

CARLTON

Heights

Episode 13 -
"Backfired"

by
Bradley Jacobson

bradleyjacobson@yahoo.com

TEASER

FLASHBACK - 50 YEARS AGO

INT. THE STABLES AT CARLTON MANOR - DAY

TWO MEN are on the floor of the stable having sex.

The man on top is LOUIS BUSTAMANTE, he is a very good looking man of Latino descent.

Louis pulls the man under him up and onto his lap as they continue having sex.

From the other side of the stables, there is a WOMAN watching the men as they copulate.

The men begin to moan louder and louder as they orgasm.

The MAN gets off Louis and they lie next to each other.

MAN
That was great.

LOUIS
It's always great.

The man kisses Louis' thigh and moves up to his face.

MAN
Louis, are we really going to do this?

LOUIS
I think it's time.

MAN
I don't want you to do anything you'll regret.

Louis kisses him and holds him in his arms.

LOUIS
The only thing I would regret is if I lost you. Bonita will be fine.

MAN
And your son?

LOUIS
They'll both be fine. I need to be with you and we can't be together here.

The men hear a noise from the other side of the stable.

(CONTINUED)

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MAN

I think we should get going. I have to run to town for some feed.

The man gets up and puts his clothes back on.

LOUIS

I'll see you tonight. I'll tell Bonita I'm leaving and we'll be together.

They kiss and the man walks out of the stable.

Louis reaches over to get his pants.

The WOMAN watching the scene comes out of the shadows and approaches Louis.

The woman is BONITA BUSTAMANTE, and as Louis bends down to grab his pants, Bonita lunges at Louis with the blunt end of a hammer.

She STRIKES him on the back of the head.

Louis turns around to his assailant.

LOUIS (CONT'D)

Bonita, please.

Bonita hits him over and over again as he is unable to fight her off.

She finally stops and Louis is left dead on the floor of the stable.

INT. CARLTON MANOR - DINING ROOM - DAY

A YOUNG RUTH CARLTON is at her table playing cards with three other women, they are YOUNG GERTIE WINSTON, YOUNG GLADYS TUDROW and YOUNG MARGARET MACKENZIE.

Bonita Bustamante rushes into the house.

YOUNG RUTH

Well it's about time Bonita. We aren't getting any younger. It's your turn to deal.

Bonita stands in the doorway.

Ruth and the other women look over.

(CONTINUED)

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Bonita is in shambles, her hair is askew and her dress is wrinkled and darkened with blood, though the ladies don't realize at first what it is.

YOUNG RUTH (CONT'D)

Bonita, what is it? What's happened?

BONITA

He wouldn't stop. He was going to leave me, for a man. For a man.

Ruth is at her feet at once and walks over to Bonita. She tries to calm her.

YOUNG RUTH

What are you saying? What have you done?

BONITA

He's dead, Ruth. He was going to leave me.

Ruth looks at the other ladies.

INT. STABLES AT CARLTON MANOR - DAY

Young Ruth, Young Gertie, Young Gladys, Young Margaret and Bonita are on the ground, reaching and fighting with the dead body of Louis Bustamante.

YOUNG GERTIE

How could you do this? Bonita, how could you murder your husband? We have to go to the police.

YOUNG RUTH

Gertie, shut up. We're not going anywhere. We're going to help our friend and then we'll figure out what to do next. No one is going to jail.

The ladies have a cloth tarp next to the body and after struggling repeatedly, they are able to move the body onto the tarp.

They wrap up the body and put masking tape all around to keep the body in tact.

YOUNG GLADYS

Great, now we have him wrapped up. What do we do now?

Ruth looks around and sees coiled rope hanging on a nail

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Ruth grabs the rope and hoists it over a winch on the ceiling.

YOUNG RUTH
Gladys, you're strong, come here and help me hoist him up.

YOUNG GLADYS
You can't be serious.

YOUNG RUTH
Get over here. You too Margaret, help me.

YOUNG GERTIE
Oh my god, what are you doing?

YOUNG RUTH
Gertie, help Bonita. Mop!

Gertie helps her friend mop up the blood on the floor.

YOUNG GERTIE
How could you do this Bonita?

Gladys, Margaret and Ruth hoist up the body and connect the pulley to the top of the bag.

The women struggle taking Louis' wrapped body up the ladder with Ruth and Margaret pulling from the top while Gladys pushes the body up to the loft.

INT. UPPER LOFT OF STABLES - DAY

Margaret and Ruth are pulling the body up. They grab the body of Louis and lay it in between rafters.

They block up the area with wood.

BONITA
What if they find him?

YOUNG RUTH
They won't. I'm selling the horses tomorrow and we're blocking up this stable. No one will ever find him. Now, we just have to deal with the other matter.

YOUNG GLADYS
What more do we have to do?

(CONTINUED)

CONTINUED:

YOUNG RUTH

None of this would've happened if it weren't for that damned hotel. We're going to burn that place to the ground before anything else happens.

INT. BUSTAMANTE TWINS BEDROOM - NIGHT - PRESENT DAY

LARRY BUSTAMANTE is sitting in a chair drinking a glass of wine in the dark.

ZIMMY BUSTAMANTE walks into the room. He is wearing pajama bottoms.

ZIMMY

Are you coming to bed?

LARRY

I've been keeping a secret from you.

ZIMMY

What is it?

LARRY

I know what happened to your grandfather. I've known for a long time. When we came to Carlton Heights and moved into your grandparent's old house I found some cassette tapes in the attic. They were a diary of sorts from your grandmother.

ZIMMY

My grandmother was mute. She didn't leave any tape recordings.

LARRY

She said on the tapes they would be the only words she ever said aloud. She explained how she did it. How she killed your grandfather.

ZIMMY

What? Where are the tapes?

LARRY

I gave them to Ruth Carlton.

ZIMMY

This is crazy Larry. Why would my grandmother kill my grandfather?

LARRY

Because he was cheating on her.

(CONTINUED)

CONTINUED:

Larry gets up and walks out of the room.

END OF TEASER.

ACT ONE

INT. SHERIFF'S STATION - CALLING CENTER - PRESENT DAY

A number of VOLUNTEERS including colorful TODDY TUDROW and DYLAN IRVING are at the telephones answering in coming calls.

DYLAN is at one calling station, flipping through a magazine as he talks.

DYLAN

Thanks for calling, do you have any information on the missing Bustamante twins? (pause) Huh huh. (pause) Uh huh. (pause) No, I'm sorry I don't have Christian McLaughlin's phone number. You'll have to call information and may I also suggest going to your book store and reading Dylan Irving. He's just as hilarious if not more so. Thanks for calling.

Dylan ends the call and another comes in.

DYLAN (CONT'D)

Thanks for calling, do you have any information on the missing Bustamante twins? (pause) Hello?

ITNERCUT - PHONE CALL

EXT. DOWNTOWN ALLEY WAY IN CARLTON HEIGHTS - DAY - CONTINUOUS

LITA MILLER is on a cell phone.

LITA

Is this Dylan Irving?

DYLAN

I'm afraid I can't give out that information. Do you have any information on the missing Bustamante twins?

Lita ends the call.

Dylan hears a click on the other line.

INT. SHERIFF'S STATION - CALLING CENTER - DAY

Down a few cubicles from Dylan, Toddy is on a phone call.

TODDY
 (lispng)
 Thanks for calling, do you have any info
 to spill on the Bustamante twins? (pause)
 Sister, are you serious? (pause) Goodness
 me, hold, just don't hang up.

Toddy gets up from his station and runs over to Dylan.

TODDY (CONT'D)
 Dylan, you're not going to believe this.
 I have a call from someone who says their
 kid was kidnapped by Teinenbaum too. What
 do we do?

DYLAN
 Are they for real?

TODDY
 It sounds like it. We should get
 somebody.

DYLAN
 Well, there's Sheriff Mackenzie.

TODDY
 Oh geez, I don't know. Maybe I should
 call my mother.

DYLAN
 As much as I enjoy your mother's company,
 I don't think we have a choice. You get
 the Sheriff and I'll keep the guy on the
 line.

Dylan goes back to Toddy's phone station.

