

# CARLTON

## *Heights*

Episode 12 -  
"Sweet Child 'O' Mine"

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TEASER

INT. DANIEL'S BAR & GRILL - NEPTUNE - NIGHT

DYLAN IRVING is at the bar watching LIBBY CARLTON sing on the stage.

Libby finishes her song and makes her way through the appreciative crowd until she gets back to Dylan.

LIBBY

I imagine you have a few questions.

DYLAN

You're really Libby Carlton? Elizabeth Carlton of Carlton Heights? Aidan's mother? Oooh Ruth's daughter?

LIBBY

That's me.

DYLAN

Are you aware that you're dead?

LIBBY

Look around, this isn't exactly Carnegie Hall.

DYLAN

I don't mean your career. I mean you, your body. You're supposed to be dead and buried.

LIBBY

Some people were better off thinking I was dead.

DYLAN

Like your son?

LIBBY

Yes. My son and my mother.

DYLAN

So does anyone actually know you're alive?

LIBBY

You know. And Sam Cissell knows.

DYLAN

Right, Sam, the man I'm supposed to meet here. And where is Sam?

(CONTINUED)

CONTINUED:

LIBBY

Sam couldn't be here. But he's told me a great deal about you.

DYLAN

About me?

LIBBY

Your life and your husband. Your book.

DYLAN

My book? How would Sam know any of that?

LIBBY

You've caught his attention.

Dylan takes out a picture from his bag and hands it to Libby.

It's the black and white photo of two men that was sent to Dylan.

DYLAN

Is this Edgar Carlton and Sam Cissell?

Libby looks at the picture.

LIBBY

Yes. Wow, this is old huh? Where did you find this?

DYLAN

Someone sent it to me.

LIBBY

Really?

DYLAN

Yeah, with a poem that made as much sense as sending me the picture.

LIBBY

I think I can clear some of this up. Sam sent you here to talk to me. We want to help you.

DYLAN

Help me what?

LIBBY

With your book. The one about my family.

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CONTINUED: (2)

DYLAN

You realize if I write a book about the Carlton's a big chapter would have to be how Ruth and Edgar's only child faked her own death.

LIBBY

I know. I think it's time I came out.

DYLAN

Why would you even consider this?

LIBBY

I had my reasons for doing what I did and my father had reasons for some of the things he did, but my mother, she has no rationale for anything she did to any of us, except plain cruelty.

DYLAN

Your family is pretty screwed up isn't it?

LIBBY

Why would you say that?

DYLAN

All I'm saying is if you were my mother, ugh, never mind.

LIBBY

No tell me. If I was your mother, what?

DYLAN

It's just that allowing your child to think you're dead for years, forcing him to grow up without you. It's not right, I can't even describe the anger I'd feel.

LIBBY

Maybe after you find out more about me, you'll understand a little better.

DYLAN

This is a great offer, really but this whole book thing has started to put a real cramp in my life. My husband is furious that I even came.

LIBBY

Sometimes we have to hurt the ones we love in the name of truth.

(CONTINUED)

CONTINUED: (3)

DYLAN

Did you just make that up?

LIBBY

My father and Sam raised me, I barely knew my mother and when I finally did meet her it was less than a Brady Bunch reunion. I don't want her to get the last word on everything.

DYLAN

When I started this idea for the book, it seemed a lot more humourous. Now people are rising from the dead and everyone's out to hurt each other. This isn't my thing.

LIBBY

My father disappeared.

DYLAN

What?

LIBBY

He was diagnosed with cancer about six years ago and he was doing well. But then he started getting worse. He decided he wanted to tie up all the loose ends in his life and headed to Carlton Heights to talk to my mother. That was the last time any of us saw him. Sam went to look for him and my dear old mother sent him packing.

DYLAN

She probably tried to hit him with her cane.

LIBBY

You know my mother well then?

DYLAN

We've had our moments.

LIBBY

Do you want to stop writing the book because you think it will hurt Ruth? Or Aidan?

DYLAN

What? No, but it's hurting my marriage. I was a fool to even come here.

(CONTINUED)

CONTINUED: (4)

Dylan stands up.

LIBBY

Please, it's late. We'll talk more over breakfast.

DYLAN

No, I've talked too much. I need to get back to Scott. I'm really glad you're not dead and all but I need to go home.

Dylan grabs his things and starts to walk from the table.

LIBBY

Aren't you curious to know about the adoption papers? I know you saw adoption papers with my name on them. Aren't you curious about that child?

Dylan stops and turns around.

DYLAN

Frankly, I'm a little sickened that someone could pretend to be dead and hide it from their child so I have a feeling whoever your other kid is, he's much better off and I don't need to be the one to tell him who his mother is.

Dylan walks out the door.

Libby sighs and reaches into her purse for her cell phone.

Libby dials a telephone number.

LIBBY

Hi, it's Libby. Yes, I met him. (Libby gushes) He's everything you said he'd be. Honest, sweet, cute. (Pause) Yes I agree. (pause) Look, I think it's time I come home don't you?

INT. GLADYS TUDROW'S KITCHEN - NIGHT

Gladys is in her nightgown standing by the doorway, talking on the telephone.

GLADYS

Oh Libby, I've been waiting for you to say that.

END OF TEASER.

ACT ONE

EXT. MITCHELL HOUSE - MORNING

MARTY MITCHELL, dressed in his bathrobe, bends down to get the newspaper from the front step when he sees RONALD MITCHELL lying face down on the curb.

MARTY  
Ronald?

Marty walks over to Ronald.

Marty bends down to Ronald and rolls him over.

Ronald is all battered and bruised.

Ronald grunts but doesn't say anything.

MARTY (CONT'D)  
Oh my god, what happened to you?

RONALD  
(mumbling)  
I'm fine.

MARTY  
Come on, let's get you into the house.

Marty pulls Ronald up and has him put his arm around Marty's shoulder.

Marty walks Ronald into the house.

INT. BUSTAMANTE KITCHEN - DAY

LARRY BUSTAMANTE opens up a cabinet and takes out bottles of alcohol.

He goes to the kitchen sink and begins dumping bottles of booze down the drain.

LARRY  
(mimicking Ruth Carlton)  
Larry, booze doesn't become you. Blah  
blah.

As Larry pours the booze out, he makes a hand motion to bring the scent of the alcohol to his nose.

Larry finishes dumping out a bottle when ZIMMY BUSTAMANTE walks in.

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CONTINUED:

Zimmy is dressed in running shorts and a tank top.

ZIMMY

Hey babe.

Zimmy walks over to the sink.

ZIMMY (CONT'D)

What are you doing?

LARRY

I'm taking some of Ruth Carlton's advice. I don't need this stuff. I need to be clear. I may even go to the Sheriff's office and see if there's anything I can do.

ZIMMY

I'm so happy to hear that.

Zimmy kisses Larry.

LARRY

I'll get your breakfast started. Why don't you go take your run?

ZIMMY

I'm proud of you Larry.

Zimmy kisses him again and walks out the back door.

Larry takes the empty bottles and puts them into a recycling bin.

As he bends down to put the bottles in, he suddenly puts his hand to his head.

He stands up and grabs the counter for support.

POV - Larry's vision is blurred as he looks around his kitchen.

Larry tries to focus.

LARRY

Oh my god, I'm going blind.

INT. IRVING LIVING ROOM - DAY

Dylan walks in the door carrying his bags.

DYLAN  
Scott I'm home.

Dylan puts his bags down and notices two bags in the foyer.

DYLAN (CONT'D)  
Oh my god. Scott! Scott!

SCOTT IRVING walks down the stairs to Dylan.

