

CARLTON

Heights

Episode 09 -
"Ashes To Ashes"

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TEASER

EXT. CARLTON HEIGHTS CEMETERY - DAY

Along the green grass of the cemetery, a group of people are at a grave site, attending a funeral.

Witnessing the funeral are RUTH CARLTON, HALEY OSBOURNE, MARGARET MACKENZIE, GLADYS TUDROW and a variety of OTHER OLDER GENERATION people from Carlton Heights.

Also present is CHIP CHANDELOR and an UNKNOWN WOMAN dressed in black, holding a handkerchief standing to the right of Ruth.

The camera pans over the coffin to the PRIEST reciting a eulogy.

PRIEST

Today we mourn the loss of one of our town's greatest benefactors.

EXT. CARLTON HEIGHTS CEMETERY - DAY - CONTINUOUS

DYLAN IRVING drives into the cemetery and parks near an old mausoleum.

He gets out of his car and walks toward the old stone building.

When he gets to the side of the building, he looks around.

From his right point of view he sees the crowd gathered around the grave. He can faintly hear the priest's eulogy.

He looks at his watch and hears something from in front of the mausoleum.

VOICE

Psst.

Dylan walks to the other side of the building.

VOICE (CONT'D)

Psst, over here.

Dylan sees TODDY TUDROW at the front of the building, hidden by a patch of trees. Toddy, like the other people in the cemetery is dressed in black.

DYLAN

Hi.

(CONTINUED)

CONTINUED:

TODDY

Shhh.

Toddy throws his hands in the air to emphasize his point.

DYLAN

(whispering)

I'm sorry.

Toddy looks around to make sure no one sees them.

TODDY

Did anyone see you?

Dylan looks around.

DYLAN

I don't think so.

TODDY

We can't be too safe.

Toddy opens the door to the mausoleum.

TODDY (CONT'D)

Come on.

DYLAN

Are you kidding me? I'm not going in there.

TODDY

Please, someone might see us.

DYLAN

Oh, this had better be worth it.

Toddy opens the door and Dylan slowly walks into the building.

Toddy looks around before walking in and closing the door.

As the door closes, the camera pans up and we see the name "WINSTON" carved in the stone at the top of the building.

INT. WINSTON MAUSOLEUM - DAY - CONTINUOUS

As Toddy closes the door, the room is encased in blackness.

Suddenly a light is illuminated as Toddy lights a candle.

(CONTINUED)

CONTINUED:

DYLAN

I can't tell you how incredibly creepy this whole thing is.

TODDY

I know but it was the only way.

DYLAN

Why all the secrecy? And why are you suddenly back to acting like yourself?

TODDY

First things first, sister. Look around do you recognize any of these names?

Dylan looks around and spots two urns.

Toddy moves his candle closer so Dylan can see.

On the urns are the names THEODORE WINSTON 1932-1951 and THOMAS JAMES WINSTON 1950-2001.

DYLAN

Winstons? So this is Gertie's husband and her adopted son.

TODDY

So you know about the adoption?

DYLAN

Yes, I hope this isn't why you brought me here. I thought this had something to do with those newspapers you gave me.

TODDY

It does. Do you know Gertie Winston had a heart attack last night?

DYLAN

No. (pause) Oh my god, is that her out there?

EXT. CARLTON HEIGHTS CEMETERY - DAY

At the grave site, the priest continues talking.

PRIEST

With fervor and fortitude our beloved never left us in need of anything. God too will keep us in his graces.

Haley is looking at her watch.

(CONTINUED)

CONTINUED:

She takes her phone out of her purse to see if anyone has called. She notices the mail button is lit.

She turns to walk away but Ruth grabs her arm.

RUTH

Where do you think you're going?

HALEY

I'm going to see Johnny. I've been calling all day and he just left me a message.

RUTH

Maybe he called to say he left town.

HALEY

How can you say that? I love him.

RUTH

Look at what your vagrant display of love has done. Do you honestly think I'm going to let you see him again?

Haley grabs her arm away from Ruth.

HALEY

I will do as I please.

People begin to notice the conversation and direct stern looks at Ruth and Haley.

RUTH

Could you show a little respect?

HALEY

I'm leaving. Don't cause a ruckus, you'll only embarrass yourself.

Haley walks away.

GLADYS

(whispering)

Where is she going?

RUTH

Straight to the bowels of Hell.

END OF TEASER.

ACT ONE

INT. WINSTON MAUSOLEUM - DAY

Dylan and Toddy are in the dark mausoleum with only the candle Toddy is holding to light the room.

TODDY

The person in the ground out there isn't anyone you know. But it is someone you might've heard of, Johnson Hollingsworth, the Third.

DYLAN

The adoption lawyer from North Carolina?

TODDY

He was getting so much business from Ruth and her girls, he moved to Carlton Heights. But he died two days ago. All alone in his room while his widow was having tea with Ruth.

DYLAN

He's the one who arranged for Gertie to adopt, after she found Edgar with Sam Cissell in the shed, right?

TODDY

Oh girl, you seem to know it all.

DYLAN

I'm trying. So did you know Thomas Winston?

TODDY

Oh yes, we went way back. Back and forth and back and forth. He was very talented. He was our town's funeral director.

DYLAN

Really?

TODDY

Oh yes, he really knew his way around a furnace. I'm sure he was upset that someone else had to cremate him when he died.

DYLAN

Gertie Winston raised a gay funeral director?

(CONTINUED)

CONTINUED:

TODDY

Yes, it's all so Six Feet Under don't you think? Although mother doesn't allow me to watch that.

DYLAN

I think you're getting sidetracked.

TODDY

Anyhoos, the wonderful and well endowed Tommy Winston, wasn't the only one Johnson helped get adopted. There were others.

DYLAN

Who?

TODDY

Quite a few others, and that's exactly why I had to see you. There's a tradition in Carlton Heights when one of these so called fathers or mothers of the town die.

DYLAN

I knew it. Ruth and her lady friends dance in a circle at midnight don't they?

TODDY

Well, perhaps but only after they get what's owed to them.

DYLAN

What do you mean?

TODDY

Everyone in this town has a secret and Ruth knows every last one. Once they're dead, Ruth wants to make sure her secrets are put back into hiding.

DYLAN

So what was Johnson's secret?

TODDY

I'm not sure, but my mother is having me stop by the widow Hollingsworth's tonight and pick up a box. I thought you should have first crack at the contents.

DYLAN

Oh my god, Toddy, I love you!

(CONTINUED)

CONTINUED: (2)

Dylan hugs Toddy.

TODDY
There is just one teensy thing.

DYLAN
What?

TODDY
I have a list of items that I can't get.
What with this whole charade of playing
straight for my mother.

DYLAN
Okay, sure. What do you need?

Toddy takes out a small note pad from his pocket.

TODDY
It's all in here.

Dylan takes the pad.

TODDY (CONT'D)
I'll meet you tomorrow night at 9:30 at
the back of the library to make our
exchange. Don't be late.

Dylan turns to leave and then turns back.

DYLAN
Why are you doing this anyway?

TODDY
Every single time I show the least bit of
fabulousness, I'm thrown back into that
pit hole asylum. If you can help ruin
Mother and her friends, I'll never have
to go back. It's simply awful there. Ask
Larry, he knows.

DYLAN
How would he know?

TODDY
His parents sent him there when he was a
teenager. Shock therapy. Why do you think
he had so much trouble trying to adopt?
(beat) Now go and don't let anyone see
you!

Toddy pushes Dylan out the door.

EXT. CARLTON HEIGHTS CEMETERY - DAY

Dylan walks to his car.

Toddy makes a sneak return to the crowd by dodging behind grave stones.

As Dylan gets into his car, he and Chip Chandelor meet each other's glance.

Dylan quickly drives away in the opposite direction.

Toddy returns to the crowd and stands behind Gladys, as if he'd never left.