MARTY MITCHELL walks into the room, with Toddy running right
 into him.

TODDY
 Marty, it's so exciting. I think I just
 cracked the case wide open. Mother will
 be so proud.

Toddy runs from the room leaving Marty rather confused.

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Marty walks over to Dylan, who is on the telephone head set.

DYLAN

I see. (pause) Yes, I understand. There's more children? (pause) Can I have a list of names. (pause) and numbers, yes.

Dylan sees Marty and smiles.

Dylan writes down a list of numbers and names as SHERIFF MACKENZIE walks into the room.

SHERIFF MACKENZIE

So what do I do?

MARTY

I think you get on the phone.

DYLAN

I have Sheriff Mackenzie here. He's going to help you.

Dylan takes his headphones off.

DYLAN (CONT'D)

This guy's name is Dumont Michaels, and his child was abducted just like Donald and Kelly. Plus he's working with five other couples whose children have also been kidnapped. They're trying to tie them all together to some group called NOFAGS.

SHERIFF MACKENZIE

I'll take care of this.

Sheriff sits down while Toddy helps him with the headphones.

SHERIFF MACKENZIE (CONT'D)

Hello Mr. Michaels, this is Sheriff Mackenzie of Carlton Heights.

DYLAN

(to Marty)

Can you believe it? If this pans out the FBI has to get involved. Maybe we should talk to Stephen. He can get that Greg guy to put this into motion.

MARTY

You're not going to find Stephen.

Marty pulls Dylan away from the Sheriff.

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CONTINUED: (2)

DYLAN

Why won't we find him?

MARTY

He's gone. I went to his hotel room and he's checked out and I've been trying his cell phone since yesterday. It's disconnected.

DYLAN

Disconnected?

MARTY

There's more. Before he left town I was at his hotel room and you were right. He had all the babies' records. I didn't want to admit it, but I think Stephen helped kidnap the twins.

EXT. CARLTON HEIGHTS BEACH BELOW THE CUL-DE-SAC - DAY

ZIMMY BUSTAMANTE is running down the beach.

He runs along the beach and then stops to catch his breath.

AIDAN PALMER comes running down the beach from the opposite direction. He sees Zimmy and runs up to him.

As Zimmy bends down, Aidan comes up behind him and puts his hands into the back of Zimmy's shorts, cupping Zimmy.

Zimmy turns around.

ZIMMY

What are you doing?

AIDAN

You're just so sweaty and hot.

Zimmy looks up towards his house.

ZIMMY

Someone could see you.

AIDAN

I think it's time people saw us. Everything is going great and it's time to move forward.

ZIMMY

What's going great? I don't have my kids. Larry's depressed and spouting out all kinds of weird stuff.

(CONTINUED)

CONTINUED:

AIDAN

Well it's going great for me. I thought you'd want to be a part of that.

ZIMMY

Did you know my grandfather was murdered by my grandmother?

AIDAN

What if I did?

ZIMMY

It was in your mother's diary wasn't it? You knew about this the whole time.

AIDAN

What good would it possibly have done for you to know that? There's nothing you can do about it now.

ZIMMY

I don't like secrets.

AIDAN

Good, then let's tell everyone about us.

ZIMMY

Are you nuts?

AIDAN

I thought since the other day, well, we were going to be together.

ZIMMY

I can't do that to Larry.

EXT. BUSTAMANTE BALCONY - DAY - CONTINUOUS

LARRY BUSTAMANTE is standing on the balcony and sees Aidan and Zimmy.

He suddenly turns bright red with anger.

LARRY

Zimmy!(turning sweet) Your lunch is ready my sweet.

EXT. CARLTON HEIGHTS BEACH BELOW THE CUL-DE-SAC - CONTINUOUS

AIDAN

Your mommy's calling.

Zimmy runs up the beach to his house.

INT. CARLTON MANOR - HALEY'S BATHROOM - DAY

HALEY OSBOURNE is looking at a stick from a pregnancy test.

She looks at it, shakes it, shakes it again and again frantically.

HALEY
Bullocks! Bullocks! Bullocks!

There is a tap of a cane at the door.

RUTH
(from the other side of the
door)
Haley, what are you doing in there?

HALEY
What do you think?

RUTH
Let me in.

Haley tries to cover up the test but doesn't know what to do with the stick as she hears Ruth rummaging for keys.

The door handle turns and RUTH CARLTON opens the door.

Haley stands, holding the stick behind her back.

RUTH (CONT'D)
Are you shooting up drugs?

HALEY
Don't be ridiculous. Can't a girl have a little privacy?

RUTH
What are you hiding?

HALEY
Hiding? You're losing your mind.

RUTH
I don't have time for this foolishness. I need my lunch so I can take my pill.

Haley walks past Ruth and out of the bathroom.

Ruth looks around the room suspiciously.

INT. SHERIFF'S STATION - SHERIFF'S OFFICE - DAY

Marty and Dylan are in the room while Sheriff Mackenzie sits across from them. His legs are spread wide open as he leans over listening intently.

SHERIFF MACKENZIE

Why didn't you tell anyone sooner?

MARTY

I didn't believe it. I thought he'd be coming back.

SHERIFF MACKENZIE

I just don't think you have any proof Marty. I mean this is a serious accusation.

MARTY

I know that. I just thought you should know what I know. He had to have had something to do with it. It's the only thing that makes sense.

DYLAN

Sheriff, you know all those records were stolen and you know Dr. Linda had to have had help. We knew that from the beginning.

SHERIFF MACKENZIE

Yes, and she had this Lita Miller working with her.

MARTY

Stephen knew where all the records were. He knew every detail. He even took me to see the woman who was listed on the birth certificate as the twins' mother.

SHERIFF MACKENZIE

Was she their mother?

MARTY

No.

SHERIFF MACKENZIE

So he didn't know that.

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DEPUTY BENNY opens the door and puts his head through.

DEPUTY BENNY
Sheriff, I'm sorry to interrupt but
you've got visitors.

SHERIFF MACKENZIE
Can't you see I'm a little busy. I'm
trying to save this town.

DEPUTY BENNY
(to the people outside of the
office)
Come on in.

STEPHEN MERRICK and FBI agent GREG GELLER walk in.

The Sheriff jumps to his feet.

STEPHEN
Hello Sheriff.

SHERIFF MACKENZIE
Stephen, Agent Geller.

The three men shake hands while Dylan and Marty look at each other.

STEPHEN
Marty what are you doing here?

SHERIFF MACKENZIE
Marty and Dylan were just telling me some
things about the twins case. They seem to
think you might be involved in the
kidnapping.

STEPHEN
Really?

DYLAN
Really.

GREG
Sheriff, he was involved. He was on the
case from the very beginning for us.
Thank you for everything all of you have
done. Marty for helping Stephen, Mr.
Irving with the video, and everything
you've done so far, Sheriff, but the FBI
is taking over the case.

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CONTINUED: (2)

DYLAN

It's about time don't you think?

STEPHEN

It took some time to gather all the information we needed to get the FBI to take it seriously. I had to go to West Virginia and gather paperwork from the office of the group involved. This group is behind kidnappings all over the country.

DYLAN

(disappointed)

I know, I just got a phone call. I wanted to be the one to tell the FBI.

STEPHEN

Sorry.

MARTY

So you did this? You helped bring the FBI into the case?

STEPHEN

Yeah, I did.

MARTY

I apologize. It seems you're a regular knight in shining armor. Excuse me.

Marty walks out the door.

INT. JOHNNY'S CABIN - DAY

JOHNNY BELDUCCI walks into his cabin carrying a bag of groceries.

As he puts the bag on the counter, he turns around and is startled to see Lita there.

JOHNNY

What are you doing here?

LITA

I want to talk.

JOHNNY

Shouldn't you be at home with your twins? That's the whole reason I'm still here isn't it?

(CONTINUED)

CONTINUED:

LITA

Dr. Linda had no intention of giving me back the children I gave up for adoption. She took them and gave them to a different family. One with more money.

JOHNNY

That's a lie.

LITA

Would I be here if it was a lie? Wouldn't I be at home with my children?

