

THE KILLING ANGLE

by
William C. Martell

Four security cameras.
Four different angles of the murder.
Four different murderers?

William C. Martell
11012 Ventura Blvd #103
Studio City, CA 91604
818-497-2707
wcmartell@ScriptSecrets.Net

THE KILLING ANGLE

FADE IN:

EXT. FRENCHMAN'S BLUFF HOTEL - ST. THOMAS -- DAY

An American territory, St. Thomas is a Caribbean paradise where the language is English and the currency is US dollars.

The most luxurious hotel on the island is on Frenchman's Bluff, 500 rooms, 9 suites, two pools, on a bluff overlooking the beach.

INT. HOTEL SECURITY OFFICE -- DAY

A bank of video monitors: various views of the hotel.

The center screen shows a wide angle of the HOTEL LOBBY, tourists coming and going past an antique clock.

LOU PARKER, the hotel's Security Chief, watches the monitors. Parker has the smooth, easy moves of an ex-athlete. Equally at home sipping cocktails with royalty or breaking up brawls.

On the opposite side of the room, security assistant KENNY watches another monitor bank. Parker's shadow.

Parker turns when cute, wholesome barmaid MARY SAYLES enters, hands a to-go coffee to Kenny, sets another next to Parker.

PARKER

Who's tending bar?

MARY

It's on automatic.

ON THE VIDEO SCREEN

Glamorous ex-movie star, GOLDY ZELAGGIO, barks orders to a BELLBOY, treating him like a slave. The monitors are without sound, and Goldy's wild gestures seem almost comic.

PARKER (O.S.)

Goldy Zelaggio, movie star, did some stuff with Nicholson in the seventies.

MARY (O.S.)

Mmmm, Michael Hayes. Every woman's dream. Too bad he's married. Did you see "Lethal Response"?

America's favorite action movie star MICHAEL HAYES drops his bags at the front desk, shows the Clerk his famous smile.

PARKER

Is that the one where he plays the tough, honest cop who doesn't play by the rules?

MARY

(grins - studies Parker)
I don't know how you can sit here all day and watch these people.

PARKER

I'm looking for clues.

MARY

To what?

PARKER

What makes them special.

Parker takes a sip of coffee and looks at Mary.

PARKER

When I was on Senator Simons' detail, we'd play golf together, go to the opera, play poker on the plane... But I was never an equal, never a friend.

MARY

You really want politicians as friends?

PARKER

Simons and his wife depended on me to protect them... and order their wine. Couldn't tell a Burgundy from a Bordeaux.

MARY

(touches his shoulder)
You don't need them.

Parker notices something on the lobby monitor.

ON THE VIDEO SCREEN

EDDY DeSOUZA, a long haired scuzzy-looking rock & roller in a calf-length rain coat, shoves fans back and enters the lobby. When he gestures to the Bellboy carrying his luggage, his lapel opens to expose a holstered 357 Magnum.

Parker sees the gun, jumps up.

PARKER

Kenny, call the cops. NOW.

Kenny grabs the phone, hits the speed-dial number.
Parker checks the action on his gun on the way out.

INT. HOTEL LOBBY -- DAY

Parker corners DeSouza before he can get to the front desk.

PARKER
Excuse me, sir.

DESOUZA
What the fuck you want?

PARKER
I'm with Hotel Security.

DESOUZA
I haven't even trashed the room yet.

PARKER
Could you come to the Security Office?

DESOUZA
You gonna search me for stolen towels?

DeSouza tries to push past him.

Parker blocks him, pulls out his ID folder.

PARKER
Maybe you don't believe me.

DeSouza takes the ID folder, slips on a pair of glasses from his raincoat pocket, reads, slaps the ID back at Parker.

DESOUZA
Swell. You're a real-life hotel
detective. Probably went to night
school and everything. I'm impressed.

DeSouza tries to walk away...
But Parker catches him.
DeSouza bats him away.

DESOUZA
Look, I'm a guest of the fucking
hotel. Now get your hands off me.

PARKER
I'm a little concerned about your
gun.

DESOUZA
Don't be. It's licensed.

Police sirens outside the hotel.
Kenny enters the lobby, hand on his gun.

Parker gestures for him to hold his position. Play it cool.

PARKER

Let me suggest that you keep it in
the hotel safe during your stay.

DESOUZA

Thanks for the suggestion. But since
I'm a guest and you're just an
employee, I'll do whatever I want.

Lt. BOB NOLAN pushes to where DeSouza and Parker face off,
flashes his St. Thomas Police ID.

NOLAN

Little trouble, Lou?

PARKER

False alarm.

DeSouza grins at Parker, continues to the front desk.
Kenny fades back to the security office.

NOLAN

What was that all about?

PARKER

The guy has a gun.

NOLAN

Registered?

PARKER

There's something about a guy
wandering around my lobby with a gun
that bothers me, Nolan. I don't
know what it is.

NOLAN

Instinct, buddy.

DeSouza and a pair of BELLBOYS enter the elevator. As the
elevator doors begin to close, DeSouza gives Parker a wave.

PARKER

Who the hell does he think he is?

NOLAN

You don't know?

Parker shakes his head, Nolan puts a hand on his shoulder.

NOLAN

Eddy DeSouza. Plays guitar for the
Pagan Babies. My daughter has all
his CDs.

(MORE)

NOLAN (CONT'D)

Big poster of him over her bed.
Frankly, he scares the shit out of
me.

PARKER

Me, too.

Parker and Nolan slap hands - they're best friends.

NOLAN

Hasta.

Nolan leaves. Parker sees the most beautiful woman in the
world.

TANIA LEHMAN is tall, sexy, and seductive... an ex-fashion
model who has become more beautiful with age. Dressed in a
tight white dress, translucent in the backlit doorway.

Parker watches her cross the lobby to the front desk.

AT THE FRONT DESK

Tania treats the CLERK to a smile.

TANIA

Tania and Charles Lehman. We have
reservations.

CLERK

Let me find the card.

The Clerk turns to the computer.

Parker and Tania trade smiles.

PARKER

Lou Parker, hotel security.

TANIA

Is there a problem?

PARKER

Not at all. I like to introduce myself
to all of the guests.

TANIA

Tania Lehman. Pleased to meet you.

They shake hands, a charge of sexuality flows between them.

PARKER

If you have any difficulty during
your stay, don't be afraid to call.

Tania slowly lets go of his hand, gives him a sexy smile.

TANIA
What if it's late?

PARKER
I have an apartment here at the hotel.
I'm available twenty four hours.

TANIA
I'll keep that in mind.

A hand grabs Tania's shoulder.

CHARLES LEHMAN, a slick looking CEO of a Wall Street investment firm, in the Madoff mold. Coal black eyes and dangerous edge, he's like a mob trigger man in a tailored suit.

TANIA
Charles, this is Mr. Parker, with
hotel security. My husband Charles.

They don't shake hands. Parker knows who he is.

PARKER
I was just telling your wife, if you
have any problems, I can be reached
by calling the hotel front desk.

LEHMAN
I take care of my own problems.

Lehman takes the mag-stripe room keys from Tania.

LEHMAN
Come on.

When he realizes his luggage has been left on the floor behind him, Lehman turns to a Bellhop and bellows:

LEHMAN
Boy!

Lehman, Tania, two BELLHOPS enter the elevator. Before the elevator doors close, Tania and Parker share another smile. Lehman doesn't notice.

INT. HOTEL SECURITY OFFICE -- DAY

ON A VIDEO SCREEN (labeled 14th floor)

Elevator doors open on the 14th floor.
Lehman, Tania, and the Bellboys move down the hall.

THE CAMERA PANS AWAY, another camera spots them at room 14-B (the "Barracuda Suite" - all the suites are named after fish).

Lehman slides the mag-key into the lock, opens the door.

THE DOOR TO ROOM 14-B CLOSES, and HARRY FERGUSON, elegant British airline and music mogul, exits his suite, passing 14-B, to the elevator. Harry twirls his silver and black walking stick, gives it a couple of bounces on the carpet.

ON ANOTHER VIDEO MONITOR (labeled lobby)

W.T. BURNETT, a beefy FBI Agent with close cut hair flips his ID. The Clerk seems uncomfortable with their conversation.

THE CAMERA PANS AWAY, picks up the doors as PRINCE AHMED YEHMANI and his BODYGUARDS enter, trailing a half dozen Bellboys.

Yehmani, in traditional robes and jewelry, crosses to front desk, as Burnett ends his conversation with the Clerk. The three BODYGUARDS wear suits and turbans.

The elevator doors open and Hayes steps out, gives a big smile to some tourists, playing the star as he crosses to the lounge.

ON ANOTHER VIDEO MONITOR (labeled lounge)

Hayes takes a seat at the bar and order a drink from Mary, who tries not to act star struck.

Parker smiles at Mary's reaction to the movie star.

CAMERA PANS to a plain looking girl sitting alone in a booth sipping an oversized rum drink, chain smoking menthol cigarettes.

JENNIFER HILL grinds out her cigarette. Abrupt movements contrast her peaches-and-cream complexion. She scoops up her purse, leaves the bar. Passing the security camera, a glitter of light on the 32 caliber auto in her purse.

OTHER VIDEO MONITORS SHOW

Empty shots of every floor of the hotel, then back to...

THE VIDEO MONITOR (labeled 14th floor)

Faded star Goldy Zelaggio exits the elevator, heads to her room.

IN THE HALLWAY, Goldy passes Eddy DeSouza.

Rock and roller DeSouza passes 14-B on his way to the elevator.

THE DOOR TO 14-B opens, Lehman and Tania head to the elevator.

Tania's dress hugs every curve of her body as if it were sprayed on. She is the sexiest woman on earth.

Parker watches the video monitor, mesmerized by Tania.
He has fallen, and fallen hard.

THE VIDEO MONITOR

The elevator doors close over Tania, Lehman, and DeSouza.

INT. HOTEL BAR -- NIGHT.

A video security camera mounted on the wall.

Show tunes with a slightly Calypso bent in the background,
courtesy of the dreadlocked piano player, SAM. Drowning out
the music with a Discman, FBI Agent Burnett sits in a back
booth.

British airline owner Harry Ferguson at the bar.

MARY

Gin and lime, no tonic, no ice?

FERGUSON

Correct.

Mary prepares the drink.

Ferguson taps his walking stick on the floor, looks around.

MARY

Here you go.

FERGUSON

Put it on my ticket. Room 14-C.

Ferguson lifts his drink and saunters to a booth.

Parker takes a seat at the bar.

PARKER

How 'bout a beer?

MARY

Long day?

(brings him a beer)

I get off in an hour. We could go
dancing?

Her hand touches him when she gives him his change.

PARKER

I'm tired.

MARY

We could see a movie.

PARKER

I'm just going to go to bed.

Mary gives him a sexy look. Parker moves his hand from hers.

PARKER
Anybody interesting?

MARY
You tell me. Guy with the cane?

She points out the customers, Parker identifies them.

PARKER
Harry Ferguson. Owns a music company and an airline. You may have seen him on TV. He does these crazy stunts to promote the airline. Acrobatic stuff.

MARY
You wouldn't guess it from the way he acts: Total Brit Snob.

PARKER
Fourteenth floor. Celebrity central.

A cocktail waitress, BARBARA, circulates through the room, hovering around movie star Michael Hayes' booth.

MARY
You know about the movie stars, already. Can't keep Barb away from Hayes. Wonder why he didn't bring his wife along?

PARKER
Maybe he's just visiting his money.

MARY
Twenty million a film, that's a lot to visit. Who's the guy in the robe?

Sheik Ahmed Yehmani sits near the center of the room, drinking scotch as he reads the Wall Street Journal. Bodyguards nearby.

MARY
He's gone through half a bottle of Laphroig 24. Barb calls him "Mr. Hands". He already hit on her. Says he's got a skin mag behind his paper.

PARKER
Prince Ahmed Yehmani. Fourteen. His bodyguards are in an adjoining room. All three of them.
(Mary looks at him,
amazed)
I have flash cards.

MARY

How'd you miss Eddy DeSouza?

PARKER

Didn't buy the rock and roll set.

MARY

Here's a strange one: Girl by the piano?

Jennifer, near the piano, sips an amazing colossal fruit drink.

PARKER

Nobody. Some small town secretary on a package vacation.

MARY

She signs for her drinks.
(Parker frowns)
She's in the Albacore, 14-A.

PARKER

How can she afford it?

MARY

Maybe she inherited from a rich uncle.

PARKER

Maybe she's a hooker.

MARY

Look at her. She could be my sister.

Mousey Jennifer DOES look enough like Mary to be her sister. Barbara signals from the far end of the bar with a drink order.

MARY

Hayes must want another drink.

Mary leaves.

Parker spins the barstool, sees Tania enter.

Silhouetted in the doorway, Tania's dress is translucent. Parker watches her every move as she walks towards him.

Tania takes the space next to him, gives him a sexy smile.

TANIA

Did you just get off?

PARKER

Excuse me?

TANIA

Did you just get off work?

PARKER

Yes. Can I buy you a drink?

TANIA

Buying me things is my husband's job. Let me buy YOU a drink.

PARKER

Sure.

Tania signals to Mary.

TANIA

I'd like a Perrier with a twist of lime, and...

(sees Parker's beer)

A Red Stripe.

Mary nods, her expression could start a new ice age.

PARKER

I shouldn't be drinking with customers. Especially married ones.

TANIA

Give in to temptation... I do.

Mary brings their drinks.

MARY

How would you like to pay for that?

Jealousy in every word. Parker fears a cat fight.

TANIA

Room 14-B.

Tania dismisses Mary, who reluctantly leaves.

TANIA

Where were we?

PARKER

Talking about temptation.

TANIA

I always give in.

PARKER

What tempts you?

TANIA

A midnight swim. Moonlight, crashing surf.

PARKER

Yeah, and the beaches aren't as crowded.

TANIA

No need for uncomfortable swim wear.

(sips)

My husband doesn't like the beach.
Hates the water, the sand, the birds.
He's here on business.

PARKER

And you're here for pleasure?

TANIA

Maybe.

Tania sees Lehman enter the lounge.

