

CARLTON

*Heights*

Episode 03 -  
"Our Lips Are Sealed"

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TEASER

INT. IRVING LIVING ROOM - DAY

DYLAN IRVING is printing a picture from the internet.

He takes the picture and puts it next to a real photo of two men smiling in front of a white building.

DYLAN  
Gotcha. I think.

There is a knock on the door and MARTY MITCHELL walks in.

MARTY  
Hello.

DYLAN  
Hi. Come in.

MARTY  
What are you up to?

DYLAN  
Do these two men look like the same person to you?

Dylan shows the two pictures to Marty.

MARTY  
Could be. Is it a relative?

DYLAN  
No. Why do you say that?

MARTY  
No reason. Is this more research?

DYLAN  
Kind of. Someone left this picture on my doorstep last night with this note.

Dylan shows the note to Marty.

MARTY  
How strange. So who is it? In the picture I mean.

DYLAN  
This is Edgar Carlton, at least I'm pretty sure it's Edgar Carlton. But I don't know who this is. Do you recognize him?

(CONTINUED)

CONTINUED:

MARTY

I didn't recognize Edgar Carlton. You should ask Larry. He might know.

DYLAN

Larry hasn't been all that friendly as of late. I don't think he likes me nosing around.

MARTY

Larry has spent his whole life nosing around in other people's business.

DYLAN

I guess it wouldn't hurt. Would you like some coffee?

MARTY

No. But I was wondering if I could get a copy of your book.

DYLAN

My book?

MARTY

All this time living next door to a writer and I haven't even read your book.

DYLAN

I might have a copy or two around here.

Dylan opens a closet where stacks of his book are kept.

Dylan hands a copy to Marty.

MARTY

Thanks.

DYLAN

Oh wait, I'll autograph it for you.

Dylan takes the book and writes in it.

MARTY

Thanks. I better get to reading. I hope you find the answers you're looking for.

Dylan walks Marty to the door and closes it behind him.

DYLAN

I hope you do too.

END OF TEASER.

ACT ONE

INT. BUSTAMANTE LIVING ROOM -DAY

LARRY BUSTAMANTE is vacuuming and doesn't hear the door bell.

Dylan knocks and walks in the door.

DYLAN

Hi ya neighbor. Do you have a second?

LARRY

Just barely. What can I do for you?

DYLAN

I was hoping you could help me out.

LARRY

Help you out with what?

DYLAN

Someone left this picture on my doorstep last night and I'm wondering if you know anything about it.

LARRY

You think I left it for you?

DYLAN

No. But I thought you might recognize the people in the picture.

LARRY

Let me see.

Dylan hands the picture to Larry.

DYLAN

That's Edgar Carlton on the left.

LARRY

I guess it is. I don't have his face memorized or anything.

DYLAN

What about the other man. Do you recognize him?

LARRY

Can't say as I do. Sorry.

DYLAN

That's not Zimmy's grandfather?

(CONTINUED)

CONTINUED:

LARRY

What?

DYLAN

Marty told me Zimmy's grandfather disappeared around the same time that Edgar Carlton did. If that's Edgar then I thought maybe that's Zimmy's grandfather.

LARRY

I don't know what kind of story Marty told you but none of that is true.

DYLAN

It's true that this place used to be a hotel right?

LARRY

Yes, it burned down long ago. But it was vacant when we started building the houses.

DYLAN

Isn't it also true that the land you put the houses on belonged to Zimmy's grandfather and passed to him?

LARRY

Yes I guess it is.

DYLAN

Maybe I should speak with Zimmy.

LARRY

Zimmy isn't going to be any more help. That isn't his grandfather. Why are you asking me all these questions?

DYLAN

I'm just trying to clear up a few mysteries.

LARRY

None of these so called mysteries really involve you Dylan so I don't know what you have to gain by asking all these questions.

DYLAN

I admit at first I was just nosy. But someone sent me this picture. Someone is trying to get me involved.

INT. CARLTON MANOR - LIVING ROOM - DAY

HALEY OSBOURNE walks in with a tray of food and sets it in front of RUTH CARLTON who is sitting at a chair.

HALEY

Here's your breakfast Mrs. Carlton and don't forget to take your pill today.

RUTH

I don't forget anything.

HALEY

Of course you don't. What was my name again?

RUTH

Don't be coy. Did you retrieve that item for me?

HALEY

Yes. Although I can't imagine what use you have for it.

RUTH

That's my concern. Now give it to me.

HALEY

It's in my bag. Just a minute.

Haley leaves the room.

Ruth eats some toast and spits it back out.

RUTH

It's as awful as her coffee.

Haley returns and hands a copy of Dylan's book to Ruth.

HALEY

I'm sure it's not going to do you any good. When was the last time you had to worry about a cheating husband?

RUTH

That will be all Haley.

HALEY

Not until you take your pill.

Ruth takes the pill and Haley checks Ruth's mouth.

Satisfied Ruth swallowed the pill, Haley exits.

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Ruth uses her cane for support to walk to her desk and takes out an address book out of a drawer.

She opens up the book and looks at a number as she dials.

WOMAN (V.O.)  
Carlton Enterprises.

RUTH  
Joyce, is that you? This is Ruth Carlton.

JOYCE (V.O.)  
Well hello Mrs. Carlton. What a pleasant surprise.

RUTH  
That's sweet. I was hoping to speak to Mr. Gunderson. Is he available?

JOYCE (V.O.)  
For you, I'm sure he is. Hold just a second please.

INTERCUT - TELEPHONE CONVERSATION - RUTH AND ARNOLD GUNDERSON

ARNOLD GUNDERSON  
Mrs. Carlton it's so good to hear from you. What can I do for you?

RUTH  
There's an important matter I wish to discuss with you. Actually it's more of a business venture.

ARNOLD  
A business venture?

RUTH  
As you're aware, it's always been my policy to stay out of the company's business practices but I have a small request I hope you will be able to accommodate.

ARNOLD  
We would do anything for you Mrs. Carlton. What is it you need?

RUTH  
What do you think of branching into the publishing field?

Ruth looks at her copy of Dylan's book.

INT. SHADY GROVE HOTEL - DAY

STEPHEN MERRICK is at the front desk with the DESK CLERK.

STEPHEN

Good morning. Are there any messages for me? I forgot to check when I got in last night.

DESK CLERK

Actually there is a message. A man was here to see you yesterday. Hold on, let me get it for you.

The desk clerk turns around and looks for the message.

DESK CLERK (CONT'D)

Here you go Mr. Merrick.

The desk clerk hands Marty's note to Stephen.

STEPHEN

Thanks.

Stephen opens the note and sees it is from Marty asking him to meet him at Uncle Randy's the night before.

STEPHEN (CONT'D)

This came yesterday?

DESK CLERK

That's right.

Stephen heads to the door when he sees the MAN IN BLACK come in.

Stephen walks up to him and pushes him into the corner.

STEPHEN

We aren't doing this here. We can't be seen together.

MAN IN BLACK

There isn't anyone around who knows us.

STEPHEN

I think we have a problem. Marty Mitchell may have seen us together last night.

MAN IN BLACK

That is a problem. A problem you'll have to take care of.

INT. M & A BANK - RONALD MITCHELL'S OFFICE - DAY

RONALD MITCHELL is on the telephone.

RONALD

I've been trying to contact Mr. Westmont for four days.

WOMAN (V.O. - ON PHONE)

I'm sorry Mr. Mitchell but Mr. Westmont is out of the office until Friday.

RONALD

It is imperative that I speak with him.

WOMAN (V.O.)

