAKE

They'll never be able to tell.

MINGUS

Merc, can I still borrow your-

Mercury tosses Mingus her school uniform with skirt.

MINGUS (CONT'D)

You're a legend.

MERCURY

You sure you don't want us to come? I don't really need to witness someone getting teen pregnant at another shitty bonfire anyway.

MINGUS

Yeah "someone."

BEEP! JUDY (SHE/HER, late 30's), Mingus's mother, essentially a biological drag queen with wild hair and too much makeup, pulls up in a busted 90's Chevrolet in a parking lot full of Benz' and BMW's.

MINGUS (CONT'D)

(to Jake and Merc)

Not a word about tonight.

Mercury zips her lips shut.

JAKE

Hi, Ms. Jacobson!

JUDY

(calling out to Jake, a little flirty)

Hey, handsome! Got your marshmallows ready for tonight?

JAKE

You know it, Judy. Been sharpening my stick all week.

MINGUS

Ew. Jake.

BEEP. BEEP.

We notice Judy is parked in front of RUTHIE (SHE/HER, 28), a beautiful, mercilessly sarcastic, trans teacher. She HONKS.

RUTHIE

Come on.

ANGLE: From Ruthie's car we see Mingus get into the Chevrolet and drive off. Ruthie pulls out.

INT. RUTHIE AND CHER'S HOUSE - DAY

Exhausted, Ruthie enters and kisses her 8 1/2 months pregnant partner CHER (THEY/THEM, 33), a bluntly forward, fat, vegan, Latinx, non-binary ZILF, who sits reading "The Argonauts."

CHER

How was school, mama?

Ruthie reaches into her bag and passes an ESSAY to Cher.

RUTHIE

Just wait-- This is a paper from one of my 9th graders...

CHER

(reading)

I like music and hip-hop and when I grow up I wanna be a "rapper??"

RUTHIE

He means "rapper."

CHER

Oh my god, you should totally correct this as "rapist."

RUTHIE

Honestly, he has the potential.

CHER

Ugh that's scary. We should probably re-think this whole thing. Is it too late to abort?

RUTHIE

I'll get the coat hanger.

Ruthie gets up and Cher LAUGHS along with the joke.

CHER

Okay, I know I suggested this before, but how 'bout Francis?

Ruthie makes a GAGGING sound and starts pouring some wine.

RUTHIE

Ew, for our kid? No. There's this junior named Francis with a snaggle tooth. Sometimes when she eats crackers they get stuck in the space where the tooth should be and when she gets excited it'll shoot out and, just, no. I can't.

CHER

Well, what names do you like?

Ruthie's phone VIBRATES:

RUTHIE

Brodie?

Ruthie looks at Cher apologetically but answers the phone.

RUTHIE (CONT'D)

Hi, daddy.

CHER

(whispering to Ruthie)
Don't call him that.

INTERCUT WITH:

EXT. STREET - CONTINUOUS

Brodie walks down a street, talking to Ruthie while Cher listens in.

BRODIE

Wait, did it happen? Did I miss it?

RUTHIE

Nope, they're still cooking. Cher looks like they ate Paula Deen though.

BRODIE

Great, so you still have room on the couch...

RUTHIE

Why? Wait, are you in town?

BRODIE

Well... I'm here for the weekend,
cause I wanna spend time with you
before, you know, it's too late.

RUTHIE

I'm not dying, why can't you stay
with your parents?

BRODIE

My dad tried to shoot me.

Cher is shaking their head adamantly.

RUTHIE

Sorry, Cher is shaking their head
so I don't think it's a good idea--

Cher balks:

CHER

(to Ruthie)

Don't throw me under the bus.

RUTHIE

Now Cher's saying they don't want
me to throw them under the bus.

Ruthie blows Cher a kiss.

CHER

(yelling into the phone)

We love you Brodie - thanks for the
sperm!

(back to Ruthie)

I don't have the energy to be his
therapist right now. He can't stay
here.

KNOCK. KNOCK.

Cher and Ruthie SCREAM as Brodie leans on the window.

Cher waves at Brodie, overly excited.

CHER (CONT'D)

(to Ruthie)

I'm serious, Ruthie. It's not your
responsibility to take care of him.
You're a parent. And he's an actual
child. He's not staying here. Cool?

RUTHIE

Very cool.

Cher waves to Brodie again and mimes being tired.
Ruthie grabs a bottle of wine and heads outside.

CUT TO:

EXT. RUTHIE AND CHER'S HOUSE - EVENING

Ruthie swigs directly from the open bottle for a little too long before she hands it to Brodie.

RUTHIE

No, no. Cher loves you. It's just the hormones. It's a lot right now.

BRODIE

And you-- you ready, Mommy dearest?

RUTHIE

(overly enthusiastic)
Yeah totally. I mean, I never in a million years thought I'd become a suburban trans-mom. But it's really gratifying to think about how I'm finally gonna become responsible for *someone else's* childhood trauma.

BRODIE

If there was ever someone unstable enough to turn my seed into a fully-grown delinquent, it'd be you.

Ruthie puts her arm around Brodie.

RUTHIE

So, did you realize Baltimore sucks and you're crawling back home to restart your life here?

Brodie avoids eye contact.

RUTHIE (CONT'D)

Oh shit, Brodie I was kidding. Are you really moving back?

BRODIE

I don't know...

RUTHIE

Have you seen Noah yet?

BRODIE

New topic...

(then)

You think I should call him?

RUTHIE

I think you should clean up the last mess before you make any new ones.

BRODIE

Damn, I missed you.

RUTHIE

I missed you too.

They hold each other for a tender moment.

RUTHIE (CONT'D)

But you can't stay here.

BRODIE

(getting up)

I take it all back. Gnight!

INT. BEDROOM - NIGHT

A headboard repeatedly THUMPING against the wall, nearly busts through the plaster wall.

DADDIUS (HE/HIM, late 20's) a handsome, femme, Asian-American Sagittarius, a young professional/committed hedonist, pounds NOAH (HE/HIM, late 30's), a hyper-masculine Arabic gym-rat, in front of a mirror.

Daddius looks in the mirror, admiring his own body when his phone RINGS. He picks it up while continuing to pound Noah.

DADDIUS

Hello?

NOAH

Don't stop.

INTERCUT WITH:

EXT. STREET - NIGHT

BRODIE

Hi, baby. You busy?

Shocked to hear Brodie's voice, Daddius stops pounding Noah. He's totally out of breath.

DADDIUS
Never. How's my girl?

NOAH
Keep fucking me.

Daddius starts to pound Noah again, but a little quieter.

BRODIE
I'm okay. I'm back in the Marigny
and I'm thinking about asking if I
can crash with Noah. Tell me it's a
bad idea.

Daddius is shocked.

DADDIUS
What? Why would you do that??

BRODIE
I don't have anywhere to go.

DADDIUS
Stop. Turn around. You can stay
with me.

NOAH
(to Daddius)
Who are you talking to?

DADDIUS
(to Noah)
My mom.

BRODIE
Sorry I'm not in the mood for an
orgy tonight.