TANIA

Excuse me.

Grabs her drink, leaves, pretending she doesn't know Parker.

PARKER WATCHES THE BACK-BAR MIRROR:

Tania kisses Lehman, who guides them to an empty booth.
Tania defers entirely to her husband, as if she's his slave.

MARY

I'd be careful if I were you.

PARKER

Huh?

MARY

You're playing with fire.

PARKER

Think she's hot stuff?

MARY

Her husband's already made the rounds.
Bribed the maids, desk clerk, girls
on the switchboard to keep tabs on
his wife.

PARKER

What's he paying?

MARY

Five hundred dollars to anyone who
can provide the name or names of any
man she becomes "overly friendly"
with.

PARKER

Rich husbands have ways of making sure their wives are faithful... And ways of punishing them if they're not.

MARY

Punishing the lovers, too.

Mary leaves, Parker catches Lehman kissing Tania in the mirror.

INT. PARKER'S APARTMENT -- NIGHT

Parker is asleep when the phone rings.

PARKER

Parker. Yeah? Okay, Kenny, tell her I'll be right up.

Hangs up, rolls out of bed and starts dressing.

More of a home than a hotel room... walls covered with autographed photos of Parker and VIPs: the flash cards. On the dresser - an old high school track & field trophy.

INT. SUITE 14-H -- NIGHT

Parker, suit and tie, tries to calm a panicked Goldy Zelaggio, sheer robe over new lingerie. She gestures wildly.

GOLDY

Somebody was outside my door...

PARKER

Miss Zelaggio, this is restricted floor. The only way to get up here is with a specially coded mag-key. Without it, the elevator only goes to twelve.

GOLDY

I know what I heard.

PARKER

Of course, ma'am. I'm just trying to explain that it couldn't be someone off the street. There are only nine suites on this floor, and all are --

GOLDY

It was that degenerate next door. I can hear his orgies through the walls.

PARKER

Ma'am, the walls are sound-proof --

GOLDY

Am I to understand that you are
refusing to follow up on my complaint,
Mr....

PARKER

I'll have a talk with Mr. Hayes.

Goldy smiles, pulls her robe tighter.

INT. END OF THE HOTEL HALLWAY -- NIGHT

Parker can hear music under the door to 14-I. He knocks.

Handsome Michael Hayes opens the door in his underwear, a
joint in his hand. He looks over Parker, frowns.

HAYES

You're not room service.

PARKER

Sorry to disturb you, Mr. Hayes.
I'm with hotel security. Miss
Zelaggio thinks you may have been
listening at her door.

HAYES

Listening to what?

PARKER

I honestly don't know, sir.

HAYES

That dried up old bitch would do
anything to get back in the spotlight.
Her fifteen minutes are long past.

Behind Hayes, Parker can see a ISLAND BOY in his underwear
on the sofa, drinking an airline bottle of vodka.

PARKER

Sorry to disturb you, sir.

Hayes blows smoke, closes the door. Parker turns, catches
Goldy looking out her door before she eases it closed.

Parker passes Tania and Lehman on his way back to the
elevator. She gives him a sexy smile while Lehman opens the
door.

EXT. ROTHSCHILD MARKET SQUARE -- DAY

Colorful, exotic. Street MERCHANTS hawk their wares. One
tosses him a piece of fruit, Parker tosses back a quarter.

TANIA

Mr. Parker?

Tania appears from a crowd of TOURISTS, joins him.

PARKER

Mrs. Lehman. Enjoying your vacation?

TANIA

Charles is here on business.

They walk along the street to the hotel.

TANIA

God, this feels great.

She pirouettes, skirt flaring. Parker tries not to notice.

TANIA

Most of the time, I'm sitting in some hotel room, somewhere, waiting for Charles to come back from his meeting.

PARKER

That where he is now? In a meeting?

TANIA

Of course.

PARKER

This is going to sound like a line, but haven't I seen you before?

TANIA

I was a model, runway mostly. Did a couple of music videos, some TV walk-ons; but I didn't have what it takes.
(smiles)

So, I decided to get married before my looks faded. There was Charles. Rich and powerful and aggressive.

PARKER

Happily ever after.

TANIA

(ignores that)

Your turn. How does a smart guy like you get to be a hotel detective?

PARKER

I used to be with the Secret Service.

TANIA

The guys who guard the President?

PARKER

Never worked the White House. I had protective duty on Senator Simon.

TANIA
Why did you quit?

PARKER
I made a mistake.

TANIA
You killed somebody?

PARKER
No. Worse. Much worse.

TANIA
You slept with his wife?

PARKER
Caught the Senator doing something
he shouldn't have been doing.
Reported it.

TANIA
Sounds like you were a hero.

PARKER
Instead of firing the Senator, they
fired me. "Allowed me to resign".
A friend of mine works on the police
force down here, set me up with a
job.

TANIA
Sounds like we're both in St. Thomas
due to our mistakes. Banished to
this island hell, looking for some
way to escape.

Parker laughs, they enter the hotel.

ACROSS THE STREET

Agent Burnett watches them, listening to his iPod.

INT. HOTEL SECURITY OFFICE -- DAY

Parker studies the video monitors, looking for clues.

ON THE 14th FLOOR VIDEO SCREEN:

Tania enters her room.

Rock and roller Eddy DeSouza leaves his room with an ENTOURAGE
and a couple of GROUPIES, weaving to the elevator.

Brit Harry Ferguson enters camera range, twirls his silver
and black walking stick, gives it a couple of bounces on the
carpet.

Michael Hayes races to catch the elevator. DeSouza waves at him as the doors close. Hayes punches the button like a lunatic, completely losing his temper. Pounds on the doors.

Goldy Zelaggio leaves her room, sees Hayes going berserk on the closed elevator doors, ducks back inside her room.

EXT. FRENCHMAN'S BLUFF HOTEL - ST. THOMAS

Water washes across the sand.

INT. THE ELEVATOR -- DAY

The doors close behind Tania.

PARKER

Going down?

TANIA

Why not?

They are alone in the mirror-walled elevator. Sexual tension so thick you couldn't cut it with a chainsaw.

Suddenly, their lips are drawn together as if magnetized.

A fiery, passionate, kiss.
She hits the "STOP" button.

THE ELEVATOR STOPS MOVING MID-FLOOR.

TANIA

(whispers)

I'm not wearing any panties.

Parker lifts her skirt, reflected a dozen times. Parker's hand moves under her skirt. The kiss is out of control.

TANIA

Yes. Yes.

Tania's hand accidentally hits the "STOP" button.

THE ELEVATOR BEGINS MOVING.

Parker starts to pull away.

TANIA

Not yet.

She presses his hand back under her skirt. A hot, fiery kiss.

Parker looks at the floor indicator...

...counting down to the lobby...

...they haven't much time.

TANIA
Midnight. On the beach.

She pushes him away, smooths her skirt...

BING!
The elevator reaches the lobby and the doors open.

Rock and roller Eddy DeSouza steps into the elevator.

Tania ignores Parker, steps into the lobby.

Parker starts out, DeSouza grabs his arm.

DESOUZA
You should be more careful.

PARKER
Excuse me?

DESOUZA
You heard me.

Parker exits the elevator.

EXT. HOTEL LOBBY -- DAY

Parker wipes a finger over his lips.
It comes away red with lipstick.

INT. HOTEL SECURITY OFFICE -- DAY

Kenny watches the monitors, finishes a to-go cup of coffee.
When Parker enters, Mary looks up from the monitors.

MARY
Brought you some coffee.

PARKER
Thanks.

MARY
It's cold, now. Where were you?

PARKER
I had to check something out on the
sixth floor.

Mary looks down at the monitor she was watching.

THE MONITOR is labeled: "6th Floor".

MARY
Right.

She leaves the office without another word.

Parker takes a sip of cold coffee, looks at the monitors.

INT. HOTEL BAR -- NIGHT

Parker sips his drink.

Mary ignores him at the opposite end of the bar.

EXT. BEACH NEAR HOTEL -- NIGHT

The beach at midnight.

Full moon glowing overhead and waves crashing the shore.

Parker moves closer to the surf, finds Tania's beach towel, handbag, and clothes. Squats, looks out at the water...

Tania explodes from the water, glistening in the moonlight.

Parker strips to his briefs, runs to the water.

Tania and Parker frolic in the water, splashing, laughing.

TANIA

Come on!

They run along the edge of the surf, waves crashing into them. A big wave knocks them to the sand.

Their bodies melt together in passion.

Lips and legs entwined, as the surf breaks over them.

TANIA

I want to know all about you. How does one get to be a Secret Service Agent?

PARKER

Usual way. They scouted me in college. Sounded like a good job, better than going back home and working for Shell Oil. My dad put in twenty years there.

TANIA

My pops worked the Ford Rouge line. We're both blue collar kids.

PARKER

Got to college on a track & field scholarship. The last time I was somebody. My big skill - I could run. Ran fast enough to get out of town and down here to paradise.

She kisses him.

TANIA

My husband must never know about this. This investigation, the scandal... I've never seen him like this before.

PARKER

Afraid he'll be a cellblock celebrity?

TANIA

I'm serious. He'll kill you if he finds out... He's powerful enough to get away with it.

Parker kisses her again.
Passion increases, they begin making love.

ON A DUNE NEAR THE HOTEL

A figure watches Parker and Tania.
When he puts on his glasses, we see the figure's face.
Eddy DeSouza, the rock and roller.

INT. DOWNSTAIRS HOTEL HALLWAY -- NIGHT

Parker, shirt, jeans, and wet hair, enters his apartment.

INT. PARKER'S APARTMENT -- NIGHT

In the dark living room, the glowing ember of a cigarette.
Someone is sitting in his chair.

MAN

Close the door.

Parker closes the door, flips on the light.

PARKER

Well. Look who's sitting in my chair.

Agent Burnett snubs his cigarette out, gun aimed at Parker.

PARKER

I don't believe we've been introduced.

BURNETT

(flips open his ID)
Wally Burnett, F.B.I.

PARKER

Well, Burnett, I've had a long day,
so why don't you just lower the gun,
okay?

BURNETT

I don't think so.

PARKER
What do you want?

BURNETT
I saw you with Tania Lehman today...

PARKER
(evasive)
Yeah?

BURNETT
At Rothschild market. Having quite
a little conversation. Like old
friends.

Parker's holstered gun hangs on a hat rack on the other side
of the room. He begins easing over to it.

PARKER
I talk to a lot of the guests.

BURNETT
Lay off this one. You know who her
husband is?

PARKER
(steps closer to the
gun)
Charles Lehman, CEO of Lehman
Investments, Wall Street. Over sixty
four billion dollars seems to be
missing, his respected company may
have just been a Ponzi scheme, right?

BURNETT
We used to have a witness... But he
died mysteriously. Single car
accident.

PARKER
Sounds like you don't have a case.

BURNETT
Lehman's under court order to remain
within the United States and its
Territories... But I think he's
getting ready to split to St. Maarten.

PARKER
Probably has the sixty four billion
waiting for him in a bank over there.

Parker dives...

...grabs his gun...

...rolls to his feet...

...aims at the chair.

Which is empty.

A gun barrel presses against Parker's neck.

BURNETT

Nice moves, but I saw 'em coming
from a mile away.

Burnett cocks the gun.

BURNETT

Do I have to shoot you?

Parker's gun bounces on the carpet.

PARKER

Guess I'm out of practice.

BURNETT

Keep it that way. And stay away
from Lehman and his wife. That's
Bureau business. Wouldn't want to
have to arrest you for interfering.

Burnett keeps the gun on Parker, backs to the door.

BURNETT

(nods to the VIP photos)

No Steve Tyler? No Tommy Lee? No
Trent Reznor? Got something against
music?

The door closes over Burnett before Parker can answer.

Parker retrieves his gun and sits down on the chair.
His hands are shaking.

INT. PARKER'S APARTMENT -- LATER

Parker lifts the old high school track & field trophy from
the dresser. Most of the gold plating has worn off... on
both the trophy and Parker.

He glances at himself in the mirror.
When he sets the trophy down, his hands are still shaking.

INT. HOTEL SECURITY OFFICE -- DAY

Parker's hands shake as he studies on the video monitors.

PARKER

Kenny. Why don't you walk the floors
for a couple of hours?

KENNY

You sure about this?

Parker nods. Kenny reluctantly leaves his monitors.

ON THE LOBBY VIDEO SCREEN:

Charles Lehman, with a briefcase, crosses the lobby, exits the hotel. Five paces behind him is FBI Agent W.T. Burnett.

INT. HOTEL HALLWAY -- DAY

Parker opens the Maid Closet, pulls out a set of sheets.

INT. FREIGHT ELEVATOR -- DAY

Parker, bed sheets in hand, rides to the 14th floor.

VIDEO MONITOR: 14TH FLOOR HALLWAY

Parker exits the service room, goes to room 14-B. Knocks twice on the door. As the video camera pans away, the door opens, Parker enters.

INT. SUITE 14-B -- DAY

Parker closes the door.
Tania disrobes on her way to the bedroom.

TANIA

There's champagne in the refrigerator.

Parker grabs the bottle of Clicquot and a pair of flutes.

IN THE BEDROOM

Tania waits in bed, naked. Parker sets the flutes down.

Parker holds the bottle, Tania tears the foil off the cork with her teeth. Uses her thumbs to pop the cork.

POP!

Champagne spews over the bed. Tania gulps some before it can stain the sheets.

Parker pours two glasses, hands Tania one.

TANIA

To temptation.

Glasses clink, then they drink.
Both flutes end up on the nightstand as Parker jumps in bed.
Tongues glide over warm flesh.
Champagne poured on breasts, thighs, legs, then licked off.

AFTERWARDS:

They lay beside each other, sipping champagne.

PARKER

Must be nice. Showing up at a crowded restaurant without reservations and getting a prime table...

TANIA

You brought sheets?

PARKER

Your husband bribed all of the maids and bellboys to spy on you.

TANIA

He expects me to be faithful, while he cheats with his lover. Flaunting it. I look at another man, he slaps me.

PARKER

He's got to catch you first.

TANIA

Sometimes, I wish he would just die. Have a heart attack...