SCOTT  
You're home.

Dylan runs to him and hugs him.

DYLAN  
Oh my god. Please don't leave. I don't  
want you to leave. I know I was wrong.  
You were right about everything.

SCOTT  
I'm not leaving.

Dylan breaks from the hug.

DYLAN  
I saw the bags.

SCOTT  
They're not my bags.

DYLAN  
What?

SCOTT  
You've been acting crazy. I had to call  
in the big guns.

A WOMAN comes around the corner to the foyer.

Dylan sees her and smiles.

He runs over to CARRIE JOHNSON, his mother.

DYLAN  
Mommy! I'm so glad to see you!

Dylan wraps his arms around his mother CARRIE.

(CONTINUED)

CONTINUED:

Carrie hugs him back.

CARRIE

Oh I'm glad to see you too.

Carrie and Scott smile at each other.

SCOTT

Well, I guess I'll let you two catch up.  
I've got to get to work.

Dylan turns to Scott.

DYLAN

Wait. Shouldn't we, you know, talk?

SCOTT

You know I don't like to talk.

DYLAN

But I do.

SCOTT

I'm glad you're home.

Scott turns to leave and Dylan is visibly upset.

Scott turns back to Dylan.

He puts his hand on Dylan's face.

SCOTT (CONT'D)

I love you.

Scott kisses Dylan and walks out the door.

Dylan turns back to his mother.

DYLAN

Well, let's get you settled.

Dylan grabs her bags and the two make their way up the stairs.

INT. MITCHELL KITCHEN - MORNING

Marty is putting a plate of eggs onto the table.

He pours a glass of orange juice.

Ronald slowly stumbles into the kitchen. He is wearing pajamas and still very badly bruised.

RONALD  
What's all this?

MARTY  
It's your breakfast.

RONALD  
It's not oatmeal.

MARTY  
I can scramble an egg you know. Sit.

Ronald sits at the table.

RONALD  
They're not poisoned are they?

MARTY  
Why would I poison you now? You'll probably be dead from internal injuries by late afternoon.

Marty grabs a cup of coffee and sits down by Ronald.

RONALD  
You're always so funny.

MARTY  
If I didn't have a sense of humor I'd probably be insane by now.

Ronald eats his eggs and winces a bit as he tries to chew.

MARTY (CONT'D)  
Are you ready to tell me what happened?

RONALD  
What's there to tell? I was jumped.

MARTY  
Did they take your wallet? Your money?  
Anything?

(CONTINUED)

CONTINUED:

RONALD

No, I told you already.

MARTY

And you didn't know these men?

RONALD

No, it was two guys, they just came at me and started beating me. Then they threw me in the car and kicked me to the curb.

MARTY

They didn't say anything to you while they were beating you? Nothing to give a clue as to why they wanted to hurt you?

RONALD

No, Marty they didn't.

MARTY

Are you going to the Sheriff?

RONALD

Why? We just established there's nothing to say. I don't have any motive or anyone to blame.

MARTY

Then you should at least go to the hospital. I wasn't kidding about those injuries.

RONALD

I'm fine. I know my body. I'm just a bit bruised up.

MARTY

Fine. I give up.

Marty takes a drink of his coffee.

RONALD

These eggs are really good.

MARTY

What did you just say to me?

RONALD

I said the eggs are good. I remember when we were in college, you used to make them for me. You know, in the morning, after.

Marty smiles.

(CONTINUED)

CONTINUED: (2)

MARTY

I forgot. We used to stay up all night on that bunk bed, which horrified your roommate. What was his name?

RONALD

Rupert. He asked for a transfer in rooms shortly after you and I got together.

MARTY

That's right.

Ronald puts down his fork and puts his hand on Marty's.

Marty is stunned.

RONALD

We had some good times didn't we?

Marty pulls his hand back.

MARTY

I think we should take you to the doctor.

RONALD

I want to come home.

MARTY

You are home.

RONALD

I mean for good. I want to come back to you. I want to be with you.

The telephone rings.

MARTY

I think you have a concussion.

Marty gets up to answer the telephone.

MARTY (CONT'D)

Hello (pause) Oh hey Dylan (pause) Oh that's great (pause) Well that's even better. Do you mind if I bring a guest? (pause) Great. See you later, oh stop by the coffee shop if you get a chance. Okay bye.

Marty hangs up the telephone.

(CONTINUED)

CONTINUED: (3)

MARTY (CONT'D)

That was Dylan. His mom's in town so he's having a dinner party tonight.

RONALD

And who are you bringing to it? Stephen Merrick?

Ronald gets up and walks over to Marty.

He grabs Marty's hands.

RONALD (CONT'D)

I'm serious about moving back. I want to give us another try.

MARTY

I have to get to the coffee shop.

Marty walks out of the room.

RONALD

I want to talk about this.

MARTY

(from the other room)

Just be ready for dinner at the Irving's at 7.

Ronald smiles.

INT. IRVING GUEST ROOM - DAY

Dylan is going through the closet taking out some sheets and blankets as Carrie looks over the room.

CARRIE

This is really a nice house Dylan. I'm so proud of you.

DYLAN

Aw shucks Ma.

Dylan finds something in the closet.

DYLAN (CONT'D)

Oh my god. I forgot all about this.

Dylan pulls the patchwork quilt out of the closet.

Carrie looks at it suspiciously.

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CONTINUED:

CARRIE  
That's pretty.

DYLAN  
Doesn't it remind you of something?

CARRIE  
I don't think so. Should it?

Carrie walks over to it and gingerly holds the end in her fingertips.

DYLAN  
I swear I had one like this when I was a kid. My Binkie.

CARRIE  
Dylan, maybe you and Scott should move to Wisconsin.

DYLAN  
Why would we want to do that?

Carrie looks at her son and back at the blanket.

CARRIE  
I'm just worried about you.

DYLAN  
We're fine. We love it here. So do you remember my blanket?

CARRIE  
Yes, I do. Of course I do.

DYLAN  
Do you remember where it came from?

CARRIE  
I don't know. I think your grandmother may have made it. Yes, it had to be Grandma. Where did this one come from?

DYLAN  
I don't know. I think some deranged grandmother from Carlton Heights.

Carrie smiles reluctantly and looks at the blanket.

END OF ACT ONE

ACT TWO

EXT. SHERIFF'S STATION - DAY

STEPHEN MERRICK parks his car in front of the building and gets out.

As he walks up to the police station HALEY OSBOURNE and JOHNNY BELDUCCI are walking out, hand in hand.

STEPHEN  
What do you think you're doing?

JOHNNY  
I'm a free man.

STEPHEN  
How did that happen?

JOHNNY  
It was just a couple of traffic violations. You didn't think they could keep me in here forever.

HALEY  
Isn't it wonderful?

STEPHEN  
But there's a warrant. Those violations are in another state.

JOHNNY  
What can I say. I have friends in high places.

STEPHEN  
I was coming here to give you one more chance.

JOHNNY  
Looks like I'm getting that chance doesn't it.

HALEY  
I don't understand. Another chance?

STEPHEN  
We need to talk.

JOHNNY  
I don't think so. (to Haley) Come on, I feel like a burger and fries.

(CONTINUED)

CONTINUED:

Johnny starts walking away but Stephen grabs his arm.

STEPHEN  
This isn't going away.

HALEY  
Now what in the crikey is going on? I want to know.

STEPHEN  
This is between Johnny and I.

HALEY  
What is between you and Johnny?

JOHNNY  
You want to talk so much. Talk now. Whatever you have to say you can say right here and now.