Panicked, Daddius pulls out and jumps off the bed. He speaks to Brodie in a hushed voice. Noah reaches for some water.

DADDIUS
(whispering)
I don't think he wants to see you
right now.

BRODIE
Did he say that?

DADDIUS

Why would he say that to me? I'm just assuming 'cause you dumped him and skipped town.

BRODIE

Anyway, I guess we'll find out. I'm almost there.

DADDIUS

You're an idiot.

BRODIE

Love you too.

Daddius hangs up.

NOAH

Your mom?

DADDIUS

(to Noah)

I gotta go.

INT. NOAH'S HOUSE - LATER

Daddius opens the back door.

DADDIUS

Sorry, I just have to feed Lucifer.

NOAH

That's one hungry puss... It's okay, so we meet there 11:30?

DADDIUS

Yeah, I might be a little later.

Noah smirks and leans in to kiss Daddius on the lips, but Daddius gives him his cheek instead.

Daddius slips out the back door leaving Noah looking hurt.

EXT. NOAH'S HOUSE - CONTINUOUS

We follow Daddius as he hurries around the side of the house. He hides behind a garbage can when suddenly he sees SOMEONE approaching the front door. It's Brodie.

ANGLE ON: Brodie, nervous. He takes a deep breath and KNOCKS.

After a moment, the door swings OPEN.

Expecting Daddius, Noah opens the door still sweaty and shirtless, zipping up his pants...

NOAH

Did you forget your--

BRODIE

Hey, Noah. Catch you at a bad time?

END OF ACT ONE

ACT TWO

INT. NOAH'S HOUSE - NIGHT

Brodie pokes around Noah's house while Noah showers with the bathroom door left open.

The first floor is an open layout with some remnants of its former life as a barbershop -- including some barber chairs, mirrors, barber pole sign and the classic checkered floor -- but it's been renovated into a chic urban living room. It feels like a space that's WAY too large for one person.

Brodie pokes his finger in the soil of a beautiful fiddle-leaf fig tree.

BRODIE
(calling out)
When did you get a green thumb?

NOAH (O.S.)
(from the shower)
What?

He discovers photos of all of his friends on the fridge - Ruthie, Cher, Daddius - but there are none of Brodie anymore.

On top of the fridge he finds a small pile of dusty photos. Brodie flips through some romantic photos of him and Noah then picks one and puts it on the fridge with a magnet.

INT. NOAH'S HOUSE, BATHROOM - NIGHT

Brodie enters the bathroom while Noah is showering. Testing the limits of their comfort around each other.

BRODIE
The place looks great.

NOAH
Thanks. After you moved out I either had to get it renovated or exorcised to get rid of all that negative energy...

There's a crack in the shower curtain just big enough for Brodie to catch a glimpse of Noah's firm butt.

BRODIE
Looks like you've been exercising too..

Noah, notices Brodie spying on him and closes the shower curtain with a smirk.

BRODIE (CONT'D)

Have you thrown any parties?

NOAH

The parties were your thing. So how long are you in town for?

BRODIE

I'm not sure yet. I just needed a break from med school.

Noah sighs.

BRODIE (CONT'D)

(defensive)

What does that mean?

NOAH

Oh yeah, your parents beg you to go to Hopkins for years and you suddenly decide to start - out of the blue - when I need you the most... what am I supposed to think?

BRODIE

I heard about your dad. I'm really sorry. I sent a card.

NOAH

My dentist sent a card.

But Noah is officially over it.

NOAH (CONT'D)

Why are you here?

BRODIE

Well, you know how Brenda and Sterling are... and, I um, I thought I could stay here and, uh, I didn't, I guess I didn't really think...

NOAH

You could have called.

BRODIE

Yeah, my phone died and I just--

NOAH
(emotional)
No. I mean, you could have called.

BRODIE
...I thought it would have been
harder for you.

Brodie sees a DOUCHE and open bottle of LUBE on the counter.

BRODIE (CONT'D)
But it looks like you're doing
fine... Your new boyfriend forgot
their douche though.

NOAH
It's mine, actually.

Noah turns off the water and opens the shower curtain,
standing fully naked in front of Brodie. Water runs down his
ripped body. Surprisingly uncomfortable, Brodie looks away.

BRODIE
(laughing)
Right...

Noah grins sheepishly as he towels off.

BRODIE (CONT'D)
What do you mean...?

Noah nods.

BRODIE (CONT'D)
Serious... ? Wow. I mean. Almost 3
years together and you don't even
bend over to tie your shoes...

NOAH
I know. I didn't really expect to
like it so much, but...

Noah walks out with the towel wrapped around his waist,
leaving Brodie in shock.

INT. NOAH'S HOUSE, BEDROOM - NIGHT

Noah is putting on a shirt as Brodie walks in.

BRODIE
I'm sorry, I just. I can't believe
it...

NOAH

When you left me, I just, I realized how closed minded I was around sex.

BRODIE

And how did you realize that...

NOAH

Well, I started therapy and I've been working through all my internalized homophobia...

Brodie is in shock.

BRODIE

Internalized... Wow.

(re breakup)

Sounds like I did you a favor then.

NOAH

Brodie.

BRODIE

No really! I'm *actually* happy for you. So who's the lucky top-- No, never mind... Is he taller than me?-- Don't answer that.

Brodie abruptly exits the bedroom.

INT. NOAH'S HOUSE, INFINITY ROOM - FLASHBACK

One year earlier.

"MIDNIGHT, THE STARS & YOU" by DEERHOOF plays.

Brodie is surrounded by mirrors in an endless, homemade infinity room in the backyard shed. He screws tiny light bulbs into a beautiful fixture on the ceiling.

He flicks a SWITCH. The room goes dark except for the unique fixture that makes the ceiling look like an endless constellation of stars.

Noah appears in a reflection. He takes Brodie's hand and they lay on the mirrored floor in the infinite abyss.

NOAH

It's incredible. I can't believe it works.

BRODIE

I may be a fag that can't drive but
I know a thing or two about hanging
mirrors.

NOAH

Don't forget, you can't cook
either.

Brodie rolls over on top of Noah. They kiss, passionately.

Noah pulls away.

NOAH (CONT'D)

(softly)

I, uh. I've been feeling this for a
while now. But...

Noah pulls out a small box with an ENGAGEMENT RING. It
sparkles in the galaxy of lights surrounding them.

BRODIE

Oh my God...

They hug, but Brodie looks terrified...

The camera drifts toward their replicated reflection. The
image of the couple goes on forever as the LYRICS come in...

DEERHOOF

(sung)

*Midnight with the stars and you
Midnight and a rendez-vous
Your eyes held a message tender
Saying "I surrender all my love to
you"...*

CUT TO:

INT. INFINITY ROOM - NIGHT

Back to present day.

The harsh, fluorescent lights FLICK ON revealing Brodie alone
on the floor looking up at the broken mirrors on the ceiling.

The infinity room looks dusty. It's also being used as a
storage closet for all of Brodie's things.

Noah stands by the door as Brodie looks around.

BRODIE

I can't believe you kept all my stuff.

NOAH

What else was I gonna do with it?

Noah comes in and sits on the floor across from Brodie.