What is this in regards to again?

SCOTT IRVING is walking to Ronald's office. He hears the conversation so he stays back.

RONALD

I'm Ruth Carlton's financial liaison at M&A Bank in Carlton Heights. I need to speak to Mr. Westmont regarding Mrs. Carlton's will. I can not emphasize how important this is.

WOMAN (V.O.)

I will make sure he gets the message.

RONALD

Good you do that.

Ronald hangs up the telephone.

Scott walks into the office.

RONALD (CONT'D)

Scott, how long have you been there?

SCOTT

I just got here. I have lunch.

RONALD

Did you happen to hear any of my telephone conversation?

SCOTT

No. I didn't even know you were on the phone. You ordered the pastrami right?

INT. AIDAN PALMER LIVING ROOM - DAY

AIDAN PALMER and ZIMMY BUSTAMANTE are in the middle of having sex. Zimmy has Aidan up against the sofa arm as they feverishly climax.

AIDAN

Uh, that was great as usual.

Zimmy throws himself on the sofa.

ZIMMY

You can really wear out a guy.

AIDAN

What can I say?

Zimmy sees a book on the coffee table and picks it up.

ZIMMY

Is this the big book of secrets?

AIDAN

Hey, leave that alone.

ZIMMY

Come on, I want to see what your mother has to say about everyone.

AIDAN

It's private.

ZIMMY

Private? You're keeping secrets from me?

AIDAN

You aren't really interested in the details are you?

ZIMMY

Maybe. Why don't you read me some and if I fall asleep, I'm not interested.

AIDAN

Alright. Listen to this. "I went to see her today. She had been pleasant enough on the phone but my appearance set her off. She told me she would make all the arrangements and no one would ever have to know about the baby. Her nurse gave me the number for a lawyer. She doesn't want anything to do with me or the baby." Can you believe it?

(CONTINUED)

CONTINUED:

ZIMMY

Who is she talking about? You?

AIDAN

I guess so. Who else would she be talking about?

ZIMMY

I don't know. Is there anything in there about my grandfather? Have you found out anything about him?

AIDAN

I can't read an entire book in one day. I told you before if I find anything I'll let you know.

Aidan gets up and hides the book behind some other books on his bureau.

ZIMMY

So when do you plan on using this to get the money?

AIDAN

I'm going to see Granny Dearest again tomorrow. She isn't going to be able to keep me away for much longer. Then you and I can get what we deserve.

ZIMMY

I'm not so sure about this plan anymore.

AIDAN

What's the matter?

ZIMMY

Tomorrow is our anniversary.

AIDAN

Our what?

ZIMMY

Not our what? Mine and Larry. It's our anniversary.

AIDAN

Don't tell me you're feeling guilty.

ZIMMY

Of course I'm feeling guilty.

(CONTINUED)

CONTINUED: (2)

AIDAN

You have to make a decision. Are you going to play suburban daddy for the rest of your life? Having barbecues and cook outs, dressing like a clown for the kiddie's birthdays or are you going to be rich having incredible sex with me day and night?

ZIMMY

Aidan. It's not that simple.

AIDAN

Yes it is. Can you honestly say you're happy in this stupid little place? You are so much more than this. I can take you where you belong and without me you're going to be stuck with suckers in your hair for the rest of your life. Wouldn't you rather have this sucker in your life?

Aidan moves to Zimmy and begins to massage his shoulders.

AIDAN (CONT'D)

You're just tense. Let me take the guilt away.

ZIMMY

You're the reason for the guilt.

AIDAN

Just relax. This will help.

Aidan begins to kiss Zimmy's neck.

Zimmy pulls Aidan back over the couch and onto his lap.

ZIMMY

It's just making me hard.

AIDAN

That's not a problem is it?

ZIMMY

You do something to me.

AIDAN

And you think I'm the one who will wear you out.

Aidan and Zimmy begin kissing passionately.

INT. CARLTON HEIGHTS PAPER EDITOR'S OFFICE - DAY

Dylan and CHIP CHANDELOR are sitting at a table.

DYLAN

I really appreciate you meeting me.

CHIP

Are you kidding? I've been waiting for this moment.

Dylan takes the photo out of his bag handing the picture to Chip.

DYLAN

Do you know the men in this photograph?

Chip looks at the photograph.

CHIP

Oh my! Where did you get this?

DYLAN

It's a long story. Actually I'm not sure why I have it. Do you know them?

CHIP

Sure, this is Edgar Carlton. Younger and more handsome but that's definitely him.

DYLAN

I thought so. What about the other guy?

CHIP

Him I don't recognize but it could be any number of Edgar's play things.

DYLAN

Edgar had male lovers?

CHIP

Oh yeah, he had quite a libido.

DYLAN

That must have gone over well with Ruth.

CHIP

Ruth and every other wife in town. They hated every minute of it but we had our fun. We all did.

DYLAN

You too? At the hotel?

(CONTINUED)

CONTINUED:

CHIP

You've done some homework.

DYLAN

Could the man in the picture be Jimmy Bustamante's grandfather?

CHIP

Louis? I never really knew him.

DYLAN

But you know what he looks like. Or remember don't you?

CHIP

I don't know. It was a long time ago. It could be Louis but I can't be sure.

INT. MARTY'S MAYHEM - EVENING

Marty is at the counter reading Dylan's book when Haley walks in.

HALEY

Why are you still here so late?

MARTY

I didn't see a big need to get home.

HALEY

Does that mean I still have time for a cup of coffee?

MARTY

It's your stomach.

Haley gets some coffee and walks over to Marty.

HALEY

Is that Dylan's book?

MARTY

Yeah. It's really very funny.

HALEY

You don't look like you've been laughing.

Haley takes a seat next to Marty.

HALEY (CONT'D)

You know if you need to talk I'm always here for you.

(CONTINUED)

CONTINUED:

MARTY

Thanks. But there's nothing really to talk about.

HALEY

Okay. I just thought you might need a friend.

Marty pretends to read but puts the book down.

MARTY

I think, no I know Ronald is doing something behind my back and I'm sure that something is blonde and lives next door.

HALEY

Aidan? You think Ronald and Aidan are having an affair?

MARTY

They're always together. They're always flirting. Right in front of me like it doesn't even matter.

HALEY

Maybe that's because it doesn't matter.

MARTY

You mean maybe it's because I don't matter.

HALEY

Don't be crazy. I saw those flowers Ronald sent you. They meant something.

MARTY

He didn't send me those flowers.

HALEY

What? Ronald didn't send them?

MARTY

Are you kidding? He's too busy having an affair to think about me.

HALEY

I thought for sure they were some kind of making up present. Not that you two fight or anything. I just assumed.

(CONTINUED)

CONTINUED: (2)

MARTY

Never assume anything sweet happens in my marriage.

HALEY

So who sent them?

MARTY

No one, well not no one but it wasn't Ronald just leave it at that.

HALEY

If I tell you something can I trust you to keep it between the two of us?

MARTY

I don't know. Does it involve me?

HALEY

Let's just say I saw something.

MARTY

What did you see?

HALEY

Maybe I shouldn't say anything.

MARTY

Come on, you started this.

HALEY

I went to see Aidan a few days ago. He wasn't alone. In fact he was in the throes of passion or at least on the verge of the throes of passion.

MARTY

With Ronald?

HALEY

No. Aidan isn't sleeping with your husband.

MARTY

How can you be so sure of that?

HALEY

Because Aidan is sleeping with Larry's husband. It wasn't Ronald I saw with Aidan it was Zimmy. There, now don't you feel a whole lot better?