STEPHEN  
Fine. I know it was some horn rimmed buffoon of Dr. Teinenbaum's that got you out of jail, and I want you to tell me where those babies are.

Johnny laughs at him.

HALEY  
Stephen! You think Johnny had something to do with the babies' kidnapping?

STEPHEN  
I don't think it, I know it.

HALEY  
How can you say such things?

JOHNNY  
You seem to know so much about the kidnapping I think you might have had something to do with it.

HALEY  
Both of you stop being such sods!

JOHNNY  
We're all concerned for the twins and now we're starting to turn on each other.

HALEY  
That certainly isn't going to help.

(CONTINUED)

CONTINUED: (2)

Stephen leans into Johnny and whispers in his ear.

STEPHEN  
I'm going to prove you had your hand in  
that kidnapping.

Johnny grabs Haley's hand.

JOHNNY  
Let's go get that food.

Johnny and Haley walk away.

STEPHEN  
Enjoy your time out of jail because  
you'll be in prison before long.

Haley looks back at Stephen.

INT. GLADYS TUDROW'S LIVING ROOM - DAY

Libby is in the living room looking at pictures when Gladys comes in carrying a tray of coffee.

Libby sits down on the sofa as Gladys hands her a cup.

LIBBY  
This place hasn't changed a bit.

GLADYS  
I'm consistent.

LIBBY  
I really appreciate all the help Gladys.

GLADYS  
That's what a god parent is for.

LIBBY  
That's right, you are my godmother.

GLADYS  
Yes, me and my poor dead husband, rest in  
peace.

LIBBY  
Gladys, tell me about Dylan.

GLADYS  
He's really quite an extraordinary young  
man.

(CONTINUED)

CONTINUED:

LIBBY

So he received all the gifts, all the clues?

GLADYS

Oh my yes. And you should've seen him. All up in everyone's face. He's a little investigator that one, and a bit of a spit fire. I swear there were times I thought Ruth's head was going to explode. I don't recall anyone speaking to her like he does. Not that he's being disrespectful. You know your mother has a habit of pushing buttons.

LIBBY

So you like him?

GLADYS

Immensely. Everyone seems to like him. Well almost everyone. Even your mother seems energized when she sees him. I think she secretly enjoys him.

LIBBY

And what about Aidan? How's he?

GLADYS

Well, Libby, the two are very different. People knew he was something the minute he strutted into town.

LIBBY

You know it's so strange to talk about people you don't know. The people you should know.

GLADYS

Now don't go getting yourself all worked up. You're here now. Things will work out.

LIBBY

I suppose you're right.

GLADYS

I'm always right. Did you want to see the boys?

LIBBY

No, not yet. I think we should speak with mother first don't you?

(CONTINUED)

CONTINUED: (2)

GLADYS

Of course. Whatever you think is best dear.

LIBBY

You do have a plan, don't you?

GLADYS

You mean for your introduction? What kind of schemer would I be, if I didn't have a plan?

Gladys smiles and takes a sip of her coffee.

INT. STEPHEN MERRICK'S HOTEL ROOM - DAY

Stephen is in his room packing and talking on his cell phone.

STEPHEN

That's great, I'm thrilled to do it.

There is a knock on the door so Stephen opens up to find Marty standing there.

Stephen smiles and makes a gesture for Marty to come in.

STEPHEN (CONT'D)

This is a great opportunity. I'm sure this is going to work out wonderfully.

Marty notices the suitcases and open brief case.

Stephen motions for Marty to take a seat while he goes to the other room to gather some things from the bathroom.

Marty watches Stephen and slyly looks through the papers in the open briefcase. He sees documents about the twins.

Stephen walks back to the room.

STEPHEN (CONT'D)

Good. I'll see you then. Thank you.

Stephen ends his call.

MARTY

Going somewhere?

STEPHEN

Yeah, I have to go back to San Francisco. Just for a few days. I guess our lunch is off.

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CONTINUED:

MARTY

That's okay. I was actually stopping by to tell you the same thing. Ronald's back at home.

STEPHEN

Oh, I see.

MARTY

I'm not sure of all the details but he was on the front lawn this morning. Someone attacked him.

STEPHEN

Does he know who did it?

MARTY

No or if he does he's not telling me. It's hard to tell with him. So this trip to San Francisco, does it have to do with the twins?

STEPHEN

Maybe, I don't want to say anything until I'm sure.

MARTY

Were you going to ask me to come along?

STEPHEN

You just said...

MARTY

Before you knew about Ronald. Were you going to ask me to come along?

Stephen goes to the dresser to grab some more clothes.

STEPHEN

No. I'm working with Greg on something. He may have found a lead. But like I said, I'm not sure there's even anything to this.

MARTY

I see.

STEPHEN

It's not that I'm trying to keep anything from you. I just don't want to get anyone's hopes up.

Stephen kisses Marty on the top of the head.

(CONTINUED)

CONTINUED: (2)

MARTY

So you're helping find the babies?

STEPHEN

Of course. That's what all this is about.

MARTY

I have to get back to the coffee shop.

STEPHEN

I'll see you when I get back?

MARTY

Yeah, of course. Have a safe trip.

Marty walks out the door, visibly upset.

INT. JOHNNY'S CABIN - DAY

Johnny and Haley are sitting at a table eating burger and fries.

HALEY

Why would Stephen accuse you of stealing the twins?

JOHNNY

I told you, we're all turning on each other. This is a very stressful time.

HALEY

He isn't accusing me, or anyone else. He's accusing you.

JOHNNY

Do you really think I could or would steal someone's children?

HALEY

No, I don't. But Stephen does and I want to know why he would think that.

JOHNNY

I'm new in town, no one knows me. Of course I'm the first person they're going to blame.

HALEY

Well I don't like it. I think it's terribly unfair and I think we should do something about it.

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CONTINUED:

JOHNNY

I don't think we need to interfere in any of it. Sheriff Mackenzie asked for his help, let him help.

HALEY

Maybe I should talk to Marty. He's close with Stephen.

JOHNNY

Don't bother. If they point their finger at me, they're just going to be making a mistake. I'm not worried and you shouldn't be either. Now eat your lunch.

Haley bites into her burger and gets a strange look on her face.

Haley reaches her hand up to her mouth.

JOHNNY (CONT'D)

Something wrong?

Haley takes something out of her mouth, it's an engagement ring.

HALEY

What the bloody hell?

JOHNNY

Oh that's where I put that.

Haley looks at Johnny and back at the ring.

HALEY

Are you, are you, are you?

Johnny takes the ring from her hands and bends down in front of her.

JOHNNY

Haley Osbourne, I love you. Will you marry me?

HALEY

Oh my, I, I, yes, yes of course.

Johnny puts the ring on her finger and they kiss.

INT. IRVING DINING ROOM - EVENING

The house is festive as neighbors and friends gather around for a meal.

In one corner of the room, Carrie and Scott are having drinks with Marty, Ronald, Larry and Zimmy.

RONALD

Scott is the best Vice President our bank has ever had. He's really gotten us out of some binds haven't you?

SCOTT

Yeah, I guess so.

CARRIE

We've always been impressed with Scott. I'm so glad Dylan found him. I never have to worry with Scott around.

LARRY

Dylan and Scott are just treasures. I'm so glad they moved into the neighborhood. Though I do worry with Dylan cooking.

CARRIE

Dylan says you're a wonderful cook.

LARRY

I do have my moments. Award winning moments of course.

CARRIE

I'm so sorry to hear about your children.

The door bell rings and we follow Scott as he goes to the door.

It's Johnny and Haley.

HALEY

'Allo, we brought some port.

Haley hands a bottle to Scott.

CARRIE

You must be Haley.