NOAH (CONT'D)

Okay, you can stay in the spare room as long as you need, but we need some ground rules so we don't slip back into our old ways.

BRODIE

Agreed.

NOAH

No kissing. No cuddling. No sex... No calling me from the bar at 3am to pick up the tab 'cause you forgot your card.

BRODIE

That was ONE time!
(getting serious)
We can do this.

Noah raises his bushy brows.

NOAH

I can do this. The jury's still out on you.

BRODIE

I'm not a kid anymore.

Brodie extends his hand with a limp wrist.

BRODIE (CONT'D)

(cheeky)
Scout's honor.

Smirking, Noah grabs it. They shake, holding hands for a little too long. It feels charged.

Noah pulls away, abruptly changing the subject:

NOAH

Okay, so I'm going to this drag show tonight. But like, no pressure at all but you're welcome to come-- or just stay here if you want.

BRODIE

Oh... I mean, I kind of wanted to just sleep tonight, but like. If you want me to go. I...

NOAH

Oh, I didn't mean it like, I can go on my own. I just--

BRODIE

No, no. It's fine. I'll come. I wanna go...

NOAH

Okay, but like, okay...

Noah leaves the room, Brodie clicks his tongue, excitedly.

CUT TO:

EXT. NOAH'S HOUSE, BACK YARD - NIGHT

Brodie walks out of the shed where the mirror room is built. He pulls out his phone to text Ruthie.

CUT TO:

INT. RUTHIE AND CHER'S HOUSE, BATHROOM - NIGHT

Ruthie is brushing her teeth when she gets a text.

BRODIE: *"noah's taking me to a drag show... come with??"*

Ruthie thinks, then another text comes in:

BRODIE: *"i'll buy u a drink" ... "2 drinks."*

INT. RUTHIE AND CHER'S HOUSE, BEDROOM - NIGHT

Cher is in bed reading as Ruthie walks in.

RUTHIE

Oh damn, I just realized I forgot half my stack of papers back at school.

CHER

Go in the morning.

RUTHIE
Well, I can't tomorrow. Carl,
Janitor-Carl, is going out of town.
On a swamp tour.

Cher's eyebrow nearly hits the ceiling.

RUTHIE (CONT'D)
(straight-faced)
He's literally always talking about
how much he wants to see the
gators. I'll just do it now.

CHER
Nice. What are you really doing?

RUTHIE
(guiltily)
You're right. I was lying. I feel
really bad about Brodie's ambush
and I wanted to surprise you with
beignets for breakfast. But now
you've ruined it.

CHER
Cool surprise.

Cher throws a pillow at Ruthie who jumps on the bed, pinning
Cher to the mattress.

CHER (CONT'D)
(laughing)
Get off me. You still have
toothpaste crust around your mouth.

Ruthie slobbers her lips against Cher's. It's possibly the
ugliest kiss ever seen on television.

Cher can't stop laughing, she hates it and loves it at the
same time.

RUTHIE
(re baby bump)
Let's stick another one in there
when I get back.

CHER
(nothing but love)
I hate you so much.

They kiss. It's passionate and tender.

RUTHIE
I'll have my phone. If you need
anything, just call.

As she's walking toward the door, Cher says:

CHER
While you're out, educate Fake-
Janitor-Carl on better things to do
with his weekends.

RUTHIE
Don't be a snob.

INT. MINGUS'S BEDROOM - NIGHT

Mingus's bedroom is small and messy. He lives with his mom in a tiny, modest two-bedroom shotgun house in the 7th Ward.

Mingus, hiding his drag look under a coat, fills his pockets with makeup when Judy enters holding his BAG and a glass of wine. She looks devastated.

JUDY
Mingus. What is this?

MINGUS
Nothing. Just beer for the
bonfire...

She pulls out a wig and shoes.

JUDY
(heartbroken)
Are you performing tonight?

Mingus throws his hands over his face in frustration.

MINGUS
No!- Well, yeah, sort of.

JUDY
Why wouldn't you tell me?

MINGUS
Because it's-- it's at a club. I'm
auditioning for the Drag School.

JUDY
(excited)
That's amazing! I'll go change and--

MINGUS

Are you crazy? I can't show up with my mom.

JUDY

Don't treat me like a regular mom. I'll just stand in the back. Who's gonna know?

MINGUS

I will. There's gonna be actual queens judging.

JUDY

Well, I think you're amazing. Who cares what anybody else thinks?

MINGUS

This isn't some stupid talent show.

JUDY

And?

MINGUS

And I need other people in my life besides you!!

Judy's face cracks.

MINGUS (CONT'D)

I'm sorry, I didn't mean... Mom. This is just really important to me.

Judy is silent for a while.

JUDY

Fine.

She picks up her wine and abruptly turns to walk away.

MINGUS

But do you, like, wanna help me paint?

JUDY

I think you got it.

She closes the door. Mingus bites his lip.

INT./EXT. CAR - NIGHT

Mingus sits in Judy's parked car, fully painted.

MINGUS

Thanks for the ride.

Judy is completely silent. Mingus gets out with his BAG.

MINGUS (CONT'D)

Love you.

He closes the door and Judy pulls away.

MINGUS (CONT'D)

(to himself)

I'll get a ride home.

Mingus takes a deep breath and walks. He turns a corner, passing a pick-up truck turned PARADE FLOAT shaped like a large, furry FLYING DOG, and then there it is... right in front of him... the iconic, glowing, pink neon sign flickers, **"BABYLON."**

EXT. BABYLON - NIGHT

MARVIN (HE/HIM, late 30's) a handsome, witty and foul-mouthed disabled man in a wheelchair, is at the front of the line having a heated argument with a beefy, black, femme, BOUNCER (40's), standing at the bottom of the narrow steps to the club.

MARVIN

C'mon, let me in!

BOUNCER

You can get in line like everybody else.

MARVIN

Keaven. It's me.

BOUNCER

Oh, so you remember my name now?
Maybe you should check your texts -
'Cause it's not okay to give a girl
three orgasms in one night and
leave me on read the next day.

THIS catches the Crowd's attention...

In line, Mingus watches the scene nervously holding the ID so tight he nearly snaps it in half.

MARVIN

Well if you're so unhappy, maybe
you should move out!

BOUNCER
 Maybe I should!

The bouncer throws a KEY RING down the sidewalk where it lands next to Mingus.

MARVIN
 (Winking, to the Bouncer)
 Thanks, baby.

The bouncer blows him a kiss, and Marvin wheels down the queue to get the keys, unable to reach. He assesses the people in line and notices how nervous Mingus is.

MARVIN (CONT'D)
 Hey, kid.

The word "kid" startles Mingus. Marvin points to the keys and Mingus bends down and picks them up.

MARVIN (CONT'D)
 (quietly to Mingus)
 Follow me, chicky.

Marvin wheels himself around the corner.

Confused, Mingus nervously follows Marvin into an alley.

EXT. ALLEY - CONTINUOUS

Mingus finds Marvin at the foot of a small staircase leading toward the back door of Babylon.

MARVIN
 I usually pick someone stronger but
 let's help each other out.

MINGUS
 What?