PRIEST

Ashes to ashes, dust to dust.

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

MARTY MITCHELL is walking out of his house carrying a stack of books. They are the recipe books and diary he borrowed from Larry.

Haley drives into the cul-de-sac very fast and parks in the Mitchell driveway.

Haley gets out of her car, and Marty notices her black dress.

MARTY

Who died?

Haley is visibly upset as she runs to Marty and hugs him.

MARTY (CONT'D)

What is it? Did someone really die?

HALEY

(in tears)

Oh some old bloke and (sniff) Gertie had a heart attack last night!

MARTY

What?

HALEY

And the worst part, Johnny broke up with me!

Haley breaks down into Marty's arms squeezing the books to his chest.

INT. MITCHELL LIVING ROOM - MORNING

Haley is sitting on the sofa when Marty walks into the room.

Marty hands an ice pack to Haley.

MARTY

Now what exactly happened?

HALEY

It's all my fault. I feel so guilty.

MARTY

I'm sure it's not your fault.

HALEY

It is, it's all my fault. Johnny won't even talk to me. He thinks we're being punished for having sex.

MARTY

I don't understand. Why would he think you're being punished? (beat) Wait a minute, you had sex with him? Wait, you didn't say shag? Oh my god, you are upset.

HALEY

Yes I am. (sniff) We were shagging when they walked in.

MARTY

Who's they?

HALEY

Ruth.

MARTY

Oh my god.

HALEY

And Gladys.

MARTY

Oh.

HALEY

And Margaret.

MARTY

You're kidding.

(CONTINUED)

CONTINUED:

HALEY
And Gertie!

Haley begins to sob.

MARTY
Is that when?

Haley nods her head.

HALEY
Yes, we were in the middle of it and she
dropped right there. Well, first she
tried to beat Johnny with a pillow but...

Marty turns his face from Haley trying not to laugh.

Marty takes a deep breath to regain his composure.

MARTY
So Johnny thinks because you had sex,
Gertie had a heart attack and that's why
he broke up with you?

HALEY
Oh Marty what am I going to do?

Marty leans closer to Haley and takes her hands in his.

MARTY
Haley, I don't mean to be insensitive but
what can you tell me about this diary
Aidan's looking for?

Haley looks bleary eyed at Marty.

INT. CARLTON MANOR - FOYER - AFTERNOON

Ruth walks into the foyer, taking off her jacket. She takes
off the hat she is wearing and puts them both on the
staircase banister.

Ruth does a semi cough to clear her lungs.

RUTH
Alright you little shit! Show yourself!

When she gets no response, she moves closer to the bottom of
the staircase.

(CONTINUED)

CONTINUED:

RUTH (CONT'D)

Aidan Palmer, I know you're here! I saw your car tucked away behind my garage. Now show yourself!

AIDAN PALMER walks to the head of the staircase. He is sweaty and somewhat unkempt, but still very sexy.

AIDAN

Well good afternoon you wretched old troll.

RUTH

What are you doing here? And why do you look like a wild animal?

AIDAN

I've been rummaging through all of yours and Haley's belongings, looking for what is rightfully mine.

RUTH

You won't find your lost sense here.

AIDAN

You'll excuse me old lady, I'm going back to my search.

RUTH

You will do no such thing.

AIDAN

Unless that wheel chair of yours suddenly sprouts wings and an engine I don't think you can stop me. Or perhaps your cane has a jet pack.

Aidan walks out of Ruth's sight.

RUTH

You little shit, I'm calling the Sheriff!

Ruth drops her cane and practically runs to the telephone by the staircase.

She dials a telephone number.

RUTH (CONT'D)

Sheriff Mackenzie, you have to help me. I'm being robbed!

INT. MITCHELL LIVING ROOM - DAY

Haley is on the sofa holding an ice pack on her head while Marty is sitting next to her on a chair.

MARTY
So how's Gertie doing?

HALEY
I don't know. I haven't gone to see her.
I don't want to see her or Ruth. They
barged right in on us, it was mortifying.

MARTY
Where's Johnny now?

HALEY
I don't know. I've been trying to call
him and he won't return my phone calls.
Oh, I'm feeling a little dicky.

MARTY
Will the ice pack help with that?

HALEY
Marty, I don't want to go to the mansion.

MARTY
You can stay here for now, it's alright.

HALEY
Thanks.

Haley smiles and leans back on the sofa.

HALEY (CONT'D)
You know I can't help but thinking all of
the problems we're having around here are
because of Mrs. Carlton. She isn't honest
with anyone you know. She lies about
everything.

MARTY
Is that what's in the diary? A bunch of
secrets about the Carltons?

Haley sits back up.

HALEY
How do you even know about that?

(CONTINUED)

CONTINUED:

MARTY

I overheard you and Aidan talking the other day.

HALEY

I don't know what's in there.

MARTY

Aidan said you took it.

HALEY

I did. Originally. I took it for you. I thought if I took it then he would leave Ronald alone. I was trying to teach him a lesson.

MARTY

How can it help Aidan? He must already know what's in there.

HALEY

I don't know how he planned on using it, but I don't think he's even ever read it.

MARTY

Figures.

HALEY

All he knew was Ruth was eager to get her hands on it. It doesn't matter now anyway.

MARTY

Why do you say that?

HALEY

It's gone. I hid it in the stables and Aidan said he went back to get it and it wasn't there. Maybe Ruth has it after all.

The doorbell rings and Marty gets up to answer it.

Haley lies back on the sofa and puts the ice pack on her head.

LARRY BUSTAMANTE is at the door.

MARTY

Hi, thanks for coming over.

LARRY

It's no problem. How's she doing?

(CONTINUED)

CONTINUED: (2)

MARTY

Well, her accent is coming back.

Marty points to Haley.

Larry walks into the room.

LARRY

Oh, Haley you poor thing.

MARTY

Larry, I hope I'm not taking you away from anything.

LARRY

Not at all, I'm happy to stay here with her.

MARTY

Okay, if you need anything I'll be at the coffee shop.

LARRY

Haley, why don't we get you upstairs. Maybe a little rest will help you.

HALEY

That would be lovely.

Larry helps Haley up and walks to the stairs.

Larry sees his recipe books on the table near the stairs.

LARRY

Marty, I'm ashamed of you.

Larry picks up one of the books.

LARRY (CONT'D)

These aren't going to do you any good sitting in the living room.

MARTY

I know, I guess my ideas are bigger than my ambition. Why don't I take them with me? I can look through them at the coffee house and decide what I want to try.

Marty grabs the book from Larry and the others on the table, and walks out the door.

EXT. CARLTON MANOR - DAY

Marty drives up to Ruth's mansion and there is a police car with its lights on.

As Marty pulls up he sees SHERIFF MACKENZIE taking Aidan out of the house. Aidan is handcuffed.

Marty parks his car. He grabs the diary and hides it in his coat pocket.

MARTY

It's about time you got rid of that nuisance Sheriff Mackenzie.

AIDAN

You think you're pretty funny Mitchell?

SHERIFF MACKENZIE

Good afternoon, Marty. It's a lovely day isn't it?

MARTY

I don't know, a little chilly I think. I'm more of a summer person myself. And you?

Sheriff Mackenzie props Aidan up against the police car.

SHERIFF MACKENZIE

I don't mind these fall days really. It gives the air a sort of brisk feel.

AIDAN

What the fuck is wrong with you people?

SHERIFF MACKENZIE

Hey there mister, you're in enough trouble. You don't want to add swearing in public to your list of crimes do you?

AIDAN

This is crazy.

Ruth appears from the doorway of the mansion.

RUTH

You haven't taken him out of here yet?

SHERIFF MACKENZIE

I was just on my way Mrs. Carlton. What do you want us to do with him?

(CONTINUED)

CONTINUED:

RUTH

He's so fond of books, throw one at him.

Sheriff Mackenzie puts Aidan into the car

Sheriff Mackenzie gets into the driver's side.