HALEY

And you're Dylan's mum, it's so wonderful to meet you. This is Johnny Belducci, my fiancée!

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CONTINUED:

Haley holds out her hand to show the ring as everyone runs over to her.

MARTY

Dylan, get out here, you're never going to believe it!

AIDAN PALMER steps through the door before Scott closes it.

SCOTT

Oh sorry.

AIDAN

I heard the screeching, what's going on?

SCOTT

Haley and Johnny are engaged.

Haley shows Aidan the ring.

HALEY

Isn't that great?

Marty watches as Ronald walks over to Aidan.

RONALD

I didn't expect you to be here.

AIDAN

I didn't expect that face. What happened to you?

INT. IRVING KITCHEN - EVENING

Dylan is at the counter fixing a plate of appetizers when Marty walks in.

DYLAN

What's all the commotion out there?

MARTY

Haley is engaged.

DYLAN

Really? I should probably go congratulate her.

MARTY

You didn't tell me Aidan would be here.

DYLAN

Well I feel kind of sorry for him. You know his mother being dead and all.

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CONTINUED:

MARTY

I think he's had time to adjust.

DYLAN

It's a long story. It's not going to be too uncomfortable for you is it?

MARTY

I'm a big boy. I just wish I would've known.

DYLAN

You wouldn't have come. By the way, I didn't really expect to see Ronald.

MARTY

I guess it's a big night of long stories. Need some help?

DYLAN

Sure, you can cut up these chives. So? Are you going to tell me what's going on with you and Ronald?

Marty begins cutting up the chives.

MARTY

He's my husband.

DYLAN

He's pretty beat up. Did you do that to him?

Marty laughs.

MARTY

No, but he won't tell me who did. He won't let me call the police or tell me any details. He just sits around and moans in pain. But for the first time in a long time he needs me.

DYLAN

What about Stephen?

Marty ignores the question.

MARTY

There, the chives are done. You want them in this dip?

DYLAN

Uh huh.

INT. IRVING BATHROOM - EVENING

Larry walks into the bathroom carrying a bottle of wine.

Suddenly, his vision begins to blur. He puts his hand to his head.

Larry reaches into his pocket and takes out some pills.

He takes a handful of pills and pops the pills into his mouth before gulping from the bottle.

INT. CARLTON MANOR - LIVING ROOM - AFTERNOON

RUTH CARLTON is at a game table with Gladys and MARGARET MACKENZIE - they are playing cards.

Ruth throws a card down.

RUTH  
Once again I win.

GLADYS  
Ruth this is really tiresome. Why don't we play a little bridge?

RUTH  
I know you're an old woman but senility must be creeping up, we don't have our fourth.

GLADYS  
I actually took care of that. She should be here any minute.

RUTH  
Who is this person? It's not Selma Steinbockner is it? I can't stand that woman.

MARGARET  
I don't think we should have someone here. It feels like we're replacing Gertie.

The doorbell rings from the other room.

Gladys stands up.

GLADYS  
That must be her.

Gladys walks into the other room and comes back.

(CONTINUED)

CONTINUED:

Libby walks into the room along side Gladys.

LIBBY  
Hello Mother.

Gladys and Margaret look at Ruth for her reaction.

RUTH  
Well ladies, it's finally happened. I see  
dead people.

Margaret is about to pass out while Gladys and Libby smile at each other.

RUTH (CONT'D)  
Well Elizabeth, are you going to hover or  
are you going to play cards?

Ruth starts shuffling a deck of cards.

INT. IRVING KITCHEN - EVENING

Marty and Dylan are still preparing food.

Carrie walks into the room carrying a glass of wine.

MARTY  
Carrie, I was just commenting to Dylan  
how close the two of you are.

CARRIE  
He's always been my little boy.

DYLAN  
Awww.

CARRIE  
Are you close to your mother Marty?

MARTY  
My mom died when I was little.

DYLAN  
Oh, Marty, I'm sorry I didn't know.

MARTY  
That's okay, I had my dad. He's always  
been there for me.

CARRIE  
Dylan was never close to his father.

(CONTINUED)

CONTINUED:

DYLAN

No one is close to my father. He's not the most caring man in the world.

CARRIE

He had his moments. I just know if I were to call him up he'd take me back in a minute.

DYLAN

Mother.

CARRIE

Well he would.

DYLAN

Why would you want to do that?

CARRIE

I don't. I'm just saying he would.

Marty laughs.

MARTY

Yeah, I would never guess the two of you were related.

DYLAN

Take this tray will you?

Marty takes the tray and heads out of the room.

CARRIE

Anything I can do to help?

DYLAN

I think we're almost done. How's everything going out there?

While Carrie and Dylan talk, Dylan continues finishing touches on the dinner, taking the turkey out of the oven and moving it over to the counter.

CARRIE

I think I may have upset Larry a little.

DYLAN

You asked about the twins didn't you? (pause) Mom, I told you not to.

CARRIE

I'm sorry. It just got me to thinking.

(CONTINUED)

CONTINUED: (2)

DYLAN  
Thinking about what?

Dylan tries moving the turkey from the broiler to a plate so Carrie helps him.

CARRIE  
How it must feel to lose a child. I mean an adopted child is just as much your child as one you gave birth to.

DYLAN  
I know. It's really terrible. That's why we don't talk about it.

CARRIE  
Have you thought about what we talked about?

DYLAN  
What did we talk about?

CARRIE  
Coming back to Wisconsin. Scott would love it.

DYLAN  
Alright, what's going on?

Carrie takes a drink of her wine.

CARRIE  
I didn't think I'd ever have to tell you this, but, Dylan, I'm not your biological mother.

DYLAN  
What are you talking about?

CARRIE  
It's true, you've been with us since you were only a few weeks old but I didn't give birth to you.

Dylan looks at his mother in shock while Carrie studies her son.

Dylan drops what he is doing and walks around the counter.

CARRIE (CONT'D)  
Oh Dylan, say something.

He sits in a chair at the table.

(CONTINUED)

CONTINUED: (3)

DYLAN

I don't know how to even react. How can you tell me something like this now? I have a room full of people out there.

CARRIE

You told me you were gay while I was driving the car.

DYLAN

I realize now that it was bad timing.

CARRIE

I had to tell you before I chickened out. We do have a whole room full of people so we'll talk about it later. Get the door for me will you?

Carrie grabs the turkey and Dylan pushes the door open for her.

INT. IRVING DINING ROOM - EVENING

Carrie walks into the room carrying the turkey.

CARRIE

Hey everybody, dinner is served.

Dylan follows her into the dining room and walks towards the living room.

SCOTT

Dylan, where are you going?

DYLAN

I'm sorry. I'm sorry everybody. It seems I'm adopted so I'm going to bed. Enjoy your dinner.

Everyone is left stunned as Dylan walks out of the room, grabbing a bottle of wine before making his way up the stairs.

END OF ACT TWO.

ACT THREE

INT. IRVING DINING ROOM - EARLY MORNING

Carrie is sitting at the table looking through a photo album.

Dylan walks into the room.

DYLAN  
You're up early. Feeling guilty?

CARRIE  
I couldn't sleep. What are you doing up?  
Are you feeling remorseful for yelling at  
your mother?

DYLAN  
I needed a glass of milk. I drank too  
much wine and it gave me heartburn.

CARRIE  
Aw, my poor baby. Let me get it.

DYLAN  
You don't have to.

CARRIE  
No, sit. I'll be right back.

Carrie leaves the room and Dylan sits at the table.

Dylan looks at the table and sees Carrie is going through his  
baby book.

Dylan smiles.