MARVIN
 Either that or get back in line
 with your fake ID. If you're 21,
 I'm a Rockette.

Marvin spins around so he faces away from the stairs.

MARVIN (CONT'D)
 Don't hurt yourself.

Mingus grins, then positions himself behind Marvin and starts to pull him up the stairs. It's really, really hard.

EXT. BABYLON - NIGHT

Brodie and Noah arrive outside of the club. The streets are bustling with TOURISTS and drunk DRAG QUEENS.

NOAH
Just so you know, I'm meeting
someone here.

BRODIE
(deflated)
That's cool... I'll meet you in
there, I just have to make a call.

NOAH
Are you okay?

BRODIE
Course.

Noah nods, heading inside the club. Brodie turns to a SMOKER:

BRODIE (CONT'D)
Can I bum a cig?

EXT. ALLEY - NIGHT

Brodie wanders into the alley smoking when he discovers Mingus struggling to get Marvin up the back steps.

MARVIN
(to Brodie)
You just gonna watch?

BRODIE
Oh, yeah, sure.

Brodie tosses his cigarette and reaches for the arm rests, his hand overlapping with Mingus, who blushes.

MINGUS
Sorry.

BRODIE (CONT'D)
Sorry.

*

Feeling invisible, Marvin notices the charged connection between Brodie and Mingus. Marvin rolls his eyes.

MARVIN
Put your back into it, Chicky.

They lift Marvin up the steps but Mingus loses his grip and the chair DROPS a few steps.

MARVIN (CONT'D)
Someone needs to hit the gym.

MINGUS
You wanna stay down there?

Brodie laughs. Charmed by Mingus's spunk.

BRODIE
Okay. Three... two...

They lift Marvin all the way to the top step.

MARVIN
(to Mingus)
Keys.

Marvin takes the keys from Mingus and unlocks the door.

MARVIN (CONT'D)
Thanks, Chicky. Have fun in there.

Marvin wheels himself in and tosses the keys to a nearby BARBACK hauling ice.

MARVIN (CONT'D)
When are you getting that ramp?

BARBACK
Hey Marvin. Rick says it'll be
installed next week.

MARVIN
My dick. Cheap, ableist, faggot's
been saying that for 5 years.

Marvin wheels away, but Mingus can't believe it worked. He's exhilarated as he and Brodie step through the door.

BRODIE
(to Mingus)
Hey! Nice platforms.

Mingus smiles. Brodie watches, beaming, as Mingus disappears into the crowd.

END OF ACT TWO

ACT THREE

INT. BABYLON - NIGHT

Mingus wanders through the splendor of Babylon. It's an overwhelming wonderland of music, bodies and colour.

The BARTENDER is shirtless. GO GO DANCERS perform on stage. GUYS are making out on the dance floor. Mingus notices a group of polished DRAG QUEENS sizing him up.

INT. BABYLON - BAR - CONTINUOUS

Marvin aggressively shoves his chair through a BACHELORETTE PARTY toward the bar as Brodie follows behind. Somehow, Marvin has them apologizing to *him* for being in his way.

MARVIN

Ouch my leg!

BACHELORETTE

Oh my god, I'm so sorry. Can I get you a drink?

MARVIN

Yeah, I'll have six shots of whiskey and two Jägerbombs.
(turning to Brodie)
What are you having?

The Bachelorette frowns but pulls out her wallet.

LATER:

Marvin and Brodie cheer and down a shot of whiskey. They each already have an empty shot glass in front of them.

BRODIE

How's your leg?

MARVIN

Oh, I haven't felt it in ten years.

BRODIE

(laughing)
I'm Brodie, by the way.

MARVIN

Marvin. I haven't seen you around.
Are you a tourist?

BRODIE
Nah, I've been in Baltimore for med school.

MARVIN
Ohhh, we got some brains in the bar tonight.

BRODIE
I'm not sure you still qualify as brains when you get kicked out.

MARVIN
Bad brains. Even sexier.

BRODIE
Yeah, there's nothing more sexy than a broke failure.

MARVIN
Well, luckily in New Orleans failures still get laid...

Marvin cheers Brodie.

BRODIE
I don't even know why I was there. I hate hospitals. But that's what we do in my family. Anyway, now I'm home.

Brodie drinks and notices Noah holding two drinks from across the room.

BRODIE (CONT'D)
Well, it used to be my home. My ex replaced me with a ficus.

Marvin takes a huge swig of whisky.

MARVIN
Oh fuck off with your problems. I was flirting with you, you dick.

Brodie is caught off-guard.

BRODIE
I'm sorry, of course, I feel bad--

MARVIN
Oh, gross, stop. I'm fine.

Marvin grabs Brodie's drink, downs it.

MARVIN (CONT'D)

And I have a huge dick -- and yes,
it fucking works.

Marvin winks and wheels away.

Brodie smiles, perplexed by the mixed signals.

INT. BABYLON - NIGHT

Noah and Daddius talk heatedly beside the bathroom.

NOAH

We need to tell him.

DADDIUS

Are you insane? That's a terrible
idea.

NOAH

He's staying with me... I can't do
the lying thing anymore. I spent
too much of my life keeping
secrets.

DADDIUS

We're not a secret. We're nothing.

Ouch. Noah is surprised to find out how much this hurts.

DADDIUS (CONT'D)

It's not like we're buying a
cottage in Provincetown. Don't make
this complicated.

NOAH

Right, of course.

Brodie joins them. Daddius completely shifts.

DADDIUS

Baby! Welcome back.

They hug warmly. Brodie sips out of Noah's drink.

BRODIE

(to Noah)

So when do we get to meet your new
boyfriend?

NOAH

Whatever.

Noah abruptly heads to the bar, leaving his drink.

BRODIE
What's up his butt?

DADDIUS
Who cares. You're back! I knew you
couldn't go a whole year without
seeing this face. Let's go catch
up...

CUT TO:

INT. BABYLON, BATHROOM STALL - LATER

Daddius SNORTS a line off a credit card. He whips his head
back and cuts another one for Brodie. They're catching up!

BRODIE
Jesus that burns. What is it?

DADDIUS
The good stuff.. With a lil sumn to
"lift" your spirits.

BRODIE
(eyes widen)
What did you cut it with??

DADDIUS
Nothing... Just a bit of Viagra.

Brodie shakes his head.

DADDIUS (CONT'D)
Forget Noah, you need to find
someone who'll set your dick on
fire.

INT. BABYLON - LATER

Mingus approaches a TABLE where the reigning Louisiana Swamp
Queen BUSSEY HOREWOOD (CIS MALE but SHE/HER while in drag,
30's) black, a drag queen from the deep south, presides over
a sign that reads, "NEW QUEENS AUDITION SIGN-UP."

Mingus hesitates when John, the Barback enters:

BARBACK
(to Bussey)
We're running out of quarters in
the front bar.

BUSSEY
 Ask Rick. Does it look like I'm on
 duty tonight?

Bussey flips him off as John walks away. She turns to Mingus.

BUSSEY (CONT'D)
 Can I help you?

Mingus chickens out and anxiously runs away.

He reaches the bar where he bumps into Brodie, who is flying high and is more confident and boisterous than usual.