Marty walks over to Aidan's open car window.

MARTY

Now that you'll be incarcerated does that mean you won't be screwing my husband?

AIDAN

Face it you loser, your husband doesn't want you, he wants me.

MARTY

Then I guess I'll just have to hand over this little gift I brought for your grandmother.

Marty shows a quick flash of the diary to Aidan.

Aidan's eyes get wide and he starts to jump around in the seat.

AIDAN

Hey! Where did you get that? What are you going to do! You can't do this!

The squad car begins to pull away while Aidan's screams continue to echo in the air.

AIDAN (CONT'D)

Marty!

Marty smiles and waves to Aidan.

He turns to Ruth, who is at the front door.

RUTH

I don't know what you just said to him, but anyone who can get him riled up so quickly certainly deserves an afternoon sherry. You will join me, won't you?

Marty smiles and walks up the stairs.

Ruth walks Marty into the house and closes the door.

END OF ACT ONE.

ACT TWO

INT. MITCHELL GUEST BEDROOM - DAY

Haley is lying in bed when Larry walks in carrying a tray of food.

LARRY

Here we go Haley dear. Some nice hot soup to keep your strength up. You know the stomach doesn't stop for a broken heart.

Haley leans up in bed.

HALEY

Oh, Larry. I just don't know what to do. Gertie might die, that Hollingsworth man is dead and Johnny doesn't want anything to do with me.

LARRY

Now, Johnson Hollingsworth was a very old man, Gertie is a fairly old woman who has a heart condition and as for Johnny, what exactly did he say?

HALEY

He didn't even break up like a normal bloke. He left me a message on my mobile. He said he knew it was our fault and he needed time to figure it out.

LARRY

Well, that's not exactly a break up.

HALEY

Yes it is! And he's right, it's all my fault. I've always been bad luck. Just like the...

Haley looks down at her hands.

LARRY

Just like the what, dear?

HALEY

I'm sorry to be telling you all about this. I'm certain you have enough on your mind.

LARRY

What's on my mind is sprucing up this house.

(CONTINUED)

CONTINUED:

Larry walks to the dresser and runs his finger along the edge.

LARRY (CONT'D)

Marty certainly doesn't know what a duster is, does he? Well, you enjoy your soup. I believe my expertise is needed here.

Larry walks out of the room.

INT. CARLTON MANOR - LIVING ROOM - DAY

Marty is sitting on the sofa. Next to him is the diary wrapped up in his jacket.

Ruth is sitting across from him on her sofa.

There are glasses of sherry between them.

RUTH

You're that Ronald Mitchell's hus, hus.
So you're Marty Mitchell.

MARTY

Yes, and Ronald is my HUSBAND, which is precisely why I'm here. There really isn't any delicate way to put this so I'll just say it. Your slut of a grandson is screwing my husband and I'm sick of it.

RUTH

I'm starting to feel a tad queasy myself.

MARTY

My husband and I have a few problems. But they're problems we can work out. However we can't work out anything if Aidan's around.

RUTH

I don't see how I can help you.

MARTY

I figure you're a very intelligent woman and probably have your reasons but I'm surprised you've allowed Aidan to stay around as long as you have. And from what I just witnessed outside, it would appear that you, like me, are at the end of your Aidan rope.

(CONTINUED)

CONTINUED:

RUTH

Mrs. Mitchell. Do you mind if I call you that?

MARTY

Call me Marty.

RUTH

Marty, I love my grandson and despite this little arrest thing I surely can't be expected to send him packing. What kind of grandmother would I be?

MARTY

I had a feeling you might be hesitant if I didn't have some kind of offer to make. Luckily, for us both, your daughter's diary happened to have fallen into my hands.

Ruth sits back and smiles.

RUTH

I underestimated you.

MARTY

I think an exchange of the diary for Aidan's departure is very fair, don't you?

RUTH

You know Marty Mitchell, I loathe cock-sucking faggots but there's something I like about you.

MARTY

Really? Because I hate wrinkled up old bitches with chips on their shoulders but you're not so bad yourself.

RUTH

More sherry?

MARTY

Please.

Ruth smiles at Marty as she pours another glass.

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

Sheriff Mackenzie drives into the cul-de-sac and parks in Aidan's driveway.

INT. SHERIFF MACKENZIE'S POLICE CAR - AFTERNOON - CONTINUOUS

Aidan is handcuffed in the backseat.

AIDAN

I thought you were taking me to jail.

SHERIFF MACKENZIE

I don't think that's necessary.

AIDAN

What's Grandmother going to say?

SHERIFF MACKENZIE

Actually, it was her idea. She just wants to keep you in check, Aidan. You know she doesn't want any unwanted attention brought to her or her family.

AIDAN

You think she really cares what happens to me?

SHERIFF MACKENZIE

I think she cares what people know about you. I also think it devastates her that you don't get along. At least that's what my mother says.

Sheriff Mackenzie gets out of the car and opens up the door for Aidan.

Aidan gets out of the car and the Sheriff uncuffs him.

SHERIFF MACKENZIE (CONT'D)

I hope we won't have any more problems. Eventually I'll have no choice but to put you in jail.

AIDAN

Don't worry about it. You've taught me a valuable lesson, Sheriff Mackenzie.

SHERIFF MACKENZIE

That's what I'm here for. Now you be a good grandson and stay away from Mrs. Carlton for awhile.

INT. AIDAN PALMER'S HOUSE - LIVING ROOM - AFTERNOON

Aidan walks into the living room. He goes to the telephone and punches in a phone number.

AIDAN

I know you have your cell phone turned off but don't think I'm going to let you get away with this Marty. I want to know what you're doing.

Aidan ends the call and notices there is a message waiting.

He enters the code to hear the voice mail.

WOMAN (V.O.)

Mr. Palmer, this is Donna Demarco from Zbornack Publishing Company in New York City. We received your resume and are very impressed with your credentials. I would love to talk to you about a career opportunity we have here which would be perfect for you. Please call me back at...

Aidan stops the call.

AIDAN

New York?

EXT. AVENUE SEA - THE CUL-DE-SAC - EARLY EVENING

Dylan drives into the cul-de-sac and heads to his driveway, following shortly is Marty, also driving into the cul-de-sac.

Marty honks at Dylan as both cars drive into their respective driveways.

Marty and Dylan each get out of their car and reach back in to get something.

MARTY

Hi ya neighbor, I've got something for you.

Marty pulls the recipe books out of his car and walks over to the Irving's driveway.

DYLAN

Oh that's great. Did you tell Larry they were for me?

(CONTINUED)

CONTINUED:

MARTY

No, I told him I was learning to cook. But you know if you're going to use his recipes for your book you should probably tell him.

DYLAN

I will. Right now, I just need it as filler. I have to get these first chapters out to my editor. If in the end I can't use Larry's strawberry torte recipe for the cheating husband from Winnetka who was killed when his wife shoved strawberries up his ass, I'll find someone else's recipe.

MARTY

I can't wait to read this book.

Marty sees bags and packages in Dylan's car.

MARTY (CONT'D)

Did you do a little shopping?

DYLAN

Yeah, I was in Mahogany Bay all afternoon.

MARTY

Let's see what you bought.

DYLAN

You don't want to see.

MARTY

Come on, what is it? Sex toys or something?

Marty grabs a bag from the front seat and pulls out a very startling dress shirt, bright in color and all around obnoxious.

MARTY (CONT'D)

It's a little loud don't you think? Don't tell me you're going to start dressing like Toddy Tudrow.

DYLAN

You think it looks like something he would wear?

Marty just nods and pulls out another bag.

(CONTINUED)

CONTINUED: (2)

Marty pulls a gay porn movie from the bag.

MARTY

My, my.

DYLAN

I'd like to say it's not what you think.

MARTY

Hey if you want to spice up your love life, who am I to judge? You're the relationship expert.

