

THERE'S ALWAYS TOMORROW

EPISODE # 102

AIR DATE WEDNESDAY May 6, 2020

TIME OF DAY New Day; Morning

CREATED BY Casey Hutchison

**EXECUTIVE
PRODUCER** Mike Larry

WRITTEN BY Casey Hutchison
Mike Larry

CAST

MICHAEL

LINDSAY

THOMAS

MELISSA

SAMUEL

JAMAL

TAYLOR

KIMBERLY

EMERSON

QUENTIN

VERONICA

MIMI

SETS

MIMI'S CAFE - MAIN AREA

THE GRAND PIANO - DINING AREA

THORNE HILL PARK - PRIVATE AREA

THE HUDSON MANSION - LIVING ROOM

ANDERSON MANSION - LIVING ROOM/EXT.

AMY & MIMI'S APARTMENT - BEDROOM/LIVING ROOM

TEASER

FADE IN.

INT. THE GRAND PIANO - DINING AREA - MORNING

The camera pans throughout the restaurant as people have their morning breakfast and a pianist plays a lovely piece. Meanwhile, JAMAL is sitting at a table with SAMUEL.

JAMAL

I see you found the restaurant okay, Samuel? Did you have a good flight as well?

SAMUEL

I did. The uber ride on the way over here was a bit iffy, though, Jamal.

JAMAL

What do you mean?

SAMUEL

A lot of hard braking. I'll have to go ahead and report that on their app.

JAMAL

While you do that, I'll call the waiter over here so we can eat. A good breakfast is the key to thinking clearly. We have a new business venture to work up and I am totally siked by it.

SAMUEL

This means a lot to me that you asked me to be in with you on this. I promise that I won't let you down.

JAMAL

I will hold you to that.

INT. MIMI'S CAFE - MAIN AREA - MORNING

TAYLOR is over by the front counter. A BARISTA hands her a vanilla bean latte.

TAYLOR

Thank you.

TAYLOR takes a sip and then walks off to a booth. As she sits down, KIMBERLY enters the establishment. KIMBERLY scans the place and then spots TAYLOR.

KIMBERLY

(to herself)

Oh my gosh. That's her. That's Taylor. I recognize her from my research I did after what Quentin told me about her.

KIMBERLY goes to TAYLOR.

KIMBERLY (con't)

Hello there.

TAYLOR

Hi. Can I help you, miss?

KIMBERLY

Well, I know you probably don't know me. But, I think that I know you.

TAYLOR

Oh? How is it that you know me but I do not know you? At least, I do not recognize you. Have we met before?

KIMBERLY

No. This is our first time.

TAYLOR

This is odd. How is it that you know about me?

KIMBERLY

Well, I just found out that the man I have been dating for awhile now has a wife named Taylor Williams. And, she's here in this town. You just so happen to fit the description of my research and how Quentin himself described you.

TAYLOR

Oh, so you're the famous Kimberly Anderson? And, you say that you and Quentin have been dating for a while?

KIMBERLY

Yes.

TAYLOR

Then, I guess it's nice to finally meet my husband's mistress.

TAYLOR stands, sizing up KIMBERLY.

FADE OUT.

END OF TEASER.

UP ON OPENING CREDITS.

ACT ONE

FADE IN.

INT. ANDERSON MANSION - LIVING ROOM - MORNING

LACEY (LINDSAY'S split personality still impersonating her) follows MICHAEL into the room.

MICHAEL

Good morning, darling. Are you okay on this fine day? You seem rather tense. And, not to mention, you practically stormed in here, after I opened the door to you.

LACEY

Yes, I'm fine.

LACEY moves her purse aside and MICHAEL sees her baby bump.

MICHAEL

Whoa. Where did that come from?

LACEY

What do you mean?

MICHAEL

That baby bump. My goodness, that was not there yesterday. It has practically come out of nowhere.

LACEY

Are you trying to tell me something?

MICHAEL

No, darling. I didn't mean it like that.

LACEY

Good. Well, this baby is growing fast. I think it has shifted position or something like that.

MICHAEL

Right.

LACEY

Now, what is it you wanted to talk to me about? Your text last night said you had some news for me?

LACEY turns away from her father, resting her hand on the pregnancy pad, under her shirt.

MICHAEL

Lindsay, I saw Cynthia last night. I think you should know that she'll be leaving town for a few days.

As LACEY turns back around, she begins to space out.

LACEY (v.o.)

Was this too much too fast? My dad noticed the odd position of my bump. Soon, other people will too. I can't let anyone know I am faking this pregnancy.