PARKER

Any chance of that?

TANIA

He's in perfect health. Twelve million in life insurance and I'll probably never see a cent of it.

PARKER

Divorce him.

TANIA

He'd never allow it. Even if he did, I signed a pre-nup.

LATER:

They are making the bed with clean sheets. Parker in his suit, Tania in a silk slip that hugs every curve.

TANIA

Did you know he has a tattoo?

PARKER

You're kidding.

TANIA

A big, ugly rattlesnake on his right arm. Got it in the Navy. I begged him to have it removed, but he refuses. Says it's his power symbol.

Parker grabs the soiled sheets.

Tania pulls him into her arms. They kiss passionately.

TANIA

Something to tide you over.

(smiles)

Come back tomorrow, I'll order another
bottle of champagne.

Parker leaves.

INT. SERVICE ROOM/FREIGHT ELEVATOR

Parker drops the soiled sheets down the linen chute.
Enters the freight elevator.
Going down.

INT. HOTEL SECURITY OFFICE -- DAY

Kenny is at his post. Parker watches the video monitors,
but can't keep his mind on his work. He keeps thinking about
Tania.

ON A VIDEO MONITOR

Lehman and Mary... No, mousey Jenny enter the lobby together,
then split up. Lehman heads to the bar, Jenny to the
elevators.

ANOTHER MONITOR

Jenny exits the elevator, walks down the 14th floor hallway,
passing Eddy DeSouza who's talking to a woman.

Due to the angle, we can't see the woman's face... but it
looks a lot like Tania.

Parker doesn't notice.
His eyes are closed in memory of his afternoon of passion.

INT. HOTEL BAR -- NIGHT

Parker opens his eyes, takes a sip of Red Stripe.

AT THE ENTRANCE

Lehman and Tania enter.
She is dressed to kill.

EVERY MAN turns to watch her walk from doorway to back booth.

Every MAN except Parker.

Parker doesn't want anyone to think they're having an affair.

But he looks out of place.
The only man NOT looking at the beautiful woman.

Tania and Lehman settle in a back booth.

Parker glances in the back bar mirror at them...

And sees Lehman heading RIGHT TOWARDS HIM!

Lehman stops next to Parker, flags Mary.
Mary ignores Parker completely, takes Lehman's order.

LEHMAN

Martell Cordon Bleu, and a split of
Clicqout gold.

Mary leaves, Lehman looks at Parker.

LEHMAN

Mr. Parker, isn't it?

PARKER

Yes.

LEHMAN

My wife and I are have a drink, why
don't you join us?

PARKER

I really couldn't.

LEHMAN

You're not on duty, are you?

PARKER

Just got off.

Instantly regrets his phraseology.

PARKER

It's against company policy to drink
with the guests.

LEHMAN

I'm sure they'll forgive you this
one time. If not, I'll pull a few
strings. See that you keep your
job, and your superior is fired.

PARKER

(laughs)

While you're at it, get me a raise.

Mary returns with the drinks.
Parker follows Lehman to the booth.

AT THE BOOTH

Parker sits on the end, not wanting to get too close to Tania. The air is filled with tension.

LEHMAN

You've met my wife, right?

PARKER

When you checked in.

LEHMAN

Beautiful, isn't she?

PARKER

Yes, she is.

TANIA

My name is Tania, guys.

The conversation is thick with tension... Does Lehman suspect?

LEHMAN

You know Mr. Parker, I feel safe when you're around.

(shark smile)

I know that no harm will come to my wife, that no strange man will try to make a pass at her. Because you're here to protect her.

PARKER

I do my best.

Lehman puts his hand on Tania's.

LEHMAN

You know, Tania was born the day we met. She didn't have a life before that. At least, not the same sort of life she has now.

(Tania is uncomfortable)

When we met, she was shaking her ass on MTV to earn a living. Can you believe that? She probably screwed every heavy metal band in Los Angeles. Would YOU call that a life?

Parker doesn't answer.

LEHMAN

But now things are different.

(shark smile)

She's been reborn. Now she's the sophisticated wife of a prominent Wall Street investment firm CEO.

Lehman strokes her hand, watching Tania squirm.

Parker spots Burnett, at a table alone, watching.

PARKER

If you'll excuse me? I have to work
in the morning.

LEHMAN

Of course.

Parker moves to his feet.

LEHMAN

And Parker? Take good care of my
wife. I'm putting her in your hands.

Parker nods uncomfortably, and leaves the bar.

Agent Burnett watches him go.

EXT. BEACH NEAR HOTEL -- NIGHT

Parker walks along the crashing surf, thinking about Tania.
Passing the place they made love.

EXT. FORT CHRISTIAN -- NIGHT

Parker walks past the 1672 fortress, glances at the clocktower
for the time - 1:23 am. Then sees a familiar silhouette:
Tania? Having a conversation with a blonde woman: Goldy?

Tania turns in his direction and Parker ducks into the
shadows. He watches Tania talk to the blonde woman...
Then the blonde woman kisses Tania full on the lips!

SLAP! Tania slaps her, bolts across the grounds.
Parker sees that it's NOT Goldy. It's rocker Eddy DeSouza.

DeSouza touches the hand-print on his face, gives a wolf-
laugh.

EXT. FRENCHMAN'S BLUFF HOTEL - ST. THOMAS -- NIGHT

A SECURITY CAMERA pans towards Parker, as he enters the hotel.

INT. HOTEL SECURITY OFFICE -- DAY

ON THE LOBBY VIDEO SCREEN:

Lehman leaves the hotel, with Burnett following close behind.

INT. HOTEL HALLWAY -- DAY

Parker opens the Maid Closet, pulls out a set of sheets.

INT. 14TH FLOOR HALLWAY -- DAY

Parker, sheets in hand, slides his pass key into room 14-B. The indicator turns green, Parker enters.

INT. SUITE 14-B -- DAY

A bottle of champagne chilling in an ice bucket. Parker sets the sheets down, grabbing the Clicqout.

IN THE BEDROOM

Parker pops the cork on the champagne. It ricochets under the bed.

THE BED - sheet pulled over Tania's face, only her feet exposed.

PARKER
Champagne's ready.

No response.

PARKER
(laughs)
Are we playing hide and go seek?
Peek-a-boo?

Parker tickles a foot. The toenails are painted with red polish.

No laughter from under the sheet.

He pours champagne into the flutes, sets the bottle down.

PARKER
What's the matter? Have a rough
night?

No answer.

Parker takes a sip, sets his flute down, grabs the sheet. Gives it a yank.

PARKER
Peek-a-boo!

Feathers flutter. The sheet pulls down to expose:

CHARLES LEHMAN, face blown completely off by a shotgun blast, covered with feathers. The only way Parker knows it's Lehman is the Rattlesnake tattoo on his right arm.

Lehman is naked... and very dead. A pillow with a blast hole on his crotch.

Parker runs to the bathroom, vomits up his champagne.

His finger prints are all over the room. Feathers flutter around the corpse.

IN THE BEDROOM

Parker sits at the foot of the bed, next to Lehman's feet. He scans the room for clues.

ON THE CARPET are some strange indentations: three one inch diameter circles next to each other.

The kind of mark a walking stick might make.

ON TOP OF THE DRESSER: A lowball glass, empty except for a twist of lime.

Parker lifts the glass, traces of clear liquid at the bottom. He sniffs the liquid.

PARKER

Not gin. Could be water. Vodka.

Sets the glass down and opens a couple of drawers.

The first drawer contains Lehman's clothing.

Drawer number two contains a sizable collection of lingerie.

Parker pulls out a sexy teddy. He can smell Tania's odor on it.

Replaces the teddy and moves to the next drawer.

Empty, except for a brochure from the St. Maarten's National Bank. The bank's phone number is circled in red ink.

Lehman's sixty four billion.

Pockets the brochure, closes the drawers, looks at Lehman.

A cigarette smolders in an ash tray on the night stand.

A menthol cigarette with two green bands, snubbed out.

Next to the ash tray is a matchbook from the Hotel Bar. Seven matches have been torn out, striking surface scarred.

AT THE BASE OF THE NIGHT STAND

Parker spots a hank of blonde hair.

PARKER

Goldy's shade.

Parker uses his handkerchief to search Lehman's clothes, thrown over a chair.

In the coat pocket, Lehman's key to room 14-B and his wallet.
Only one other key - Tania's.

PARKER

Crap.

He opens the closet, pushes all of the clothes to one side.

He wraps Lehman's corpse and the pillow in the bloody sheets.
Has to pick up a hundred feathers... some bloody. He drags
the bundle to the closet and hides it inside.

Parker wipes away fingerprints from the closet door.

Parker notices blood stains on the mattress, flips it before
re-making the bed with the fresh sheets.

He sees something glittering from under the bed.
A pair of glasses.

Somebody begins knocking on the front door

VOICE

Mister Lehman?

Trapped in a room with a dead man.
The walls start to close in on him.

More knocking.

VOICE

Mr. Lehman? It's Maid Service.

Where can he hide?

HE HEARS A KEY SLIDING THROUGH THE FRONT DOOR LOCK.

We speed dolly through the luxury suite from Parker to the
front door as it opens.

MAID

Mr. Lehman? Maid service.

A uniformed MAID enter the living room of 14-B...

IN THE BEDROOM

Parker looks for a place to hide.

The only spot is in the closet with Lehman's corpse...

IN THE LIVING ROOM

The Maid pushes her cart in, grabs sheets for the bedroom.

IN THE BEDROOM

Parker can find no place to hide.

IN THE HALL

The Maid moves to the bedroom with the sheets.

IN THE BEDROOM

Parker is trapped...

Then he spots the bathroom door.

As the Maid enters the bedroom, the bathroom door eases shut.

IN THE BATHROOM

Parker squeezes against the bathroom door. The Maid sings a Calypso tune as she makes the bed only a few feet away.

In the cramped bathroom, the walls REALLY begin closing in.

IN THE BEDROOM

The Maid pulls up the mattress to tuck in the bottom sheet.

A rorschach of blood shows on the bottom of the mattress.

The Maid tucks in the bottom sheet, but doesn't notice it.

IN THE BATHROOM

Parker holds his breath.

IN THE BEDROOM

The Maid finishes making the bed, cleans up the room. She empties waste baskets and ash trays, vacuums up all of the feathers, destroying evidence.

IN THE BATHROOM

Parker waits for the Maid to finish and leave.

IN THE BEDROOM

The Maid begins a quick dust wipe of the tables and dresser... destroying any finger prints.

IN THE BATHROOM

Parker gets a twitchy cramp in his hand from holding so still.

IN THE BEDROOM

The Maid takes a final look around, gathers up dirty sheets, and leaves.

IN THE BATHROOM

Parker hears her singing moving away.

He flexes his cramped hand, opens the bathroom door.

IN THE BEDROOM

Parker steps out of the bathroom...

Spots the Maid returning from her cart in the mirror!

Ducks back into the bathroom, no time to close the door!

The Maid carrying towels, wash cloths, soap and shampoo, walks right up to the bathroom door...

IN THE BATHROOM

Parker looks through the pebbled glass shower at the door.

He sees a wet towel at his feet.

Quickly tosses it out of the shower, closes the door.

The Maid enters the bathroom!

Parker watches the Maid replace used towels with clean ones. Calypso song counting the towels as she grabs them.

MAID

And he said, ONE TWO THREE hand
towels, ONE TWO THREE wash rags, ONE
TWO...

Can't find the other Bath Towel.

She looks around, spotting it next to the shower door.

MAID

Ahhh! There you hide from me?

IN THE SHOWER

Parker holds his breath.

The Maid walks RIGHT TOWARDS HIM!

She gets CLOSER...

And CLOSER...

Then bends down and scoops up the bath towel.

MAID

THREE bath towels. One two three.
One two three.

The Maid replaces toilet paper, scoops up the towels, leaves.

INT. HOTEL HALLWAY -- DAY

The Maid pushes her cart out of 14-B, moving down to 14-C.

WHEN THE MAID ENTERS 14-C, Parker slides into the hallway.
He's alone.

Parker creeps to the elevator, presses the DOWN button.

INT. THE ELEVATOR -- DAY

The doors close over Parker.

Parker tries to relax, but he's too keyed up.

Someone has framed him for murder.
Probably Tania.

He looks at his reflection in the elevator's mirrored wall.
Are those the eyes of a killer?

Surrounded by his image.
The image of a fool.

The mag card slot dissects the elevator controls. No one
can get onto the fourteenth floor unless they have a VIP mag
card.

He runs his finger over the mag card slot.

INT. HOTEL LOBBY -- DAY

Parker at the front desk.

PARKER

Can you give me a print out of all
of our fourteenth floor guests?

The Clerk moves to the computer, punches in commands. Tears
off the print out and hands it to Parker.

CLERK

Here you go, Lou.
(quietly)
There's a problem with Miss Zelaggio's
credit cards. Can you talk to her?

Parker nods, looks at the print out.

JENNIFER HILL Room 14-A
CHARLES AND TANIA LEHMAN Room 14-B

HARRY FERGUSON Room 14-C
 AHMED YEPMANI Room 14-D
 YEPMANI'S BODYGUARDS Room 14-E
 EDWARD DeSOUSA..... Room 14-F
 W.T. BURNETT Room 14-G
 GOLDY ZELAGGIO Room 14-H
 MICHAEL HAYES..... Room 14-I

INT. HOTEL SECURITY OFFICE -- DAY

Parker sets the list of suspects next to the video monitors, turns to the computer keyboard.

He punches in "Image Search", "Front Desk" and a time window.

ON THE VIDEO MONITOR

Images of the guests who have checked in over the past few days from the security camera behind the front desk.

When Parker comes to a 14th floor guests, he hits Save... Recording the image onto the hard drive.

Within a few minutes, he has photos of all his suspects.

PARKER

Okay, Charley, when was the last time we saw you alive?

Uses the mouse to POINT to Charles Lehman's picture. Punches in "IMAGE SEARCH" and a time frame: 30 minutes before discovering the body, until the time he discovered the body.

THE MONITOR WHIRRS THROUGH IMAGES.

Stops as Charles Lehman exits the hotel, followed by Burnett.