Carrie re-emerges with the glass of milk.

CARRIE (CONT'D)  
There you go.

DYLAN  
Thanks.

Carrie sits down and sees that Dylan has looked at the book.

CARRIE  
You were such a cute baby.

DYLAN  
I'm still cute.

(CONTINUED)

CONTINUED:

CARRIE

Of course, you're my baby boy. Why wouldn't you be cute?

Carrie smiles and looks at more pictures.

CARRIE (CONT'D)

Dylan, I love you so much. I want you to know that. I know this isn't what you expected and not how I should've done it. I didn't want you to ever know.

DYLAN

I just don't understand. We look alike. People have said that my whole life.

CARRIE

That was just luck. You are my son, no matter what. But I thought it was time you knew the truth. I knew I had to tell you I just didn't know how to tell you.

DYLAN

Why did you have to tell me at all? Why now?

CARRIE

Because you're so far away and I just knew one day you'd find out. It was best if I came here and told you myself. Best before you found out for yourself.

DYLAN

How would I find out?

CARRIE

You've always have been so nosy.

DYLAN

I wonder where I got that from. What about Debbie and Jake?

CARRIE

They're still your brother and sister.

DYLAN

But you gave birth to them right?

Carrie doesn't say anything.

DYLAN (CONT'D)

I can't believe this.

(CONTINUED)

CONTINUED: (2)

CARRIE

You are just as much my child as they are. You're my baby, my first.

DYLAN

But I'm not your first. I'm not your anything.

CARRIE

That's not true. You're my son and I love you.

Dylan puts his hand to his head.

DYLAN

I don't know what to say.

CARRIE

Say you forgive me.

DYLAN

Mom... I don't even know if I can call you that.

CARRIE

Dylan, don't say that. I'm your mother.

DYLAN

I can't deal with this. Not now.

CARRIE

I understand. I do. I don't want to hurt you.

DYLAN

It's a little late for that don't you think!

CARRIE

Dylan, please don't be angry.

Dylan gets up from the chair.

DYLAN

Don't be angry? Anger is just one of the hundred and ten emotions I'm feeling right now. I think we should call about flights back to Wisconsin. As soon as possible.

CARRIE

Dylan, please.

(CONTINUED)

CONTINUED: (3)

DYLAN

No, I just. I don't want to see you right now.

Dylan walks towards the door to the living room.

Carrie has tears streaming down her face.

CARRIE

There's more. Your birth mother.

Dylan stops but doesn't turn around to look at Carrie.

DYLAN

I don't want to know.

CARRIE

You have to know. She's from here. She's from Carlton Heights. That's why I had to come here and tell you, before someone else did.

Dylan turns around to face his mother.

INT. BUSTAMANTE TWINS BEDROOM - MORNING

Larry is sitting in a chair when Zimmy walks by.

Zimmy sees Larry and walks into the room.

ZIMMY

Are you all right?

LARRY

I'm fine. (pause) We should redecorate. Why let the room go to waste? I think it's time we took the cribs down.

ZIMMY

Where will the twins sleep?

LARRY

We both know I'm never going to see my twins again.

Zimmy walks over to Larry and sits in front of him.

ZIMMY

Larry, that's not true.

LARRY

Every day that they're gone is one more chance for them to slip further away.

(CONTINUED)

CONTINUED:

Zimmy notices a bottle of wine next to the chair.

ZIMMY  
I thought you quit drinking.

LARRY  
It helps my headache.

ZIMMY  
We should go see Dr. Stein.

LARRY  
I have an appointment to see him.

ZIMMY  
Let me go with you.

LARRY  
I don't need you to hold my hand.

ZIMMY  
I want to be there for you. You're not  
the only...

Zimmy stops himself and sighs.

LARRY  
I'm not the only what?

ZIMMY  
They're my kids too. I'm just as upset as  
you are. I want them back as much as you  
do.

LARRY  
Then you're going to have to face the  
facts just like I did. Donald and Kelly  
aren't coming back. If you don't take the  
cribs down I will.

Larry grabs his bottle of wine and walks out of the room.

Zimmy is left feeling helpless, still sitting on the floor.

INT. HOME FOR THE ELDERLY - VERNA'S ROOM - MORNING

Aidan is sitting next to his grandmother VERNA PALMER, who is sitting up in a bed.

A NURSE is feeding VERNA oatmeal.

AIDAN  
I can't believe how well you're doing  
Grandma.

Verna tries to speak but it's only a whisper of noise.

AIDAN (CONT'D)  
Don't talk. It's too soon.

The nurse tries to put more food in Verna's mouth but Verna's hand COMES up and she STOPS her.

NURSE  
Mrs. Martin, you know you have to eat.

Verna tries to speak again.

AIDAN  
Grandma, please.

Verna struggles with her mouth and vocal chords but is finally able to speak.

VERNA  
She, she, she's.

AIDAN  
What are you trying to say?

Aidan moves closer to his grandmother so he can hear her.

VERNA  
Not dead.

AIDAN  
Who's not dead?

VERNA  
Ma, Ma, mother.

AIDAN  
Mother? Whose mother? Your mother? (to  
nurse) What's wrong with her?

Verna points to Aidan.

(CONTINUED)

CONTINUED:

VERNA  
You, you, your ma, ma, mother.

AIDAN  
What are you trying to say?

VERNA  
Not dead.

NURSE  
She's a tad delusional I'm afraid. Enough  
of this nonsense Mrs. Martin, eat your  
oatmeal.

The nurse pushes the oatmeal into Verna's mouth.

INT. CARLTON MANOR - DINING ROOM - MORNING

Ruth is seated in her chair as Haley comes out of the  
kitchen, carrying a tray of eggs and orange juice.

HALEY  
You should've been there, Mrs. Carlton.  
Imagine, finding out you're adopted like  
that.

RUTH  
So this faggoty kid had no idea?

HALEY  
Now why do you have to do that? Take a  
perfectly good piece of gossip and turn  
it into something blue? And no, Dylan  
didn't know he was adopted. But I suppose  
this isn't big news to you is it?

RUTH  
You know as much as I do.

HALEY  
I was thinking we should have a guest for  
lunch today. I would like you to give  
Johnny one more chance.

RUTH  
Excuse me?

HALEY  
Please, you have to do this for me. We  
want to see you together. We'd like to  
talk to you about something.

(CONTINUED)

CONTINUED:

RUTH

Alright silly girl, you've piqued my curiosity. Lunch with the convict and the nurse maid it is. Incidentally, we need an additional place setting this morning.

HALEY

Do you have imaginary friends now?

Libby walks into the room.

LIBBY

Just resurrected daughters.

Haley looks at Libby and back at Ruth.

Libby sits at the table.

Haley pulls another setting out of the bureau and places it in front of Libby as Libby and Ruth begin to talk.

LIBBY (CONT'D)

This house looks just as it did last time I was here.

RUTH

Well you don't. You've aged.

LIBBY

Funny, you still look the same. Have you always looked so old?

RUTH

I don't want to fight with you Elizabeth.

Haley starts wiping down various pieces of furniture so she can hear the conversation.

LIBBY

You're right. Thank you for the room. It was generous of you.

RUTH

I can't have you walking the streets now can I? I expect this rise from the dead has some purpose.

LIBBY

I just thought it was time to come clean.

RUTH

You'll be seeing your son then?

(CONTINUED)

CONTINUED: (2)

LIBBY

Yes, that was my plan.

RUTH

Do you plan on making a surprise appearance like you did last night?

LIBBY

I thought it was very well done.

RUTH

It certainly catches one's attention, but this isn't the type of thing for the faint hearted you know.