Marty gives the movie back to Dylan.

DYLAN

Speaking of relationships, have you decided about, you know?

MARTY

The slut next door and my husband? It's all taken care of. Tonight, is the beginning of a new Mitchell marriage.

DYLAN

Are you going to have Stephen make Ronald jealous?

MARTY

No. I'm getting my husband back without making him jealous.

DYLAN

I knew you would come up with something.

MARTY

Thanks, I'll see you later. Oh, and try to keep the noise down during that movie. You don't want Larry calling the police.

Marty walks back to his house.

When Marty is out of sight, Dylan puts the shopping bags into his trunk.

INT. MITCHELL KITCHEN - EVENING

Larry is in the kitchen chopping vegetables while food is cooking on the stove.

Next to the cutlery is a glass of wine.

Larry stops chopping and downs the glass of wine.

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CONTINUED:

He pours another glass from the bottle just as Haley enters.

LARRY
Hello, how are you feeling?

Larry goes back to chopping as Haley sits at the counter.

HALEY
I guess I needed some sleep. But I still haven't an answer to what I should do.

LARRY
I think you should call Ruth and tell her you're alright.

HALEY
But I'm not alright. Besides, she's perfectly capable of taking care of herself for one day.

LARRY
Still, I would think she's worried about you.

MARTY
(V.O. from living room)
Hello! I'm back.

LARRY
We're in the kitchen.

Marty enters the kitchen.

MARTY
The house looks great Larry. Oh and this food smells wonderful. You didn't have to do all this.

LARRY
It was my pleasure. Idle hands are the devil's workshop. Besides, if you don't mind my saying, this house really needed a boost of 409.

MARTY
I don't mind you saying it as long as you're the one cleaning it.

Marty smiles and sits next to Haley.

MARTY (CONT'D)
And how are you doing?

(CONTINUED)

CONTINUED: (2)

LARRY

I was just telling Haley I think she should call Ruth.

MARTY

You haven't spoken to her?

HALEY

I'm more concerned about Johnny. I still haven't heard from him.

MARTY

Haley, I realized today that there aren't any problems in a relationship that can't be worked out. Maybe you should go find him.

HALEY

You know, you're absolutely right. I'm going to get my man back.

Haley hugs Marty.

Haley walks out of the kitchen.

Marty smiles at Larry.

LARRY

I'm so glad to hear you're not giving up on Ronald. I know you two have been through some tough times lately.

MARTY

I think those times are coming to an end.

LARRY

Well I've always said, there's nothing like a clean house and a home cooked meal to get a man's attention.

Larry winks at Marty.

INT. AIDAN PALMER'S HOUSE - LIVING ROOM - EVENING

RONALD MITCHELL walks into the house loosening his tie.

RONALD

Where's my stud? Daddy needs some loving.

Ronald walks into the bedroom.

INT. AIDAN PALMER'S BEDROOM - EVENING - CONTINUOUS

Ronald walks into the room taking off his tie and unbuttoning his shirt.

Aidan walks out of his closet carrying clothes.

AIDAN
You can leave your clothes on stud.

RONALD
You want to just take it out of my pants?

AIDAN
Why don't you go on home to your little wifey? I'm sure he's waiting for you.

Aidan puts the clothes into an open suitcase on the bed.

RONALD
Going somewhere?

AIDAN
I'm going to New York and you're going back to your little suburban dream.

RONALD
What are you talking about?

Aidan walks back to the closet to get more clothes but Ronald grabs his arm.

AIDAN
Let go of me.

RONALD
I want to know what's going on.

AIDAN
I've already told you. I'm leaving.

RONALD
You seem to be forgetting about our little arrangement.

AIDAN
I haven't forgotten. But your whole plan has a huge flaw in it.

RONALD
Really?

(CONTINUED)

CONTINUED:

AIDAN

Yes, really. You based our whole relationship on the fact that I won't tell anyone you're stealing money because you made it look like I'm the thief. Well, I've already told Haley you're blackmailing me and I'm sure it's only a short while until your pal Stephen figures it out too.

RONALD

Are you stupid?

AIDAN

No, I'm just taking back the advantage. I realized I have something you don't.

RONALD

What's that?

AIDAN

A ruthless old bitch of a grandmother. Even though she hates me, she hates bad publicity even more. There's no way she would ever let me go to prison for stealing money from her old gal pals. She'd much rather arrange it so you take the fall.

RONALD

You're putting a lot of faith into her.

AIDAN

No, I'm putting all my faith in the fact that she can cover up anything. She can keep a secret and she can frame those in her way.

RONALD

We had a plan Aidan.

AIDAN

Your plans have always sucked. You failed to get us Ruth's money. You promised to get Edgar's will, but since we can't prove he's even dead, that's useless.

RONALD

We have money. We can leave together.

AIDAN

I have my own money and it's not stolen from old women.

(CONTINUED)

CONTINUED: (2)

RONALD

What do you expect to find in New York?

AIDAN

Today, I got a call from a publisher. They want me to start working right away and they're even giving me a penthouse.

RONALD

You're going to work for a living? You?

AIDAN

I doubt I'll have to even work. The phone call came right after I saw your husband talking to my grandmother. It doesn't take a genius to figure out Ruth set this whole thing up. But it's legitimate. I called Zbornack Publishing and they're all ready for me. So you're out of here and I'm taking a bite out of the big apple.

Aidan grabs Ronald's tie and pushes him out of the room.

INT. AIDAN PALMER'S LIVING ROOM - EVENING - CONTINUOUS

Aidan pushes Ronald towards the door.

RONALD

But we're hot together. You can't deny the sex is great.

AIDAN

Sure, you're pretty good but you're no Zimmy Bustamante.

Aidan opens the front door.

Aidan pushes Ronald out the door.

RONALD

You little slut. You realize here in Carlton Heights you might be a big fish in a little pond but in New York you're nothing. You're just another blonde whore.

AIDAN

Well, this blonde whore is telling you to fuck off.

Aidan slams the door shut.

INT. IRVING LIVING ROOM - NIGHT

SCOTT IRVING is on the floor working on a computer. He has the pieces of the hard drive all around him.

Dylan walks into the room from the staircase.

DYLAN
How's it coming?

SCOTT
I'm not sure what you did to this but don't worry, I'll fix your mess.

DYLAN
You always do.

Dylan kisses Scott.

DYLAN (CONT'D)
Why don't I fix you a snack while you fix my computer. Do you want some ice cream?

SCOTT
How can I pass up such a sweet offer?

DYLAN
It's the least I can do for my IT tech.

Dylan walks towards the kitchen.

INT. IRVING KITCHEN - NIGHT

Dylan walks into the kitchen and to the freezer.

DYLAN
(shouting)
Do you want whip cream or strawberries?

Dylan opens up the freezer and pulls out the ice cream.

He looks at the clock on the wall which says "9:20"

Dylan dumps the ice cream into the sink and crushes the container.

DYLAN (CONT'D)
You know what? We're out of ice cream. I'll just go out and get some.

Dylan puts the container in the bottom of the garbage.

(CONTINUED)

CONTINUED:

DYLAN (CONT'D)
I'll be right back!

Dylan walks out the back door.

Scott walks into the kitchen.

SCOTT
Hey, I want some strawberries with that
ice cream.

Scott looks around.

SCOTT (CONT'D)
Dylan?

EXT. CARLTON HEIGHTS LIBRARY - NIGHT

Dylan parks in the back parking lot.

He gets out of his car and goes to the trunk.

Dylan pulls out the shopping bags from the trunk and walks
towards the rear entrance of the building.

He gets to the door and knocks.

TODDY
(from inside)
That's not the code.

Dylan begins tapping on the door to a beat.

DYLAN
(under his breath)
Hot stuff, baby this evening. Hot stuff
baby tonight.

Toddy opens the door.

INT. CARLTON HEIGHTS LIBRARY - NIGHT

Dylan walks in and hands the bag to the Toddy.