Time code tells us EXACTLY when this image occurs: 1:37 PM.

THE VIDEO WHIRRS AGAIN.

Shows Lehman entering fifteen minutes later, WITHOUT Burnett. Various cameras in the lobby show him entering the elevator.

The 14th floor camera shows Lehman entering his room.

Parker notes the time that Lehman enters his room (2:06), uses the mouse to POINT to Tania's picture.

Punches "Image Search" for a time frame from 1:30 to 2:30.

THE MONITOR WHIRRS, stopping at Tania entering 14-B at 1:35.

IT WHIRRS AGAIN, showing Tania entering the lounge at 2:27.

Writes "No alibi" next to Tania's name on the print out. Parker doesn't see what's happening currently on the...

LIVE SECURITY MONITORS (lobby)

Agent Burnett enters the lobby, asks the Clerk something.

ON THE VIDEO MONITOR

Parker moves the pointer to Michael Hayes' picture, punches in "Image Search" and the times.

THE MONITOR STOPS WHIRRING in the lobby at 1:43.

Parker studies the screen, can't find Hayes. Plays the segment of DVD several times before noticing the OLD MAN in glasses - Hayes in disguise - breezes past a pair of PAPARAZZI.

IT WHIRRS AGAIN... then says SEARCH END.

PARKER

Still outside the hotel.

Parker writes "out of the hotel" next to Hayes' name.

He moves the pointer to Eddy DeSouza's picture, punches in "Image Search" and the times.

THE MONITOR STOPS WHIRRING in the lounge.

Rock & Roller DeSouza drains a lowball glass of bourbon, looks at his watch impatiently. Time code reads 1:57.

ANOTHER CAMERA picks up DeSouza exiting the elevator on the 14th floor with a half finished Bourbon/rocks.

At 2:03 the camera pans away and loses him.

No other images of DeSouza are recorded.

Parker writes "No Alibi" next to DeSouza's name.

Points to mousey Jenny Hill, and does an Image Search.

THE MONITOR SHOWS Jenny coming in from the beach at 1:49. Crossing the lobby to the elevator.

WHIRR...

14th floor: mousey Jenny leaves her room at 2:27, enters the elevator, dressed for lunch, puffing on a menthol cigarette.

Parker writes "In her room" next to Jenny's name.

Parker points to Sheik Ahmed Yehmani, does an Image Search.

THE MONITOR WHIRRS to Yehmani entering a room on the third floor with a WOMAN (maybe a hooker). Time is 1:35.

PARKER
Where are his bodyguards?

WHIRR...
Yehmani enters the elevator on the third floor at 1:55.

PARKER
That was quick.

Yehmani exits the elevator in the lobby at 2:28.

PARKER
Lost for thirty minutes on the
elevator.

Writes "No Alibi" next to Yehmani's name, doesn't notice...

LIVE SECURITY MONITOR (lobby)

Agent Burnett flips open his ID, questioning Yehmani.
Looking for Charles Lehman...

THE VIDEO MONITOR

Parker moves the pointer to Brit Harry Ferguson.

THE MONITOR WHIRRS...
Lobby: Ferguson taps his cane, enters the elevator at 1:49.

WHIRR...
At 2:30 Ferguson leaves his room on the 14th floor, passing
the Maid as she approaches room 14-B.

Parker writes "In his room" next to Ferguson's name.

Moves the pointer to faded star Goldy Zelaggio.

THE MONITOR WHIRRS...
Stops in the hotel bar, where Goldy sips her glass of white
wine. Time is 2:27.

PARKER
Why didn't the cameras pick you up?

"No Alibi" next to Goldy and moves the pointer to W.T.Burnett.

THE MONITOR WHIRRS...
Stops at 1:37 when Burnett follows Lehman out of the hotel.

WHIRRS...
Agent Burnett enters the lobby, asks the Clerk something.
Time: 3:17.

"Out of the hotel" next to Burnett, not noticing...

LIVE SECURITY MONITOR (lounge)

Burnett enters the Hotel Bar at 3:19...

INT. HOTEL BAR -- DAY

Agent Burnett flips open his ID at Mary, impatient. Agitated.

BURNETT

I'm looking for a guest, Charles
Lehman. Have you seen him?

At the bar, Goldy sips her glass of white wine, smiles.

INT. HOTEL SECURITY OFFICE -- DAY

The photos of 14th floor guests. All suspects.

PARKER

Maybe the cameras picked up something
else I can ID you with?

Parker punches in "14th Floor: Camera One", 2:00 to 2:30.

ON THE MONITOR

Lehman enters his room, pans away.
Pans the empty hall, showing a BLUR at the Service elevators.

Parker freezes the frame.

It's a figure, but he can't tell who it is.
Maybe a man, maybe a woman.

PARKER

Who are you?

Parker hits play.

The camera pans the empty hall, shows the Maid outside room
14-D at 2:12.

At 2:14, the camera pans away from the door to 14-B...
Which is CLOSING!
Continues panning...
But all we see of the figure from 14-B is long blonde hair.

Freezes the frame, studying it.

PARKER

Goldy Zelaggio.

Parker punches in "14th Floor: Camera Two" and sets the times.

ON THE MONITOR

A DIFFERENT ANGLE of the 14th floor.

At 2:03 the Maid leaves room 14-F.
 At 2:10 it picks up a shadow near room 14-B.
 Parker stops the DVD.

PARKER
 Tania's exit?

Can't tell from the DVD. It's just a shadow on the wall.

He continues running camera two's DVD.

At 2:13, a blur with a puff of smoke near room 14-A.

PARKER
 Jenny returning from the beach?

At 2:14 the camera pans towards 14-B...
 And we see the figure again!
 But only the TIPS OF THE SHOES from this angle.

Parker hits pause, studying the shoes.
 Polished, dark, leather.

PARKER
 Ferguson's shoes?

Notices a third object in the far left of the frame...
 Harry's walking stick? It's hard to tell.

LIVE SECURITY MONITORS (lobby)

On the bank of security monitors we follow Burnett from the
 Hotel Bar across the Lobby to the elevators. Going up.

INT. THE ELEVATOR -- DAY

Burnett runs his card through the mag card slot. Presses
 14. Headed up to Lehman's room.

INT. HOTEL SECURITY OFFICE -- DAY

Parker doesn't realize Burnett is on his way to discover the
 body, punches in "14th Floor: Camera Three", and the times.

ON THE MONITOR

A DIFFERENT ANGLE, a different pan speed.

At 2:03:
 DeSouza exits the elevator with a glass of bourbon and ice.

At 2:07:
 The door to room 14-C swings closed in the background.
 No one around the door.

At 2:14:
 The camera BARELY picks up the figure leaving room 14-B.

All we can see is the edge of their back.
It looks like they are wearing a robe.

Parker freezes the frame and studies it.
It looks like Yehmani's robe.

INT. HOTEL HALLWAY -- DAY

Agent Burnett strides out of the elevator to room 14-B...

INT. HOTEL SECURITY OFFICE -- DAY

Parker punches in "14th Floor: Camera Four", the time frame.

ON THE MONITOR

ANOTHER ANGLE shows the hallway.

The Maid enters room 14-C at 2:03.
A flickering shadow at 2:07.

At 2:14 the camera pans...
Showing a BIG CLOSE UP of the KILLER'S LEFT HAND.

PARKER HITS THE PAUSE BUTTON

Studies the hand.
Not a very feminine hand, but not masculine either.

PARKER
Michael Hayes' hand?

Hits a few buttons, puts ALL FOUR IMAGES on his screen at
the same time, recording them on the computer's hard drive.

ON THE MONITOR

- 1) Goldy Zelaggio's Hair.
- 2) Harry Ferguson's Shoes.
- 3) Michael Hayes' Hand.
- 4) Ahmed Yehmani's Robes.

PARKER
Goldy Zelaggio's hair. Harry
Ferguson's shoes. Ahmed Yehmani's
robes. Michael Hayes' Hand.
(beat)
Crap. It's video Rashomon.

Every monitor in the room shows each one of the images.

PARKER
Four cameras, four angles....
Four different killers.

He puts all four images split screen on the main monitor.
Accidentally takes the images off pause.

SPLIT SCREEN as four views continue past 2:14.

CAMERA ONE

Shows Jenny leaving her room at 2:27 and the Maid enter room 14-B at 2:30.

CAMERA TWO

Shows the Maid entering room 14-D at 2:21 and Ferguson leaving his room at 2:30.

CAMERA THREE

Shows the Maid leaving room 14-D at 2:29.

CAMERA FOUR

Shows Parker exiting the service elevator at 2:17, carrying an arm load of sheets.

The camera pans, following him PERFECTLY as he uses his mag card to enter 14-B. The door closes, the camera pans away.

PARKER

Crap.

Parker EJECTS DVD number 14/4.

Parker turns to the bank of monitors, and sees...

LIVE SECURITY MONITOR (14th floor)

Burnett at room 14-B.
He pounds on the door.
Getting no answer, he pounds again.

PARKER

Crap...

Parker drops the DVD on the counter, bolts out of the office.

INT. 14TH FLOOR HALLWAY -- DAY

Burnett is about to break down the door to 14-B, when Parker steps out of the elevator.

PARKER

Can I help you with something?

BURNETT

Mr. Lehman isn't answering his door.

PARKER

Maybe he's not in.

BURNETT

There's an easy way to find out.
(smiles)
You've got a pass key don't you?

Burnett holds out his hand.

PARKER

I don't think that's a good idea.

BURNETT

I don't care what you think.
(no smile)
If Lehman has skipped the country,
he's in violation of federal law.
That gives me probable cause.

PARKER

What if he's just sitting in the
bar, having a drink?

BURNETT

Just give me the key.

Parker reluctantly hands Burnett the mag card.

Burnett runs the mag card through the lock.
When he gets the green light, he enters room 14-B.

Parker remains in the hall.
He KNOWS what's inside 14-B.

BURNETT

Come on. You can be my witness.

Parker enters room 14-B.
The door closes behind them.

INT. SUITE 14-B -- DAY

Parker stands in the living room, while Burnett does a search.

PARKER

I don't think we should be in here.
What if Lehman comes back?

BURNETT

Do you think that's likely?

PARKER

I'm not supposed to be in his room...
Unless it's an emergency.

BURNETT

Don't worry. You're not going to
lose your job.

Burnett continues searching.

Parker is nervous, leans against the desk.

BURNETT
Don't leave any stray fingerprints.

Parker realizes he has left fingerprints throughout the suite.

PARKER
This isn't a crime scene.

BURNETT
We don't know that.

Parker grabs the ice bucket... covering it with fresh prints.

PARKER
Empty champagne bucket. Ice still cold. Is it a clue?

BURNETT
You're getting prints on it.

PARKER
Lehman did his swindling on Wall Street. How can this help or hurt your case?

Burnett gives him a cold look, enters the bedroom.

Parker remains in the living room...
Panic rising.

BURNETT (O.S.)
Look what we have here?

Parker's curiosity gets the best of him.

IN THE BEDROOM

Burnett is on his hands and knees looking under the bed.

PARKER
What... What is it?

BURNETT
Not what I expected.

PARKER
Blood?

Burnett pulls something from under the bed, moves to his feet.

BURNETT
Evidence of criminal activity.

PARKER
Should I call the police?

BURNETT
It's only Adultery.

Holds up the champagne cork, so Parker can see it.

BURNETT
Looks like Mrs. Lehman was having a
little Afternoon Delight. Wonder
who the lucky man is?

PARKER
How do you know it's Mrs. Lehman?

BURNETT
Because Mr. Lehman's extra-curricular
is in a room at the end of the hall.
And she doesn't drink champagne.

PARKER
Who is it?

BURNETT
None of your business.

Burnett pockets the champagne cork, continues his search.

Parker tries not to panic as Burnett enters the bathroom.

BURNETT (O.S.)
The maid's been here.

Burnett exits the bathroom, looks at Parker.

BURNETT
Let's check the closet. See if he
took any extra clothes with him.

The walls close in on Parker.
Burnett ambles across the room to the closet.
Tension builds.

Burnett slides open the closet door.

WHAM!
Lehman's corpse falls to the floor at Burnett's feet.

PARKER
Oh, my God...

BURNETT
Looks like Lehman wasn't in the bar,
after all.

Parker grabs the phone, dials an outside line.
Burnett slams his hand on the hang up bar.

BURNETT
What are you doing?

PARKER
Calling the police.

BURNETT
This is MY case.

PARKER
Yeah, and it's MY hotel. I say we
call the police. Or did you want to
dump the body in the ice machine at
the end of the hall until the rest
of your FBI goons get here from
Washington?

Burnett takes his hand from the hang up bar.

Parker dials the police.

INT. SUITE 14-B -- LATER

FLASH!

The CRIME SCENE PHOTOGRAPHER takes a photo of Lehman's corpse.

The room is crawling with POLICE TECHNICIANS.
They draw crime scene sketches, dust the room for prints,
and vacuum up fibers from the carpet.

Lt. Bob Nolan looks from Parker to Tania Lehman.

NOLAN
Well, ma'am?

TANIA
Yes. It's Charles.
(fighting tears)
It's... It's his tattoo. And his
wedding band and his... his body.

A POLICEMAN puts a sheet over what's left of Lehman's face.

NOLAN
I'm sorry for your loss, Mrs. Lehman.

Tania nods, her eyes red with tears.

Nolan nods to Parker, who guides Tania out of the bedroom.

NOLAN
Tag it and bag it.

The Policeman fills out a toe tag.
Burnett glares at Nolan (no kid gloves for VIPs).

BURNETT

You didn't have to do that. I could
have IDed him.

NOLAN

It's got to be next of kin.

BURNETT

You make it sound like it's your
case.

NOLAN

Murder isn't a Federal crime.

Burnett pops a cork and presses Nolan up against the wall.

BURNETT

This man was under my surveillance.
He was part of an FBI investigation.
Whoever killed him wanted that
investigation stopped.

(lets go)

That MAKES IT my case.

(smiles)

If you want to take it up with
Washington, fine with me. But until
then, you keep the fuck out of my
way.