END OF ACT ONE.

ACT TWO

INT. MARTY'S MAYHEM - DAY

Marty is behind the counter when Stephen walks in.

MARTY  
Stephen. Hello.

STEPHEN  
Hi Marty.

MARTY  
What are you doing here? I'm sorry that  
wasn't meant to come out that way.

STEPHEN  
That's okay. No need to apologize. In  
fact that's why I came here. To apologize  
to you.

MARTY  
For what?

STEPHEN  
I got your message a little late.

MARTY  
Oh that.

STEPHEN  
Did you go to Uncle Randy's?

MARTY  
You caught me. I didn't go. I guess I owe  
you an apology as well.

STEPHEN  
You didn't go?

MARTY  
I had every intention of going but I  
changed my mind at the last minute.

STEPHEN  
I see. So you weren't there at all?

MARTY  
No.

Stephen takes a seat at the counter.

(CONTINUED)

CONTINUED:

STEPHEN

In that case I'm going back to San Francisco tomorrow but I was hoping you and I could have that drink.

MARTY

I can't. Look, it's no secret Ronald and I are having a bit of a bad spell right now and I'm just slightly confused but I I can't do something that will make us all feel guilty. It's not fair to him or to you.

STEPHEN

I don't mean to push you in any way.

MARTY

When I got your flowers and when Ronald and I had another fight, I thought what the heck I might as well have some fun. But I realized it's just not me. I can't run around on my husband even if someone as good as you are waiting for me.

STEPHEN

I really wish things were different.

MARTY

Me too. Let's just leave it as friends.

Stephen stands up and holds out his hand.

STEPHEN

Friends.

Marty hugs Stephen as Larry and the twins walk in.

LARRY

Marty what are you doing?

Marty and Stephen break apart and Larry sees Stephen.

LARRY (CONT'D)

Stephen Merrick! What are you doing in town?

STEPHEN

I'm here on business. How are you?

LARRY

I'm wonderful. This is wonderful. I was just stopping in to remind Marty about my anniversary dinner tonight.

(CONTINUED)

CONTINUED: (2)

STEPHEN  
It's your anniversary?

LARRY  
Yes, can you believe it? Seven years and  
Jimmy and I are still happy as can be.  
Whoever came up with that seven year itch  
thing didn't know us.

STEPHEN  
That's wonderful.

LARRY  
Now that I know you're here, you're  
invited as well.

STEPHEN  
I couldn't. I was just telling Marty I'm  
going back to San Francisco tomorrow.

LARRY  
Then I'm just in time. It would mean so  
much to Jimmy and me, not to mention the  
twins. Without you we wouldn't have these  
bundles of joy. It just wouldn't be right  
without you being there. We owe so much  
of our happiness to you.

STEPHEN  
How can I argue with that?

LARRY  
You can't. I'll see you at 7 tonight at  
Jimmy's Bistro.

STEPHEN  
Great. I'll see you all then.

LARRY  
Oh Stephen, don't worry about a gift,  
your presence is present enough.

Stephen smiles and exits.

LARRY (CONT'D)  
When I walked in here I thought you were  
in the arms of another man! Imagine  
someone I know having an affair right in  
front of me. Oh I would've died!

MARTY  
Yeah, imagine something like that.

INT. CARLTON MANOR - LIVING ROOM -DAY

Aidan walks into the room where Ruth is enjoying a cup of tea.

RUTH

I should've known this day was going too well.

AIDAN

Grandmother, you always act like you don't want to see me, but I know deep deep down in that black heart you have love for your family.

RUTH

I don't think my heart goes that deep.

AIDAN

You're probably right. Are those cookies?

RUTH

Keep your hands off my cookies.

Aidan takes a seat across from his grandmother.

AIDAN

I think I'll have one anyway.

RUTH

What do you want Aidan?

AIDAN

We had a discussion some time ago and I still haven't heard anything back from you. I'm beginning to get concerned.

RUTH

I am in no mood for any of your shenanigans. Shouldn't you be down in that wretched cul-de-sac milking man bone?

AIDAN

Grandmother. The terms you use. If I didn't know better I'd think you were a drag queen.

RUTH

How many times do I have to tell you to stay out of my house?

(CONTINUED)

CONTINUED:

AIDAN

I guess those will be your last words to me. Right before you die and right before I move into this lovely home.

RUTH

I'd come back and haunt your little bastard ass.

AIDAN

I have no doubts. But I'm really here for the check you promised, not the house. Not yet anyway.

RUTH

I never offered you a check.

AIDAN

Grandmother, your memory must be failing.

RUTH

I recall every ugly conversation I've had with you. From "Hi, I'm your gay cock sucking grandson" to "Are those cookies?"

AIDAN

I don't think I used the term cock sucking but it does add a little color to the story doesn't it? Well I guess it's time I take my mother's diary and put it to better use than just collecting dust.

RUTH

What use would anyone have for it?

AIDAN

I think plenty of people would be interested in the deep dark secrets that haunt these walls. For instance, wouldn't people want to know what kind of mother forces their only daughter to give up her child for adoption then turn that daughter out into the streets anyway.

RUTH

No one cares about that crap anymore.

AIDAN

Or perhaps even more startling what has become of that forgotten child? The one left at an orphanage so long ago.

(CONTINUED)

CONTINUED: (2)

RUTH

You're grasping and you're wasting my time.

AIDAN

There's more in that book grandmother and you know it. I offered you the chance to help and now I'm just going to have to take matters into my own hands.

RUTH

You have so much to learn young man.

AIDAN

I can't believe you actually referred to me as a man. That's almost touching.

RUTH

Give me that book and I can help you out.

AIDAN

It's not going to be that easy Grandmother. I want the money first then you'll get your precious book.

INT. ZIMMY'S BISTRO - NIGHT

Larry, Jimmy, Marty, Ronald and Stephen are all seated at a table.

LARRY

I can't believe you've been in town all week and haven't called us. You naughty boy.

STEPHEN

I was going to call. I just had some business to finish up first.

RONALD

So what kind of business did you have in Carlton Heights? And why am I not involved?

STEPHEN

Nothing too exciting just some business merger I had to take care of.

LARRY

Stephen, how is Bernie?

RONALD

We divorced.

(CONTINUED)

CONTINUED:

LARRY

I'm sorry to hear that. What happened?  
You two were so wonderful together.

STEPHEN

Well, people sometimes grow apart.

MARTY

People sometimes grow apart? That's your  
reason for getting divorced.

LARRY

I'm sure it's much more complicated than  
that Marty. I'm sorry to hear about it  
Stephen. Luckily, you're still young and  
there's plenty of fish out in the sea.  
You'll find the right person and you'll  
be as happy as Zimmy and I are.

MARTY

Gee, do you really think so Larry?

RONALD

You're being kind of short aren't you?

MARTY

I need another glass of wine.

STEPHEN

Here I'll pour it for you.

Stephen tries to pour some wine for Marty but Marty grabs the  
bottle and pours it for himself.

RONALD

When are Dylan and Scott going to be  
here?

LARRY

I didn't invite them.

MARTY

Why not?

LARRY

I just wanted an intimate dinner with  
friends.

MARTY

Since when aren't the Irvings our  
friends?

(CONTINUED)

CONTINUED: (2)

ZIMMY

Since Larry had lunch with Ruth.

LARRY

Zimmy! I mean, darling that has nothing to do with it. I just think Dylan is too nosy. I don't like him asking all his questions.

MARTY

What questions?

LARRY

He came to my house today asking about some picture. Wanted to know if I was involved in it somehow. I just don't like it.