JOHNNY

I don't believe you.

LITA

It's true. They even turned me away at the compound. Johnny, she used us, both of us. I know you know how to get a hold of her. She won't talk to me. But I know she'll talk to you. After all, you're her fall guy.

JOHNNY

What are you talking about?

LITA

She's going to turn you into the Feds. She and her cronies are going to make it look like this was all your idea.

JOHNNY

That's ridiculous.

LITA

Really? You don't really think she's going to stay in hiding forever do you? She's a Senator's wife.

JOHNNY

What do you want?

LITA

We have to stop her. You have to get her here and we have to make things right. I never should've believed her. Those twins were where they belonged and what we did was wrong. She is evil.

JOHNNY

Says the woman who gave up her own children.

(CONTINUED)

CONTINUED: (2)

LITA

When she came to me and offered to get them back I thought it was a chance to fix the mistake I had made. But she lied.

JOHNNY

No. Our mission is to...

LITA

It's not our mission. It's her mission to make money.

JOHNNY

Why is God testing me like this? First, the woman I asked to marry me told me she had an abortion and now you're telling me Dr. Linda is only after money. It's the sins of Eve revisited.

LITA

Everyone makes mistakes Johnny. I made a mistake.

JOHNNY

At least you didn't abort your kids.

LITA

No, but I did them wrong. I don't regret giving them up anymore, I regret trying to get them back. You should too. Don't you see, it's not hating others that God wants. He wants us to forgive and to heal. If you love this woman then you need to forgive her, but you may want to do it soon because unless we stop this, Linda is going to have you sent to prison.

JOHNNY

What about Dr. Linda? Doesn't she deserve forgiveness?

LITA

I'll forgive her just as soon as you find her.

END OF ACT ONE.

ACT TWO

EXT. SHERIFF'S STATION - MARTY'S CAR

Marty walks up to his car.

Stephen is following him.

STEPHEN

Marty.

Marty ignores him.

Stephen catches him and grabs his arm.

STEPHEN (CONT'D)

Marty, what's going on?

MARTY

I know you have the twins' medical records. I saw them in your brief case. Those records were stolen which means you stole them. Did you also steal the twins?

STEPHEN

You don't know the whole story.

MARTY

What is the whole story?

STEPHEN

You want me to tell you now? Here?

MARTY

Yes.

STEPHEN

Can't this wait?

MARTY

Sure, take as long as you want. I don't really care anymore.

STEPHEN

Listen. Larry and Zimmy had a lawyer working for them but they wanted my input to make sure everything was right. But it wasn't right. They were bypassing all the proper channels. But I went along with it because I knew they loved those twins and I knew those kids needed a home.

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CONTINUED:

MARTY

What about the kidnapping?

STEPHEN

A few months ago they found me. They threatened to expose me for the role I played in an illegal adoption. They were going to have me disbarred and I would've gone to prison.

MARTY

So you helped kidnap the twins?

STEPHEN

I gave them what they wanted but I went to Greg the minute I had enough evidence about their plans to get the FBI involved. It was never supposed to actually happen.

MARTY

You keep talking about *them*. Who are these people?

STEPHEN

It was Johnny Belducci who came to me and needed the twins records. I gave copies of everything I had. Then I started tracking him. I didn't tell you because I didn't think you'd believe me.

MARTY

You're right I wouldn't have. I don't know if I believe you now.

STEPHEN

I'm telling you the truth. I didn't want anyone else to get as deep into this as I was. Especially you. I want you to trust me.

MARTY

Stephen, I'm glad you're helping. Really it's just great. But you obviously don't need me and the fact is you lied to me. If there's one thing I don't need, it's another lying bastard in my life. I'm already married to one, remember?

Marty gets into his car and drives away.

INT. IRVING LIVING ROOM - EVENING

Dylan comes rushing in the door carrying a bag of take out food.

DYLAN

Scott, I'm sorry. I know I promised to cook but I've had the craziest day. You would never believe the phone call I got today.

As Dylan is talking, he is looking at the mail and putting his keys on the table.

He takes the bag and begins walking to the kitchen when he sees there are PEOPLE seated in his living room.

SCOTT IRVING stands up and smiles at Dylan.

Seated on the sofa are LIBBY CARLTON and SAM CISSELL.

SCOTT

Dylan, we have guests.

LIBBY

It's so nice to see you again Dylan.

DYLAN

What are you doing here? And who's this?

SCOTT

Well that would be Sam Cissell.

LIBBY

I thought we should all have a little chat.

INT. SHERIFF'S STATION - INTERROGATION ROOM - EVENING

Larry, Jimmy, Stephen and Greg are all sitting around a table.

GREG

I appreciate you coming down here tonight.

LARRY

I just hope it was worth it. I had dinner ready for 6 o'clock.

ZIMMY

What's this about? Did you find the twins?

(CONTINUED)

CONTINUED:

GREG

No. But we're close. We just need to clear up a few things.

LARRY

Of course we'll help in any way we can. You wouldn't happen to have anything stronger than this coffee would you?

GREG

No. Are you aware that Lita Miller is the twins' biological mother?

ZIMMY

Lita Miller, who's that?

LARRY

The cafeteria woman. No, we didn't know that. When we set up the adoption with Mr. Hollingsworth we asked that we not know the name of the mother. Only the medical history, you know in case something would happen.

GREG

The birth records list a different woman as their mother. A Talia Lee.

ZIMMY

Talia? Why is she listed on the birth certificate?

GREG

So you know her?

ZIMMY

Yes, she was, well she was a fan.

GREG

A fan?

LARRY

If you must know Zimmy was an entertainer in New Orleans when we met.

STEPHEN

I went to see Talia. She didn't know why she was listed as the birth mother either.

LARRY

You went to see her?

(CONTINUED)

CONTINUED: (2)

GREG

Is Jimmy's past employment why you had to use unorthodox means to adopt?

ZIMMY

Unorthodox? We just used a lawyer.

LARRY

I had the lawyer put Talia Lee's name on the birth certificate just to have a name there. In case, someone needed the files. It wasn't really a big thing and according to my lawyer at the time it wasn't illegal. Why are you bringing all of this up?

ZIMMY

Weren't you our lawyer Stephen?

LARRY

Zimmy, really. I wish you would've paid more attention. Greg, Stephen was our lawyer but just our back up. Johnson Hollingsworth worked out all the major details and Jimmy brought in Stephen to make sure we were being cared for. But I don't see why you're interrogating us. Shouldn't you be looking for the kidnappers?

GREG

We think Linda Teinenbaum stole the children to give back to Miss Miller. We know Lita was here in Carlton Heights but I'm pretty sure she's left town. We have some agents tracking her down now. But I have to tell you that I'm a little worried about a few things in your case. The process in which you obtained the twins and the discrepancies on the birth records doesn't look very good for you.

ZIMMY

What do you mean?

LARRY

He means the adoption was illegal. He's telling us that even if they find the twins we may never see them again because we didn't legally adopt them. Right?

GREG

Right.

INT. IRVING LIVING ROOM - EVENING

Dylan and Scott are on the sofa facing Libby and Sam, both seated across from them.

LIBBY

I think it's about time you knew the Carlton family history.

DYLAN

Why do you think I need to know that?

LIBBY

It's important to know what kind of people are out there. Ruth is truly an awful person and a horrible mother. She was never there for me.

DYLAN

I was under the impression your father took you away as a baby.

LIBBY

He did. But I came back. I came back to try and reconcile with her and she turned me away. Just like she turned poor Sam away when he came looking for my father.

DYLAN

You know when I was a little boy I wanted to be a detective.

SCOTT

He wanted to be a Charlie's angel.

DYLAN

They were detectives. Anyway, I never thought in a million years I'd end up in some strange mystery with a reclusive old bat and her dead offspring. From the moment I got here, I was getting weird looks weirder presents sent to me.

SAM CISSELL

I have to apologize. I didn't know how else to entice you.

DYLAN

You sent them?

(CONTINUED)

CONTINUED:

SAM CISSELL

Not all of them. We all had our hand in it. I sent the picture but Libby wrote the poem.