BRODIE
 Oh, it's you! Chicky. When are you
 going on?

Mingus is embarrassed and lies:

MINGUS
 Yeah, I'm not. The lineup's full.
 I'll have to go next time.

BRODIE
 What?? But you're here. That's
 bullshit. No, come with me.

Brodie storms off toward the table and Mingus follows.

INT. BABYLON - CONTINUOUS

Brodie walks straight up to the table where Bussey is seated, sipping her vodka cranberry through a straw. Brodie cuts in front of several QUEENS.

BRODIE
 Sorry.

QUEEN 1
 Excuse me.

QUEEN 2
 Screw you, asshole.

BRODIE
 (to Bussey)
 Hey you!

Bussey looks around... *Nope, this dick is talking to her.*

BRODIE (CONT'D)
 Where do you get off??

Mingus catches up to Brodie, trying to stop this train wreck--

MINGUS
 (quietly to Brodie)
 It's okay. Let's go.

BRODIE
 (viciously to Bussey)
 How do you sleep at night?? No.
 This is exactly what's wrong with
 the gays. You're up there on the
 Pride float, waving your rainbow
 flag, yet you sit there sipping
 from a soggy paper straw, *hiding*
 behind your clipboard,
 discriminating against this poor,
 young, beautiful, white boy. How
 dare you.

Deadpan, Bussey looks at Mingus. With one finger, she slides
 the nearly empty sign-up sheet in front of Mingus.

BUSSEY
 You're up fourth.
 (re drink)
 And tell your boyfriend I'll have
 another of these.

Mingus, still mortified, signs his name to the sheet, but he
 can't take his eyes off Brodie.

CUT TO:

INT. BABYLON, BATHROOM - LATER

Brodie and Mingus fall into a stall, ravenously making out as
 they tear off their clothes.

MINGUS
 Wait, stop.

Brodie stops.

BRODIE
 Of course, sorry.

MINGUS
 No, no. It's just... my makeup. I
 still have to go on stage.

BRODIE
 Right. We can work with that.

Brodie kisses Mingus' neck and travels all the way down his side. Mingus turns around, and slides his skirt up.

Brodie runs his tongue down Mingus' ass. Mingus MOANS. It's fucking HOT.

INT. BABYLON - LATER

Ruthie enters the club as the DRAG SHOW is fully underway.

A QUEEN is performing to SHAMIR'S "ON THE REGULAR."

Daddius bumps into Ruthie.

DADDIUS

Ruthie! Sorry, I thought you were one of those bachelorette hags. I guess that means you pass for a basic bitch now. Congrats.

Ruthie politely curtsies.

RUTHIE

Thank you. And I see you're still passing for a festering cum dump.

DADDIUS

(curtsies back)

Thank you.

He hands Ruthie the remainder of his drink and she downs it.

DADDIUS (CONT'D)

Where's your babies?

RUTHIE

Oh my god, I left them in the car... No, wait, they're still in Cher's uterus.

Ruthie signals to the bartender for more drinks.

RUTHIE (CONT'D)

(to Daddius)

Have you seen Brodie?

From the stage, we hear Bussey calling for one of the queens.

BUSSEY

Chicky-Fil-A? Do we have Chicky in the house?

CUT TO:

INT. BABYLON, BATHROOM - CONTINUOUS

Mingus kicks open the stall and starts frantically putting on the rest of his look. His FAKE ID falls in the sink.

MINGUS
(laughing)
Shit, that's me.

Brodie helps him fix his wig as Mingus re-applies lipstick.

MINGUS (CONT'D)
(to Brodie, re wig)
Wrong side.

BRODIE
(giggling)
Oh shit.

Brodie turns the wig around.

INT. BABYLON - CONTINUOUS

Bussey is on stage calls for Mingus again, looking annoyed.

BUSSEY
One last time. Do we have Chicky?
Okay then, next we have...

The bathroom door BURSTS open and Mingus and Brodie run out.

BRODIE
Right here! She's coming.

ANGLE ON: Noah sees Brodie adjusting Mingus' skirt, playfully. Noah looks upset.

Bussey recognizes Brodie and rolls her eyes...

BUSSEY
Oh, right. Great.
(to the crowd)
Boys and ghouls. Please give it up
for this poor, young, beautiful,
white girl... Chicky-Fil-A!

The crowd CHEERS and LAUGHS as Mingus runs up to the stage. He stands with his back to the audience.

Mingus nods to the DJ.

A SONG plays, but it's not the right one.

MINGUS

Nope!

There's an awkward pause as Mingus is on-stage waiting for his track to start.

Then... the sound of WIND and THUNDER...

Mingus turns around dramatically. His makeup is a little busted from the make-out session, but his thick black eyeliner, neck choker, upside down cross earrings and Catholic school girl outfit make him look JUST like Nancy from The Craft. A small handful of people from the crowd CHEER.

The stage lighting becomes dark and dramatic.

Mingus starts lip-syncing the role of Nancy as the AUDIO from the famous scene from The Craft plays.

Mingus, as Nancy, CACKLES.

CHRIS (V.O.)

You're a witch!

SARAH (V.O.)

Nancy, c'mon let's go.

NANCY/MINGUS

She's a witch too you know. And the only reason you're in love with her is 'cause she cast a spell on you.

CHRIS (V.O.)

No.

NANCY/MINGUS

Yes. Sad, but true.

SARAH (V.O.)

Nancy. You scared the shit out of him. Thank you very much. Let's go.

NANCY/MINGUS

No. He's gotta pay.

CHRIS (V.O.)

You're just jealous.

NANCY/MINGUS

Jealous? Jealous! You don't even EXIST to me! You don't even exist... You are nothing. You are shit.

Referencing the iconic moment from *The Craft* where Nancy hovers across the room, Mingus glides down the runway in his platform roller heel shoes.

The crowd goes WILD.

CHRIS (V.O.)

I'm sorry.

NANCY/MINGUS

*He's sorry? Oh he's sorry, he's
sorry, he's sorry, he's sorry, he's
sorry, SORRY SORRY SORRY--*

(unintelligible screaming)

As Nancy SCREAMS, THUNDER builds as the intro to "BABY'S ON FIRE" by DIE ANTWOORD overlaps.

Mingus BURSTS a CONFETTI STICK over the stage.

DIE ANTWOORD/MINGUS

(rapping)

*Boom. Boom-boom.../ It's show time,
motherfucker, it's on/ Apocalypse
now, I'm dropping this bomb...*

Mingus lipsyncs and vogues like a MF. He's not the most refined, but the crowd is EATING. IT. UP.

Marvin pushes his way to the front of the stage, cheering Mingus on. Marvin throws a \$20 bill onto the stage.

MARVIN

Work, bitch!

Even Bussey and the panel of JUDGES look impressed.

INT. BABYLON - CONTINUOUS

Brodie can't take his eyes off Mingus.

Across the room, Ruthie is looking strangely at Mingus (*how does she know him?*), when she gets a CALL from Cher. She quickly turns to go outside but accidentally spills her drink on Marvin and pockets her phone. Marvin looks annoyed.