DYLAN
Everything is in there. The shirts, the
pants, the porn.

Toddy smiles and picks up a box.

He hands the box to Dylan.

(CONTINUED)

CONTINUED:

TODDY

And here's everything you want. All of Johnson Hollingsworth's files and personal papers. I think you'll have fun.

DYLAN

When do you need them back?

TODDY

Tomorrow afternoon by one.

DYLAN

Alright. Thanks Toddy. I really appreciate it.

Dylan walks out the door.

Toddy pulls out the bright shirt and holds it up to his face.

INT. MITCHELL DINING ROOM - EVENING

Ronald walks into the room.

There are candles lit and food is on the table.

Marty walks out of the kitchen carrying a bottle of wine and two glasses.

MARTY

Hi, you're home.

RONALD

What's all this?

MARTY

A new beginning. Have a seat.

Ronald sits down while Marty pours him a glass of wine.

RONALD

I know what you did. I don't know how but I know you're the reason Aidan's leaving.

MARTY

We're going to make this work and with that obstacle out of the way, we can. Let's toast. To us.

Marty smiles, holding up his glass.

END OF ACT TWO.

ACT THREE

INT. MITCHELL BEDROOM - MORNING

As the sunlight streams into the room from the window there are the audible grunts of people having sex.

The camera pans over and we see Marty on top of Ronald, both naked. They are having extra noisy, extra passionate sex.

Ronald and Marty both exclaim loudly as they climax.

Marty kisses Ronald passionately before climbing off of him and lying at his side.

Ronald stares up at the ceiling, breathing heavily.

MARTY

That's a great way to start the day.

Marty puts his head on Ronald's chest and Ronald puts his arm around Marty.

RONALD

You were always hot for it in the morning.

MARTY

I think that was the greatest sex we've ever had.

RONALD

Yeah. Yeah, it was.

MARTY

You see, things are already different. Everything is going to be so much better for us.

Marty kisses Ronald's chest and gets out of bed.

He grabs his robe from a chair next to the bed.

MARTY (CONT'D)

And on this first day of the rest of our lives, I'm going to fry you some eggs.

Marty leans over and kisses Ronald passionately on the lips.

Marty walks out the door.

Ronald stays in bed and sighs.

INT. MITCHELL LIVING ROOM - MORNING

Marty is walking down the stairs when the door bell rings.

Marty goes to the door and opens it.

ZIMMY BUSTAMANTE is there. He is dressed in running shorts and a T-shirt.

MARTY
Hi Zimmy. Come on in.

Zimmy walks into the living room.

ZIMMY
Have you seen Larry?

MARTY
Larry? No, isn't he at home?

ZIMMY
I haven't seen him all morning.

Larry walks in from the dining room wearing head phones and dusting with a feather duster. He is singing Barry Manilow's "Daybreak" as he dusts.

Marty and Zimmy both stare at him.

Larry looks up from his dusting and sees them. He takes off his ear phones.

LARRY
Well good morning.

MARTY
Larry, how long have you been here?

LARRY
Long enough to hear a little making up love and to put on my Barry Manilow.

MARTY
Oh my god.

LARRY
I didn't want to disturb you. I had to get an early start on that grout on the kitchen sideboards. You know, I'm thinking of taking up the linoleum.

Zimmy walks over to Larry and hugs him.

(CONTINUED)

CONTINUED:

ZIMMY
I was worried about you.

LARRY
Whatever for?

ZIMMY
You weren't home.

LARRY
I left your breakfast on the warming
plate.

MARTY
Is that coffee I smell?

LARRY
Yes, freshly ground and brewing.

MARTY
I'll leave you two alone. By the way,
Larry I do appreciate all this but it
isn't necessary.

Marty walks out of the room.

LARRY
How does Ronald want his eggs this
morning?

MARTY
(V.O.)
Fried.

Larry starts dusting again ignoring Zimmy.

ZIMMY
Are you going to talk to me?

LARRY
About what?

ZIMMY
There's obviously something wrong.

LARRY
What do you mean?

ZIMMY
When I walk into a room you walk out, if
you're not cleaning, you're sitting in
the twins room. Now, you're over here
instead of at home.

(CONTINUED)

CONTINUED: (2)

LARRY

I have to get Marty's and Ronald's breakfast started, finish the rest of this house and plan Marty's barbecue for tonight. But shh, Marty doesn't know about it yet.

ZIMMY

What about me?

LARRY

I'll have your lunch ready.

ZIMMY

That's not what I mean. I miss you Larry.

Larry takes Zimmy by the shoulders and walks him to the door.

LARRY

Zimmy, I really don't have time right now. Why don't you go take your run and I'll see you at lunch.

Larry pushes Zimmy out the door.

INT. IRVING LIVING ROOM - DAY

Scott comes down the stairs, dressed for work.

Dylan is at the computer furiously typing.

SCOTT

Good morning. I see my masculine hands got the computer working again.

DYLAN

Yes, thank you so much.

Scott walks over to the desk to see what Dylan is working on.

SCOTT

What are you working on today?

Dylan continues typing as they talk.

DYLAN

My new book.

SCOTT

Which book?

(CONTINUED)

CONTINUED:

DYLAN

The one I owe my publisher. I tell you this major brain storm I had is going to make a best seller.

SCOTT

What was it called again?

DYLAN

The Sweet Revenge.

SCOTT

That's right, with recipes.

DYLAN

Yeah, that way the reader can have all the advice they need on how to get back at their husbands and still have a brand new idea for dessert that night.

SCOTT

You scare me sometimes you know that?

DYLAN

Because I'm such a genius?

SCOTT

Yes, because you're such a genius.
(pause) I don't want to press my luck here but can I assume your trail of Carlton Heights secrets is dead?

DYLAN

Not dead, but I have to pay my bills, so I'm writing this book. Today.

SCOTT

Well, then I like today. I guess I'll go make my breakfast.

Scott kisses Dylan and walks to the kitchen.

DYLAN

(still typing)
No thanks, I'm not hungry.

Dylan continues typing as Scott walks into the kitchen.

Dylan looks around the corner to make sure Scott is gone and then he takes out a folder he has hidden under the keyboard.

In the folder are papers from Johnson Hollingsworth. Dylan starts flipping through a folder marked "Winston."

INT. MARTY'S MAYHEM - DAY

A CUSTOMER is at the counter holding a 'to go' cup of coffee as Marty hands him his change.

MARTY

Here you go. Thank you so much for coming. You'll come back soon I hope.

Aidan walks into the shop as the customer walks out.

AIDAN

Looks like someone got laid. The wrinkles on your forehead are practically glowing.

MARTY

You're not going to get to me today.

AIDAN

That's too bad.

MARTY

What do you want?

AIDAN

I came to congratulate you. It seems you and my grandmother make a pretty efficient team.

MARTY

I don't know what you're talking about.

AIDAN

Okay, play it that way. But I thought you'd be happy to know I have a flight out of here tomorrow morning.

MARTY

Ronald mentioned you might be leaving.

AIDAN

Oh, you and Ronald are actually talking?

MARTY

I told you he would be with me.

Aidan takes a seat at the counter.

AIDAN

I'm glad you brought that up. Did you know that Ronald had a plan for us to leave town together?

(CONTINUED)

CONTINUED:

MARTY

It doesn't matter anymore.

AIDAN

In fact, not only was he planning on leaving you for me, he took extra steps to ensure that we could be together. He's been putting money away for our escape. Actually he's been stealing money from the old coots of this town for our escape.

MARTY

Knock it off, Aidan.

AIDAN

I'm completely serious. His plan was for us to take the money and get out of town, leaving poor Marty to pick up the pieces.

MARTY

You think this is going to change something? That I'm going to automatically believe you after everything you've done?

AIDAN

I just thought I should give you a heads up. After all, when my grandmother finds out about Ronald's stealing, your new friend is going to turn into your worst enemy.