LIBBY

It was my idea to have everyone get involved. Gladys sent you the wonderful quilt. The same one she made for you when you were a baby.

DYLAN

I don't want to hear this.

SCOTT

Why would you do this to him? Do you know the distress you've caused us?

SAM CISSELL

We wanted some inside help to find out about Edgar Carlton. We needed to find someone we trusted. Dylan, you're a good man with a good heart. We figured if you got curious enough you'd expose Ruth and we wanted the world to know what she's capable of.

LIBBY

I want all of Ruth's dirty laundry out in the open.

DYLAN

You had your son believe you were dead for twenty odd years, you really think you're going to be painted as a saint?

LIBBY

I thought when I had Aidan that I could make it work. But the fact is, the music is in my bones. Aidan's father was our guitarist. So we both wanted to fulfill those dreams. Luckily, Aidan had his grandmother, my ex-husband's mother. After years on and off the road, I thought it was best to have Verna tell him that I was dead.

DYLAN

I think you're wasting your time telling me all of this. I told you before I'm not writing the book on your family anymore.

(CONTINUED)

CONTINUED: (2)

LIBBY

I realize that. After all if you were writing about the Carlton family, you'd be writing about your own family now wouldn't you?

Scott grabs Dylan's hand to hold it.

DYLAN

I was wondering how long it would take you. I couldn't wait to see what kind of little round about Carlton game you would play. It's been a real joy watching your head spin thinking you're weaving a web, but I already know.

LIBBY

You already know what?

DYLAN

You gave birth to me. My mother was here and told me all about it.

LIBBY

Aidan mentioned Carrie was in town. I'm sorry I missed her. She was always so much fun.

DYLAN

She still is and she's a wonderful mother.

LIBBY

I don't imagine you want to hear my side of the story?

DYLAN

I already know it. You gave birth to a baby boy in 1975. You ran to your mother but she wanted you to give up the baby for adoption so she had her lawyer draw up some papers. But before you could sign them you hooked up with the first musician you found and ended up playing dive-bars in Wisconsin where you met my mom. She took you in, she helped you out, and you took off leaving her with a baby boy.

LIBBY

My, I do have a fascinating life don't I?

(CONTINUED)

CONTINUED: (3)

DYLAN

I can't take any more. So you're my biological mother, great. I'm a Carlton, wonderful. Now if you don't mind, I'd like to be left alone.

LIBBY

I want you to have your part in the Carlton family. I want you to have what's owed to you.

DYLAN

I don't want your family or your money.

LIBBY

I don't care if you want the money or not, you're entitled to it. Did your mother happen to mention that she didn't actually adopt you?

DYLAN

Umm, what?

LIBBY

She never filled out any paperwork. I know she wanted to several times, but I was a little hard to get a hold of in those days.

SAM CISSELL

It means you're a legal Carlton heir.

DYLAN

I don't care. I don't want anything from any of you and I want you to leave.

LIBBY

Sooner or later, you're going to have to face the fact that you're Edgar's grandson and your family needs your help to find out what happened to him. I'll tell you everything Ruth has ever done and you can decide if you should help us or not.

Dylan looks at Libby and back at Scott.

INT. MITCHELL LIVING ROOM - DAY

RONALD MITCHELL and Marty Mitchell are on the sofa.

Marty is putting antibiotics on Ronald's wounds and he is wincing in pain.

MARTY
You're such a baby.

RONALD
You're not exactly a warm caregiver.

Marty puts extra pressure on the wound.

RONALD (CONT'D)
Ow.

MARTY
See, you're a baby.

RONALD
How long are we going to go on like this?

MARTY
Until your wounds heal I guess.

RONALD
Not this. When are you going to ask me back into our room? I'm sleeping in the guest room for Christ's sake.

MARTY
I haven't let you back into the house, well not really.

RONALD
I may be hurt but I still have my needs.

MARTY
Your needs are what got us into this mess.

RONALD
Come on, I want to make this work. We're married.

MARTY
That didn't bother you when you were screwing Aidan Palmer.

(CONTINUED)

CONTINUED:

RONALD

That's over. It's all over. I want to be with you. I want to make this work. Oh, I get it, you've still got the hots for Stephen Merrick?

MARTY

You're impossible. The truth is, I hate that you're here and I hate the fact that there's a part of me that still cares enough to let you stay here.

RONALD

There's a part that still cares because there's a part of you that still loves me. That's the part I want to get to.

MARTY

Here. You can do this yourself.

Marty hands him the medicine and cotton swabs.

Marty gets up and walks to the staircase.

RONALD

Where are you going?

MARTY

I'm going to MY room to read. You should do some reading too. There's a couple of apartments in the want ads I circled. They'd be perfect for you.

Marty walks up the stairs.

INT. BUSTAMANTE KITCHEN - EVENING

Larry is wiping down the counter when Jimmy walks in.

ZIMMY

Why didn't you tell me about the adoption?

LARRY

What do you mean?

ZIMMY

The illegal part of it. How could you keep so many things from me? My grandfather and now this. It's like I don't even know you.

(CONTINUED)

CONTINUED:

LARRY

You know me better than anyone.

ZIMMY

But an illegal adoption? Why?

LARRY

Do you honestly think anyone would have given us a child? With all those things that happened to me. I had Ruth help us, in any way she could.

ZIMMY

We didn't have to adopt when we did. We could've waited.

Larry grabs a picture of the twins from a stand near the kitchen table and hands it to Zimmy.

LARRY

How can you look at these beautiful babies and still argue with me about this?

ZIMMY

But because of what we did, we may never see them again. I just don't know how I couldn't have known. I was there the whole time.

LARRY

In all honesty Zimmy honey, you're not the smartest person in the world. We just didn't give you all the details.

ZIMMY

Is there anything else I should know?

LARRY

No. Is there anything I should know? Anything you'd like to tell me?

ZIMMY

No.

Zimmy walks out to the door.

LARRY

Where are you going?

ZIMMY

I need some air.

(CONTINUED)

CONTINUED: (2)

LARRY
Well what about dinner?

Zimmy stops but doesn't turn around.

ZIMMY
Larry, I just don't know how I can trust
you again.

Zimmy walks out the door to the living room.

INT. BUSTAMANTE LIVING ROOM - EVENING - CONTINUOUS

Zimmy walks out of the kitchen with Larry following.

ZIMMY
Don't wait up.

Zimmy walks out the front door.

Larry rushes to the window to see what Zimmy is going to do.

EXT. OUTSIDE BUSTAMANTE HOUSE - EVENING

Zimmy walks out the front door and goes to his car.

He takes his car keys out of his pocket but stops.

He looks across the cul-de-sac and sees lights on at Aidan's.

EXT. CUL-DE-SAC - EVENING

POV - Larry sees Zimmy walk to Aidan's house.

Zimmy knocks on the door.

Aidan opens the door.

ZIMMY
Maybe you're right. Maybe I do need to be
with you.

Aidan pulls Zimmy into the house by the waist of his pants.

INT. BUSTAMANTE LIVING ROOM - EVENING

Larry closes the curtain.

LARRY
Well, that's that. It's over.

END OF ACT TWO.

ACT THREE

EXT. BEACH OUTSIDE CUL-DE-SAC - NEXT DAY

Aidan is dressed in skimpy shorts jogging when he spots Dylan on the beach.

Aidan runs up to Dylan.

AIDAN

You're not thinking of throwing yourself in are you?

DYLAN

After you.

AIDAN

I hear my mother and Sam came to see you yesterday.

DYLAN

They did. Nice people. You should keep them on your side of the cul-de-sac.

AIDAN

I was going to come and talk to you after my run. I have a bit of a confession to make.

DYLAN

There's a couple of churches in town.

AIDAN

I have to confess to you. I'm the one who got you and Scott to move here.

DYLAN

What are you talking about?

AIDAN

I knew you were adopted and I knew you were a Carlton.

DYLAN

And how would you know that?

AIDAN

When I lived in San Francisco I was a bit of a well, street whore I guess. One night an old guy came up to me and started talking. Smooth talking, you know so manipulative you don't even realize it.

(CONTINUED)

CONTINUED:

DYLAN

I've met a few people like that.