MARTY

I saw the picture. It is a little mysterious don't you think?

RONALD

Someone sent him a picture?

MARTY

Yes. Of Edgar Carlton and someone else.

LARRY

I'm not sure that was Edgar Carlton.

ZIMMY

Who was the other person in the picture?

LARRY

I don't want to talk about this anymore. This is exactly why I didn't invite the Irvings and why I think we should all keep our distance from them.

MARTY

Dylan is my friend. I don't know why you're being so uptight about this. Do you have something to hide?

LARRY

Me? Of course not. I don't understand why you are choosing him over me. We've been friends much longer.

(CONTINUED)

CONTINUED: (3)

MARTY

I'm not choosing sides on anything. I just think you're being a little overdramatic.

LARRY

Can we just talk about something else.

MARTY

Fine.

RONALD

Stephen I'd like to talk later with you. I have some legal questions I need to run by you.

STEPHEN

Sure.

Aidan enters the restaurant and Ronald is the first to see him.

RONALD

There's Aidan. Excuse me a second.

Ronald gets up.

MARTY

I need some air.

Marty gets up and walks to the veranda.

STEPHEN

Wait, I'll join you.

MARTY

Don't bother.

ZIMMY

Maybe I should check on the food.

LARRY

Everyone is leaving me. This is my party!

ZIMMY

It's my party too. I'll be right back.

Larry looks to his twins.

LARRY

At least I still have you two. Luckily you can't walk yet or you'd probably leave me too.

INT. ZIMMY'S BISTRO - LOBBY -NIGHT

Ronald walks into the lobby to meet Aidan.

RONALD  
Where have you been?

AIDAN  
I'm been with my grandmother. Isn't that Stephen Merrick who just walked outside with Marty?

RONALD  
Yes. Do you know him?

AIDAN  
Not as well as Marty does, I'm sure.

Ronald looks at the Men's room door.

RONALD  
Come on, I've missed you.

AIDAN  
Are you crazy? Everyone is here.

Ronald pulls Aidan into the men's room.

INT. IRVING LIVING ROOM - EVENING

Dylan has a dry erase board and is making notes on it regarding the residents of Carlton Heights.

Scott walks in from the kitchen.

SCOTT  
What's all this?

DYLAN  
I think I have an angle for my book.

SCOTT  
Really? Dylan, I don't think there's much of a book here.

DYLAN  
You will think there is when I explain it all to you. Sit down.

SCOTT  
Alright.

(CONTINUED)

CONTINUED:

Dylan grabs a pointer stick and begins to point to the names and places on the eraser board.

DYLAN

So I'm still working on the very beginning but I do know Edgar and Ruth Carlton moved to Carlton Heights and then they built Chateau Monroe, the hotel that was here where our houses are. A few years later that hotel burned down and Edgar left town with their infant daughter. Around this same time Jimmy's grandfather disappeared.

SCOTT

So you learned this information where?

DYLAN

I have my sources. Marty told me about the grandfather and Edgar's great escape. And that wonderful Chip Chandelor filled in a lot of the blanks. They used to have these parties at the hotel. The Blue Ball.

SCOTT

The Blue Ball?

DYLAN

I know! Could you just die? Anyway, it was to celebrate the day the town was incorporated or something. Basically it was a way for all the men to get together at the hotel.

SCOTT

All the men?

DYLAN

Yes, Carlton Heights was a hotbed town for gay sex. It seems a lot of the women weren't too happy to find out their husbands were sleeping around and with other men no less.

SCOTT

No less. I guess that would upset them.

DYLAN

Yes, enough to burn down a hotel.

SCOTT

This is what Chip told you?

(CONTINUED)

CONTINUED: (2)

DYLAN

Not in so many words but I figured it out. I have a journalists mind you know.

SCOTT

You have something.

DYLAN

Thanks. So we continue to our current residents. Years after Edgar's disappearance, Aidan's mother dies and he shows up in Carlton Heights. But why? I'll tell you why. So he can get Ruth's money. But she isn't budging so he is sleeping with Ronald to try and get that money.

SCOTT

How would Ronald be helping?

DYLAN

He runs the bank. That's where you come in.

SCOTT

Me?

DYLAN

Yeah, have you noticed Ronald doing anything strange? Maybe inquiring about Ruth's money?

SCOTT

No I haven't and now you're just speculating and accusing.

DYLAN

Maybe but what if I'm not. Then there's the photo. I know it's Edgar and I think the other person in the picture is Zimmy's grandfather. I think the two of them were having an affair and they left town together to raise the daughter. But even Chip couldn't identify the guy in the photo.

SCOTT

Okay, so now you have a fairly good mystery on your hands but without any proof all you have is a fictitious novel.

(CONTINUED)

CONTINUED: (3)

DYLAN

Maybe or maybe I have a conspiracy on my hands.

The phone rings.

SCOTT

Finally, safety from you.

Scott answers the phone.

SCOTT (CONT'D)

Hello? Yes he is. Dylan it's your editor.

DYLAN

Ginnie. What does she want?

Dylan takes the phone.

DYLAN (CONT'D)

Hello Ginnie what can I do for you? In town. Sure that will be fine.

Dylan hangs up the telephone.

SCOTT

She's here?

DYLAN

Tomorrow. She wants to have dinner. What do you think she could want?

SCOTT

Maybe she's part of your conspiracy.

EXT. ZIMMY'S BISTRO - VERANDA - NIGHT

Marty is looking out into the night when Stephen puts his jacket around Marty.

STEPHEN

You're going to get chilled out here.

MARTY

It's not as chilly as it is in there.

STEPHEN

I can't help but notice there's something bothering you.

MARTY

You're very perceptive. That must come in handy in your line of work.

(CONTINUED)

CONTINUED:

STEPHEN

Is it something I did?

MARTY

Yes, but don't worry, it's not just you.

STEPHEN

I can't speak for everyone else but maybe I can fix whatever I did.

MARTY

Don't worry about it. I guess we just grew apart.

STEPHEN

That. That's why you're upset. Because of that comment?

MARTY

I guess I'm a little touchy. I told you don't worry about it.

STEPHEN

You know it isn't entirely true. We didn't grow apart. He grew apart from me and then grew into other men.

MARTY

He cheated?

STEPHEN

Every chance he got.

MARTY

For how long?

STEPHEN

I caught him once and I thought it was an isolated incident but I found out later I was just fooling myself. He was doing it with a neighbor and I had no idea.

MARTY

So you left him?

STEPHEN

Left him? I wish I would've left him. I stayed with him. I thought if I tried hard enough I could keep him. Eventually it was my complacency which drove him away. At least that's what he told me when he packed up his bags and left.

INT. ZIMMY'S BISTRO - MEN'S ROOM - NIGHT

Ronald has Aidan bent over the counter as they have sex.

Larry walks in.

LARRY

Oh my! Oh my!

INT. ZIMMY'S BISTRO - LOBBY - NIGHT

Larry walks back into the lobby as Zimmy walks up to him.

ZIMMY

Where is everybody? The food will be out  
in a second.

LARRY

Oh my! Oh my!

INT. BUSTAMANTE HOUSE - NIGHT

Someone breaks into the Bustamante back door. They start  
going through files and books looking for something.

The burglar turns over drawers in a bureau continuing to  
search for something.

The burglar walks to the stairs and heads to the second floor  
as the camera pans to a photograph of the Bustamante family.

END OF ACT TWO.

ACT THREE

INT. ZIMMY'S BISTRO - LOBBY - NIGHT

Zimmy helps Larry to keep him from falling.