(smooths Nolan's suit)

Do we have an understanding on this?

Nolan pulls away from Burnett, turns to his men.

NOLAN

Let's pack it up, gentlemen. It's
now officially an FBI case.
Fourteenth floor gives me nosebleeds
anyway.

(to Burnett)

Hope you brought your fingerprint
kit.

Nolan and Burnett stare each other down as Technicians close
their kits and leave.

Lehman's body is zipped into a bag and removed from the room.

INT. HOTEL HALLWAY -- DAY

Nolan, Burnett, and Parker stand outside suite 14-B.

Nolan slaps an official police seal over the door.

NOLAN

That'll keep the evidence safe until
your crew comes from Washington.

Nolan gives Parker a nod, leaves.

Parker turns to Burnett.

PARKER

I'll get Mrs. Lehman into a new room.

BURNETT

Have a bellboy take care of that.

(gestures)

We've got more important things to
do.

PARKER

Like what?

BURNETT

Those video cameras...

Burnett points from one camera to the other...
Finding all four cameras.

BURNETT

The killer's fifteen minutes of fame.

INT. HOTEL SECURITY OFFICE -- DAY

PARKER

They're hotel property.

BURNETT

I'll give you a receipt.

Between Parker and Burnett is the desk...
And DVD #14/4, showing Parker entering room 14-B.

Parker ignores the DVD, turns to the bank of video decks.

PARKER

You know, I used to be on the job.

BURNETT

What happened? You're too young to
retire. Need twenty years before
FERS kicks in.

PARKER

Maybe expense accounts are more
liberal in the Bureau, but no one in
the Service would have let me stay
on the 14th floor.

BURNETT

Let's make a deal: I'll worry about my expense account and you worry about handing over the evidence.

Ejects DVD 14/1, hands it to Burnett.

Ejects DVD 14/2, hands it to Burnett.

Ejects DVD 14/3, hands it to Burnett.

BURNETT

Where's the fourth DVD?

PARKER

What do you mean?

BURNETT

Four cameras, four DVDs.

PARKER

Deck 14/4 is broken.

Parker hits the eject button on 14/4, nothing happens. He opens the flap with his fingers, exposing emptiness.

PARKER

See? No DVD.

Burnett sets the three DVDs on the desk... next to DVD 14/4. Takes a closer look at the empty deck.

BURNETT

How convenient.

PARKER

I didn't plan the malfunction. It happens sometimes.

Parker KNOWS Burnett suspects him.

BURNETT

Fine.

Burnett scoops all four cassettes off the desk.

BURNETT

I'll take a look at these. See if we can identify the killer.

Parker sees DVD 14/4 on the bottom of Burnett's pile.

BURNETT

Have a bellboy bring a couple of DVD players up to my room. Also a dozen blank DVDs and some, what do you call those things? Jumper cables.

PARKER
Dubbing cables.

BURNETT
Right. You didn't make any copies
of these, did you?

PARKER
No.

BURNETT
Tamper with them in any way?

PARKER
You saw me take them out of the
machine.

Burnett turns to leave.

PARKER
Agent Burnett?

BURNETT
Yeah?

PARKER
You picked up an extra DVD.

BURNETT
Did I?

He examines the four DVDs, separating DVD 14/4.

BURNETT
So I did.

Burnett examines DVD 14/4.

PARKER
Must have picked it up by mistake.

BURNETT
Right.
(examines it)
This DVD's from the broken machine.

PARKER
It's blank.

Burnett notes that it's 75% recorded - not all glossy on the
back, you can see the grooves.

BURNETT
Of course it is.

He hands the DVD to Parker.

PARKER

Just leave it on the desk.

Burnett sets the DVD on the desk, walks to the door.

BURNETT

Don't forget to send that equipment
up to my room. Anybody tries to
tamper with evidence, I'll have a
back up.

Burnett leaves.

PARKER

Crap.

Parker drops DVD 14/4 in his desk's bottom drawer, locks it.

Puts the key in his pocket, finds the St. Maarten's National
Bank brochure. The phone number is circled in red ink.

Parker dials the phone.

PARKER

Hello. This is Wallace Burnett with
the Federal Bureau Of Investigation.

(listens)

Can you tell me if a Charles Lehman
has an account with you?

(listens)

No?

Parker is confused.

PARKER

How about a Tania Lehman?

(listens)

No?

Well, thank you for your cooperation.

Parker hangs up, stuffs the brochure back in his pocket,
passes Kenny on his way out the door.

PARKER

There's been a killing on celeb
central.

Kenny doesn't ask who - a look of disappointment at Parker.

PARKER

Focus on that floor - make sure no
one messes with the police seal on
14-B.

INT. HOTEL BAR -- DAY

Parker spots Ahmed Yehmani: sipping scotch, Penthouse hidden behind a newspaper... Bodyguards nearby.

PARKER

Mr. Yehmani? Lou Parker, hotel security.

YEHMANI

Yes?

PARKER

You may have noticed police activity at the hotel today.

YEHMANI

Yes. What happened?

PARKER

One of our guests was killed.

YEHMANI

Yes? Who?

PARKER

Charles Lehman.

Yehmani laughs, sets down his paper.

YEHMANI

Let Allah be praised.

PARKER

What do you mean by that?

YEHMANI

I lost a considerable amount of money in his investment scheme. Wouldn't have stayed here, had I known Lehman was a guest... But the best hotel on the islands. What choice did I have?

PARKER

We're trying to establish time of death. When did you last see him?

YEHMANI

This afternoon.

PARKER

Between two and two thirty?

YEHMANI

Before. I had an appointment at one thirty.

PARKER

After that?

YEHMANI

I've been here in the bar.

(grabs his paper)

I hope I have been of some help.

Blocks out Parker with the newspaper, dismissing him.

Parker spots Goldy Zelaggio at a table, sipping white wine.

PARKER

Miss Zelaggio?

GOLDY

Who's it to?

She grabs a pen, ready to sign an autograph.

PARKER

Lou Parker, Hotel Security. I was in your room a few nights ago.

Sets her pen down, focuses on Parker.

PARKER

When did you last see Charles Lehman?

GOLDY

Twenty years ago.

(sips)

I was born the day he left.

PARKER

You two used to be... involved?

GOLDY

Charles was only self-involved. He was my date to the Oscars twenty three years ago. The year I lost to Fonda.

PARKER

He was staying down the hall from you.

GOLDY

Didn't know that.

PARKER

This afternoon, about two fifteen, somebody shot him. Where were you?

Takes a sip of her white wine.
Smiles.

GOLDY

You mean: Was I in the library with the monkey wrench? Or was that Colonel Mustard?

PARKER

Where were you at two fifteen?

GOLDY

You'll have to roll the dice to find out. Play the game.
(camera smile)
Here.

Hands him an autographed napkin, shoos him away.

EXT. THE 99 STEPS -- EVENING

A staircase street built by the Danes in the 1700s to connect Blackbeard's Castle to the residential area in the hills above.

Parker joins Nolan at the top of the stairs, looking down over the Castle and city of Charlotte Amalie. Pulls a couple of Red Stripe beers from a hotel bag, hands one to Nolan.

NOLAN

Why not meet at the hotel bar?

PARKER

This is private. Off the record, okay?

NOLAN

(sips beer, shrugs)
What record?

PARKER

(goes down a few steps)
What would happen in I got into a jam?

NOLAN

How bad?

PARKER

Worst there is.

NOLAN

(stops - disappointed)
Shit, Lou. I always thought some jealous husband would kill you...
Never thought you'd beat him to it.

PARKER

I didn't kill Lehman.

NOLAN

But you were fucking his wife?

No answer from Parker, who continues down the steps.

NOLAN

Why the hell do you have to go after the rich bitches? Aren't there enough horny businesswomen and tourist girls in that place to keep your wick wet?

(spins Parker around)

What the hell were you thinking?

PARKER

Nolan --

NOLAN

You social climbing? That it? Trying to fuck your way to fame and fortune? See how the other half loves?

PARKER

Agent Burnett is going to --

NOLAN

I can't do anything about the FBI guy. He's a fucking bulldozer. I'm not going to stand in his way.

PARKER

It's not his jurisdiction, it shouldn't be his case. Look, if it were your case --

NOLAN

Lou, I'm not going to lose my fucking job for you. You got yourself into this one. I wasn't screwing the dead guy's wife. It's not my problem.

PARKER

You're supposed to be my friend.

NOLAN

That means I take the bullet for you? No fucking way. You did something stupid and you want me to bail you out --

PARKER

That's what friends are supposed to do.

NOLAN

Who the hell bailed you out when you got bounced from the Service and

(MORE)

NOLAN (CONT'D)
needed a job? When you needed money
to move down here? With that crazy
woman last year?

PARKER
Nolan --

NOLAN
When's it my turn to get bailed out?
Why is it always me doing for you?

PARKER
I really need your help --

Nolan starts to the base of the steps, Parker catches up.

NOLAN
I'm just a regular working guy, Lou.
I have no idea what I can do for
you. You've got fourteenth floor
problems.

PARKER
Please...

NOLAN
Your picture will be on the front
page. You're gonna be a somebody,
Lou.

PARKER
You want me to get down on my knees?
What the hell do you want me to do?

NOLAN
Can't you get one of your celebrity
pals to recommend a good lawyer?

PARKER
You're the only one I've got. This
FBI guy is going to start putting
stuff together... then he's going to
arrest me.

NOLAN
He's a Fed, I'm just a dumb island
cop.

Not what Parker wanted to hear. He grabs Nolan, pleading,
angry.

PARKER
I'm sorry I'm such a fuck up, okay?
I'm sorry you had to carry me all
these years. Now will you fucking
help me?

NOLAN

There's a limit to what I can do for my friends. You wanna get away with murder, you're on your own. Thanks for the beer.

Nolan tosses his empty in a trash can at the bottom of the steps, cuts through the Castle grounds to the city...
Leaving Parker alone.

INT. PARKER'S APARTMENT -- NIGHT

Parker takes off his coat and tie. It's been a long day.

A noise from the bedroom.
Someone is in his apartment.

PARKER

Hello?

Silence and darkness from the bedroom.

Moving into a defensive stance, he creeps into his bedroom.

IN THE BEDROOM

Shadows stretch out in the darkness.

Parker's eyes aren't accustomed to the dark.
He feels his way inside.

WHAM!

Somebody grabs him, pressing him against the wall.

Parker tries to fight.
The ASSAILANT SLAMS him against the wall.
Kicks his legs apart.
Holds him tight.

PARKER

Take it easy. I'm unarmed.

Spread-eagle against the wall, Parker awaits his fate.

PARKER

What do you want?

The Assailant moves closer to Parker...
And kisses him.

TANIA

Who were you expecting?

PARKER

What are you doing here?

She switches on the lights.
Tania is in a peek-a-boo teddy, stockings, a sheer wrap.

TANIA
The police sealed my room. Thought
I could stay with you.

She drops the sheer wrap, running her hands over him.
Unbuttoning his shirt.

PARKER
I arranged for you to have room 1318.
All your luggage has been moved.
Should have checked at the front
desk.

TANIA
I'll check tomorrow morning.

She kisses him, pressing him back against the bed.
Parker pushes her away roughly.

PARKER
Your husband isn't even cold yet.

TANIA
So, it's okay for us to sleep together
when Charles was alive, but now that
he's dead it's wrong?

PARKER
You should consider appearances.

TANIA
I don't care about appearances. I
care about US. I care about ME.
I'm alone. More alone than I've
ever been.
(admits)
I need somebody.

PARKER
We're both under a lot of pressure.

Tania makes the move, and they kiss.

They end up in bed.
Parker wondering if he's making love with a killer.

AFTERWARDS:

Tania kisses his chest.

PARKER
Where were you today between two and
two thirty?

TANIA

What do you mean?

PARKER

Do you have an alibi for time of
your husband's murder?

TANIA

You don't trust me? Is that it?

(angry)

You'll make love with me, put yourself
inside of me, but you won't trust
me.

PARKER

It's just...

TANIA

You think I killed him, don't you?

PARKER

It doesn't matter what I think.

(a lie)

The police are going to be asking
the same questions, I just want to
make sure you have an alibi.

(does she?)

Agent Burnett's ideas of mourning
may not be as liberal as mine.

TANIA

That's Burnett's problem.

Silence stretches, as if she's daring Parker to continue.

PARKER

You'd tell me, wouldn't you?

TANIA

Tell you what?

PARKER

Tell me if you killed him.

TANIA

Then you'd have to tell Burnett,
right?

PARKER

Yes.

TANIA

Then I didn't do it. I was in the
hotel bar from two to two thirty.

PARKER

Is that the truth?

TANIA
 Would you rather I lie?

PARKER
 I don't want Burnett to think you
 and I conspired to murder your
 husband...

TANIA
 Would you have?

PARKER
 What?

TANIA
 Would you have murdered Charles for
 me? Would you have taken your
 pistol...

She strokes him, adding tons of innuendo to "pistol".

TANIA
 ...And blown his head off?

PARKER
 No.

TANIA
 That's not very flattering.

She gives him a kiss, rolls over to go to sleep.

Parker lays in the dark, unable to sleep.
 Is she involved in her husband's murder?

The celebrity photos look down on him from the walls.
 Judging. On the dresser: his high school track & field trophy
 glitters.

EXT. FRENCHMAN'S BLUFF HOTEL - ST. THOMAS -- MORNING

The hotel glitters in the sun.

INT. HOTEL SECURITY OFFICE -- DAY

Parker studies the suspects.

ON THE MONITOR

- 1) Goldy Zelaggio's Hair.
- 2) Harry Ferguson's Shoes.
- 3) Michael Hayes' Hand.
- 4) Ahmed Yehmani's Robes.

The office door opens, Parker clicks off the monitor...
 leaving his face reflected in the screen - maybe he IS the
 killer.

MARY
Brought you coffee. Where's Kenny?

PARKER
I have him walking the floors.

Parker takes the coffee, stops her before she can leave.

PARKER
I need your help.

MARY
(sarcastic)
Really?

PARKER
Did you see Tania Lehman at any time
between two and two thirty yesterday?

MARY
Working on her alibi?