AIDAN

So I take the bait. Only the guy doesn't want anything from me. Not sexual anyway. So the next night he's there again, and the next and the next. Every night he takes me out to eat and to talk. Well, for me to talk.

DYLAN

Sam?

AIDAN

Yes. So he finally tells me who he is and who I am. That my grandfather is his husband and he's disappeared. My rich grandmother in Carlton Heights was the last person to see him and he, this Sam wants me to move here and find out what happened to him.

DYLAN

Why would you just move here to find a grandfather you never knew?

AIDAN

Because that grandfather was rich. Sam was going to get me a house, a business, pay for Grandmother to be in a home.

DYLAN

She's in a home?

AIDAN

She needs help and I needed money. Sam wanted me to find you. To get you in town and have you help us. So I looked for you and found out about Scott's job and purely coincidentally he was a banker. So Ronald helped me out. He got Scott the job at M&A and you two moved here.

DYLAN

So we were little pawns in some strange sick game? What is wrong with all of you people? You're all deeply disturbed.

AIDAN

I know. But you're one of us. And if Edgar is dead, that means we're the heirs. It's all ours.

(CONTINUED)

CONTINUED: (2)

DYLAN

Aren't you forgetting Ruth and your mother?

AIDAN

I read Edgar's will. I know what he left us.

DYLAN

I told your mother and I'm going to tell you, I don't want anything to do with the Carlton's or what they have to offer.

Dylan gets up and starts walking away.

AIDAN

You're in that will. Everything is just as equally yours as it is mine.

DYLAN

Aidan, no offense but you're the kind of person who would want everything not just a share, so why tell me this? What's really going on?

AIDAN

Okay, the truth is I don't trust anyone in my family. At least I didn't until now. I want us to be on the same side. I trust you Dylan and only you.

DYLAN

What if I don't trust you?

AIDAN

I can live with that. We're having a family dinner tonight. Ruth asked that you be there.

DYLAN

You can tell your insane mother and your equally deranged grandmother that I won't be there.

AIDAN

Just think about it. It's at 7.

Aidan walks back up to the street.

INT. IRVING KITCHEN - DAY

Scott is at the kitchen table eating a sandwich when Dylan walks in from the back door.

DYLAN

You won't believe what just happened. Aidan just told me that he knew the entire time I was related to that woman. They're having a dinner tonight and want us to come. Can you even believe that?

SCOTT

What did you tell him?

DYLAN

I told him there was no way in Hell we were going to be there.

SCOTT

We're going aren't we?

DYLAN

You bet your sweet ass we're going.

Dylan walks out of the room.

INT. BUSTAMANTE KITCHEN - DAY

Larry is at his kitchen counter chopping up pills into a fine powder.

Along side the counter is a chunk of chocolate and a ground up pile of chocolate.

Larry takes the pills and mixes them in with the small pile of chocolate.

He continues chopping chocolate when there is a knock on the door.

LARRY

Come in.

Marty walks in through the back door carrying some books.

MARTY

Hi, Larry. I'm bringing back those recipe books I borrowed.

LARRY

Oh how thoughtful. I'm just making some hot cocoa. Would you like a cup?

(CONTINUED)

CONTINUED:

MARTY
I'd love some.

LARRY
Shouldn't you be at the coffee house?

MARTY
Haley's there. She can handle it.

As they converse, Larry takes a sauce pan of milk from the stove. He pours the milk into cups and adds the cocoa.

In a second cup he puts his concoction with the pills.

Marty puts the recipe books on the counter.

MARTY (CONT'D)
I wanted to talk to you about something.
Maybe you should sit down.

Marty takes Larry away from the cocoa and sets him at the table.

MARTY (CONT'D)
I'm just going to come out and spill it.
I don't want to give any false hope but I
was at the Sheriff's office yesterday and
the FBI is involved in your case now.
Greg and Stephen are working with the FBI
to bring your twins home.

LARRY
I've already met with Greg and Stephen.
They're working to get the twins away
from whoever stole them, they're not
working to get them back to me.

MARTY
I don't understand.

LARRY
It doesn't matter. They won't find them.
And even if they do, what then?

Marty grabs the cups of cocoa from the counter and puts them down on the table.

LARRY (CONT'D)
I appreciate all of your help Marty. I
really do. But I think the twins are
better off wherever they are. This isn't
exactly a welcoming home.

(CONTINUED)

CONTINUED: (2)

MARTY

What are you talking about?

LARRY

We're friends aren't we? I mean not just neighbors but friends.

MARTY

Of course we're friends.

LARRY

Do you remember a few months ago I brought some cake over to your house? We had a long discussion.

MARTY

Yeah, I remember.

LARRY

I was trying to tell you something that day. Something about Ronald.

MARTY

Well, there's not much more I need to know about him.

LARRY

I was trying to tell you that Ronald and Aidan were having an affair. I saw them, well making love would not be the correct term for what I witnessed in the rest room at Jimmy's Bistro.

MARTY

I knew they were sleeping together.

LARRY

Well what I didn't know or at least realize was that you were trying to tell me something as well. You knew something about Aidan and Jimmy.

MARTY

Larry.

LARRY

It's okay I know why you didn't tell me. You were trying to spare my feelings. You didn't think I could handle it. You were probably right.

(CONTINUED)

CONTINUED: (3)

MARTY

Why would you think that Aidan and Zimmy were having an affair?

LARRY

You don't have to protect me. I saw them together.

MARTY

Oh Larry I'm sorry. I should've told you.

LARRY

I wouldn't have believed you. I would've thought you were in some denial about your own marriage. You see that's how I am. I really want to believe that life is perfect and nothing can go wrong.

MARTY

You realize you can't live that way.

LARRY

I'm not that delusional. I realize now just how imperfect my perfect little world is, was. I just wanted you to know that's why I'm doing this.

MARTY

Doing what?

LARRY

Oh, you know acting so somber.

MARTY

Have you talked to Zimmy yet?

LARRY

No. I don't think I'm going to.

MARTY

Why not?

LARRY

Spouses cheat for a million reasons. Some aren't in love anymore, some aren't sexually attracted to their partners, and who knows what else. I don't want to know why he did it. I don't want him to tell me what's wrong with me that made him go to Aidan. I just don't think I can handle feeling any worse than I already do.

Marty puts his hand on Larry's.

INT. CARLTON MANOR DINING ROOM - EVENING

The table is filled with food and drink.

Gathered around are Dylan and Scott to the right and Aidan and Libby on the left, Ruth sits at the head of the table holding up a glass of wine.

RUTH

I never thought I'd be breaking bread
with my dead daughter and her bastards,
yet here we are.

SCOTT

(to Dylan)
And you thought this would be
uncomfortable.

LIBBY

Are you trying to create a toast or a
roast at the Friar's Club?

RUTH

You'll have to forgive me if I don't seem
like I'm embracing all of this.

LIBBY

I say we just cut to the chase, mother.
Let's talk about how we got here. How I
came to you when I was pregnant and how
you shut me out of your life.

RUTH

You were a floozie who got knocked up by
a saxophone player. Not even a real
musician for God's sake.

DYLAN

My father is a sax player?

RUTH

One of many contenders for the father
role I'm sure.

LIBBY

You turned your back on me, and you
turned your back on your grandchildren.

(CONTINUED)

CONTINUED:

RUTH

When I was a young wife, living here in this big beautiful house with my handsome husband, I made a vow that I would stand by my man and my family no matter what foolish decisions they might make. I was bound and determined to stick to my vows. Then when I had you, my dearest Elizabeth, I made another vow, a vow that no harm would ever come to my child.

LIBBY

How commendable.

RUTH

I thought it was. I thought everything I did was commendable, particularly because everything those around me did was despicable. Your father carried on like a teenage girl with any stable boy or beef merchant that hit town. When his shenanigans began to involve all of our friends, it was time to stop it. But he wouldn't, none of them would. So we took matters into our own hands. But your father, that closet fag, had one more trick up his sleeve. He was able to take you away from me.

LIBBY

You were responsible for the deaths of your best friend's husbands. You started a fire that killed people. You weren't exactly going to be mother of the year.