RUTHIE

Shit.

By the bar, Noah ignores the show and approaches Daddius. He slides his hand up Daddius' shirt and whispers:

NOAH
Screw Provincetown. Meet me outside
in two minutes.

Daddius grins and Noah heads out.

INT. BABYLON - CONTINUOUS

The music continues over a SLOW MOTION MONTAGE:

--Mingus vogues on stage.

--Ruthie notices Daddius leaving the bar.

--For a brief moment on stage, Mingus locks eyes with Brodie.
Mingus can't help but crack a smile. Then...

--Mingus' eyes drift toward the entrance. He freezes on stage
and his face turns white.

--There's a SCREAM.

--Brodie looks behind him--

BANG-BANG-BANG-BANG-BANG.

...The iconic neon BABYLON sign at the back of the stage
EXPLODES in a spray of bullets.

END OF ACT THREE

ACT FOUR

INT./EXT. BABYLON - NIGHT

A blur of LIGHT and SOUND similar to when Mingus explored Babylon for the first time...

But this time, when we COME INTO FOCUS the lights and sounds belong to POLICE and PARAMEDICS who rush SURVIVORS into ambulances in the aftermath of the shooting.

AFTERMATH MONTAGE:

--Mingus' bag of looks spread out over the bathroom floor.

--Marvin's empty wheelchair lays on the ground inside the club. The wheel slowly spinning.

--We catch several glimpses of PEOPLE hugging, crying, but most of them are just completely in shock.

--A NEWS TEAM and PHOTOGRAPHERS stand behind police tape.

--Still in full drag with blood on her dress, Bussey talks to a FIRE FIGHTER.

EXT. THE ROCK PILE - NIGHT

A ROARING BONFIRE. Suddenly the sound of SIZZLING as a stream of PEE turns to steam on a hot coal.

As we pull away, THREE TEENAGERS stand over the flames drunkenly peeing.

TEENAGER

Ow. My dick is hot.

Jake and Mercury are making out on a rock when a GIRL on her phone GASPS. A couple of FRIENDS lean over to look:

FRIEND 1

Oh my god. That's so sad.

FRIEND 2

That sucks.

Suddenly, Jake's phone VIBRATES. He pulls it from his pocket.

JAKE

(to the girls)
Shhh it's my mom.

(MORE)

JAKE (CONT'D)
 (on the phone)
 Hey, mom what's--

Jake is confused by his mother's GARBLED HYSTERIA.

JAKE (CONT'D)
 ...Mom, calm down. What are you
 talking about?... The Police
 called? But Brad's in Cyperpoint...

Suddenly it dawns on Jake.

JAKE (CONT'D)
 That wasn't Brad. I'll call you
 back.

Jake grabs his shirt and starts running.

MERCURY
 What's wrong?

But Jake is already gone.

EXT. AMBULANCE- NIGHT

Ruthie is helping Marvin into an ambulance. She checks her
 phone and GASPS.

MARVIN
 What is it?

RUTHIE
 I have to get to the hospital.

Marvin holds out his hand and helps her into the ambulance.

EXT. BABYLON - NIGHT

Jake and Judy frantically push their way through the CROWD.

EXT. AMBULANCE - NIGHT

A body bag.

The grim faces of Jake and Judy as they hover over a parent's
 worst nightmares... Judy looks hysterical.

JAKE
 (stricken, to Judy)
 I gave him my brother's ID. I'm
 sorry.

A PARAMEDIC zips the bag open.

ANGLE ON: Judy's face. An expression of relief and confusion.

CUT TO:

INT. FLYING DOG PARADE FLOAT - NIGHT

POV: Everything is blurry and out of focus as Mingus, whose wig is gone and his face streaked with mascara and blood, hovers over the camera. He's speaking but we can't hear him. Everything goes BLACK.

ANGLE ON: Brodie passes out in the back of the pick-up truck parade float decorated like a giant FLYING DOG with half a dozen other INJURED SURVIVORS. Mingus holds his hand.

Katie, the BACHELORETTE from earlier, takes off her sash and wraps it around Brodie's wound.

KATIE

I'm a nursing student.

CUT TO:

INT. HOSPITAL - NIGHT

NURSES push a stretcher down the emergency room corridor. But it's not Brodie... It's CHER. And they're giving birth.

CHER

(to the nurse)

Can you call my girlfriend? I can't get ahold of her.

NURSE

I'm sorry, we're really busy right now.

Cher looks around the hectic halls, confused.

EXT. HOSPITAL - NIGHT

PARAMEDICS wheel a severely injured PERSON past a CROWD of injured CLUB-GOERS and panicked PARENTS.

An OVERWHELMED NURSE speaks to an INJURED SURVIVOR.

OVERWHELMED NURSE

If it's just broken you need to wait out here. We don't have room inside. I'm so sorry.

Noah sneaks behind her, into the hospital.

INT. HOSPITAL - DAY

Bussey stands next to an empty hospital bed while talking to two police officers, JENNINGS (HE/HIM, 60's), all business, and TREMBLAY (HE/HIM, 30's) handsome and a little inexperienced.

BUSSEY

That's Keaven. He drove in from Shreveport and doesn't know anyone in town--

(re: another gurney/nurse)

And that's Kennedy. Her parents don't-

LEAD NURSE (SHE/HER, 50's), tries to get Bussey in the bed.

BUSSEY (CONT'D)

(to Nurse)

Get away from me.

TREMBLAY

(noticing her bloody leg)

Thank you, sir, but you're bleeding. You need to sit down... We'll take it from here. We've started notifying all your families.

The Cops walk away. Lead Nurse forces Bussey into a bed.

BUSSEY

(horrified)

Our families??

INT. HOSPITAL - NIGHT

Noah spots an unconscious Brodie being wheeled down the hall on a stretcher in a hospital gown as Mingus follows.

NOAH

Brodie.

Noah rushes down the hall when he's stopped by a NURSE.

NURSE

Sorry, you can't be in here.

INT. HOSPITAL - NIGHT

Mingus follows Brodie's stretcher, as he's wheeled into a over crowded emergency room. Beds line the perimeter of the room. Some are curtained off.

Mingus watches over Brodie, who's still unconscious.

NURSE 3

He'll be out for a while if you
wanna use the sink.

INT. HOSPITAL, BATHROOM - NIGHT

Mingus catches his disheveled reflection in the bathroom mirror. Overcome with emotion, he shakes his head and starts washing away tears and makeup.

MINGUS

Stupid... stupid...

INT. HOSPITAL - NIGHT

Speckled with someone else's blood, Ruthie searches frantically through the hospital.

RUTHIE

Cher! Cher!

INT. HOSPITAL, CHER'S ROOM - LATER

A NURSE oversees Cher who pants in the delivery bed.

NURSE

Okay, push.

Cher pushes. They're in so much pain.

Ruthie bursts through the doors, completely out of breath.

RUTHIE

I'm sorry, I'm so sorry.

CHER

Where were you? Is that blood??

Off Ruthie, drowning in guilt.

INT. HOSPITAL, BRODIE'S ROOM - DREAM

SILENCE...