PARKER
Wondering if she has one.

MARY
She came in at two thirty. Barb had
just come back from lunch.

PARKER
What about the other 14th floor
guests?

MARY
Isn't this Nolan's job? Or that FBI
guy's?

PARKER
I'm going to handle it.

MARY
You can't just go up there and play
Secret Service agent... Those people
are celebrities. They come here for
their privacy. They don't want you
poking around in their lives.

PARKER
I can be discrete.

MARY
You think because you have a key
that takes you all the way up to the
14th floor you're one of them?

Parker touches her arm, reaching out to her for help.

PARKER

Mare, when I found Lehman, laying there dead, I got sick...

Mary pulls away from his touch.

PARKER

Sick with fear. I'd wished him dead, and I got my wish. When I first saw him laying there, I felt relieved. He couldn't find out about Tania and me...

She backs to the door, afraid - was he involved in the murder?

MARY

You were there?

Busted. Parker back-pedals.
He needs all the friends he can get.

PARKER

Burnett and I discovered the body.
(she's still afraid)
I wanted him dead, I admit that, but I wouldn't kill anyone...

MARY

I don't know what you'd do to be up there.

She leaves Parker alone - looking at his reflection on the monitor.

INT. HOTEL BAR -- DAY

Harry Ferguson sips his vodka and lime, no tonic, no ice.

PARKER

Mister Ferguson....

FERGUSON

Harry. Everyone calls me Harry.

PARKER

Lou Parker. Hotel Security. It's about the... disturbance... yesterday.

FERGUSON

Poor Charlie.

PARKER

You knew him?

FERGUSON

We were friends.

(MORE)

FERGUSON (CONT'D)

I was one of his very first investors. Profits created expansion money for my airline. Now we fly nonstop from Los Angeles to London.

PARKER

I'm trying to find out who the last person to see him alive was...

FERGUSON

Anything to help.

PARKER

Did you see him between two and two thirty?

FERGUSON

Let me think.

(pretends to think)

Between two and two thirty?

(smiles)

I believe I was napping in my room.

PARKER

He was right down the hall from you. You hear any gunshots?

FERGUSON

Not that I recall.

(smiles)

Poor Charlie. Always knew he would go violently. Wasn't much good at making friends. I was probably the only one.

PARKER

I'm sure you were a great friend.

Hurled as an insult as Parker leaves, frustrated.

EXT. BEACH NEAR HOTEL -- DAY

Parker grabs a disguised man leaving the hotel - Michael Hayes.

PARKER

Mr. Hayes. Lou Parker, hotel security. Can I ask you a couple of questions?

HAYES

About what?

PARKER

There was a murder in the hotel yesterday.

HAYES

And?

PARKER

On the fourteenth floor. Only eight people have access to that floor...

HAYES

What are you trying to say?

PARKER

I just want to know where you were yesterday between two and two thirty.

HAYES

You're an employee here, right?

(Parker nods)

So the hotel pays your salary.

Parker nods... anger surfacing.

HAYES

Where do you think the hotel gets the money to pay you? From guests like me. So I'm really your boss, right?

PARKER

What's your point?

HAYES

Just so you know where you stand.

Parker considers this...

Then punches Hayes in the face, knocking the movie star down.

PARKER

Who the hell do you think you are?

Hits him in the face again, hurts his hand in the process.

PARKER

Son of a bitch. Ouch. Ouch. Ouch.

Parker shakes his hand, cradles it.

He storms away, leaves Hayes alone on the sand.

INT. HOTEL BAR -- DAY

Sheik Ahmed Yehmani has the newspaper ripped out of his hands, exposing the Penthouse magazine beneath.

PARKER

Want to give me the name of your alibi?

YEHMANI

Surely this is a police matter?

PARKER

The hotel has a policy about hookers.
 (does that translate?)
 Prostitutes. Whores. Putas.
 Harlots.

YEHMANI

Yes, I understand.
 (studies him)
 Mr. Parker, do you know what it's
 like to be loved? Yes, I think you
 do. I was born a Prince. I did not
 asked to be born this. I had no
 choice. There was no time that I
 was not a Prince.

PARKER

The hooker on the third floor?

YEHMANI

Women do not love me for who I am,
 but for what I am... a wealthy Prince.

Parker studies his robes - the same as on the security video?

PARKER

Hookers are above all that?

YEHMANI

Yes, these women may only want to
 make love with me for my money, but
 they are honest about it. To them,
 I am like any other man. I am a
 job.

(gathers his newspaper)

Even if I had killed Charles, I am
 immune from prosecution in your
 country.

Parker tries to stare him down, the newspaper gets in the
 way.

Parker passes mousey Jennifer near the piano - stinking drunk.

AT GOLDY'S BOOTH

Goldy sips white wine, paper and pen shoved in front of her.

PARKER

Rolled the dice and came up with
 your bill. They've canceled all
 your cards.

Not arrogant, not impatient, not superior... she's afraid.
Parker studies her hair - same as on the security video?

GOLDY

I asked Charlie for a personal loan,
and he laughed in my face, asked me
about my earning potential...

(looks at the bill)

When I took him to the Academy Awards
he was nobody. Some hot shot Wall
Street penny stocker with too much
charisma...

(gulps wine)

Being seen with me made him.

PARKER

He was born the day you met.

GOLDY

I lost the Oscar, started losing
jobs, losing money, losing my mind...
Like Charlie and I traded places.
He became somebody and I became...
What am I Mr. Parker? What do they
call me behind my back? A has-been?
Or worse?

Parker is embarrassed. He's pushed too hard and broken her.

GOLDY

(studies the bill)

Can someone help me with my bags? I
don't think I can carry them myself.

Parker gently takes the bill from her, leaves her alone.

AT THE BAR

Harry Ferguson taps his cane while waiting for Mary to make
his vodka and lime, no tonic, no ice.

PARKER

Mr. Ferguson...

FERGUSON

Harry. Everyone calls me Harry.
My, my. You're looking the worse
for wear.

PARKER

Lehman's only friend.

FERGUSON

Charlie was a white-hot flame, a
beacon in the darkness, a guiding
light... He burned everyone who got
too close.

Ferguson taps the cane. Parker grabs it from his hands.

PARKER

Tell me about him. Not the guy on TV, not the Wall Street Ponzi schemer, the man underneath.

Parker studies the tip of the cane. Did it make the marks on Lehman's floor? Is it the object on the security DVD?

FERGUSON

Do you think I like walking on the wings of airplanes? Putting my head in the foul smelling mouths of tigers?

PARKER

What you do in your private life is none of my business.

FERGUSON

Neither Charlie nor I wanted to be public figures, we just wanted to make some money. But everyone loves a tale of success. The rich are famous whether or not we want it.

PARKER

Lehman was afraid of Robin Leach knocking on his door?

FERGUSON

Charlie was afraid of being famous in prison. Stripped of power and prestige. Every convict would know his name. He would have done anything to stay out of prison... Even have himself killed.

Ferguson takes his cane from Parker, crosses to his booth. Leaving Parker at the bar with Mary, relationship strained.

MARY

Get your confession?

PARKER

Everybody has an angle. Barracudas fighting over a scrap of meat. Feeding off each other. Maybe they all killed him?

(looks for DeSouza)

What about the rock and roller?

MARY

Haven't seen him. But he'd be at the top of MY suspect list.

PARKER

Why?

MARY

Your girlfriend was in all his videos.
One of the rungs on her climb to the
top.

PARKER

When was the last time you saw him?

MARY

Left yesterday at two. Some important
meeting. Forgot to sign his tab...

PARKER

Think he took his gun to this meeting?

MARY

Wouldn't surprise me.

INT. THE ELEVATOR -- DAY

Parker enters the mirrored elevator - and there's Michael
Hayes. Doors close, trapping them.

PARKER

Got a question for you... What are
you doing at the end of the hall?
Shouldn't you be in the room right
off the elevator? The primo room
instead of the long walk?

Parker reaches towards him...
Hayes tries not to flinch.
Parker pushes the floor button.

HAYES

Privacy. I need the privacy to
search.

(confesses)

I don't know who I am anymore.

PARKER

Everybody knows who you are.

HAYES

They think I'm the tough cop or the
crusading reporter or the fireman...

PARKER

In front of the camera.

HAYES

I'm always in front of the camera.

(MORE)

HAYES (CONT'D)

When I'm not working, I'm Michael Hayes the movie star. Wife and kids, great sense of humor. That's a role I play. It's not really me. It used to be me... Maybe.

Parker studies Hayes' hand - the same as on the security video?

HAYES

I was one person, then I was two people, now I'm nobody. I can't find my self.

PARKER

(touches his shoulder)
Good luck.

Elevator doors open and Parker steps off. He's stripped away the celebrity to expose the needy, frightened, folks beneath.

INT. HOTEL SECURITY OFFICE -- DAY

Kenny is off. Parker looks at the four views of the killer.

ON THE MONITOR

- 1) Goldy Zelaggio's Hair.
- 2) Harry Ferguson's Shoes.
- 3) Michael Hayes' Hand.
- 4) Ahmed Yehmani's Robes.

Parker isolates the ROBES, punches "Image Search".

The "Robes" go to half screen.
Images whirr past until a TWO SIMILAR images pop up.

Parker hits PLAY.
The FIRST image pans until we see: Ahmed Yehmani in his robes.

Parker PLAYS the SECOND match.
The camera pans to show Eddy DeSouza in his rain coat.

PARKER

Wait a minute...

He isolates the "HAIR" and does an image match.

Two similar images:
Goldy Zelaggio blonde tresses.
Eddy DeSouza's long rocker locks.

Parker isolates the "SHOES" and the images whirr...

Two similar matches:

One image PLAYS into Harry Ferguson in brown leather shoes twirling his walking stick.

The second image PLAYS into... Eddy DeSouza's boots.

ON THE MONITOR

- 1) Eddy DeSouza's Hair.
- 2) Eddy DeSouza's Shoes.
- 3) Eddy DeSouza's Hand.
- 4) Eddy DeSouza's Rain Coat.

PARKER

Eddy DeSouza.

Parker notices something, brings the "Shoes" image full screen. The tip of the walking stick in the far left corner.

PARKER

A shotgun barrel?

He blows the "walking stick" up to full screen.

It DOES look like a shotgun barrel.

Parker notices something on the security monitors:

ON THE MONITOR

Eddy DeSouza, long hair, rain coat, boots, leaves his room.

Parker makes sure his gun is loaded and leaves.

INT. HOTEL LOBBY -- DAY

Parker steps into the elevator.

INT. THE ELEVATOR -- DAY

The doors closed behind Parker...

Jenny Hill shoves a 32 caliber automatic into his back.

JENNY

You killed him, didn't you?

Parker raises his hands.

PARKER

Take it easy, okay?

JENNY

You and that bitch wife of his.

Parker looks at her reflection in the mirror walled elevator.

PARKER
Just lower the gun. We'll talk...

JENNY
Why don't I just kill you? The way
you killed Charlie?

PARKER
I didn't kill Lehman.

JENNY
I KNOW you did. I have proof.

PARKER
There's no proof...
(is there?)

JENNY
(pokes him with gun)
You were screwing that slut every
afternoon. Changing the sheets so
Charlie wouldn't find out.

PARKER
Where'd you hear that?

JENNY
I SAW you.
I saw you leaving her room afterwards.

After the murder?

PARKER
When?

JENNY
The day before yesterday.

Parker relaxes...
Then flips into action.
Knocking the gun up and grabbing Jenny's wrists.

They struggle, the gun between them.

BLAM!
A bullet flies past Parker's face, SHATTERS a mirrored wall.
Glass flies.

Jenny muscles the gun around, aiming it at Parker's eye.
Her trigger finger tightens.

Parker pushes the barrel away from his face.

She pushes it back, gets ready to fire.

THEY STRUGGLE in the elevator, gun between them.
Aiming from Parker's face to Jenny's and back.

BLAM!

Parker drops, the bullet skims over his head.

Twisting, he pulls Jenny down, wrestles the gun away.

Parker keeps the gun aimed down at her.

Jenny begins crying.

JENNY

I don't know what to do. Charlie was everything. How am I going to pay my room bill? How am I going to buy my food? Without Charlie... I'm nothing.

She reaches out for Parker. He steps away... she's pathetic.

JENNY

I wanted to know what made him special. Why he gets his way, and I never get mine. Why we run from our lives to be near him. Why people do what he says, but never do what I say. Why he's somebody, and I'm...
(locks eyes with Parker)
You know what I mean.

PARKER

No I don't.
(Yes he does)

Like looking into a mirror and really seeing himself for the first time. Her life on the fringe of VIPs is just like his.

JENNY

Why did you have to kill him?

She grabs for the gun.

PARKER

No. I'm going to keep this safe for you. Go to your room. Try to get some sleep.

INT. 14TH FLOOR HALLWAY -- DAY

Parker pockets the gun, waits until Jenny is in her room before using his pass card to enter 14-F.

INT. SUITE 14-F -- DAY

Parker searches Eddy DeSouza's room for the shotgun. The rocker might return at any time.

IN THE BATHROOM

Parker checks the shower.
Empty.

Opens cabinet doors.
Checks under the sink.
Nothing.

On the counter is a large black bag.
Unzips the large bag. Inside: make up.
Everything from face powder to red finger nail polish.

IN THE BED ROOM

Checks the waste basket.
Empty and unused.

Moves to the closet.

INSIDE THE CLOSET

Parker searches DeSouza's bags.

Lots of weird clothes.

A bag contains promo CDs for all the Pagan Babies albums.
Covers show a bare chested DeSouza holding rattle snakes.

PARKER
John Tesh watch out.

At the bottom of the bag are a couple of Rock Video DVDs.

Puts the DVDs back, but pockets one.

A suitcase contains two EMPTY pistol cases, a cleaning kit,
an NRA newsletter, a box of ammo.

Another case contains a bag of DeSouza's blond hair.

PARKER
Saving up to join the Hair Club.

IN THE BEDROOM

Parker opens drawers and cabinets.
Nothing more interesting than a studded leather jock strap.

He looks under the bed, sees nothing, almost turns away.