RUTH

You were all I had left and he took you from me.

LIBBY

I came to you when I found out where you were. Who you were. But then I found out what kind of woman you really were.

RUTH

I am a religious woman. I can't condone the irrational behaviors of the sinners I see in front of me. The very evil offspring of my own pure flesh.

Dylan starts laughing.

(CONTINUED)

CONTINUED: (2)

DYLAN

Give it a rest old woman. You're a brutish old hag who likes to control everyone and everything you see. For someone who has done evil things in her time, you sure do think highly of yourself don't you? I came here out of curiosity but it's exactly what I thought it would be. You're evil, your daughter is selfish, your grandson is manipulative and I am not going to be a part of this family.

RUTH

Now who's casting stones?

DYLAN

I'm going to cast a stone right at your forehead.

RUTH

I called you all here because we have some things to sort out.

AIDAN

Like where my grandfather is.

RUTH

He's dead.

LIBBY

What?

RUTH

I'm sure you figured that out already haven't you? Aidan, be a dear and grab that iron urn on the mantle.

Everyone in the room turns around to see the urn on the fireplace mantle.

Aidan gets up and walks over to it.

He picks it up and looks at the insignia.

Libby jumps up and grabs it from him.

LIBBY

You did this! You killed him didn't you?

RUTH

I am just a weak old woman. How do you suppose I could kill a grown man?

(CONTINUED)

CONTINUED: (3)

LIBBY

I know you did this to him. You're a murderer.

RUTH

The correct term would be murderess, dear.

LIBBY

He was the only person in this world I could trust. I loved him. He was all I had.

RUTH

He was a kidnapper and an adulterer and a fag.

DYLAN

Keep using that word and I'm going to wash your mouth out with my fist.

LIBBY

(to Ruth)

He was a saint compared to you.

Libby sits down with the urn, completely devastated.

LIBBY (CONT'D)

I thought he might be dead. I just didn't want to believe it.

RUTH

Well believe it.

LIBBY

Aidan, Dylan, you would've loved him. He was so kind and so full of life, and funny, oh my god, he could tell a joke.

RUTH

Enough! He was a horrible husband and an even worse person.

LIBBY

Shut up! Just shut up.

RUTH

I want everyone to listen to me carefully. After your father took you from me, I made a final vow. I vowed that no one, not any member of my family or anyone who claimed to be part of my family, would get what I have.

(CONTINUED)

CONTINUED: (4)

LIBBY

These things aren't yours to claim.

RUTH

This house, the money, everything in here. I did it. Your father not only left this house but he left his company. The only reason it still made any money was because of me. I kept all of this afloat and not one single hint of scandal ever broke. Not a kidnapped child, a missing CEO or his stable boy lover. I've taken care of it for all of these years and I'll be damned if any of you are getting anything.

AIDAN

Are you going to take it with you? If Grandfather is gone and you're the only one left, how much longer do you think you'll be here? I mean come on, you have like three more weeks to live.

RUTH

Believe me, I have quite a bit of time left and as for when that time ends, you can bet your sweet faggoty ass I'm taking it with me. None of you are getting anything from the Carlton family. You haven't earned it. You haven't sacrificed to have the name or the rewards that come with it. (pause) Now, who wants dessert?

EXT. DARKENED HOUSE WEST VIRGINIA - NIGHT

Several FBI agents with guns including Greg Geller jump out of a van and make their way up to the house.

GREG

Miss Miller! We have you surrounded. Come out with the babies.

Greg looks at his FBI agents.

GREG (CONT'D)

We're coming in!

Greg motions for the FBI agents to move in.

They push through into the house.

INT. STEPHEN'S HOTEL ROOM - NIGHT - INTERCUT PHONE CALL

Stephen's cell phone rings and he picks it up.

STEPHEN

Yeah.

INT. LITA MILLER'S WEST VIRGINIA HOUSE - NIGHT

The darkened house is uninhabited.

GREG

There's no one here. Lita Miller is gone
and there's no sign that the babies were
ever here.

INT. BUSTAMANTE KITCHEN - EVENING

Larry is on the telephone.

LARRY

Of course I understand Stephen. You'll
forgive me if I say I'm not terribly
surprised they didn't find them. (pause)
Yes, goodbye.

Larry hangs up the telephone.

He walks over the table and sits.

He picks up a picture of the twins.

LARRY (CONT'D)

Now, we just wait my little ones. We'll
all be better off.

Larry kisses the picture and holds it to his heart.

As he looks out over his table, he looks at both of the empty
coffee cups sitting there.

He picks them both up and stares at them.

LARRY (CONT'D)

Oh my god.

Larry throws the cups down and runs out of the room,
realizing he may have drank from the wrong cup.

INT. MITCHELL LIVING ROOM - EVENING

Ronald is on the sofa watching television.

He reaches for the remote and gets a pain in his side.

RONALD
Marty! Marty!

Marty walks into the room with a dishtowel on his shoulder.

MARTY
What?

RONALD
I'm in pain.

MARTY
(sarcastically)
Well you shouldn't exert yourself. That remote control weighs several ounces.

RONALD
I'm hurt. Did you get my prescription?

MARTY
Yes, they're right there on the table.

Ronald sees them and tries to reach them but makes grunting noises instead.

Marty walks over to the table and takes the pills out, handing them to Ronald.

Ronald gingerly tries to grab a glass of juice from the table.

Marty takes the glass and the pills and hands them to Ronald.

RONALD
Was that so hard?

The doorbell rings so Marty walks to the door as an urgent knocking begins.

Marty opens the door to Larry.

LARRY
(extra cheery)
Oh hi.

MARTY
Hi, Larry. Come on in.

(CONTINUED)

CONTINUED:

Marty backs up and Larry walks in. He sees Ronald.

LARRY

Ronald, your face is looking much better.

Ronald waves his hand up and grunts.

MARTY

He's a real pain. I mean he's in pain.

LARRY

I wanted to thank you so much for our wonderful conversation earlier today.

MARTY

Okay, sure.

LARRY

I was thinking you and I could go to the hospital.

MARTY

What? Are you sick?

LARRY

No, it's just that we had such a wonderful time together, I thought we might take a little trip.

MARTY

Larry, I'm a little tired.

LARRY

Oh my god, you're tired. We have to go.

Larry grabs Marty's hand and walks to the door.

LARRY (CONT'D)

Ronald, you may want to follow us.

MARTY

Larry, what's going on?

LARRY

Marty, I have something to tell you. You're probably going to be mad at me but I want you to stay calm. Have you ever had your stomach pumped?

Larry pulls Marty out the door.

END OF ACT THREE.

ACT FOUR

EXT. ABANDONED ROAD IN THE WOODS OUTSIDE CARLTON HEIGHTS -
NEXT DAY

Johnny is waiting next to his truck as another car pulls up.

Johnny sees the car and waves it over to the side of the road.

Johnny rushes up to the car as it comes to a stop.

He opens the door and DR. LINDA TEINENBAUM gets out.

POV - Unseen by Johnny or Linda, another car has followed them.

INT. LITA'S CAR - DAY

Inside the car Lita watches Johnny and Linda as they walk away from the cars and down a small trail.

Lita gets out of her car.

EXT. ABANDONED ROAD IN THE WOODS OUTSIDE CARLTON HEIGHTS

Lita sneaks up to Linda's car and looks around to make sure Johnny and Linda are gone.

Lita gets into Linda's car and begins rifling around - through the glove compartment, under the seat etc.

As she reaches under the driver's seat, she pulls out an address book.

Lita flips through the book.

Lita grabs the book and gets out of the car.

She gets back into her car and drives away.

INT. MAHOGANY BAY HOSPITAL - DAY

Dylan is reading a magazine in the waiting room when Stephen walks in, carrying a bouquet of flowers.

Dylan looks up from his magazine.

DYLAN

Stephen what are you doing here?

STEPHEN

I came to see how Marty's doing.

(CONTINUED)

CONTINUED:

DYLAN

I called you because I thought you should know. But I didn't want you to come here. I don't think he wants to see you.

STEPHEN

Dylan, I have to see him. I have to let him know how I really feel. Where is his room?