MARTY

Get out of here.

AIDAN

No really I can't stay. There's so many other people to say goodbye to.

Aidan stands up and walks to the door.

He turns around.

AIDAN (CONT'D)

By the way, I am glad you and Ronald are back together. If anyone deserves a man like that it's you.

Aidan walks out the door.

INT. JOHNNY BELDUCCI'S CABIN - DAY

JOHNNY BELDUCCI walks into the cabin carrying some fire wood.

Haley is sitting on the sofa but Johnny doesn't see her.

Johnny walks to the fireplace with the fire wood.

HALEY

Tally ho there woodsman.

Startled, Johnny drops a few logs from his pile.

JOHNNY

You scared me.

Johnny bends down to pick up the pieces of wood.

HALEY

I've been waiting all night. Where have you been?

JOHNNY

I was out spending time with God. What are you doing here anyway?

HALEY

I needed to see you. We have to talk.

JOHNNY

I told you I needed some time.

Johnny picks up the fire wood and puts it near the fireplace.

HALEY

We can't just throw away what we have because of what happened.

JOHNNY

What happened is we nearly killed a woman.

HALEY

Had she not tried to beat you to death with a pillow she'd be just fine.

Johnny stands up and faces Haley.

JOHNNY

Don't you understand what's really happened here?

(CONTINUED)

CONTINUED:

HALEY

No, I guess I don't.

JOHNNY

God is punishing us for having sex. We were tested with temptation and we lost. All we can do now is beg for forgiveness.

HALEY

Then that's what we'll do. I'll pray with you. I'll ask for forgiveness from everyone and everything. But you have to forgive me too.

Haley takes Johnny's hand.

EXT. CARLTON HEIGHTS BEACH - DAY

Zimmy is running along the beach.

Zimmy stops and then breaks into a sprint.

Above the beach, Aidan walks into view.

He stands and looks down as Zimmy finishes his run.

Zimmy drops his head down, catching his breath.

Zimmy takes off his shirt and wipes his brow.

As he wipes his face, he sees Aidan walking down to the beach.

Zimmy waits as Aidan approaches.

AIDAN

You're looking pretty hot. Need something to cool down?

ZIMMY

I'm fine. What are you doing here?

AIDAN

Is that any way to treat me? I just came down to see how you're doing.

ZIMMY

I told you I'm fine.

Zimmy starts walking down the beach, walking away from Aidan.

Aidan catches up to him.

(CONTINUED)

CONTINUED:

AIDAN

You don't look fine. You look sad.

Zimmy grunts at Aidan's comment.

They continue walking along the water.

AIDAN (CONT'D)

It's okay, you should be sad. This whole thing with the twins is fucked up. And I know Larry must be a mess. You're probably not getting any attention at home are you?

ZIMMY

Don't do this Aidan.

Aidan grabs Zimmy's arm to stop him from walking further.

AIDAN

I have to tell you something.

ZIMMY

What?

AIDAN

My grandmother arranged a job for me in New York. I'm leaving tomorrow morning.

ZIMMY

What about your plans? What about the diary and getting Ruth's money?

AIDAN

That's over. Somehow Marty Mitchell got his unmanicured claws on the diary and gave it to Ruth.

ZIMMY

But that's impossible, I.. (Zimmy stops)

AIDAN

It's entirely possible and it's done. I don't care. If that old bat wants to send me off to the big city, I'm all for it. But there's one thing I have to do before I leave. I'm not leaving without one last taste of this dick.

Aidan sticks his hands into Zimmy's running shorts, grabbing his penis.

(CONTINUED)

CONTINUED: (2)

ZIMMY

I can't do this. This is what started all my problems.

Aidan pulls at Jimmy's penis inside the running shorts, leading him behind some large rocks.

AIDAN

You need to release some tension, and I know the best way to do that.

Aidan bends down into the sand and pulls Jimmy's shorts down.

Zimmy throws his head back as Aidan goes down on him.

INT. IRVING LIVING ROOM - DAY

Dylan is at his computer scanning documents.

Around him are two piles - one stack of papers scanned and one that needs to be scanned.

Dylan pulls the next stack of papers and begins leafing through them.

DYLAN

(to himself)

Jesus, how many copies are there? And where is the twins paperwork?

He pulls out the next file which also bears the name of "Winston."

He opens the file and begins reading through it.

He is startled by something he has read.

DYLAN (CONT'D)

Adoptive parent Gertie Winston, daughter born 1978. What is this? (beat) Gertie has a daughter?

EXT. CARLTON HEIGHTS LIBRARY - DAY - LATER

Dylan is at the back door. He is carrying the box Toddy gave him.

He taps on the door to the beat of another song.

DYLAN

(under his breath)

You are the danc-ing queen.

INT. CARLTON HEIGHTS LIBRARY - BACK ROOM - DAY

Toddy lets Dylan into the room.

TODDY
Did anyone see you?

DYLAN
I don't think so.

Dylan puts the box down.

TODDY
Did you find anything interesting?

DYLAN
I have more questions than answers.

Toddy sits down on a box of books and begins filing his nail.

TODDY
Tell me all about it sister. Ooo, isn't
this fun, just two gals gabbing and
having a gay old time.

DYLAN
It's great Toddy. So can you answer some
questions for me?

TODDY
I'll give it my all. What did you need
help with?

DYLAN
I thought Johnson Hollingsworth was
involved with the Bustamante twins
adoption.

TODDY
He was.

DYLAN
There weren't any papers about the twins.

TODDY
Really, that's odd.

DYLAN
Do you think the widow still has them?

TODDY
She might.

(CONTINUED)

CONTINUED:

DYLAN

Do you think you could ask her?

TODDY

Of course, but I will need something in return.

DYLAN

More "Homos On The Range" videos?

TODDY

If you don't mind.

DYLAN

No problem.

TODDY

So what's the next question?

DYLAN

I found papers about another adoption for Gertie Winston. It was much later than when she adopted her son. It was a girl this time.

TODDY

I told you there were a lot of adoptions.

DYLAN

But who is this girl? Where is she now?

TODDY

That I don't know.

DYLAN

Don't do this to me Toddy. Your mother's been dicking me around for weeks.

TODDY

That's vivid.

DYLAN

Come on, you've lived here your whole life. Who is she?

Toddy stops working on his nails and looks at Dylan.

TODDY

Well alright, it's not that big of a secret anyway.

INT. MAHOGONY BAY HOSPITAL - EVENING

Ruth is sitting outside a room in the ICU.

Next to her are MARGARET MACKENZIE and GLADYS TUDROW.

MARGARET

You know they say things happen in threes.

RUTH

What things Margaret? And who are they?

MARGARET

You know 'they', the experts. They say everything happens in threes. People die in threes.

GLADYS

You're absolutely right Margaret. Our husbands; mine, yours and Gertie's all died right in a row.

RUTH

Gladys knock it off.

MARGARET

Oh my god, what if Gertie dies?

GLADYS

Then it looks like you and Ruth are next. Better make sure your life insurance policies are paid up.

Margaret gasps in shock.

RUTH

Knock it off Gladys. Margaret, take a swig of your sherry.

Margaret reaches into her purse and takes out her flask.

Ruth turns to her right and sees Haley coming down the hall.

RUTH (CONT'D)

Well it's about time.

As Haley approaches, Ruth notices Johnny is behind her.

MARGARET

What is he doing here?

Haley arrives by the women.

(CONTINUED)

CONTINUED:

RUTH

It's awfully nice of you to finally show up. After all this is your doing.

HALEY

I had things I had to deal with.

RUTH

So does Gertie. She has to deal with heart valves and impending death because this one can't get keep his religious artifact in his pants.

HALEY

Please, Mrs. Carlton. We're on a new path of righteousness.

RUTH

A new what?

HALEY

Johnny has shown me that we need to ask for forgiveness. In order for all of us to move on.