LIBBY

Are you worried about us?

RUTH

I'm sure everyone will be fine.

LIBBY

We do have your blood running through us.

RUTH

Yes, I suppose you do.

Haley is now standing at the bureau listening.

RUTH (CONT'D)

Haley, stop lollygagging and fetch some more coffee.

EXT. BEACH OUTSIDE CUL-DE-SAC - DAY

Dylan is sitting on the sand watching the water when Scott comes up and sits down next to him.

DYLAN

Are you going to lecture me?

SCOTT

I'm just here to look out over the water.

Scott looks at the water.

SCOTT (CONT'D)

But if you want to talk, I'm here for you.

DYLAN

I don't really want to talk.

(CONTINUED)

CONTINUED:

Scott puts his hand on Dylan's, and Dylan takes it.

The two look out over the water.

DYLAN (CONT'D)

I really love the water. When I was a kid  
I was a little water baby. That's what my  
mom called me.

Dylan fights back the tears.

SCOTT

You know she's still your mom.

DYLAN

Only on paper.

SCOTT

You know that's not true. It hurts right  
now but eventually you'll get over the  
hurt and you may even forgive her.

DYLAN

My whole life has been a big lie.

SCOTT

Not really. Yeah, she lied about being  
your biological mother. But that's all.

DYLAN

That's all, no big whoop.

SCOTT

Did you ever feel like she didn't love  
you?

Dylan looks at the water.

SCOTT (CONT'D)

Well?

DYLAN

No.

SCOTT

Ever since I've known you, all you've  
ever talked about was your family.  
They've come to visit us, we've visited  
them. There's never been anything but  
love in your family so if you're going to  
cut them all out of your life now, you're  
only going to regret it.

(CONTINUED)

CONTINUED: (2)

DYLAN

I never said I was cutting them out. I just, I just don't know what to do.

SCOTT

Go talk to your mom. Don't let her go home without knowing what you feel.

DYLAN

I don't think she'd like to hear what I'm feeling.

SCOTT

Maybe she won't like it, or maybe she's already prepared for it. Either way, I'm sure she wants to hear something from you. She raised you and she loves you.

Dylan continues looking out over the water.

SCOTT (CONT'D)

Fine. I'll go have some breakfast with my mother in law. I'm not letting her go that easy. I love her bacon.

Scott kisses Dylan and gets up and walks back to the house.

INT. DR. STEIN'S MEDICAL OFFICE - DAY

Larry is in the office when DR. STEIN walks in carrying Larry's chart.

DR. STEIN

Have you been taking the medication?

LARRY

Yes, every day.

DR. STEIN

And no drinking?

LARRY

Doctor, I know how to take care of myself.

DR. STEIN

I ran some tests. But I can't seem to find anything physically wrong with you.

LARRY

It's just a few headaches. I really just need another refill on the pills.

(CONTINUED)

CONTINUED:

DR. STEIN

I think we should take you off the pills.  
I don't think they're helping you.

LARRY

Of course they're helping me.

Dr. Stein writes something down and hands it to Larry.

LARRY (CONT'D)

What's this?

DR. STEIN

It's the name and phone number of a  
specialist. Someone who I think might be  
of more help to you.

LARRY

A shrink? Someone to crack open my head  
and get in there right? I don't think so.

DR. STEIN

Larry, I've known you for a long time. I  
want to see you get better.

LARRY

We know there is only one thing that is  
going to make me get better and that's to  
get my children back. Until then, there's  
only one thing that's going to get me  
through it and that's those pills.

DR. STEIN

What kind of doctor would I be if I gave  
you something I don't think is helping  
you?

LARRY

But you would help me. Please I swear I  
will go see this doctor. Just one more  
prescription and I won't even ask for one  
eensy teensy little pill again.

Dr. Stein sighs and then writes a prescription.

DR. STEIN

In moderation, only if the headaches  
increase. Understand.

LARRY

Of course, I'm all about moderation.

INT. AIDAN PALMER'S LIVING ROOM - DAY

Aidan is on the telephone as he paces around the living room.

All he hears is the endless ringing as the other party doesn't pick up.

AIDAN  
Sam, where are you?

There is a knock on his door, so he hangs up the telephone.

Aidan opens the door to SAM CISSELL.

AIDAN (CONT'D)  
Where have you been? I've been trying to call you all day.

While Aidan is talking, Sam walks past him, leaving the front door open.

Aidan turns his back to the door to face Sam.

AIDAN (CONT'D)  
My grandmother started talking but she's delusional and Dylan Irving found out he's adopted last night. You know what that means don't you?

SAM CISSELL  
It's what we've wanted.

AIDAN  
You got a mouse in your pocket old man, cause I sure don't want this.

Aidan notices Sam is looking past him so Aidan turns around.

Libby walks into the house.

LIBBY  
Hello Aidan.

AIDAN  
Sam, who is this woman?

LIBBY  
I'm your mother Aidan.

AIDAN  
No, no you're not my mother.

(CONTINUED)

CONTINUED:

SAM CISSELL

This is Elizabeth Carlton Palmer.

LIBBY

Just Carlton, no offense to your father Aidan.

AIDAN

This is not my mother. My mother is dead.

LIBBY

Aidan, I know this is a little strange.

AIDAN

You're dead and you're staying that way. Now both of you get out of here.

LIBBY

I realize this is upsetting but we aren't leaving. We're going to sit and chat for as long as it takes.

AIDAN

As long as what takes?

LIBBY

As long as it takes to get you on my side. We have a lot of work to do if we're going to get you all those things you want from your grandmother.

EXT. SHERIFF'S STATION - DAY

Larry takes the keys out of the ignition.

He looks at the building and is about to get out of the car when he drops the keys on the floor.

Larry bends down to pick up the keys.

He notices the key chain that has pictures of the whole Bustamante family on him - Larry, Jimmy and the twins.

Larry holds the key and looks in the rear view mirror at the car seats still in the backseat.

He reaches over to a bag on the passenger side of the car and opens it up. There is a prescription bottle in it.

He takes out the bottle, opens it and pops two pills into his mouth.

END OF ACT THREE.

ACT FOUR

INT. IRVING LIVING ROOM - DAY

Carrie walks down the stairs carrying her bags.

Dylan is at the computer and Scott is watching television.

CARRIE  
I'm all packed.

Scott gets up.

SCOTT  
Are you sure you have to leave? Like  
this?

Scott looks at Dylan.

CARRIE  
It's okay Scott.

Carrie walks over to Dylan.

CARRIE (CONT'D)  
Someday, hopefully soon, you'll see I  
only kept this from you to protect you.  
Because I love you. I've loved you from  
the moment you were in my arms and I will  
love you until I take my last breath.

Carrie kisses Dylan on the head and fights back her tears.

Scott grabs her bags and they walk to the door.

Carrie looks back at Dylan and then walks out the door.

Dylan realizes he's alone and begins to cry.

INT. CARLTON MANOR - DINING ROOM - AFTERNOON

Haley and Johnny are sitting next to each other and Ruth is  
at the head of the table.

JOHNNY  
Thank you for having me over for lunch  
Mrs. Carlton.

RUTH  
Haley insists that you have news for me.

(CONTINUED)

CONTINUED:

JOHNNY

Well, yes. Since you and Haley are so close I thought it only right that we tell you.

HALEY

We're getting married.

Haley holds out her hand.

Ruth looks at the ring.

She takes out her bifocals and squints.

RUTH

Well this certainly looks like a ring a poor carpenter would purchase. Is this supposed to be a diamond?

HALEY

Well I think it's exquisite.

RUTH

Don't you think you're rushing into this? You hardly know each other.