DYLAN

It's down there.

Dylan points down the hall and Stephen starts walking to it.

DYLAN (CONT'D)

But he's with Ronald.

INT. MAHOGANY BAY HOSPITAL - MARTY'S ROOM - DAY

Ronald is sitting next to an empty hospital bed when a NURSE walks Marty into the room.

NURSE

Now that wasn't so bad was it?

RONALD

So how's the patient?

NURSE

He still needs some rest. Now get back into bed Mr. Mitchell.

MARTY

I would really like to go home.

NURSE

The doctor wants you to rest for a couple of hours. After he talks with the psychiatrist he'll be in to see you.

MARTY

Great, thanks.

Marty gets into the bed.

The nurse leaves the room.

Ronald is immediately at Marty's side, tucking him in.

Marty just watches him suspiciously.

(CONTINUED)

CONTINUED:

RONALD

What did you tell the psychiatrist?

MARTY

That this was all a big mistake. You know like my marriage.

RONALD

Marty, why did you do it? Is it because of us? Did I push you to want to kill yourself?

Marty rolls his eyes.

MARTY

Have you heard from Larry yet?

RONALD

No, he threw your empty pill bottles at the doctor and left. He hasn't been back since. Now tell me why you did it.

MARTY

It was an accident, I guess.

RONALD

I know who the guys were that beat me up. Your father hired them. They told me I had to stay married to you or they'd be back to finish the job.

MARTY

(laughing)

Are you serious? You want me to believe that? (pause) Wait a minute, is that why you've been all nice and loving the past few days. You think my father's goons are going to kill you if you don't play nice with me? Unbelievable.

RONALD

That's why I'm telling you. I did just want to keep my legs in working order but when they brought you in here. When they said they had to pump your stomach because you had overdosed. Everything we've ever had went running through my head.

MARTY

What are you saying?

(CONTINUED)

CONTINUED: (2)

RONALD

I realized that I couldn't lose you. Not because I'm afraid of your father but because I really love you. I don't want to live without you. I will do whatever you want me to do, just don't ever leave me.

MARTY

Ronald, I don't know what to say.

RONALD

Say you love me.

MARTY

I do. I do love you.

Ronald hugs Marty.

INT. MAHOGANY BAY HOSPITAL - OUTSIDE MARTY'S ROOM - DAY

Stephen is outside the room holding a bouquet of flowers listening to Ronald and Marty's conversation.

He walks away from the room, dumping the flowers in a garbage can on his way out of the hospital.

INT. MAHOGANY BAY HOSPITAL - MARTY'S ROOM - EVENING

Marty pulls back from his hug.

MARTY

You don't know how long I've waited for you to show some kind of emotion. Something to show me you loved me. It just figures that it doesn't feel like I thought it would.

RONALD

What do you mean?

MARTY

I want you to leave Ronald.

RONALD

How will you get home?

MARTY

I'll have Dylan take me home, but I'm not talking about the hospital. I'm going through with the divorce. Don't worry I'll talk to Daddy about not getting you beat up.

(CONTINUED)

CONTINUED:

RONALD

But I just told you how I feel. I don't want it to end, Marty. I want to start over. I'll make it right.

MARTY

Before they pumped my stomach, you may have only seen the good things from our relationship but what I saw was a person made to feel worthless for years for the sole purpose of making you feel like you were something. I've told you I'm not going to be your whipping boy and I'm not going to be your husband any longer either.

RONALD

Marty, please.

MARTY

Just go.

Ronald shakes his head and grabs his coat.

He looks back at Marty one more time before walking out the door.

Marty faces the window fighting back the tears.

EXT. JOHNNY'S CABIN - DAY

Haley gets out of her car and walks to the front door.

HALEY

(to herself)

Johnny, I know we have our problems, but I'm pregnant. No. Johnny, you dumb tosser, we shagged and now I'm having me a little nipper. No.

Haley takes a deep breath and knocks on the door.

When she doesn't get an answer she looks into the window.

She walks around the house and looks out over the patchy woods and can see people near the old saw mill.

HALEY (CONT'D)

Johnny.

Haley starts walking towards them.

EXT. CARLTON MANOR - DAY

Ruth is in the yard clipping flowers when a car drives up to the house.

Aidan gets out of the car.

AIDAN
Good morning Granny.

RUTH
What do you want?

AIDAN
I'm here to see my mother.

RUTH
She left.

AIDAN
What do you mean she left?

RUTH
She went back to whatever hell hole she crawled out of. I guess her idea for her reunion didn't go as well planned as she thought. She thought she could handle being a Carlton. But as I always expected, none of you can handle that.

AIDAN
So she just left. Without saying goodbye to anyone?

RUTH
Are you going to cry? You could always chase after your mommy. I know I'd sure like you to go.

AIDAN
Now I know why you gave that big show last night. You knew Libby would take off when she saw that urn, because she isn't what you would consider strong. Well she may not be strong, but I've got news for you old lady, I'm not my mother's son. I'm going to stay here and little things like a dead grandfather and a bad mother aren't going to choke me up.

RUTH
Why are you still in Carlton Heights?
Weren't you going to New York?

(CONTINUED)

CONTINUED:

AIDAN

I like it here. I love this house. In fact I can't wait to redecorate.

RUTH

What are you talking about?

AIDAN

You gave us this big bombshell that my grandfather is dead so it's time to break out his will. That means this house is mine. That's the whole reason you kept his death a secret. According to his will, upon his death the house goes to his grandson's care to be turned into a gay resort just like the one you burned down. You better get a good night's sleep tonight Granny, cause it could be your last in this house.

Aidan smiles and gets into his car.

EXT. OLD SAW MILL BRIDGE OVER RIVER CARLTON - DAY

To the right of a bridge is an old saw mill. All along the abandoned bridge are old planks and boards.

Linda and Johnny are looking out over the water.

JOHNNY

Lita Miller came to see me. She says you didn't give her the children. She insists you sold them to someone with more money.

LINDA

Our goal is to find the best places for our children to grow up into sinless God fearing folk. Now how could I, in all good conscience, send those twins back to the Hell of having an unwed mother raise them in poverty? I did what was best.

JOHNNY

And you made a profit.

LINDA

Johnny, what has this town done to you? You've lost all civility. It's a good thing I've come to get you.

JOHNNY

You came to get me?

(CONTINUED)

CONTINUED:

LINDA

Of course, I told you we would.

JOHNNY

I don't know if I can go yet. You had me spend all that time with Haley Osbourne and I fell in love with her.

Linda laughs.

LINDA

I should've known something like this would happen. Well it doesn't matter. You can forget about the tramp. It's time to prove your allegiance by making the ultimate sacrifice for our cause.

JOHNNY

What are you talking about?

LINDA

You're going to the FBI and confess what you've done. The kidnapping, the stealing of the medical files, everything that has transpired thus far.

JOHNNY

They're going to send me to prison.

LINDA

Of course they will.

JOHNNY

What about you? You're on camera stealing the twins.

LINDA

It's so sweet of you to worry about me but I'll be fine. By the time you're booked and talking with your lawyer, I'll be on a small duty free island.

JOHNNY

I'm not going along with this. What about Haley? I told you I love her.

LINDA

She seduced you and clouded your judgment.

JOHNNY

That's not true. I know I love her because I forgive her.

(CONTINUED)

CONTINUED: (2)

LINDA

For that awful hair?

JOHNNY

No, she had an abortion. But God has given me the gift of forgiveness. She isn't evil, she isn't a horrible person. I can't go to prison and lose the love of my life.

Linda slaps him across the face.

Johnny touches his face.

LINDA

This town of sinners have corrupted you. You have to repent and think about how you've been soiled. Time in prison will help you do that.

JOHNNY

But I love her.

LINDA

You don't know love! Only God is love, you stupid fool! I knew I was taking a chance with you. You were much too lame brained to be in this position. You might as well be one of those fags. You screwed that slut, I get that now. God will see that you are punished just like that foul mouthed abortionist bitch that you think you love!

Johnny HITS her hard across the face with a flat board knocking her into the railing.

Linda is frightened and hurt.