Brodie wakes up completely in shock. He tries to move his arm, but it's bandaged. He's in the ER surrounded by curtains, but something is off. The room is dark and dingy.

A cold, empty, WIND fills the room.

A DARK FIGURE, like a living shadow, stands at the foot of his bed. Terrified, Brodie jolts up.

CUT TO:

INT. HOSPITAL, BRODIE'S ROOM - NIGHT

Mingus pulls open the curtain. The lighting has returned to normal and Mingus looks younger and scared without makeup. He dumps a pile of vending machine snacks on the bed in front of Brodie who is still numb to his own emotions.

MINGUS

I didn't know what you liked.

Mingus notices Brodie's throbbing boner (thanks, viagra/coke cocktail!) pitching a tent under his medical blankets.

Embarrassed, Brodie pulls a pillow over his crotch.

MINGUS (CONT'D)

Are you okay?

BRODIE

Sorry, who are you?

MINGUS

I'm Mingus...

(then, quiet)

You saved my life.

Brodie, still dazed, doesn't remember.

MINGUS (CONT'D)

...you ate my ass in the bathroom.

Brodie covers his face in horror.

BRODIE

How old are you?

MINGUS

20...
 (off Brodie's look)
 19... 18...

BRODIE

What is this, a New Year's
 countdown? Where are your parents?

MINGUS

(hurt)
 You don't remember what happened?

BRODIE

No, and I'd rather not--

MINGUS

You got that bullet pulling me off
 stage...

There's a long silence.

MINGUS (CONT'D)

I probably wouldn't be here right
 now if... You're, like, a hero.

Disoriented, Brodie looks to the pile of snacks.

BRODIE

They didn't have cool ranch?

INT. HOSPITAL - NIGHT

Noah frantically searches for Brodie in the hospital.

NOAH

Brodie! Brodie?

He passes by a JOURNALIST who is interviewing SURVIVORS.

SURVIVOR (O.S.)

...I thought it was music at
 first...

Noah enters a room and opens a curtain...

CUT TO:

INT. HOSPITAL, BRODIE'S ROOM - NIGHT

Hearing the curtain open, Brodie and Mingus turn, but it isn't Noah, it's Marvin entering the cubicle. Brodie is startled by the sudden movement.

MARVIN
(off Brodie's reaction)
Sorry... How you doing, bad brains?

BRODIE
Just waiting for the percs to kick in.

MARVIN
Well I don't wanna make your night any more complicated but I think it just got a little more complicated...

BRODIE
How..?

MARVIN
I think you're a dad.

BRODIE
...What? How did you...

MARVIN
I met your friend, Ruthie...

BRODIE
(suddenly realizing)
Is she okay? Were Noah and Daddius with her?

MARVIN
Who?

Brodie looks concerned.

MINGUS
(to Brodie)
You have a kid?

BRODIE
(to Mingus)
No.
(to Marvin, concerned)
Can you take me to her?

INT. HOSPITAL, HALLWAY - NIGHT

Marvin leads the way as Mingus wheels Brodie down the hall.

BRODIE
Maybe this isn't a good idea.

MARVIN
Well we're gonna find out--

Marvin cuts himself off when he makes eye contact with a SEXY DOCTOR. They do a double take of each other and Marvin spins his chair around to get a longer look at the Doctor.

BRODIE
(noticing Marvin's
exchange)
Really? Now?

MARVIN
You had your chance.

INT. HOSPITAL, ER CORRIDOR - CONTINUOUS

Noah is calling "**DADDIUS**", but there's no answer.

From down the hall, Noah spots Mingus and Marvin pushing Brodie into an elevator. He calls out, but the elevator's already closed:

NOAH
Brodie!

He hangs up and runs after them, knocking over a chair.

SUDDENLY -- The sight of Noah running catches the attention of Jennings and Tremblay.

The two police officers immediately CHASE Noah down the hall and TACKLE him to the ground, holding him at GUN POINT.

TREMBLAY
HANDS WHERE I CAN SEE THEM!

Triggered by the sudden violence, several BYSTANDERS look at Noah, terrified. One SURVIVOR BURSTS into tears.

CUT TO:

INT. HOSPITAL, CHER'S ROOM - NIGHT

Ruthie is handed one of the CRYING TWINS by the Nurse.

NURSE

A little light in here tonight...
 Congratulations, it's a healthy boy
 and girl.

RUTHIE

Well, we don't know that yet.

Confused, the Nurse nods and walks out. Cher watches Ruthie try to comfort the crying child.

Suddenly, the door swings open and Marvin enters, followed by Mingus wheeling Brodie into Cher's room.

Mingus recognizes Ruthie immediately.

MINGUS

Ms. O'Brien?

RUTHIE

(shocked)
 Mingus?

BRODIE

You know each other?

MINGUS

She's my English lit teacher.

RUTHIE

Brodie, why is he--
 (off Brodie's look)
 You know what, don't tell me...

CHER

I'm so sorry, Brodie. Are you
 okay?

BRODIE

I'm fine. Have you seen Daddius and
 Noah?

RUTHIE

They left before...

There's an uncomfortable beat.

CHER

Did they find who did it? Was it a
 hate crime?

(serious)

Like, are we safe here?

A tense silence takes over the room for a moment.

MINGUS

We aren't re--

Suddenly a CRASH is heard from the hallway. Brodie covers his head and EVERYONE in the room turns sharply. They're on edge.

Mingus walks to the door and sees an ORDERLY picking up a SURGICAL TRAY off the ground. Mingus returns to the room, shaking his head. Brodie sits back up in his chair.

BRODIE

Can you call Noah?

INT. HOSPITAL, CAFETERIA - NIGHT

Tremblay and Jennings sit across a table from Noah.

TREMBLAY

I'm sorry, Mr... Noah... Ahmadi? Is that your given name?

NOAH

It's Nuh...

TREMBLAY

Can you spell that?

NOAH

N. U. H.

TREMBLAY

What is that, Arabic?

NOAH

(steaming)

I was born in Michigan. Can I get my phone back? I need to find my friends.

JENNINGS

We're just talking to some folks who may have witnessed the incident.

NOAH

I wasn't there.

TREMBLAY

Then what are you doing here?

NOAH

I'm trying to find my boyfriend--ex-boyfriend.

JENNINGS
So you weren't at the club during
the shooting?

NOAH
I was outside.

JENNINGS
Why were you outside?

NOAH
I was meeting a friend.

JENNINGS
What for?

NOAH
To suck his dick in the fucking
alley, alright? You want a play by
play?

The cops look to each other and write in their note pads.

TREMBLAY
Your friend's name?

NOAH
Daddius.

The cops look at each other.

TREMBLAY
Daddius Ng?

NOAH
Yeah... Why?

END OF ACT FOUR

ACT FIVE

INT. HOSPITAL ROOM - NIGHT

Brodie hands back the phone to Ruthie. He looks panicked.

BRODIE

No answer.

RUTHIE

I'm sure they're okay.

Ruthie's Baby is CRYING again. She struggles to readjust, looking truly awkward as she holds the child.

MARVIN

What are their names?

RUTHIE

We don't know yet.

CHER

We're still trying to land on a pair of gender-neutral names that aren't boring as shit.