LINDSAY (v.o.)

You won't get away with this, Lacey! I am Lindsay! This is my body! My mind! And, you can't keep me locked away forever. I will win. I will beat you. And, I will take control of my life! You will not get away with any of this!

LACEY (v.o.)

I will win, bitch! I am winning. I am making everything right for us. You are a weak and pathetic person. I am here to get you back right. Now, go back and take a brain nap.

MICHAEL'S voice comes up slowly.

MICHAEL

Lindsay..., Lindsay..., did you hear me? I asked if you were okay.

LACEY smiles.

LACEY

Yes, I heard everything you said. I am fine now that I know Cindy Lou has left town. Too bad it's only for a few days.

MICHAEL

Darling, you seem off. Are you sure you are okay?

LINDSAY (v.o.)

See, I told you. Even my father thinks something is off. You are losing Lacey. You will not pull this off.

MICHAEL

Lindsay?

LACEY

Shut up! Shut up! Shut up! Shut up!

LACEY lets out a scream.

INT. HUDSON MANSION - LIVING ROOM - MORNING

THOMAS is standing over by the bar cart. He is pouring himself a cup of coffee. Seconds later, MELISSA enters. She is putting on her last gold, hoop earring. She then walks over to THOMAS.

MELISSA

Good morning, honey.

THOMAS

Morning.

MELISSA begins to pour herself a cup of coffee.

MELISSA

Did you sleep okay?

THOMAS

Sure did. You?

MELISSA

Just fine.

THOMAS

So, what is on your agenda for the day?
I was hoping we could have lunch with
one another, if you don't get too busy.

MELISSA

I can always make time for you.

THOMAS

That's what I like to hear.

MELISSA

I was hoping to squeeze in a quick meeting
with my brother today. That is a definite
must.

THOMAS

Oh? Is everything okay?

MELISSA

I think so. I just want to ask him more questions about this business associate he's involved with. We both have known him for a long time now. I just don't understand why he picked this guy of all people to work with.

THOMAS

Jamal has a business associate for his expansion project?

MELISSA

Yes.

THOMAS

Do I know him?

MELISSA

Samuel Novak is his name.

THOMAS

Never heard of 'em.

MELISSA

Be glad you haven't. He's quite the shark.

INT. AMY & MIMI'S APARTMENT - LIVING ROOM - MORNING

A blurry camera zooms out into focus from flowers in a crystal vase on a night stand. The camera then pans down slowly to the floor and backs out through clothes scattered about on the floor. The camera slowly pans up to MIMI. She is laying in bed, eyes open. She slowly turns to her side, seeing a sleeping VERONICA, who is under the covers, appearing to be naked.

MIMI

What have I done?

(FLASHBACK)

INT. AMY & MIMI'S APARTMENT - LIVING ROOM - NIGHT

MIMI stands abruptly, having just come off a kiss with VERONICA.
VERONICA stands too.

VERONICA

Mimi, what is it? I thought that you said you were okay with this? My god, you couldn't get my shirt off fast enough.

MIMI

I know that! I know. I just...

VERONICA

You can't believe that you finally gave into temptation.

MIMI

Exactly. I'm a married woman. I am with Amy. I haven't been with you in years. I don't know why I let myself do that.

VERONICA

I know why. You're lonely. Not just because Amy is out of town. But, I know that you've been lonely for a long time. I can see it. I know you want a child. But, that is all your days have been filled with. You're bored by all of this. You wanted a little heat for once.

MIMI

I'm perfectly fine with my lifestyle.

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VERONICA gets as close as she can to MIMI.

VERONICA

Are you? Are you fine with it? Or, do
you want another taste of what you could
have?

VERONICA leans in.

(END OF FLASHBACK)

The camera zooms out from a shocked MIMI.

MIMI

I don't know what I want anymore.

MIMI rolls over and lays down on her side again.

MIMI

(whispers)

I just don't know.

FADE OUT.

END OF ACT ONE.

ACT TWO

FADE IN.

INT. THE GRAND PIANO - DINING AREA - MORNING

A WAITER takes plates away from JAMAL and SAMUEL'S table.

SAMUEL

Thank you for such a great meal.

JAMAL

No prob.

SAMUEL closes a file.

JAMAL (con't)

Anyway, what'd you think of my proposal for how we should go about getting the land rights?

SAMUEL

I think it's brilliant to present a good case to the city land board about how many jobs your project will bring to a booming city. Additionally, I like that you put back some money to deal with this Michael guy, if problems should ever arise.