She looks at Johnny as he hits her again, knocking her off the bridge.

Johnny looks over the bridge as Linda's body floats downstream.

He wipes the tears from his eyes and throws the board down.

He looks up and sees Haley at the clearing, realizing she has seen everything.

Haley begins to run away and Johnny starts running after her.

EXT. JOHNNY'S CABIN - DAY - CONTINUOUS

Haley is running out of the woods, away from Johnny to the safety of her car.

As she runs she is just about at her car when Johnny catches up to her and throws his arms around her.

He tackles Haley to the ground and sits on top of her.

HALEY

You did it. You kidnapped those babies
and you killed that woman. Get off of me!

Haley tries to maneuver him off of her but he pulls her up and hugs her.

JOHNNY

I love you. I'm sorry for everything but
we're going to get through this. You have
to believe me. We're going to get through
this and we'll be together forever. I
forgive you, Haley, I forgive you.

Johnny hugs Haley tightly as Haley's tears fall.

INT. UNCLE RANDY'S ROOSTER RANCH - EVENING

Larry is up on a stage dancing with STRIPPERS while being egged on by a SMALL CROWD.

In attendance are Toddy Tudrow and UNCLE RANDY, the rough looking bar owner.

The songs ends and as another dance theme begins to pound, Uncle Randy helps pull Larry down from the stage.

TODDY

Girl, you've got some moves.

UNCLE RANDY

Larry, I think you should cut back a
little. You've been here all day long.
Don't you think you should go home?

LARRY

And miss out on all this fun?

Ronald walks into the bar.

Larry tries to hide behind Uncle Randy but Ronald sees him.

(CONTINUED)

CONTINUED:

RONALD

Larry?

LARRY

If you're here to take me home you can forget it.

RONALD

Why would I take you home? I didn't even know you were here.

LARRY

Then why are you here?

RONALD

My life sucks shit. I need to get drunk.

LARRY

Finally, someone who speaks my language. Uncle Randy, let's get another round.

Larry gulps down his drink and holds up the empty glass.

INT. SMALL HOTEL ROOM - NIGHT

Lita is at a desk with Dr. Linda's open address book.

She looks at the book and dials a number.

LITA

Hello, this is Lorna McDermott from NOFAGS, we were just doing a friendly check up on those beautiful twins you adopted. (pause) Oh no twins huh? I'm so sorry.

Lita hangs up the phone.

She crosses off the name in the note book and dials again.

LITA (CONT'D)

Hello, this is Lorna McDermott from NOFAGS, we were just doing a friendly check up on those beautiful twins you adopted.

INT. AIDAN PALMER'S BEDROOM - NIGHT

Zimmy and Aidan are having hot, passionate sex.

As Zimmy hovers over Aidan, they both loudly orgasm.

Sam Cissell walks into the room and COUGHS.

Aidan looks over Zimmy's shoulder.

AIDAN

Sam, what the hell are you doing?

Zimmy rolls off of Aidan and both men try to cover themselves up.

SAM CISSELL

Your mother's missing.

AIDAN

She's not missing. She went back to Neptune. Now get out of here.

SAM CISSELL

They found her car on Highway 85. The driver's door was open but she isn't anywhere. It looks like someone grabbed her.

INT. UNCLE RANDY'S ROOSTER RANCH - NIGHT

Larry and Ronald are at the bar drinking. Both men are drunk, though Larry is a lot more inebriated than his drinking buddy.

LARRY

Did you know that I'm completely bat shit crazy?

RONALD

It may have crossed my mind.

LARRY

When I was 16 my parents found me in bed with the maid's son. They sent me away to a club for 6 months. I'm not one to criticize the medical profession but that place is what made me crazy.

RONALD

What kind of club was it?

(CONTINUED)

CONTINUED:

LARRY

A reformatory where they take the gayest of the gay and turn them into straight acting he-men. It didn't work as you can tell. Though the daily shock treatments deterred most of my carnal urges. Every time I saw a naked man I went into shock.

RONALD

That's not so insane.

LARRY

I'm being serious. They sent me for one six month trip and then four more over the next five years. Eventually I just put myself in there. My parents instilled a very good sense of guilt and shame into my psyche. When I met Zimmy at the strip club I went back for one final treatment.

RONALD

Zimmy was a stripper?

LARRY

He was THE stripper. I thought I was in love and that was more than my body could control. The final attempts at shock treatment just made me lose my hair. I decided I'd rather be in love than zapped.

RONALD

That's crazy shit. My dad said he didn't raise no fairy and proceeded to kick the shit out of me.

LARRY

I wanted to be a great parent. Not like the ones we had. I wanted to have children with Zimmy so bad. I guess that's one bad thing about being gay, we can't exactly procreate.

RONALD

But we can adopt. And you did.

LARRY

Most people can adopt, not some crazed lunatic who's been in and out of an institution for a decade. It didn't help that Zimmy was a stripper or that he had lost his parents so early or the fact that his grandmother killed her husband.

(CONTINUED)

CONTINUED: (2)

RONALD

What?

LARRY

I found a stack of cassette tapes, all of her secrets, well all of hers and Ruth's. That's how we got Ruth to help us.

RONALD

(laughing)

You blackmailed old Ruth Carlton? I'm impressed.

LARRY

I guess I did. Too bad it didn't work out. I failed my marriage, parenting, I can't even kill myself correctly. I should go back to that institution. It was the only place where I was really safe. Maybe I just need a good buzz, buzz, buzz, buzz.

Larry starts buzzing Ronald with his hands and almost falls out of his chair.

RONALD

I think it's time we get you home.

LARRY

No, no I want to dance.

Larry gets up and starts dancing around.

He does a big spin and falls right over the stage under a dancing STRIPPER.

Larry looks up into the crotch of the stripper.

Ronald pulls Larry from the stage.

RONALD

Where are your keys? I'll drive you home.

LARRY

I'm perfectly fine to drive.

Larry holds out the car keys for Ronald to see, but takes them away when Ronald tries to grab them.

Larry runs out the door with the keys, followed by a semi staggering Ronald.

INT. IRVING LIVING ROOM - EVENING

Dylan is at his desk working on the computer when the telephone rings.

Dylan picks up the phone.

DYLAN

Hello.

INTERCUT - LITA MILLER AT A PHONE BOOTH IN A GAS STATION and
IRVING LIVING ROOM - PHONE CALL

LITA

Is this Dylan Irving?

DYLAN

Yes, who's this?

LITA

Lita Miller.

DYLAN

How did you get this number? I'm calling the police.

LITA

Don't hang up. I have important information for you. I can't face that poor Larry, not even on the phone. So I'm calling you. I want you to get the twins back to the Bustamantes.

DYLAN

Just turn yourself in and bring those babies back.

LITA

I don't have them. But I know where they are. Now write this down.

Dylan looks for a piece of paper and pen and begins writing it down.

DYLAN

This had better not be some kind of joke. You know the FBI is going to find you.

LITA

The FBI thinks the babies are with me, but she never brought them to me. She brought them to that address. Now get your friend's babies back.

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

There is a slight drizzle as Dylan runs out of his house.

DYLAN
Zimmy! Larry!

As Dylan walks into the street, a car comes driving into the cul-de-sac at top speed.

The car approaches faster and faster before Dylan has time to react.

The car runs right into Dylan who is thrown to the left onto the ground.

The car comes to a halt.

The camera stays on Dylan who is sprawled on the ground, the piece of paper falls from his hand and runs with the slippery water on the road into the drain.

We hear car doors close and two people come running around to the side of Dylan, just as Scott and Marty both run from their respective houses.

SCOTT
Oh my god! Dylan! Dylan!

Scott runs to Dylan as the two people from the car - Larry and Ronald hover over him.

Scott grabs Dylan and holds him up to his chest.

SCOTT (CONT'D)
Someone call 911! Dylan, oh Dylan please.

Tears stream from Scott's face as he holds Dylan.

Marty looks at the still very drunk Ronald and Larry, left wondering who was driving the car.

The camera slowly pulls back from the scene and scans above Avenue Sea - the cul-de-sac.

FADE OUT.

THE END.