RUTH

Well I'm certainly not about to forgive you.

HALEY

I'm not here for your forgiveness. Not yet anyway. I'm here for her.

Haley points to the door to Gertie's room.

HALEY (CONT'D)

You'll excuse me.

Haley walks into Gertie's room.

INT. GERTIE'S HOSPITAL ROOM - EVENING

GERTIE WINSTON is in bed with machines all around her. She is unconscious.

Haley walks up to her and takes Gertie's hand.

She looks down at Gertie, tears forming in her eyes.

HALEY

I'm so sorry, Mother.

END OF ACT THREE.

ACT FOUR

INT. MARTY'S MAYHEM - EVENING

Marty takes his set of keys and walks to the door to lock it when STEPHEN MERRICK appears at the door.

Marty smiles and opens the door for him.

MARTY

Hi, come in.

STEPHEN

Were you locking up?

MARTY

It was a pretty busy day and Haley is such a mess she isn't performing tonight, so I was going home.

STEPHEN

Well maybe I can take you up on your offer.

MARTY

My offer?

STEPHEN

Yeah, from the other night. I got these strange messages, something about dinner. Do you know anything about that?

MARTY

Oh those. I'm a little embarrassed.

STEPHEN

I thought they were cute. I saved them.

MARTY

Shut up. Why would you do that?

STEPHEN

Like I said, I thought they were cute. So is the offer still good?

MARTY

I shouldn't have left those messages. I was mad at Ronald and I guess I just needed someone to talk to.

STEPHEN

So let's talk (beat) over dinner.

(CONTINUED)

CONTINUED:

MARTY

Stephen, you're really a great friend.
But I don't want you to get the wrong
impression.

STEPHEN

Okay.

MARTY

I know everyone thinks that Ronald and I
are a tad dysfunctional, but something
happened recently and for the first time
in a long time, Ronald and I are happy.

STEPHEN

Well then. Good for you and Ronald. You
deserve all the happiness in the world. I
mean it.

Stephen puts his hand on Marty's.

The telephone rings and Marty pulls his hand away.

Marty picks up the telephone.

INT. MITCHELL KITCHEN - EVENING

Larry is on the telephone.

All around him are plates of food.

LARRY

(panicky)
Marty, it's Larry.

INT. MARTY'S MAYHEM - EVENING - INTERCUT - PHONE CALL

MARTY

Larry, is everything all right?

LARRY

I'm at your house and I went a tad
overboard with my cooking. So you know
what that means? It's time for a good old
fashioned neighborhood barbecue. I'm
going to make a few phone calls and if
anyone stops in there you invite them
okay. This is going to be so much fun!

MARTY

Larry, I don't think this is such a good

(CONTINUED)

CONTINUED:

LARRY
Okay, see you soon.

Larry hangs up the telephone.

INT. MARTY'S MAYHEM - EVENING - CONTINUOUS

Marty hangs up the phone.

MARTY
Larry.

STEPHEN
How's he doing?

MARTY
Pretty good I guess. He's throwing a
barbecue tonight, at my house.

Stephen's cell phone rings and he looks at the caller.

STEPHEN
Looks like we'll be having dinner
together after all. It's Larry.

He holds up his cell phone to Marty.

EXT. MITCHELL BACKYARD - EVENING

Marty and Dylan walk out of the kitchen onto the back veranda
carrying bowls of food.

Ronald and Scott are standing around a stone grill in the
middle of the yard. There are steaks on the grill.

To the side, Larry, Zimmy and Stephen are talking.

DYLAN
I couldn't believe it. I was locked in
the library. I thought I was going to get
murdered in there.

MARTY
I know we haven't known each other long
but it seems to me you have a way of
getting yourself into some strange
predicaments.

DYLAN
Did I ever tell you about the time I
locked myself INSIDE my apartment?

Marty looks at Dylan strangely.

(CONTINUED)

CONTINUED:

Larry walks up to Dylan and Marty.

LARRY
This is really a lovely spread Marty.

MARTY
Thanks, it really was no trouble.

LARRY
Oh what a cut up. I'm really enjoying myself.

Larry gulps down the drink he is drinking.

MARTY
I'm glad you're having a good time.

DYLAN
I'm glad, too, Larry. It's good to see you.

Larry looks at Dylan.

DYLAN (CONT'D)
(to Marty)
I'm going to go talk to my husband.

LARRY
Wait.

Dylan stops and turns around.

LARRY (CONT'D)
You should never arrive empty handed at your husband's side. Come on, let's go make him a drink.

Marty watches as Larry takes Dylan to the bar.

Ronald steps out from Scott and Stephen and walks over to Marty.

MARTY
I think this was a good idea after all.

RONALD
Is Aidan coming?

MARTY
I don't know. He probably has to pack. I thought we weren't going to talk about Aidan.

(CONTINUED)

CONTINUED: (2)

RONALD

I was just curious. It has nothing to do with you my love.

MARTY

Are you drunk?

RONALD

Not yet, but I think I'm heading back to the bar.

MARTY

Ronald, we are going to be okay right?

RONALD

Marty, it's a party. Just smile and play hostess.

Marty watches as Ronald makes his way to the bar.

EXT. MITCHELL BACKYARD - EVENING - CONTINUOUS

Larry and Dylan are at the bar.

Dylan begins fixing a drink, but Larry moves in to finish it.

LARRY

I'll do it.

DYLAN

Okay, Scott likes a little lemon in there. Actually a lot of lemon.

Larry begins fixing the drink.

LARRY

You know Dylan sometimes I can be a little over the top.

Dylan acts stunned.

LARRY (CONT'D)

No, it's true. I know what I can be like. I guess what I'm trying to say is

DYLAN

(interrupting)

Larry, it's okay. You don't have to say anything. I'm just glad we're here now.

Larry hugs Dylan.

(CONTINUED)

CONTINUED:

LARRY
Thank you Dylan.

Larry hands the drink to Dylan.

DYLAN
Thank you, it looks perfect.

Ronald makes his way to the bar.

LARRY
I guess you're next. What can I make for you?

RONALD
What do you have that will knock me out?

INT. SISTER SADIE'S RETIREMENT HOME FOR THE ELDERLY - EVENING

Aidan walks into a darkened room. There is an old woman sleeping in her bed. The woman is Aidan's fraternal grandmother VERNA PALMER.

Aidan walks over to her.

AIDAN
Hello Grandma. I'm sorry to come so late but I have some news for you.

Aidan takes a seat next to the woman.

He takes her hand.

Verna wakes up startled.

She doesn't speak but a slight smile emerges.

AIDAN (CONT'D)
I just took a new job and things are going to be so great for us. The job is in New York and I'm leaving right away, but I don't want you to worry because I've already looked into people to take care of you. It's not going to be like this, we can have home care.

Verna tries to whisper something but nothing comes out.

AIDAN (CONT'D)
Don't strain yourself. I just want you to know that it's going to be okay. I promise we will be together soon.

(CONTINUED)

CONTINUED:

Verna tenses up but can not speak.

AIDAN (CONT'D)
I love you Grandma.

Aidan kisses her forehead.

EXT. MITCHELL BACKYARD - NIGHT

Ronald is at the bar with Larry.

Across the yard, Scott, Dylan, Stephen, Zimmy and Marty are conversing.

RONALD
Everyone, I'd like to make a toast.

LARRY
Splendid.

RONALD
To Marty, who did such a wonderful job putting all this together. Oh, whoops, Larry, who did such a wonderful job putting all this together.

LARRY
Oh, thank you, but it was Marty's idea.

RONALD
We all know that Marty had nothing to do with this. But that's not to say that my husband of 15 years isn't worth being cheered. 'Cause come on, it's not every husband that would go to such lengths to keep someone else miserable all these years.

Dylan nudges Scott encouraging him to say something.

SCOTT
I'd like to say this is a great party. Everyone worked really hard and we're glad to be here.