JAMAL

Oh, they will. Trust me. I've already met him. He's got a lot of experience. But, everyone has a price.

SAMUEL

Hopefully you've met his.

JAMAL

That's the plan.

SAMUEL

What a good plan it is.

JAMAL

I'm passionate about this project, Sam. I want to do right by my parents' legacy and the legacy of Hudson Furnishings. I want to take it to new heights.

SAMUEL

Profitable heights too.

JAMAL

Can't forget that.

SAMUEL

(laughs)

Never.

INT. HUDSON MANSION - LIVING ROOM - MORNING

MELISSA and THOMAS sit on the couch.

MELISSA

Samuel is someone who never backs down from anything, least of all a business deal. He'll go after your dad with every bit of fire he has carried with him since he got into the Yale School of Management.

THOMAS

My father may even admire the man before he goes after him.

MELISSA

Maybe.

THOMAS

How'd you meet this Samuel guy anyway?
Was he an old boyfriend?

MELISSA

(laughs)

Hardly. He's a long time friend of my brother's. They met while working on a project at Yale. A project that was even published in *The Wall Street*.

THOMAS

Really?

MELISSA

Yes. They produced a plan to get this tech company back on track after they hemorrhaged their quarterly earnings in 2005. Anyway, their joint financial plan saved that company from ruin.

THOMAS

Impressive.

MELISSA

Very. Even more impressive than Sam's own life story.

THOMAS

What do you mean?

MELISSA

Samuel has never had it easy. When he was just a month old, he was given up for adoption. He bounced around from foster family to foster family, until he was adopted by the Novak family. He worked all his life to be successful.

THOMAS

Now he is.

MELISSA

Exactly. And, he isn't about to give it up. I can assure you of that.

INT. MIMI'S CAFE - MAIN AREA - MORNING

KIMBERLY backs away from TAYLOR.

KIMBERLY

Wow, you just go straight for the jugular. I admire those who don't ever hold back from what they really want to say.

TAYLOR

I just call it as I see it.

KIMBERLY

Well, your lens must be a tad foggy. Taylor, I did not know that Quentin was married up until a few days ago. He kept me in the dark this whole time.

TAYLOR

My husband can be a little manipulative. After all, you don't become as successful as he is without that trait.

KIMBERLY

I think you should know that I dumped him.

TAYLOR

That was a mistake, Kimberly.

KIMBERLY

Excuse me?

TAYLOR

You see, your brother told me that you two have fought to stay together, despite how he feels about you two. I just thought, that regardless of me coming back into the picture, you'd want to be the other woman just to stick it to your brother.

KIMBERLY

I had no idea that you had met Michael. And, I don't play like that. I'm not one to go around bedding married men.

TAYLOR

How saintly of you.

TAYLOR collects her things.

KIMBERLY

Going somewhere so soon?

TAYLOR

Unless you want to trade stories of Quentin's favorite bedroom tricks, then I don't see any reason to stick around. Plus, I've got a hair appointment to get to. Bye.

TAYLOR walks off.

KIMBERLY

Bye.

INT. ANDERSON MANSION - LIVING ROOM - MORNING

MICHAEL gets closer to LINDSAY.

MICHAEL

Lindsay, what the hell is going on with you?! Are you okay?!

LACEY

Oh my god, dad. I'm so sorry. I don't know what came over me just now. I do not even know what really happened. I'm so sorry.

MICHAEL

It's okay. I just wish I knew what has you going off like this. You just let out this scream. Before that, you seemed as though you were zoning out.

LACEY

Dad, there's nothing to worry about. I think that this is nothing that a good nap can't fix.

MICHAEL

A nap? After that outburst? I think you should call someone professionally.

LACEY

Are you trying to get my head examined?

MICHAEL

I'm trying to see what's wrong with you. Are your headaches back?

LACEY

No.

MICHAEL

Is there something wrong with the baby?

LACEY

No.

MICHAEL

I'm at a loss here. I can't help you if you do not tell me what's going on.

LACEY

I'm sorry, okay! I don't know what went on with me just now. All I know is that I think that nap would really do me some good.

MICHAEL

Why don't you nap here?

LACEY

I'm good, dad. Thanks.

MICHAEL

I don't think you should be driving in your condition.

LACEY

Dad, I know that what happened freaked you out a bit. But, I'm fine. Healthier than a cross fit instructor.

MICHAEL

Would you tell me if there was something wrong with you?

LACEY

In a heartbeat.

MICHAEL

Promise?

LACEY

Pinky.