Parker crawls under the bed, looks at the box springs.
Comes out with a shotgun case.

HE OPENS THE CASE and there it is:

A Remington 870 Marine Magnum. Chrome and black monster
with a cut down barrel, designed for military use.

He smells the barrel.

PARKER
Fired recently.

Parker carefully replaces the shotgun and case under the bed.

INT. HOTEL SECURITY OFFICE -- DAY

Mary enters with two to-go cups of coffee, ends up in the center of a stand off between Kenny and Agent Burnett.

BURNETT
Perfect timing.
(takes one of the coffees)
Could you tell this kid who I am?

KENNY
He wants to search Parker's desk.

BURNETT
Hey, I just had nineteen months of investigation fucked up beyond belief because some asshole popped my perp. Somebody's gotta pay. If it's not Lehman, it's the asshole who popped him.

MARY
What does that have to do with us?

BURNETT
You got four cameras in that hallway. Parker gave me three DVDs, put the fourth someplace safe for me. I just want to pick it up. Is that too much to ask?

MARY
He's not here?

BURNETT
Been looking all over for him. Seems to have disappeared.
(smiles)
Could you help me?

MARY
What does it look like?

KENNY
Mary...

BURNETT
It's labeled 14-slash-4.

Mary helps Burnett search Parker's desk.
Kenny watches, unhappy.

While looking for the DVD, Burnett flips through address books. Reads Parker's mail. Examines Parker's check book. Rocking on to his iPod.

THE BOTTOM DRAWER is locked.

BURNETT
It's probably in here. The evidence.
(smiles)
Locked it for safe keeping...

He gives the drawer another yank.
Nothing.

Mary opens the top drawer, feels the underside of the desktop.

KENNY
Mary...

She pulls out a key, taped to the bottom of the drawer.

KENNY
We should wait for Parker to get
back.

Burnett tries to take the key.

MARY
I'll open it.

She unlocks the drawer... betraying Parker.

Mary pulls out a DVD labeled 14/4, hands it to Burnett.
Burnett goes to the DVD player.

BURNETT
Let's take a look.

He pops in the DVD and hits PLAY. Mary and Kenny watch.

ON THE MONITOR

The camera pans across the 14th floor.
Service Elevator doors open.

Parker steps out, arms piled with sheets.

Camera pans, following perfectly, as he walks down the hall
to Room 14-B, pulls out his passkey, enters the room.

MARY
Oh my God.

BURNETT

Looks like Parker knew who the killer
was all along.

Mary bolts out, frightened.
Burnett smiles, pockets the DVD. Kenny closes the door after
Burnett leaves.

INT. HOTEL LOBBY -- DAY

Parker asks the Desk Clerk.

PARKER

Have you seen Mr. DeSouza from 14-F?

CLERK

No, sir.

PARKER

If he comes in, give me a call.

The Desk Clerk nods.
Parker crosses to the elevators.

AFTER PARKER IS GONE, Mary runs to the front desk, frightened.

MARY

Have you seen Lou?

CLERK

Missed him by a minute.

MARY

Where did he go?

CLERK

The elevator.

(beat)

He was looking for a guest...

Mary bolts to the elevators before he can say more.

AT THE ELEVATORS

Mary grabs Goldy as she exits the elevators.

MARY

Have you seen Mr. Parker from Hotel
Security?

GOLDY

He's already talked to me...

Mary lets go, looks from elevator indicator to indicator.
All elevators are moving.
All stop at different floors.
Which one is Parker on?

Mary jumps inside the elevator before the doors close.

A MOMENT LATER

Burnett shows, gun in hand.
Looks from elevator to elevator.

When an elevator's doors open, Burnett shoves a COUPLE aside,
gets on.

BURNETT
FBI business.

He flashes his gun instead of badge.
The elevator doors close.

INT. THE ELEVATOR -- DAY

Burnett looks at his reflection, broken a thousand times
from Jenny's bullets.

BURNETT
Seven years bad luck.

INT. DOWNSTAIRS HOTEL HALLWAY -- DAY

Ballrooms and Conference Rooms.
Parker opens every door, searching for DeSouza.

PARKER
DeSouza?

Opens a door.
Janitor closet.
No DeSouza.

Another door.
Conference Room.
Enters.

INT. CONFERENCE ROOM -- DAY

Parker looks around the room.
Empty.

INT. DOWNSTAIRS HOTEL HALLWAY -- DAY

Parker backs out...

...a hand grabs his shoulder...
...spinning him around.

Caught!

PARKER
Look... I can explain...

Parker raises his hands, turns to face...

MARY

Burnett got into your desk.
 (evasive)
 He found the other DVD. He knows
 you killed Lehman.

PARKER

How do you...

MARY

You've got to hide.

FOOTSTEPS in from around the corner of the hall.

Mary and Parker look at each other, panic rising.

AT THE OTHER END OF THE HALL

Burnett, gun ready, strides down the hall to the corner.

IN FRONT OF THE CONFERENCE ROOM

Mary pulls Parker into the Conference Room.
 Parker shakes his head, pulls her TOWARDS the corner.

TOWARDS Burnett.
 Panic!

AT THE OTHER END OF THE HALL

Burnett gets to the corner.
 Turns. Heads RIGHT AT PARKER AND MARY!

NEAR THE CONFERENCE ROOM

Parker pulls Mary into the Janitor's Closet.
 Shuts the door, SECONDS before Burnett turns the corner.

INT. JANITORS CLOSET -- DAY

Parker and Mary squeezed tightly together.
 Burnett's footsteps echo around them.

The footsteps stop.
 Right outside the door!

BURNETT

Parker? Anybody there?

Parker and Mary hold their breath.
 Faces inches away. Still holding hands from running.

Burnett's footsteps resume.
 Headed back to the elevators.

INT. DOWNSTAIRS HOTEL HALLWAY -- DAY

Burnett steps onto an elevator.

INT. JANITORS CLOSET -- DAY

Parker and Mary hear the elevator grind into service.

PARKER

Thanks.

Mary kisses him.

Parker hesitates, kisses back.

MARY

Ouch.

She finds the source of discomfort: The Rock Video DVD.
Parker pulls it from her hands.

PARKER

Eddy DeSouza. He's been hiding in
his room since Lehman was killed.
Avoiding his public. Now he's
disappeared. And he had a shotgun
hidden under his bed --

INT. CONFERENCE ROOM -- DAY

A conference room with a video projector and screen.

PARKER

-- I think it's the murder weapon.

Parker pops the DVD into the projector, cuts the lights.

THE MUSIC VIDEO

A pre-title sequence shows the gala Hollywood premier.
Spot lights and limousines.

A male and female EXTRA! team gives the play by play.

EXTRA MAN

You can feel the excitement from the
crowd as the Pagan Babies arrive in
their custom limousine.

EXTRA WOMAN

There's Stix, the drummer, his date,
star of "Rodeo Drive", Heather
VanKamp.

EXTRA MAN

Earlier in the evening, a herd of
goats was ushered into the theater
to...

EXTRA WOMAN

There's the snake-man himself, Eddy DeSouza, with his girlfriend...

Parker hits the pause button.

Freezing DeSouza and Tania on the screen.
Arms linked, bodies close.

PARKER

Tania Lehman.

FLASH! The lights are turned on.

BURNETT

We're looking at videos? That's good! Want to make it a double feature?

Burnett holds up DVD 14/4.

Parker takes a step.
Burnett's gun stops him from taking another.

PARKER

I can explain that.

BURNETT

Can you? I'd like to hear that. I think it'd be entertaining. Not as good as The Pagan Babies, but since you aren't a music fan...

Burnett pops out the Rock Video, tosses it to Mary, pops in DVD 14/4 and hits play.

ON THE SCREEN

Parker enters room 14-B carrying an armload of sheets.

Burnett hits pause, freezing Parker at the door.

BURNETT

(aiming his gun)
Helping the maid?

PARKER

I was sleeping with Lehman's wife.

Mary looks away from Parker.

PARKER

I went to the room. Thought he was gone. Thought she was waiting for me.

BURNETT

But Lehman was there, right?
(points gun)
And you killed him.

PARKER

He was already dead. Face blown
off. In the bed... Jesus.

BURNETT

Why didn't you call the police?

PARKER

Nolan would arrest me on the spot.
My fingerprints were all over the
room. I've got motive, means, and
opportunity.

BURNETT

(laughs)
So... You did kill him.

PARKER

Listen: He was dead when I got there.

BURNETT

What'd he do? Kill himself?

PARKER

It's the truth.

Burnett points to the screen.

Parker entering room 14-B.

BURNETT

That's the truth. You killed Charles
Lehman. This was my big fucking
case. The one that was gonna bump me
up to GS-15 so that I could retire
in style. You fucked it up.

PARKER

I used to be on the job, just like
you --

BURNETT

You're some broke dick who got canned
from government guard duty and popped
your girlfriend's sleaze-bag husband.
You and me got nothing in common.

PARKER

Just give me a day, okay? Twenty
four hours. I'll find the real
killer.

BURNETT
 (laughs)
 You're the real killer.

Burnett pops out the DVD, pockets it.

PARKER
 No. Eddy DeSouza. He's on all four
 DVDs coming out of the room.

BURNETT
 I've seen the other three DVDs. You're
 the only one coming out of that room.

Parker looks around for support from Mary, she's gone.

INT. HOTEL LOBBY -- DAY

Parker hands Burnett his passport and photo ID.
 The antique lobby clock strikes three.

BURNETT
 You got three hours. Get your affairs
 in order, tell your friends goodbye,
 whatever.
 (slaps him with
 passport)
 Get anywhere near an airplane you're
 dead. You're on the airport hot
 sheet.

Burnett gets right in Parker's face.

BURNETT
 I'm personally gonna see that you
 get the death penalty for fucking up
 my investigation. You with me on
 this?

PARKER
 I didn't...

Burnett lets him go, enters the elevator, ignoring him.

INT. PARKER'S APARTMENT -- DAY

A suitcase on the bed.
 Parker pulls clothes from a drawer, tosses them into the
 case. Stops.

The VIP photos stare down at him from the walls.
 Accusing him.

Parker explodes, tearing the photos from the walls.
 Smashing them. Destroying them.

Ends up near his dresser, grabs his old track and field trophy. Sits down on the edge of the bed, studying the trophy.

INT. HOTEL SECURITY OFFICE -- DAY

Parker studies the four images.

ON THE MONITOR

- 1) Goldy Zelaggio's Hair.
- 2) Michael Hayes' Hand.
- 3) Ahmed Yehmani's robes.
- 4) Harry Ferguson's shoes.

Parker looks at the "live" monitors, panning each floor.

- A) Jenny Hill sits alone in the bar, crying.
- B) Ahmed Yehmani on the 3rd Floor hall with his hooker.
- C) Harry Ferguson tapping and twirling his cane in the lobby.
- D) Mary serving drinks at the bar.
- E) Goldy Zelaggio signing an autograph on the beach.
- F) Tania Lehman in a microkini sips a cold drink by the pool.
- G) Michael Hayes, in disguise, slipping past the Paparazzi.
- H) Wally Burnett strolls down the 14th floor, oozing menace.

PARKER

No sign of DeSouza.

ON THE MONITOR

Burnett checks his watch, smiles...

INT. 14TH FLOOR HALLWAY -- DAY

...knocks a tattoo on door 14-G, uses a mag card to open it.

INT. SUITE 14-G -- DAY

Burnett enters, closes the door.
A MAN (unseen) sits on the sofa.

MAN

Think he knows?

BURNETT

He was watching Best Of The Pagan Babies when I caught him.

MAN

You should have arrested him...

BURNETT

You worry too much. The guy's an idiot. Nobody. Some blue collar asshole with a plastic badge. He doesn't know shit.

(MORE)

BURNETT (CONT'D)

(laughs)

Thinks he sees you on the security videos.

MAN

Why isn't he in jail...

BURNETT

I've seen all four videos. The only one coming out of that room is Lou Parker. Open and shut... And he knows it.

Looks at his watch.

BURNETT

I gave him three hours.

(laughs)

If he's smart he's halfway to Grand Caymans by now. When I told him we'd be watching the airport, you could see the little wheels turning - thinking about all those boats out there...

(smiles)

I'll drop off the security DVDs with that island cop on our way out of town. I still get to be the hero...

The Man sits forward.

BURNETT

What'd I be doing with killer in my room?

Long blond hair, calf length rain coat, cowboy boots.
Eddy DeSouza.

MAN/DESOUZA

Getting ready to collect a third of sixty billion dollars?

A knock at the door.
Burnett grabs his gun, answers it.

Tania enters in her microkini.
Crosses to DeSouza.
Gives him a passionate kiss.

TANIA

Welcome back.

MAN/DESOUZA

Mmmmm. I like that welcome.

TANIA

There's more.
 (licks her lips)
 But business before pleasure.

Turns to Burnett, her voice cooling.

TANIA

Something to report, Agent Burnett?

BURNETT

I don't answer to you.

TANIA

You're forgetting who's...

DeSouza cuts her off before they start pummeling each other.

MAN/DESOUZA

Hey! It's not polite to fight. I need you to tolerate each other until we get this thing settled, okay?

BURNETT

By tomorrow they'll have the hotel dick in custody --

TANIA

Meanwhile, we're off spending the sixty billion Lehman embezzled from those poor Wall Street investors.

MAN/DESOUZA

Speaking of which....
 (pulls out a passbook)
 The boat ready?

TANIA

Of course.

MAN/DESOUZA

When I come back, we'll be sixty billion dollars richer.

DeSouza exits.

The door closes: Burnett and Tania are all over each other.

TANIA

Thought he'd never leave.

BURNETT

Does he know?

TANIA

He doesn't even suspect.

Burnett undresses Tania.
They make love on the sofa where DeSouza was sitting.

INT. HOTEL LOBBY -- DAY

DeSouza leaves the lobby.
The video camera pans, following his image.

EXT. BEACH NEAR HOTEL -- DAY

DeSouza walks across the beach.
Tapping the bank passbook against his palm.

EXT. BOAT RENTALS -- DAY

DeSouza smiles at a BOAT MAN in a wildly colored outfit.