ZIMMY

What's the matter? I'll get you some water.

Zimmy heads to the men's room door but Larry stops him.

LARRY

No! Wine, I need wine. I have some wine at the table. Take me to my wine Zimmy.

ZIMMY

Okay.

Zimmy helps Larry back to the table.

INT. ZIMMY'S BISTRO - NIGHT

Zimmy escorts Larry to his chair.

Larry starts drinking his wine.

Marty and Stephen walk into the room.

MARTY

Larry what happened?

Larry continues drinking and ignoring Marty.

STEPHEN

Where's Ronald and Aidan?

Ronald walks in from one direction and Aidan from the other.

AIDAN

I'm here. What's going on?

ZIMMY

Larry had a dizzy spell.

AIDAN

Oh poor Larry.

RONALD

Yes poor Larry.

Marty looks suspiciously at Ronald and Aidan.

INT. BUSTAMANTE LIVING ROOM - NIGHT

The burglar, whose face we still can't see sneaks out the back door of the Bustamante home.

EXT. BUSTAMANTE HOME - NIGHT

Larry, Jimmy and the twins approach the front door.

LARRY

I am so happy to be home.

ZIMMY

Why do you think you had that dizzy spell?

LARRY

Who knows? I guess it was just the excitement of the evening. I just want to get in the house and lie down.

Aidan drives into the cul-de-sac and parks in his driveway.

ZIMMY

There's Aidan. There was something I needed to talk to him about.

LARRY

No, not tonight. It's our anniversary.

ZIMMY

You're right. Let's get inside.

The Bustamante's walk through the door.

INT. AIDAN PALMER'S LIVING ROOM - NIGHT

Aidan walks in and finds his house in shambles.

Drawers are turned over and there are papers all over.

AIDAN

What the hell?

Aidan runs to the bureau where he keeps his mother's diary. He feels around behind the books and can't find it. He searches under the bureau and behind the bureau but the book is missing.

AIDAN (CONT'D)

I can't believe it.

INT. AIDAN PALMER LIVING ROOM - DAY

Haley and Zimmy are sitting on the sofa.

Aidan is standing by the window facing them.

AIDAN

I know one of you is responsible for this.

HALEY

I'm a glorified maid why would I break in and mess up your house?

AIDAN

I don't care about the mess and you know it. Someone took my mother's diary. They trashed this house and that's all they took.

HALEY

In all fairness sweetie you really don't have much else.

AIDAN

This is not a joke. No one else's house was broken into on the cul-de-sac.

ZIMMY

That's true. Our house was fine.

HALEY

What about Marty and Dylan?

AIDAN

Nothing happened in their houses. If something had they'd be running around the neighborhood telling everyone.

HALEY

So it could've been any one of your neighbors or any one at all for that matter. Are you sure you've looked everywhere? All the sex you've been having may have impaired your memory.

AIDAN

You took it didn't you? As some kind of lesson.

HALEY

What lesson? You'll burn out on your own I'm sure.

(CONTINUED)

CONTINUED:

AIDAN

This isn't the time to talk about your moral grounds Haley.

HALEY

I think it's the perfect time. We're all here, me, you, one of your lovers. Oh perhaps we should ring up Ronald and then all of us can have a chat about fidelity.

ZIMMY

Are you sure you looked everywhere Aidan?

AIDAN

Don't start listening to her. Someone took it and you two are the only ones who know about that diary.

HALEY

Correction. We're the only ones who know what you plan on doing with that diary.

AIDAN

She was willing to hand over money.

HALEY

None of this would've happened if you would have just listened to me in the first place.

AIDAN

What?

HALEY

I told you when you first came to me if you were going to try to use this book you should do it as soon as possible. Instead you recruited Zippy here and somehow involved Ronald Mitchell.

AIDAN

I had a plan. A very good plan. A plan that will still work if I can just find the book.

HALEY

Did it ever occur to you that perhaps it was Ruth who set this up? You've been telling her about the diary for months. Did you really think she was going to sit around twiddling her cane while you blackmail her?

INT. CARLTON MANOR - LIVING ROOM - NEXT DAY

Ruth is having tea with Arnold Gunderson.

RUTH

I appreciate you coming all the way out here Arnold.

ARNOLD

It's not a problem Mrs. Carlton.

RUTH

I also appreciate how quickly this has come about.

ARNOLD

They were very eager to accept your offer.

RUTH

Out of curiosity, who did make the offer?

ARNOLD

We acquired a music publishing company a few years back, Monarch Music. Of course the company was very interested in expanding into book publishing.

RUTH

That's wonderful. So there will be no mention of Carlton Enterprises at all?

ARNOLD

No, just like you ordered.

RUTH

And they had no problem with my stipulations?

ARNOLD

Not once they heard about the amount you were willing to pay. Now all I need you to do is sign these papers.

RUTH

A paper trail?

ARNOLD

Don't worry Mrs. Carlton. You are Christopher Ellers, the sole proprietor of Monarch Music. Just initial right here.

(CONTINUED)

CONTINUED:

RUTH

Of course.

ARNOLD

I must admit I was impressed at the thoroughness of your data.

RUTH

I may be getting on in years but I don't think I'll ever lose my money making skills Arnold. This publishing house should continue turning profits long after my days are gone.

ARNOLD

You'll outlive us all. I think it's wonderful to do this for your grandson but I'm curious about the secrecy.

RUTH

He's been a tad unmotivated in his life and suddenly he's interested in book publishing.

ARNOLD

It's a very elaborate gesture, if you don't mind my saying.

RUTH

It is elaborate and that's why I wanted to keep it a secret that we own it. He would never accept such a gift from me. He's much too proud.

ARNOLD

So you're going to give him a job?

RUTH

Christopher Ellers is going to give him a job. New York City is such an exciting place for a young man don't you think?

Ruth hands the contracts to Arnold.

RUTH (CONT'D)

Here we are. I imagine you'll take care of this as promptly as usual.

ARNOLD

Of course Mrs. Carlton. I will have the money and papers transferred this afternoon.

INT. RESTAURANT - EVENING

Dylan, Scott and GINNIE THOMAS are having dinner.

GINNIE  
This really is a very nice town.

DYLAN  
It's hardly New York.

GINNIE  
Or LA for that matter. But you're enjoying yourself aren't you?

DYLAN  
Yes. Scott loves his job.

GINNIE  
I'm so glad you could join us.

SCOTT  
Thanks.

DYLAN  
I know it's a little out of the ordinary but I insisted he come. I thought if you had bad news to give to me I wanted Scott with me.

GINNIE  
Bad news? Why would I have bad news?

DYLAN  
I don't know. You came all the way to Carlton Heights so I just assumed it was bad. But before you fire me I've been working double time on this new idea I have.

GINNIE  
Dylan I'm not here to fire you. But now my curiosity is piqued. What's this new project?

DYLAN  
This town is full of eccentrics and their little secrets. The town matriarch Ruth Carlton, she is a pistol. She has everyone walking on eggshells and seems to get off on making everyone's life miserable. But I started doing some investigating and I think I am really onto something.

(CONTINUED)

CONTINUED:

GINNIE

You'll have to show me your notes.

DYLAN

I have them right here.

Dylan pulls papers out of his brief case.

GINNIE

Have you read any of this stuff Scott?

SCOTT

He's run his theories past me. The idea is pretty intriguing.

DYLAN

Here you go.

Dylan hands the notes to Ginnie to look over.

SCOTT

He's been working on this stuff since we got to town.