LACEY then gives MICHAEL a kiss on the cheek.

LACEY (con't)

I really should be going.

LACEY smiles and walks off.

MICHAEL

What is really going on?

CUT TO.

CONTINUOUS

EXT. ANDERSON MANSION - FRONT - MORNING

LACEY shuts the door to the mansion.

LACEY

Damn you, Lindsay! Next time, let me continue to handle everything. If you don't, then I'm never letting you out of there.

LACEY walks off.

INT. THE GRAND PIANO - DINING AREA - MORNING

SAMUEL is now sitting at the table alone, drinking coffee. He has files scattered throughout. MELISSA then comes into frame, walking towards him.

MELISSA

Hi, Sam.

SAMUEL

(looking up)

Melissa, hi. Please, sit.

MELISSA

(sitting)

Thank you.

SAMUEL

Of course.

MELISSA

Anyway, my brother was supposed to be here with you. But, I don't see him. Did he run off to the restroom?

SAMUEL

No. He actually left a few minutes ago. I stayed behind to finish looking over some files he left me with.

MELISSA

Oh. I was hoping to catch him. Anyway, (standing) I'll just be going.

SAMUEL

(standing)

No. Wait.

MELISSA

What is it?

SAMUEL

Stay. Let's talk.

MELISSA

Seriously?

SAMUEL

Yeah. I'll even buy you a cup of
coffee.

MELISSA sits down. SAMUEL follows suit.

MELISSA

What exactly do you want to discuss?

SAMUEL

The past.

MELISSA

What about it?

SAMUEL

Us. I want to discuss me and you.

FADE OUT.

END OF ACT TWO.

ACT THREE**INT. AMY & MIMI'S APARTMENT - LIVING ROOM - MORNING**

MIMI is standing over by the living room window. She is looking outside, as she sips on her cup of coffee. Then, VERONICA enters from the other room, buttoning up her blouse.

VERONICA

Thanks for letting me take a shower.

MIMI

(turning around)

My pleasure.

VERONICA

Last night was fun.

MIMI

Glad you had fun.

VERONICA

I don't understand. Did you not?

MIMI

I did. You bet I did. It was just all in that very moment, Veronica. You see, what we did means nothing to you. It was just sex to you. But, to me it was so much more. I cheated on my wife last night. People most likely end marriages over that indiscretion.

MIMI sets her coffee mug down.

VERONICA

You don't think I had a vested interest in what happened between us last night?

MIMI

You expect me to believe that you did?

VERONICA

Of course I did!

MIMI

How do you figure?

VERONICA

Mimi, last night was one of the best nights of my life. I got a piece of you back that I have not had in a long time. What we had all those years ago was so serious, that you popped the question.

MIMI

Being turned down by you was so exciting.

VERONICA

I had a feeling you were gonna bring that up and throw it in my face.

MIMI

I don't know what you want from me!

VERONICA

Dammit, Mimi! I know that now that you've had time to consider everything, that last night was difficult for you. But, it would not kill you to consider my feelings for you and the history we have shared.

MIMI wipes away a few tears.

MIMI

I'm sorry, Veronica. I'm just very on edge right now.

VERONICA

And, you have every right to be. I just wish that you would calm down. We had a great night. One that Amy will never find out about.

MIMI

One that can't happen again.

VERONICA

If you want it that way.

MIMI

Are you really telling me that last night, one night, was enough for you?

VERONICA

I wish that there would be more. After all, one night doesn't exactly satisfy a long term craving.

MIMI

You're making jokes at a time like this?

VERONICA

Not at all. I'm just stating some cold, hard facts.

VERONICA collects her things from the coffee table. She then gives MIMI a kiss on the cheek.

VERONICA (con't)

I guess I'll leave you with that fact.

VERONICA goes to the door and opens it.

VERONICA (con't)

Bye, Mimi.

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VERONICA exits, shutting the door behind her.

MIMI

I can't believe I did this. I've ruined
the sanctity of my marriage.

Tears continue to stroll down MIMI'S face.

INT. THE GRAND PIANO - DINING AREA - MORNING

MELISSA sets her coffee cup down in front of her on the table,
having just taken a drink.

MELISSA

You do look quite well these days.

SAMUEL

Money's the best lotion.

MELISSA

I take it that you've been making a lot
of it these days?

SAMUEL

I have.

MELISSA

I also heard that you sold your shares
in that record label to the iconic Declan
Hastings.

SAMUEL

It was time that I realized that music
producing wasn't exactly my strong suit.
However, looking after that label made
my bank account flushed with cash.