RONALD
Wait, you'll get your turn. What you guys don't know about Marty is how resourceful he can be. You'll notice that Aidan isn't here. You want to know why?

Larry looks around and then nods his head.

(CONTINUED)

CONTINUED:

MARTY

I'm sure no one wants to hear your drunken rambling Ronald.

RONALD

But I'm not done, sugar plum. My husband here, Mr. Resourceful, hooked up with Ruth Carlton and is shipping Aidan off to New York, taking away the one last shred of happiness I had in this world.

Dylan puts his hand on Marty's arm, as they all look on.

RONALD (CONT'D)

So it's with this toast that I let all of you, our friends, know that Marty and I have decided to finally end this charade of harmony. We're getting divorced and you're all invited to cheer along with me as I head back into single life. Cheers Marty, you've earned it.

Ronald holds up his drink.

MARTY

Excuse me.

Marty walks past Ronald to the house, putting his drink on the bar.

Larry picks up the drink and downs it in one gulp.

Dylan goes in after Marty setting his drink down on the bar.

Larry picks up the drink and downs IT in one gulp.

RONALD

Wow, that felt great. Who needs another drink?

Stephen walks over to Ronald.

STEPHEN

Did that make you feel like a man?
Embarrassing him in front of everyone?

RONALD

Shut up Merrick.

STEPHEN

What's wrong with you?

(CONTINUED)

CONTINUED: (2)

RONALD

Nothing's wrong with me. I've never felt better in my life.

STEPHEN

You're a real bastard you know that?

RONALD

You're just saying that because you want to get with my husband. Well, take him, nobody else wants him.

INT. MITCHELL BEDROOM - NIGHT

Marty is at the closet. He is PULLING clothes off the rack and THROWING them all over the room.

Satisfied, with the clothes he has pulled out. He bends down to pick up the clothes, stopping at the bed to pick up more of the garments.

Dylan walks into the room.

DYLAN

Are you okay?

MARTY

I'm fine, here take these.

Marty hands a bunch of clothes to Dylan.

DYLAN

Are you leaving Ronald?

MARTY

No, why would I do that?

Marty opens the dresser drawers and pulls more clothes out; socks, underwear etc. until the left side of the dresser is empty.

MARTY (CONT'D)

Come on.

Marty walks out of the room.

Dylan looks around the messy room.

MARTY (CONT'D)

(V.O.)

Hurry up Dylan.

Dylan walks out of the room carrying an armful of clothing.

INT. MITCHELL KITCHEN - NIGHT

Marty, carrying a huge pile of clothes walks through the kitchen.

As he heads to the back yard he picks up the lighter fluid sitting on a table near the door.

EXT. MITCHELL BACKYARD - NIGHT - CONTINUOUS

Marty walks out of the house carrying the clothes and lighter fluid.

Dylan follows Marty, carrying his pile of clothes.

RONALD
Dearest, you're back.

Marty walks past Ronald.

RONALD (CONT'D)
What do you have there? Are you leaving me?

Marty takes the clothes and throws them onto the stone fire grill in the middle of the yard.

RONALD (CONT'D)
Is that my Armani? (panicked) What the hell are you doing?

MARTY
I'm helping you pack, you son of a bitch.

Marty takes the lighter fluid and shoots at the fire.

Flames ignite as Ronald's clothes start to burn.

Realizing what Marty is doing, Dylan drops his pile of clothes and kicks them behind the bar.

Ronald goes to the fire trying to get his clothes out.

EXT. MITCHELL BACKYARD - BAR - NIGHT

Scott, Dylan and Larry are at the bar watching the scene.

LARRY
Well, my marinated steaks are ruined.

Larry begins gulping down another drink.

(CONTINUED)

CONTINUED:

DYLAN
(to Scott)
You just can't make this shit up.

Marty walks back into the house.

Ronald tries pulling his clothing out of the fire.

INT. GLADYS TUDROW'S HOUSE - LIVING ROOM - NIGHT

Toddy is eating a piece of cake and watching the television.

Gladys walks into the room pulling the box of files.

GLADYS
Would you mind turning that off and
helping your elderly mother?

TODDY
Sorry, mother. I was engrossed.

GLADYS
Charlie's Angels marathon?

TODDY
Yes.

Toddy turns off the television and walks to his mother.

He lifts the box and puts it on the coffee table.

GLADYS
I just don't understand it. Dylan didn't
ask you anything about that file?

TODDY
No. He wanted to know about Gertie and
her daughter and he wanted to know about
the twins files.

GLADYS
Well, I looked through this entire box.
Libby Carlton's file is missing. The
whole point in this little plan was for
Dylan Irving to look at that file and
start asking the right questions.
Questions about his own identity.

TODDY
Maybe he did see it. Maybe he kept it.

(CONTINUED)

CONTINUED:

GLADYS

That man asks every tiresome question that pops into his head. Do you honestly think if he saw an adoption for Libby Carlton's male baby, he wouldn't be running to us with a million questions?

Gladys sits on the sofa and contemplates something.

GLADYS (CONT'D)

Toddy, you need to find out where that file is.

INT. IRVING LIVING ROOM - NIGHT

Dylan and Scott walk into the house.

DYLAN

I can't believe what we just saw.

SCOTT

Aren't you glad we're not like that?

DYLAN

Well, you've never cheated on me. Right?

Scott laughs and hugs Dylan.

SCOTT

I'm too afraid to cheat on you. I've read your book.

DYLAN

Well, I'm going to bed.

SCOTT

I'll be up in a second. I'm going to make sure the back is locked up.

DYLAN

We live in Carlton Heights, no one is going to break in. Come to bed, I feel like giving you one more reason not to cheat on me.

Dylan runs up the stairs with Scott following behind.

The camera pans through the living room to Dylan's computer desk.

Hidden behind the desk and propped against the wall is a file folder marked "CARLTON."

EXT. SISTER SADIE'S HOME FOR THE ELDERLY - NIGHT

Aidan walks out of the home and goes to his car.

As he puts the key in the keyhole, a hand grabs his arm and turns him around.

AIDAN
What the hell?

The light shows AN OLDER MAN in his early 70s, nice looking with gray hair and dressed in stylish clothing.

He is the same older man who visited Aidan weeks before.

MAN
Hello Aidan.

AIDAN
What are you doing here?

MAN
I came here to stop you from making a big mistake.

AIDAN
What mistake is that?

MAN
Oh Aidan, you know you can't leave
Carlton Heights before finding out what
happened to your grandfather. That would
be a big mistake.

The man takes Aidan's keys from his hand.

MAN (CONT'D)
Come on, let's have a chat.

The man puts his arm around Aidan and they walk to another car.

INT. CARLTON MANOR - NIGHT

The camera pans through the mansion, from the foyer to the living room as we hear Ruth speaking.

RUTH

(V.O.)

It seems Haley might be coming to her senses after all. I am so pleased. I know it's not really any concern to you, but she is very important to me.

We see the back of Ruth's head but can't see who she is speaking to.

RUTH (CONT'D)

(V.O.)

And finally all this Aidan business will be behind us. All thanks to one of those little fags. Who would've guessed? Now if I can only get rid of that wretched Dylan Irving, I'd be one happy woman.

We see Ruth move forward and pick something up.

Ruth walks to a painting near the book case, carrying the object. She sets the object on the shelf, but we still can't make it out.

Ruth opens the painting to reveal a safe. As she enters the combination and opens the safe, she continues to talk.

RUTH (CONT'D)

I really love these little chats we have. I must say you're a much better conversationalist since you died. Ah well, I guess it's that time.

Ruth picks up the object and we see it is an urn.

As she sets the urn in the safe, we see the other items located there, including Libby Carlton's diary and a set of audio tapes labeled "Bustamante."

RUTH (CONT'D)

Nighty night Edgar.

Ruth closes the safe.

FADE OUT.

THE END.