DYLAN

I have a friend at the library whose mother knows all the old timers and I've made friends with the editor of the paper so it's just a matter of time before I can start interviewing and find out even more of this town's secrets.

GINNIE

I see you're really excited about all of this. But I don't think it's really what we're looking for.

DYLAN

What do you mean? This is gold. Everyone loves a good mystery.

GINNIE

You're on contract with Zbornak Publishing as a humorist, Dylan. Your book was a big success but not enough of a success you can just break formula.

DYLAN

You don't want me to write this book?

(CONTINUED)

CONTINUED: (2)

GINNIE

You can write whatever you want. I would never stifle your creative spirit, but the publishers want to make money. They aren't going to publish anything by you that isn't what we're used to.

DYLAN

How do you know? I mean you haven't even shown them anything yet. You could tell them how great this could be.

GINNIE

I don't think so.

DYLAN

Then give me a month. Give me a month to come up with a short manuscript. Something that's a little more detailed.

GINNIE

Dylan, I'm not only your editor, I'm your friend. The publishing company sent me here personally because of our friendship. They want to make sure we're all on the same page.

DYLAN

What page is that?

GINNIE

You need to write another book for us and we want the same type of book you were hired for.

DYLAN

What if I don't want to write another self help book?

GINNIE

They cancel your contract and you forfeit your advance.

DYLAN

You can't do that. Can you?

GINNIE

We have every right to do it. This is a money making business. We need to stay with what we know.

INT. SHADY GROVE HOTEL - ROOM 16 - EVENING

Stephen is on the telephone.

STEPHEN

Tomorrow at 11 am. I have a flight leaving immediately after so you have to be there. Yes. I have everything you need.

There is a knock on the door.

STEPHEN (CONT'D)

Someone's here. I have to go. I'll see you tomorrow 11 o'clock sharp.

Stephen hangs up the phone and goes to the door.

Stephen opens the door and Ronald is there.

STEPHEN (CONT'D)

Ronald. Hi, buddy. What are you doing here?

Ronald walks into the room.

RONALD

We didn't really have time to talk at the restaurant.

STEPHEN

It got kind of hectic.

Ronald sees papers all over the room.

STEPHEN (CONT'D)

I was just taking care of some business.

RONALD

I see that.

STEPHEN

You had some legal questions right?

RONALD

Yes, about wills.

STEPHEN

I'm not an estate lawyer but I might be able to help you out. Are you trying to create one?

(CONTINUED)

CONTINUED:

RONALD  
Actually I'm trying to find one.

STEPHEN  
I don't follow.

RONALD  
It's not my will. It's someone else's. I need to know how to get a hold of it.

STEPHEN  
Is it a relative or something?

RONALD  
It could be. Does it matter?

STEPHEN  
Of course it matters. If it's a relative you may have some rights to see the document.

RONALD  
Okay, I'm a relative.

STEPHEN  
If the person is deceased you should..

RONALD  
They aren't dead.

STEPHEN  
Then unless they're willing to show it to you there's not much you can do.

RONALD  
There must be copies of it. When you create a will there's a copy in the lawyer's office right?

STEPHEN  
Well yes and probably a safety deposit box and more than likely in the person's home.

RONALD  
I checked all those places.

STEPHEN  
As a lawyer I probably shouldn't know what you're up to. Sorry I couldn't be of more help.

(CONTINUED)

CONTINUED: (2)

RONALD

Don't worry about me. I have a few plans in the works. When does your plane leave?

STEPHEN

I was supposed to fly out tonight but it looks like my business is going to take one more day.

RONALD

I guess I'll leave you to it then.

Stephen walks Ronald to the door.

STEPHEN

It was good to see everyone again. Next time I'll have to stay a little longer.

RONALD

That reminds me. There was one more thing I needed to ask you.

STEPHEN

What's that?

RONALD

What's going on between you and Marty?

STEPHEN

Excuse me?

RONALD

You came to town without telling me, then you see Marty at the bar and no one tells me and at dinner you seemed pretty cozy.

STEPHEN

If I didn't know better I'd think you were jealous. Marty would be touched by your sentiment.

RONALD

What sentiment? I don't want people to see my husband running around town with another man. It's not good for the bank's image. It was good to see you buddy.

STEPHEN

Yeah, you too.

Ronald exits.

INT. IRVING BEDROOM - NIGHT

Dylan is moisturizing while Scott gets ready for bed.

DYLAN

Can you believe the nerve of that woman?

SCOTT

Maybe it's for the best. This whole book idea of yours makes me a little nervous.

DYLAN

Why should it make you nervous?

SCOTT

We are new to town. All of these other people have lived here for years. Aren't you afraid you're going to alienate your friends and neighbors?

DYLAN

Only the ones who have something to hide.

SCOTT

We're just lucky no one has done anything at the bank.

DYLAN

What do you mean? Like take their money out or something?

SCOTT

Yes something like that. Did it ever occur to you that this affects me as well?

DYLAN

Of course it has. But not everyone is mad at me. You even said that Chip Chandelor praised me. He offered me a job remember?

SCOTT

Chip Chandelor is not the only person in town. Look at all the people who you're fighting with.

DYLAN

I can protect myself against a bunch of old biddies.

SCOTT

I think it's just best you leave it alone and take the offer from Ginnie.

(CONTINUED)

CONTINUED:

DYLAN  
Maybe you're right.

Dylan and Scott both climb into bed.

SCOTT  
Of course I'm right.

DYLAN  
But look at this picture. Tell me someone isn't trying to get me to write this book.

SCOTT  
Maybe it's just a joke. Someone is pulling your chain.

DYLAN  
What kind of joke is that?

SCOTT  
I don't know. But it's not worth the problems. Take Ginnie's offer.

DYLAN  
Maybe you're right.

SCOTT  
Good night.

Scott and Dylan kiss and turn out their bedside lights.

DYLAN  
Oh my god.

SCOTT  
What?

Dylan turns on the light sitting up in the bed.

DYLAN  
I just realized something.

Dylan picks up the photo from the night stand.

DYLAN (CONT'D)  
See this building they're standing in front of?

Scott turns on his light as Dylan hands him the photo.

SCOTT  
Yes, so?

(CONTINUED)

CONTINUED: (2)

DYLAN

What does it look like to you?

SCOTT

I don't know, a building. A barn?

DYLAN

Exactly. It's a stable don't you think?

SCOTT

I don't know, it could be. What does it matter?

DYLAN

The only place there's a stable around here would be on the Carlton property.

SCOTT

Okay that makes sense. If that's Edgar Carlton he's standing in front of his stable. Big deal.

DYLAN

It is a big deal. I'm going to look for that stable.

SCOTT

Why? What would that prove? Do you think he's still there?

DYLAN

No, but I want to see it.

SCOTT

I thought we just decided..

DYLAN

I said, "Maybe you're right," I never said you were absolutely right. I better get to sleep, I have a big day tomorrow.

Dylan turns out his light.

INT. ABANDONED HORSE STABLE - NIGHT

Someone dressed in black and wearing black gloves is walking through the stable carrying the diary stolen from Aidan's.

The person opens up a loose floor board and puts the diary into it.

END OF ACT THREE.

ACT FOUR

EXT. AVENUE SEA - MORNING

Dylan walks Scott out to his car.

DYLAN

You have a good day honey.

SCOTT

You're not going to get into trouble today are you? You're going to take Ginnie's offer and leave this whole thing alone, right?

DYLAN

Whatever you say.

SCOTT

Promise me.

DYLAN

Yes, I'll leave it alone. Now you're going to be late.

Scott gets into his car and drives off.