JOHNNY

From the minute I met Haley I felt a real connection with her.

RUTH

Oh I'll bet you did. Are you sure it wasn't just a boner?

JOHNNY

Mrs. Carlton, please.

RUTH

Before you commit to something like til death do you part, you should clear the air. Get all of your secrets out there.

Both Haley and Johnny give Ruth a pleading look.

JOHNNY

I don't think we have any secrets.

RUTH

That's interesting Mr. Belducci. You see I know both of you and I know you both have secrets. Now am I to assume that you know all of dear Haley's secrets?

(CONTINUED)

CONTINUED: (2)

JOHNNY

I think we know everything about each other.

RUTH

Haley, would you like me to speak for you or are you mature enough to handle this?

Johnny looks at Haley.

JOHNNY

What's going on?

HALEY

(hesitantly)

I do have something that might change what you're thinking. It may change what you think of me.

JOHNNY

There isn't anything you could say that would change the way I feel about you.

RUTH

As much as I love to see people squirm, I think I'll take my sherry into the living room.

Ruth gets up, grabs her cane and hobbles out of the room.

Haley stands up.

HALEY

First, I have to know you had nothing to do with the kidnapping.

JOHNNY

We've been through this. I can't believe you would even think I would do anything to those kids.

HALEY

It's just that those twins are so important to Larry and Zimmy. Actually, the twins are very important to all of us. We all love them, like they were our own.

Johnny looks at her strangely.

JOHNNY

I didn't do anything to those kids. Now what's going on?

(CONTINUED)

CONTINUED: (3)

HALEY

A little over a year ago I was sent away.  
My mother and Ruth wanted me out of town.

JOHNNY

Why would they want you to leave town?

HALEY

I had fallen in with kind of a rough  
bloke. He was pretty bad news but I  
thought I loved him. So one thing led to  
another and.. and I got pregnant.

JOHNNY

Pregnant?

HALEY

Yes, pregnant. So Ruth and Gertie didn't  
want me here in town. They didn't want  
anyone to know. So they sent me away.

JOHNNY

Are you trying to tell me that you're the  
twins' mother?

HALEY

I wish I were, it would be better. What I  
did was much, much worse. (Pause) I had  
an abortion, Johnny.

Johnny takes a deep breath and stands up.

He turns away from her.

Haley walks up to him.

HALEY (CONT'D)

I thought you should know. Mrs. Carlton  
is right, we shouldn't have any secrets.

Johnny turns around.

JOHNNY

You know whoever stole those twins did  
them a favor.

HALEY

What?

(CONTINUED)

CONTINUED: (4)

JOHNNY

Now they won't be raised by those two fairies. And whoever it was who really took them is a lot better of a person than you are. You're nothing but a murderer and I don't want to ever see you again much less have you as a wife.

Johnny walks out the room.

INT. CARLTON MANOR FOYER - DAY - CONTINUOUS

Haley follows Johnny to the door.

HALEY

Johnny, please. Please.

Johnny walks out the door, slamming it behind him.

Haley leans up against it, crying.

Ruth hobbles out of the living room.

RUTH

Well that's taken care of.

HALEY

Why are you so cruel?

RUTH

I'm not the one who just left you alone. I'm still here for you. Now how does that make me the cruel one?

INT. AIDAN PALMER'S LIVING ROOM - DAY

Aidan is standing and staring down at Libby and Sam who are both still seated.

AIDAN

I don't know what to say.

LIBBY

Say you've missed me and give me a kiss.

AIDAN

I don't think so. Where were you? What in the hell were you doing when you were should have been with me being my mother?

LIBBY

It's a long story Aidan. I had a career to think about.

(CONTINUED)

CONTINUED:

AIDAN

Yeah, and how's that going for you?

LIBBY

With your help it's going to go very well.

AIDAN

I'm not helping you do anything. I don't even know you and I don't want to know you.

LIBBY

You've been helping me the entire time. You and Sam.

AIDAN

What are you talking about?

LIBBY

There was a lot of ground work that needed to be laid before I could resurrect.

AIDAN

Anything Sam and I have been doing I've been doing for myself.

LIBBY

Of course but you were also helping me. You moved here, you made your presence known, made a relationship with your grandmother and you brought Dylan Irving into it all. Your grandfather would be very proud.

AIDAN

I don't understand. I came here because I met Sam and he was looking for my grandfather. (pause) I'm so stupid. So this is one big plan for you to get the money.

LIBBY

Of course not. I want to find my father too.

SAM CISSELL

We don't know if he's dead but if he is we wanted everyone here.

(CONTINUED)

CONTINUED: (2)

LIBBY

It's not all about money Aidan. Sometimes it's about family.

AIDAN

I don't give a rat's ass about family. I never had one. My grandmother raised me and then she got sick and when she got sick, I hit the streets. You can't come in here and just start up what can never be made up. I needed a mother when I was a boy but I'm not a boy anymore - I'm a man and I need money.

LIBBY

Well don't worry about that. There's plenty of that for everyone.

AIDAN

Why didn't you just stay alive and collect the money yourself?

LIBBY

It's never that easy in this family, you should be well aware of that.

AIDAN

Why come back now?

LIBBY

Because everyone is here and everyone is ready to move ahead. If your grandfather isn't found soon then he's legally declared dead and that means everything is ours.

AIDAN

And then what?

LIBBY

Then I get to build my studio, record my album and with the advent of internet music sales, I'm going to promote it and sell it and do everything I've ever wanted to do.

AIDAN

This is about music?

LIBBY

It's always about the music my son.

Libby stands up.

(CONTINUED)

CONTINUED: (3)

LIBBY (CONT'D)

Come on, let's make ourselves a drink and catch up a little.

SAM CISSELL

A drink sounds like a good idea.

Libby puts her arm through Aidan's.

LIBBY

I'll bet you have a lot of questions for me. Has anyone talked to you about sex?

Aidan looks at her.

INT. MAHOGONY BAY AIRPORT - DAY

Dylan runs into the airport.

He sees people at the gate and runs towards them furiously, passing Scott and Carrie who are seated in the lobby.

Scott stands up.

SCOTT

Dylan?

Dylan turns around and sees his mother and husband.

DYLAN

Mom, mom!

Dylan runs to her and hugs her.

DYLAN (CONT'D)

I'm so sorry. I don't know what I was thinking. I love you and I don't want you to leave like this.

CARRIE

Oh Dylan. I'm so happy you came.

DYLAN

It was just a shock and I dealt with it all wrong. I made you feel horrible, and I don't ever want to make you feel bad.

CARRIE

I really am very sorry I had to tell you like this.

(CONTINUED)

CONTINUED:

DYLAN

I was alone and just kept thinking of all the things that you did for me. All these memories came flooding back to me. I thought of my whole childhood and it occurred to me that never once did I think that you weren't my mother. You raised me and you're my mom and that's all there is to it. I don't want to lose what I have Mom.

CARRIE

You'll never lose me.

Carrie and Dylan hug again.

VOICE OVER

Final boarding call for Flight 304 to Milwaukee.

Carrie breaks the hug.

CARRIE

That's me.

SCOTT

I'm sorry your visit was so unpleasant.

CARRIE

Are you kidding? Seeing my boys is always pleasant. So Christmas, my house like always?

DYLAN

Of course.

Scott puts his arm around Dylan.

SCOTT

We'll be there.

Carrie hugs Scott.

CARRIE

You take care of my little boy.

SCOTT

I always do.

Carrie and Dylan hug.

CARRIE

My baby boy, I love you.

(CONTINUED)

CONTINUED: (2)

DYLAN

I love you mom.