MELISSA

Good for you.

SAMUEL

Speaking of good things, congratulations on your marriage to Thomas Anderson.

MELISSA

Thank you.

SAMUEL

Must've been hard.

MELISSA

What do you mean?

SAMUEL

Opening yourself up to someone else after what you went through in California all those years ago.

MELISSA

That's not something I like to speak of, Samuel. I wish you wouldn't either. You and my brother helped me out of a bad situation. I've moved on from that.

SAMUEL

Good for you. And, now you're the CFO of The Grape Escape. Which, as I've heard, is one of the fastest up and coming wine companies in the country.

MELISSA

Life is good.

SAMUEL

I bet.

SAMUEL raises his coffee cup.

SAMUEL (con't)

To life being oh so good.

MELISSA

I'll second that.

MELISSA raises her coffee cup and clinks it with SAMUEL'S.

INT. MIMI'S CAFE - MAIN AREA - MORNING

KIMBERLY is sitting at a table, looking through quarterly budget projections on her iPad. As she takes a sip of her coffee, MICHAEL comes into frame, going to her.

MICHAEL

Hey, sis. I thought that was you.

KIMBERLY

(looking up)

Hello, Michael. Please, have a seat,
brother.

MICHAEL smiles and takes a seat. KIMBERLY puts her iPad on the table, closing the case.

KIMBERLY (con't)

I'm glad that we ran into each other.

MICHAEL

Oh? Have you missed me that much?

KIMBERLY

Don't flatter yourself. I actually wanted
to talk to you about me and Quentin.

MICHAEL

What about your relationship to him?

KIMBERLY

Well, you probably know by now that we've broken up because I did not know he was married.

MICHAEL

Heard it through the grapevine.

KIMBERLY

I think it's a little more than that.

MICHAEL

What do you mean?

KIMBERLY

I know that you've already met Taylor Williams. Or, should I say Taylor Whitmore? After all, she told me that she met you quite a while ago.

MICHAEL

We bumped into one another here, after she gave her name to a barista. I just had to know why she used that last name.

KIMBERLY

And, you also wanted to snoop a little. Didn't you?

MICHAEL

Are you trying to imply something, sis?

KIMBERLY

Not at all. I'm just trying to get to the bottom of the truth here.

MICHAEL

What truth?

KIMBERLY

Tell me this, Michael. If Quentin had not come clean to me about his marriage to Taylor, then would you have told me? Or, would you have used this against us?

MICHAEL

You truly think I would do something like that?

KIMBERLY

You wanted us to be broken up from day one. Even when we were just seeing one another to push your buttons. I have no doubt you would've orchestrated some plan with Taylor as a pawn.

MICHAEL

I'm not sad that Quentin is out of your life. However, I clearly did not need to orchestrate a damn thing. He made his own bed, Kimberly. (standing) Too bad you had to get caught in the crossfire.

MICHAEL buttons his suit jacket and walks off.

INT. AMY & MIMI'S APARTMENT - LIVING ROOM - MORNING

MIMI is sitting on the couch. She is looking through photos of her and AMY on her cellphone. She then comes to a photo of her and AMY on their wedding day.

(FLASHBACK EPISODE 20)

INT. THORNE HILL PARK - GARDEN AREA - NIGHT

FATHER LOGAN

It is now time for the exchanging of the rings. Please, repeat after me. I, Mimi, take you, Amy, to be my lawfully wedded wife. To have and to hold from this day forward.

MIMI

(putting a ring on AMY'S finger)

I, Mimi, take you, Amy, to be my lawfully wedded wife. To have and to hold from this day forward.

FATHER LOGAN

In sickness and in health.

MIMI

In sickness and in health.

FATHER LOGAN

In joy and in sorrow. In tragedy and in triumph.

MIMI

In joy and in sorrow. In tragedy and in triumph.

FATHER LOGAN

Forsaking all others, till death do us part.

MIMI

Forsaking all others, till death do us part.

(END OF FLASHBACK)

INT. AMY & MIMI'S APARTMENT - LIVING ROOM - MORNING

Come off of MIMI coming out of the flashback. MIMI then scrolls to another photo of her and AMY'S baby.

MIMI

(sighs)

No one can ever find out that Veronica and I slept with one another. This is a secret that has to be taken to the grave. I now have to focus on being the best wife and mother that I can be.

The camera zooms in on MIMI'S worried expression.

FADE OUT.

END OF ACT THREE.

UP ON OPENING CREDITS.

END OF EPISODE.