Next door, Zimmy comes out of his house wearing only shorts, ready for his morning run.

He does a few squats on the front lawn when Larry and the twins come outside.

Dylan runs into his house.

LARRY

I'm taking the twins for their walk then I'm going to stop by Marty's.

ZIMMY

I'm just gearing up for my run, hon.

INT. IRVING LIVING ROOM - MORNING

Dylan grabs the photo.

He looks out the window to see Larry and the twins walk by.

Zimmy is still on the Bustamante front lawn stretching.

Dylan runs outside.

EXT. AVENUE SEA - MORNING

Dylan calmly walks up to Zimmy.

DYLAN  
Hi Neighbor.

ZIMMY  
Hey, how are you doing? Wanna take a run?

DYLAN  
No. But I have a question for you. Can you look at a picture for me?

ZIMMY  
Sure. Is it a dirty picture?

DYLAN  
No.

ZIMMY  
That's too bad.

Dylan hands the photograph to Zimmy.

DYLAN  
Is this your grandfather?

ZIMMY  
Is this the picture someone left on your doorstep?

DYLAN  
Yes.

ZIMMY  
That's not my grandfather.

DYLAN  
Are you sure?

ZIMMY  
I know my own grandfather. Now I have to get my run in. If I don't I won't have any energy all day long. But let me know if you ever want to show me some dirty pictures.

DYLAN  
Yeah, I'll do that.

Zimmy runs off.

INT. CARLTON MANOR - LIVING ROOM - DAY

Aidan walks in to the living room followed quickly by Haley.

HALEY

Mrs. Carlton I tried to stop him.

Haley checks out her nail polish.

RUTH

Of course you did. You can excuse yourself Haley.

Haley exits.

AIDAN

You seem rather pleasant this morning grandmother.

RUTH

I made a very good business deal and I'm celebrating. Would you like a biscuit?

AIDAN

I'm too afraid they might be poisoned.

RUTH

Silly children. Always thinking the worse of the older generation. It's understandable though. I was young once.

AIDAN

I'm a little frightened by your behavior. Are you in the midst of a stroke or something?

RUTH

Let's hope not. I highly doubt you'd be ringing the paramedics.

AIDAN

I might pick up the phone.

RUTH

Oh you.

AIDAN

Where's the grandmother I know and loathe?

(CONTINUED)

CONTINUED:

RUTH

I imagine you're here because you think I'll be paying you off for some little book of lies.

AIDAN

That was the idea, yes.

RUTH

I've been thinking about that deal you are so eager to make with me and I'm afraid I'm going to have to pass.

AIDAN

What? You know how much damage that book can do. I mean you are aware that Dylan Irving is working on a book about you and this town and anything in this diary will just sweeten his book deal.

RUTH

I'm feeling quite confident that I won't need to worry about this Irving person either.

AIDAN

Are you going to have him snuffed?

RUTH

What kind of people do you think I know?

AIDAN

I didn't say anything about other people. You would probably do it with your cane.

RUTH

I don't think I need to resort to that type of behavior. I'm not a violent woman.

AIDAN

No, you're just a manipulative bitch.

RUTH

Aidan, that kind of talk won't get you into my good graces. But that's what I should expect from someone who shows absolutely no compassion for his own family.

AIDAN

What are you talking about?

(CONTINUED)

CONTINUED: (2)

RUTH

What kind of son would be willing to sell out his own mother's darkest secrets for a few dollars?

AIDAN

Don't talk about my mother. I've read what you did to her.

RUTH

Regardless of what you think I did to her, you're the one willing to sell her out.

AIDAN

I am trying to keep her secrets and yours from being publicized. I'm doing the family a service.

RUTH

Somehow your loyalty to the Cartlons goes right out the window when you are blackmailing me.

AIDAN

Look, I want cash. Lots and lots of cash. I get the money, you get the book and no one gets hurt.

RUTH

I'm not giving you any money and I'm not playing this charade any longer. You think you have some upper hand with me. No one has the upper hand on me ever. Believe me when I say, I am being a lot nicer than I could be. I could just as easily take that book myself.

AIDAN

You did take that book!

RUTH

Ha! You don't even have the book.

AIDAN

Don't act like you didn't know it was gone. You're the one who paid to have someone ransack my house.

RUTH

Oh! They ransacked your house did they? That is too precious.

(CONTINUED)

CONTINUED: (3)

AIDAN

I know you're behind it. If you weren't you wouldn't be laughing.

RUTH

I have told you several times, that book doesn't mean anything. It's a series of rants by a delusional girl who obviously raised an equally delusional son who thinks he can play in the big leagues. You're done here Aidan. It's time to pack up and go, don't you think?

AIDAN

No way, you are not going to win this time. I am going to expose you and make you suffer. I won't rest until I have everything you own.

RUTH

You don't have anything on me. You don't even have the book.

AIDAN

I don't need the book. I have all the information I need. I can tell everyone what I know. I'll start with Sheriff Mackenzie and work my way up to the Mayor. I will ruin you.

RUTH

You little fuck.

AIDAN

Yeah, maybe I'll start with Dylan Irving. I'm sure he'd like to know some things.

RUTH

No one is going to believe you. You don't have any proof.

AIDAN

I will find that book and when I do, you better start packing cause I'm moving in.

Aidan storms out of the room and out the front door.

RUTH

Haley! I need some liquor!

INT. MITCHELL KITCHEN - DAY

Marty walks to the back door carrying an Entemann's coffee cake just as Larry knocks on the glass door.

MARTY

Larry, hi. I was just coming over to your house. I have cake.

LARRY

Isn't that funny? I'm here at your house and I have cake.

MARTY

Your's looks better. Come in.

Larry walks into the house.

MARTY (CONT'D)

I'll get a knife.

Marty gets a knife and plates as Larry sits at the table.

LARRY

I want to apologize.

MARTY

I want to apologize.

LARRY

I'm sorry I upset you last night. All that talk about Dylan. I had no right to go shooting off my mouth.

MARTY

No, I'm sorry I got upset at you. You have so much on your mind you didn't deserve to have me ruin your anniversary dinner. You deserve the best.

LARRY

You deserve the best too. I know it's hard running your own business and taking care of a house.

MARTY

Please, I have nothing on you. Those twins are a handful and you're always planning all these neighborhood activities and taking care of your house.

LARRY

It's good to know I'm appreciated.

(CONTINUED)

CONTINUED:

MARTY

We all see the sacrifices you make.

LARRY

I'm touched but you're just as busy and giving as I am. Giving that poor British girl a place to sing when God knows anyone with half an ear wouldn't put her near a microphone. And your coffee. Mmm. I love it.

Larry takes a sip of his coffee.

Marty suddenly realizes Larry is feeding his ego as well.

LARRY (CONT'D)

I want you to know I think you're a very wonderful guy and anyone would be proud to be married to you. And your cake is delicious.

MARTY

It's your cake Larry.

LARRY

Oh of course. I'm so glad we made up like this.

EXT. CARLTON MANOR - DAY

Dylan drives up the drive way.

Haley is watering flowers when Dylan gets out of his car.

HALEY

Dylan what are you doing here?

DYLAN

I need to speak to Ruth.

HALEY

Have you gone bloody mad?

DYLAN

This is really important.

HALEY

Nothing could be that important.

DYLAN

Someone is trying to tell me something and the only person who has all the answers is Ruth.

(CONTINUED)

CONTINUED:

HALEY

That doesn't surprise me. But I still don't think you should talk to her. She's liable to chew you up. Particularly on her own home turf.

DYLAN

I'm going in.