Scott and a teary eyed Dylan follow Carrie as she makes her way into the boarding claim.

INT. BUSTAMANTE TWINS BEDROOM - NEXT DAY

Zimmy is trying to take apart a crib with a screw driver when he loses the grip and he hits himself with the tool.

ZIMMY

Damn it!

Aidan walks into the bedroom.

AIDAN

Are you all right?

Zimmy jumps to his feet and spins around, ready to fight.

ZIMMY

What the.. oh it's you.

AIDAN

I knocked but no one came to the door.

ZIMMY

Sorry, I didn't hear it.

Zimmy kneels back on the ground to work on the crib again.

AIDAN

You're never going to believe what's happened.

ZIMMY

I probably won't.

AIDAN

My mother isn't dead. In fact she's in town and she's helping me get to Ruth and her money. We're finally pulling this thing together. I'm going to be rich.

ZIMMY

That's great news Aidan.

AIDAN

For us, it's great. It's what I've been aiming for this whole time.

Zimmy ignores Aidan and continues working on the crib.

(CONTINUED)

CONTINUED:

AIDAN (CONT'D)

What are you doing?

ZIMMY

Larry wants me to take the cribs down.

AIDAN

Why?

ZIMMY

He doesn't think the twins are coming home.

AIDAN

That's crazy. Why are you listening to him?

ZIMMY

Look, Larry is all I have right now. He's just frazzled. I need to help him.

AIDAN

And who's helping you?

ZIMMY

You don't understand.

AIDAN

I do understand. Larry has fallen to pieces because his kids were kidnapped. But they're not just his kids. They're your kids too and you haven't fallen apart. Why would you when you're so busy holding up Larry to actually have any feelings of your own.

ZIMMY

I have a lot of feelings. Mostly guilt.

AIDAN

This wasn't your fault.

ZIMMY

Right.

AIDAN

You can't keep blaming us for the kidnapping and you can't keep fixing Larry. He falls apart and you run all over trying to fix it. It was happening long before Donald and Kelly were kidnapped.

(CONTINUED)

CONTINUED: (2)

ZIMMY

Larry has some problems. But that doesn't make what we did right.

AIDAN

We got together because you were lonely and needed a little excitement. I was there then and I'm still here.

ZIMMY

Why don't you just go home to your mom?

AIDAN

Do you want to take the cribs down? Do you believe you'll never see your kids again?

Zimmy begins to tear up.

Aidan goes to Zimmy and sits down next to him.

ZIMMY

I don't know what to do. I'm lost.

Aidan kisses Zimmy.

Zimmy pulls back.

ZIMMY (CONT'D)

Aidan, no.

Then Zimmy lunges forward and they begin making out.

Zimmy pulls Aidan's shirt off and begins kissing his chest.

INT. SHADY GROVE HOTEL - DAY

Marty walks into the hotel lobby and walks up to the desk.

There is a female DESK CLERK behind the counter.

MARTY

Hi, can you ring Stephen Merrick's room for me?

The hotel clerk looks at Marty and goes to the computer.

HOTEL CLERK

Mr. Merrick checked out.

MARTY

He should be back by now.

(CONTINUED)

CONTINUED:

The hotel clerk looks up some information.

HOTEL CLERK

Oh I remember him. Of course. He did check out. For good.

MARTY

Did he leave a forwarding address or anything?

HOTEL CLERK

Sorry.

Marty takes out his cell phone and dials a number while walking away from the desk.

V.O. (WOMANS)

The number you are dialing has been disconnected. If you feel you've dialed in error...

Marty ends the call.

INT. N.O.F.A.G.S. HEADQUARTERS IN WEST VIRGINIA - MAIN OFFICE  
- DAY

Stephen Merrick is led into an office by MR. WILSON, a man in his 40's, dressed in an expensive suit.

MR. WILSON, is the CEO of NOFAGS, as it states proudly on the gold plated name plate on his oak desk.

MR. WILSON

I'm so glad you came back to see us.

STEPHEN

I was very excited to hear from you Mr. Wilson.

MR. WILSON

Have a seat.

Stephen takes a seat and Mr. Wilson takes his chair at the big oak desk.

MR. WILSON (CONT'D)

We checked through your credentials and your references and I must admit we were all very impressed.

STEPHEN

Thank you. Coming from your organization that means a lot.

(CONTINUED)

CONTINUED:

MR. WILSON

You do understand what we're doing here don't you?

STEPHEN

I don't have all the details on how it's done but it seems to me the over all picture is to distribute our message of God's word by making sure that homosexuals are thrown into the pits of Hell where they belong.

MR. WILSON

I'm so glad to hear you use the term "our message" because it really is the message of all of God's people.

STEPHEN

You mentioned on the phone that you needed my assistance in your top program.

MR. WILSON

Yes, absolutely. We have many exciting facets to our organization but our biggest gift to God is our adoption renewal program.

STEPHEN

Adoption renewal? How does that work?

MR. WILSON

It's simple. There are millions of homosexuals adopting babies and turning them into queers. The fags, the dykes, they're all doing it and the unholy and the uneducated people are helping them.

STEPHEN

I believe it's legal to adopt isn't it? I mean for the fags and the dykes?

MR. WILSON

In some states it is and that's one of our big objectives - to try to change those laws. But since some states refuse to work for God, we've taken our own steps. Our dear friends Cornelius and Linda Teinenbaum really got it all started. Bless their hearts.

STEPHEN

Yes, I know their work. Impressive.

(CONTINUED)

CONTINUED: (2)

MR. WILSON

What's impressive is how we've been able to help these children find their way to God and get them into Heaven where they belong.

STEPHEN

And how's that?

MR. WILSON

We find them good Christian homes and good Christian families to raise them. We make sure the homosexuals do not keep any child they want to convert.

STEPHEN

And I'll be helping you with this?

MR. WILSON

Yes, your background in both the laws and actual law enforcement will help us immensely. You'll be in charge of all the paperwork pertaining to the adoptions.

STEPHEN

I can't wait to get started.

Stephen and Mr. Wilson shake hands.

EXT. AVENUE SEA - THE CUL-DE-SAC - DAY

Larry drives his car into his driveway.

He gets out of the car and goes to the trunk to pull out some grocery bags.

When he opens the trunk, he has another shooting pain in his head.

He goes into a bag and pulls out a bottle of booze.

Larry opens the bottle and takes a big swig.

He puts the bottle back in the bag when a DOG comes up behind him.

LARRY

Well hello. And you are?

Larry laughs.

(CONTINUED)

CONTINUED:

LARRY (CONT'D)  
Don't look at me like that. I know you  
can't talk.

Larry looks at the dog's collar for a tag.

LARRY (CONT'D)  
No tags huh? Don't tell me you're a sign  
from God to help me in my blindness.

The dog stares at Larry.

LARRY (CONT'D)  
Well no matter what you're here for,  
you're a cute little puppy. Why don't you  
come in and have some chow?

Larry grabs a grocery bag from the trunk and walks towards  
the house.

He turns around to see if the dog is following.

LARRY (CONT'D)  
Come on.

The dog suddenly turns away from Larry and runs down the  
street.

Larry gets a terrible sadness in his eyes as the dog leaves  
him.

He takes a deep breath to regain composure.

Larry walks to his front door.

As Larry passes the living room window he sees into the  
house.

Larry looks closer at the window and sees Aidan and Jimmy  
kissing.

Aidan is putting his hands down Jimmy's pants and laughing.

Larry calmly turns around and walks back to his car.

Larry gets into the car and drives out of the cul-de-sac.

FADE OUT.

THE END.