RUTHIE

Like Jesse and Taylor.

MARVIN

The first guy I ever fisted was a Jesse. He was so relaxed.

Everyone looks at Marvin. Silence.

CHER

Sorry, who are you?

MARVIN

The only one with a sense of humour apparently...

MINGUS

Flotsam and Jetsam?-- I didn't mean to say that out loud.

BRODIE

Like... Ursula's evil eels?

RUTHIE

(joking to Cher)
It's unique.

Ruthie offers the now full-on WAILING child to Brodie.

RUTHIE (CONT'D)
Here, hold Flotsam.

CHER
Do not call our kid that.

Ruthie places the child in his arms.

BRODIE
Please no, what if it bonds with
me? Take it back.

RUTHIE
My arms are tired.

Brodie gives in and rocks the baby in the crook of his injured arm. The baby miraculously silences.

MINGUS
They stopped crying.

Marvin snaps a photo with his phone. Brodie waves him away.

After a moment, the baby grabs Brodie's finger. Brodie softens, becoming overwhelmed with emotion. But he stops himself from crying.

BRODIE
I have to go find Noah.
(handing back the child to
Ruthie)
Here.

Brodie abruptly wheels himself out of the room. Everyone looks concerned and Mingus follows him.

INT. HOSPITAL HALLWAY - NIGHT

Holding in tears, Brodie wheels down the hall with his wounded arm. Mingus catches up to him, trying to help Brodie by pushing his chair.

BRODIE
(angry)
Can you just leave me alone?
(off Mingus' expression)
Just go home. I had two kids
tonight, I don't need a third.

Brodie gets out of the chair and limps away as Mingus' heart cracks in half.

INT. HOSPITAL, CHER'S ROOM - NIGHT

Back in the room, Marvin excuses himself.

MARVIN
Was nice to meet you...

Ruthie lays her baby in a crib. Cher looks serious now that they are alone.

CHER
So, no beignets?

Ruthie's face drops.

RUTHIE
I'm- I'm sorry. I'm sorry for
lying. I should've been there. I
really messed this up--

Cher stops her.

CHER
I could have lost you.

Ruthie covers her face.

CHER (CONT'D)
I know you've been through a lot.
But we can't do this without you,
Ruthie.

Cher leans into Ruthie. They close their eyes for a moment.

RUTHIE
(whispers)
Let's get married.

Cher pulls back.

CHER
What??

RUTHIE
I'm serious.

CHER
This isn't fair. You can't say that
right now.

RUTHIE
Why?

CHER

Because you don't believe in marriage. Because I want to marry you and I don't know if you're just saying this because you think this will make tonight all go away.

Ruthie is silent.

CHER (CONT'D)

Like, you say you want this now but how are you gonna feel next week?

Ruthie hugs Cher. Her expression is heavy.

RUTHIE

I'm here. I promise.

INT. MORGUE - NIGHT

Tremblay and Noah are standing above a BODY BAG in the morgue. Noah is completely in shock.

TREMBLAY

I'm sorry. Can I get you anything?

Noah abruptly exits the room.

INT. HOSPITAL CORRIDOR - NIGHT

Brodie roams the hallway with tears streaming down his face.

After a moment he spots Noah down the hall and rushes to him.

Brodie embraces him and they both start to CRY. Brodie pulls away and wipes away Noah's tears.

Then slowly, their lips meet. Breaking their first rule, Brodie and Noah kiss.

ANGLE ON: An elevator opens, Mingus and Marvin exit and spot this intimate moment between Brodie and Noah.

Mingus is beyond hurt to see Brodie kissing Noah.

MARVIN

Tough break, Chicky.

Mingus turns and runs the other way.

ANGLE ON: Brodie notices Noah isn't kissing back. Brodie pulls away, looking concerned.

BRODIE

It's okay. I'm okay...

Tears stream down Noah's face.

NOAH

Daddius is dead.

OFF: Brodie's face drops.

INT. MORGUE - NIGHT

Daddius' lifeless body is covered with a sheet.

Looking exhausted, Tremblay leaves the room passing five other covered bodies.

INT. WAITING ROOM - NIGHT

Judy is curled up in a chair, leaning onto Jake's shoulder.

She eagerly sits up when a NURSE enters with a clipboard. But Judy is visibly disappointed when the Nurse approaches a LARGE FAMILY of Black Southern Baptists.

JAKE

(to Judy)

I'm sure he's okay.

JUDY

(fighting back tears)

I didn't tell him I loved him.

She looks broken.

INT. HOSPITAL HALLWAY - NIGHT

Down the hall, Bussey sneaks out of her hospital room and limps down the corridor.

She sees the Southern Baptists Family looking expectantly at a DOCTOR, who points towards Bussey. MADGE (late 60's), Bussey's mom, looks at Bussey in shock.

MADGE

Michael?

Bussey spins on her heels and limps away down the hallway. She unpins her WIG and takes it off, brushing away tears.

EXT. HOSPITAL - DAWN

Bussey exits the hospital and lights a cigarette.

On the other side of the entrance, she notices Mingus leaning on a planter, crying.

A JOURNALIST approaches Mingus with a MICROPHONE:

JOURNALIST

Excuse me. I'm with the Telegraph.
Can you tell us about your
experience tonight?

Mingus covers his face.

JOURNALIST (CONT'D)

I'm sorry to bother you, but we're
trying to get--

Suddenly, Bussey is there, pushing the Journalist away.

BUSSEY

Go stick that somewhere else. He
doesn't want to talk to you right
now.

The Journalist walks away. Mingus turns to Bussey and cries into her chest.

After a moment, Mingus looks up and says:

MINGUS

I didn't pay my bar-tab...

BUSSEY

It's okay, Chicky.

Bussey cradles Mingus, like a mama bear.

BUSSEY (CONT'D)

(quietly)
You were amazing tonight... but we
gotta do something about your
blending.

Mingus shakes his head somberly.

MINGUS

I'm done.

Bussey pulls Mingus in tightly.

BUSSEY

I don't know about that...

"ROMANCE" by ASTRE starts to play over the following scene...

INT./EXT. BABYLON - NIGHT (FANTASY)

The music builds over a heightened dream-like sequence as if the shooting never happened...

MONTAGE:

--A colourful blur of lights, bodies and music.

--Mingus is on stage at Babylon, performing in drag. He's glowing as Bussey crowns him.

--On the beat of the music, the iconic neon Babylon sign explodes, but instead of glass, a spray of confetti and glitter rains over the sweaty crowd.

--In the hospital, Ruthie and Cher lovingly hold their babies while confetti falls over them.

--Glitter cuts through the street light, illuminating Noah and Daddius as they make out in the alley.

--Marvin CHEERS Mingus on from the front row.

--From across the room, Brodie stares at Mingus with THAT look... the one that crosses space and time. Their eyes meet.

--Mingus steps off the stage and pushes his way through the crowd toward Brodie. With every step, a narrow beam of light (like bullet holes through the wall) shoots across the dance floor, illuminating the couple from every direction. They kiss under the lights as a final blast of glitter covers the screen.

END OF EPISODE