HALEY

Don't.

Haley steps in front of Dylan on the front steps.

HALEY (CONT'D)

Maybe I can help you.

Dylan takes the photograph out of his pocket.

DYLAN

Do you know these people?

Haley looks at the photo.

HALEY

No, I don't.

DYLAN

See. I need to talk to Ruth.

HALEY

Okay, okay. Let me see it again.

Haley looks at it closer. She pretends to study it.

DYLAN

Memorizing it isn't going to help.

HALEY

That one is Edgar Carlton for sure.

DYLAN

And the other one?

HALEY

I don't know.

DYLAN

But Ruth would know.

HALEY

She's not home.

(CONTINUED)

CONTINUED: (2)

DYLAN

If you're here, she's home. Why won't you let me do this?

HALEY

Because you're my friend. You're right she is home but she is sleeping. She is, she really is. If she weren't you'd hear her screaming for me.

DYLAN

I don't know who else to talk to. Someone sent me this picture and it obviously means something.

HALEY

I'll tell you what. I'll look around the house for any pictures similar. Maybe I can find something with that man in it.

DYLAN

Would you? That would be wonderful.

HALEY

It's my pleasure. Now you skedaddle before the Witch wakes up.

DYLAN

Thanks Haley. I really owe you. I almost forgot. Have you seen this building they are standing in front of? I thought it might be a stable or something.

Haley looks at it again.

HALEY

It doesn't look familiar to me.

DYLAN

It's not around here somewhere?

HALEY

No. There isn't anything like that around here.

DYLAN

Well it was worth a shot. Thanks again Haley I really appreciate it.

Haley watches as Dylan gets into his car and drives down the road.

EXT. ROAD LEADING FROM CARLTON MANOR - DAY

Dylan is driving down the road.

He turns off to the side of the road and gets out of the car.

DYLAN

I know that stable is around here.

Dylan starts walking through a meadow.

INT. M&A BANK - LOBBY - DAY

A TELLER is waiting on a CUSTOMER at the front counter.

Across the lobby Scott is working with Arnold Gunderson.

ARNOLD

I'm so glad this town has an M&A Bank branch. My job is riding on this transfer. I thought it would save a lot of time taking care of it here.

SCOTT

No problem Mr. Gunderson. Now where were the funds being transferred to?

ARNOLD

Zbornak Publishing New York.

SCOTT

Zbornak? Are you sure?

ARNOLD

Yes, it's not a name you hear too often.

SCOTT

No, it's not.

Ronald appears from the hall and walks over to Scott's desk.

RONALD

How are things going?

SCOTT

Just fine. I'm working on a transfer.

Ronald looks over Scott's shoulder to see the large amount of money coming from Monarch Music.

TELLER

Ronald you have a phone call.

INT. M&A BANK - RONALD'S OFFICE - DAY

Ronald walks in and picks up the telephone.

RONALD  
This is Ronald Mitchell.

INTERCUT - TELEPHONE CONVERSATION - RONALD AND MR. WESTMONT

MR. WESTMONT  
This is Mr. Westmont of Henson & Dunne  
Law Offices. I'm returning your call.

RONALD  
Mr. Westmont, I was starting to fear you  
didn't get my messages.

MR. WESTMONT  
You said it was urgent regarding Ruth  
Carlton. I hope nothing has happened to  
her.

RONALD  
No, of course not. She's just not as  
agile as she used to be and she wanted to  
make a few changes in her will so I'm  
acting as her liaison.

MR. WESTMONT  
Of course we'd be willing to do anything  
for Mrs. Carlton but unfortunately she  
never filed her will with this law firm.

RONALD  
Are you sure? I was under the impression  
that both she and Mr. Carlton were  
provided with your service.

MR. WESTMONT  
Mr. Carlton is a long time client of ours  
but he specifically asked us not to do  
any kind of work with his wife. He felt  
it may be a conflict of interest.

RONALD  
Well surely that shouldn't matter now. He  
is dead.

MR. WESTMONT  
Excuse me? Did you say Mr. Carlton has  
died.

(CONTINUED)

CONTINUED:

RONALD  
Yeah, like 50 years ago.

MR. WESTMONT  
You must be mistaken Mr. Mitchell.

RONALD  
He is dead. Ruth is the old widow living on the hill, has been since I moved to town ten years ago.

MR. WESTMONT  
If Ruth is living on the hill I can assure you Mr. Irving is not dead.

RONALD  
What are you talking about?

MR. WESTMONT  
If Mr. Irving were dead, Ruth Carlton would be penniless and she would not be living in Carlton Manor. Now I think this sick joke has gone on long enough Mr. Mitchell. Good day.

EXT. CARLTON MANOR GROUNDS - DAY

Dylan climbs up a hill and looks around.

He spots a series of white buildings at the bottom of the hill. Dylan holds up the picture to the scenery.

Dylan starts walking down the hill to the stable.

EXT. ABANDONED HORSE STABLE - DAY

Two cars drive up to the abandoned stable.

Stephen gets out of one of the cars.

The Man In Black emerges from the other.

MAN IN BLACK  
I'm so glad we are finally able to get together. I don't see anyone around.

STEPHEN  
Can we get this over with please?

MAN IN BLACK  
Why are you in such a hurry? Do you have a date or something? Some guy in the woods you need to blow?

EXT. ABANDONED HORSE STABLE - BACK - DAY

Dylan walks up to the horse stable.

Dylan fights to open a door and walks in.

EXT. ABANDONED HORSE STABLE - DAY

The Man in Black opens his car trunk and takes out a brief case.

Stephen takes the same type of brief case from his car.

Stephen and the Man In Black exchange brief cases.

Both men open up their brief cases.

Inside the case given to the Man in Black are papers and Stephen's case is full of money.

STEPHEN

This doesn't look like all of the money.

MAN IN BLACK

It's not. It's half.

STEPHEN

Half. What are you trying to pull?

MAN IN BLACK

You'll get the other half when I verify these files are authentic.

STEPHEN

I can't believe this! We had a deal.

MAN IN BLACK

I think half of the money will be enough to keep your creditors quiet for awhile. You'll get the other half when I am certain we have everything we need. If you don't like the arrangement I could always take the money back.

INT. ABANDONED HORSE STABLE - DAY

Dylan is looking through the stable when he hears voices coming from outside.

Dylan walks to the window. As he looks to see who is out there, he bumps a board making a noise.

EXT. ABANDONED HORSE STABLE - DAY

The Man in Black hears a noise.

MAN IN BLACK  
Did you hear that?

STEPHEN  
I didn't hear anything.

The Man in Black starts walking to the stable.

STEPHEN (CONT'D)  
We don't have time for this. It's fine.  
I'll cooperate.

MAN IN BLACK  
I thought so. I'll be in touch.

STEPHEN  
How do I know you will pay me the rest of  
the money?

MAN IN BLACK  
I don't screw over MY clients. Besides  
you don't really have much of a choice do  
you?

The men get into their cars and drive away.

INT. HORSE STABLE - DAY

Dylan hears the cars leave so he looks through the window to  
see who is leaving.

At his feet he notices a loose board. He kicks at the board.  
He tries to pry the board loose but to no avail.

Dylan looks around and finds a tire iron. He grabs it and  
heads to the loose board but hits a pillar from a stable. The  
board breaks in half and a trap door falls open, dropping  
debris all around him.

As the dust clears, Dylan coughs and wipes his eyes. He sees  
something in the debris so he looks through it and to his  
horror he finds a human skull.

DYLAN  
Oh my god.

FADE OUT.

THE END.