MAN/DESOUZA
You have a boat for me?

BOAT MAN
For the DeSouza man? Sure thing,
mon.

Boat Man hands DeSouza keys, leads him to a boat on the sand.

MAN/DESOUZA
Here. Keep the change.

DeSouza hands him a wad of hundred dollar bills.

BOAT MAN
You're a good man.

DeSouza climbs into the boat.
The Boat Man pushes him into the Caribbean.

BOAT MAN
Cool runnings, Mister DeSouza.

DeSouza starts the power skiff's outboard engine.

EXT. THE CARIBBEAN -- DAY

The power skiff zooms across the water.
Heading to the Island of St. Maarten.

INT. HOTEL SECURITY OFFICE -- DAY

ON THE MONITOR

- 1) Goldy Zelaggio's Hair.
- 2) Michael Hayes' Hand.
- 3) Ahmed Yehmani's robes.
- 4) Harry Ferguson's shoes.

Parker studies the four images.
 Wondering.
 The door opens behind him!
 It's only Kenny.

INT. SUITE 14-G -- DAY

Heavy metal blasts from the CD player.

Tania's bare skin contrasts with Burnett's clothes, as they make love on the sofa. Throw pillows in disarray.

TANIA
 I was thinking...

BURNETT
 I'll bet you were.

TANIA
 Why split the money three ways, when we could spit it two?

BURNETT
 (plays dumb)
 What are you saying?

TANIA
 When he comes back from the bank...

BURNETT
 Yeah?

TANIA
 We kill him.

Burnett doesn't miss a stroke.

BURNETT
 How do we do it?

Tania pulls the gun from his holster. Will she shoot him?

TANIA
 I have a question...

BURNETT
 Shoot.

TANIA
 What do I need you for?

Burnett takes the gun from her.

BURNETT
 To kill your lover.

TANIA

I can do that myself.

BURNETT

Isn't it more fun to do it together?

Burnett uses the gun for frottage, rubbing it over her.

The gun touches her nipples, her navel, lower, lower still. She shudders at the dangerous turn on.

Burnett returns the gun to the holster, they continue. Animal passion to the heavy metal music.

AFTERWARDS:

Side by side, sweat glistening.

TANIA

How do we do it?

BURNETT

After he comes back...

TANIA

...with the money.

BURNETT

Right. Tell him you want to celebrate. Get him into bed.

(laughs)

I come in with the shotgun and blast him.

TANIA

I've heard this before...

BURNETT

Worked with Lehman, it'll work with Eddy.

Tania's hand is VERY close to the holstered gun.

TANIA

Sounds like I'm doing all the work.

BURNETT

Think you can do it alone?

(laughs)

Get him into bed, then pull the shotgun on him? Remember, he's gonna have his fucking 357 magnum... You going to take that away from him?

TANIA

I can be very disarming.

BURNETT

I'll bet.

She pulls the holstered gun, flips a pillow in front of it and presses the gun barrel to Burnett's head.

TANIA

I took your pistol, I can take his.

Burnett takes the pillow from her, puts it behind his head.

BURNETT

We've gotta use the shotgun.
 (looks at the pistol)
 Can't break our perfect frame.

Burnett gently pulls the pistol away, returns it to the holster.

BURNETT

When we're done, I'll hide the shotgun
 in the hotel dick's room. Let the
 island cop find it. More evidence.
 (laughs)
 He'll go down. He'll go down bigtime.

TANIA

I like a man who goes down.

Burnett pulls up his pants, looks at his watch.

BURNETT

Better make sure he's escaped. Flight
 is evidence of guilt, you know.

INT. HOTEL LOBBY -- EVENING

The antique clock says quarter after four as Lehman passes.

INT. HOTEL SECURITY OFFICE -- EVENING

Time is running out.

ON THE MONITOR

- 1) Harry Ferguson's Shoes.
- 2) Michael Hayes' Hand.
- 3) Ahmed Yehmani's Robes.
- 4) Goldy Zelaggio's Hair.

Kenny looks over Parker's shoulder at the four images.

KENNY

It's nobody. It's sure as hell not
 evidence that'll stand up in court.

PARKER

Think I should call Nolan, turn myself in? Beg for mercy and hope they find DeSouza before he destroys the evidence?

KENNY

Either that or rabbit.

Mary enters with three cups of coffee, distributes them.

PARKER

Who's at the bar?

MARY

It's on automatic.

She moves behind Parker, rubs his shoulders. He welcomes her touch.

PARKER

Kenny thinks I should run.
(looks at monitors)
What if it's not DeSouza?

MARY

You mean - What if it's Harry Ferguson? Or Goldy Zelaggio? Or Ahmed Yehmani? Or even Michael Hayes?

She points at each one of the images.

PARKER

Am I focusing on DeSouza because I don't know who he is...

MARY

And he owns a shotgun and was screwing the victim's wife and is the only one who could be all four of these people.

Parker smiles.

Mary moves in, and they kiss.

A friendly kiss. But also a pretty good kiss.

KENNY

I think maybe I'll walk the floors.

Kenny slips out, leaving them alone together.

They kiss again. Lingerin.

MARY

DeSouza hasn't ordered from room service. Hasn't been in the restaurant.

PARKER

I've seen him in the halls... But
he wasn't in his room.

MARY

Someone's hiding him?

They kiss again.
Parker nods to the Monitor.

PARKER

One of these four?

MARY

I don't think so.
(kisses him)
How come this never happened before?

PARKER

A murder in the hotel?

MARY

You know what I mean.

PARKER

Too busy running. Chasing something
that doesn't matter.

They kiss.
Parker pulls away, looking at the monitor.

PARKER

You think Tania is the second suspect?

MARY

Yes.

PARKER

You think she's hiding him in her
room?

MARY

They used to live together.

Mary pops the Pagan Babies DVD into the player.

ON THE MONITOR

The Pagan Babies damage the eardrums of America's youth while
Tania dances, wearing a sprayed on dress.

When Tania licks DeSouza's naked chest, Parker looks away.

That's when Mary notices it.

MARY

Wait a minute.

She hits PAUSE, rewinds, trying to find the image.
Finds it, PAUSEs again.

MARY

Lou?

Parker looks.

ON THE MONITOR

Eddy DeSouza's right arm.
A tattoo of a rattle snake.

BAM!

BAM!

BAM!

BAM!

Parker spins.
The knocking stops and Burnett enters.
Gun drawn, handcuffs in hand.

BURNETT

Louis Parker, you are under arrest
for the murder of Charles Lehman.
I'll let Lt. Nolan read you your
rights...

PARKER

I didn't kill him.

BURNETT

That's what everyone says.

PARKER

Look at the screen. There's your
killer.

Parker points to the monitor.

PARKER

Eddy DeSouza.
(four images)
Look! Look! Look! Look!

BURNETT

Know what I see? Some hair, a pair
of shoes, a coat, and some guy's
hand.

(laughs)

I don't see Eddy DeSouza.

PARKER

It's him. Coming from Lehman's room
right after the murder.

Burnett grabs Parker's wrist, snapping on the cuffs.

PARKER

He disappeared after the murder. No one's seen him. Listen to me Burnett!

MARY

I'll get a lawyer. Bernie Ohls or somebody good. We'll get you out.

Burnett gets ready to click on the other cuff.

PARKER

Tania Lehman used to be DeSouza's lover. I've got it on video. They came up with this plan to kill her husband, and set me up to take the fall....

Before he can click on the cuff, Parker swings into action. Kicks Burnett away.

Burnett comes up with his gun.
Aims at Parker's face.
Finger squeezes the trigger.

Parker kicks the gun into the air.
BANG!
It blasts a hole in the ceiling.

Kicks again.
Knocks the gun from Burnett's hand.

BURNETT

Son of a bitch.

The gun lands in the corner.

Burnett swings at Parker, connects with his jaw.

Parker reels.
Gets his balance.
Swings at Burnett.
WHAM!
Hits the FBI Agent's shoulder.

Parker and Burnett trade punches.
Burnett is stronger.

Mary grabs Burnett.
He slaps her aside.
She sprawls onto the floor. Hitting hard.

BURNETT

Resisting arrest isn't gonna look good.

PARKER

Neither is arresting the wrong man.

They punch back and forth.
Slamming fists into each other.

Handcuffs dangle from Parker's left wrist.

Parker blocks one punch, takes another.

Burnett pummels him.
WHAM! SLAM! WHAM!

Mary looks for an opening.

The two men slam away at each other.

Burnett moves in for the kill.

Parker spins, kicks the FBI Agent's feet out from under him.

Burnett hits the floor.
Parker stands over him: The winner of the fight.

PARKER

I didn't kill Lehman. Why would I
lie? Why would I stick around?
DeSouza's the one who ran.
(isn't it obvious?)
He's the one that's guilty....

Burnett begins laughing.
Laughing like a lunatic.

PARKER

What?

Parker sees why:

Burnett has found his fallen gun.
He aims at Parker, moves to his feet.
Ready to kill.

BURNETT

I think you got shot trying to escape.

PARKER

Take it easy.

Parker tries a step backwards.

PARKER

I'm not a threat.

Burnett's trigger finger tightens.
He's going to kill Parker.

BURNETT

I know that.

BAM!
 Mary tackles Burnett.
 Squeezing her arms around him, pinning the gun to his side.
 Holding tight as Burnett tries to buck her off.

MARY

Run! Run!

Parker runs, handcuffs dangling from his wrist.
 Burnett tosses Mary aside and gives chase.

INT. HOTEL LOBBY -- EVENING

Parker races across the lobby.

AT THE ELEVATOR BANKS

Every car is in use.
 He keeps running.

At the end of the lobby, a door marked "FIRE STAIRS".
 Parker slams open the door, starts climbing.

INT. FIRE STAIRS -- EVENING

Parker races up the stairs, footsteps echoing. Makes the
 second landing before the door BLASTS open and Burnett chases.

BURNETT

No escape, Parker!

Parker gets to the 3rd floor door.

No handle.
 A mag reader and a fire alarm warning.

BLAM!

Burnett shoots through the stairs at Parker.

The bullet takes a divot out of the wall near Parker's head.

Parker keeps climbing.

BURNETT

How high you gonna climb? All the
 way up to fourteen?

Parker scrambles up the stairs.
 Burnett's footsteps echo behind him.

BURNETT

Then where you going to go?

BLAM!

BLAM! Bullets blast the staircase near Parker's head.

Sparking. Ricocheting through the enclosed stairway.

BURNETT

You're going DOWN Parker.

Parker keeps climbing, passing door after door.
None with door handles.
He's trapped.

BLAM!

BLAM!

More bullets spark close to Parker's head.

BURNETT

All the way down. To the street.

Burnett chases Parker up the stairs.
Past the 10th floor.
Past the 11th floor.
Past the 12th floor.

Parker pulls out his magnetic pass key.

BURNETT

Where you belong.

Burnett is only a flight beneath him... and gaining!

AT THE 14th LANDING

Parker samurai swipes his mag key through the slot.
BZZP!

The door pops open.

The fire alarm goes off.

INT. 14TH FLOOR HALLWAY -- EVENING

Doors begin snapping open.
Guests clog the hall as the fire alarm blares.
Panic.

Parker closes the door, sealing out Burnett.
Weaves through the crowded hallway.

Ahmed Yehmani and mousey Jenny burst out of a room, half
dressed, followed by the trio of bodyguards.

YEHMANI

Has the fire department been called?

PARKER

It's a false alarm.

YEHMANI

What do you mean?

Parker breaks away, weaves through the crowded hall, passing a panicked Goldy Zelaggio in brand new lingerie.

GOLDY

I need to get out of here. I'm not going to die up here...

Goldy Zelaggio opens the fire door.
She exits.

Burnett enters.

Fifty feet of panicked people between Parker and Burnett.
Burnett can't shoot in the crowd.

BURNETT

FBI Agent Burnett, let me through.
Move to the side. Let me through.

Yehmani, Jenny and the Guards block Burnett's view of Parker.

BURNETT

Please move to the side...

Parker gets to room 14-G...
...pulls back the Police Seal...
...uses his mag card to enter. Closes the door quickly behind him.

Burnett pushes Yehmani aside, raises his gun to fire...

Parker is gone.

Disappeared in the panicked crowd.

INT. SUITE 14-G -- EVENING

Parker leans against the door.
Safe.

The fire alarm shuts off, leaving silence.

Click.
The sound of a gun cocking?
A cylinder prods Parker's back.

PARKER

Take it easy, I'm unarmed.

TANIA

So that isn't a pistol in your pocket.

Parker spins...
...grabs the gun by the barrel...
...snatches the weapon out of Tania's hands.
Only it isn't a gun - it's a bottle of Clicquot champagne.

TANIA

Can you help me with the cork?

PARKER

(removes foil & cage)

The weapon of choice.

Pop! Tania (in lingerie) holds out two champagne flutes, catching the flow. Hands one to Parker.

TANIA

To temptation.

(glasses clink)

PARKER

Question: How did you get Lehman to put the money in DeSouza's name?

TANIA

(leads him into the bedroom)

It was easier than you think.

PARKER

Eddy DeSouza.

(laughs)

You like 'em wild, don't you?

Unpredictable. Dangerous.

TANIA

Like you.

(smiles)

We're the same. We both started with nothing. We're both from the gutter.

PARKER

I climbed out.

TANIA

I did what I had to do to survive.

PARKER

You became one of them.

TANIA

I had a choice between give and take.

I took.

Parker tosses his empty champagne flute, shattering it.

PARKER

I'm going to take you to jail.

TANIA

All the evidence points to you.

PARKER

Once Burnett finds out the money was in DeSouza's name, once he finds out DeSouza owns a shotgun, once he finds out you and DeSouza are partners...

TANIA

DeSouza isn't my partner.

She sets down the champagne flute near the bed. The bed they made love on. The bed Lehman was killed on.

TANIA

Burnett is.

Her gun is only inches away.

TANIA

He's going to arrest you for murder. There's no way you can stop him.

She grabs a pillow from the bed, turns to Parker.

TANIA

It doesn't have to end this way. I'll take care of Burnett. The money will be OURS. All you have to do is say so.

Tania takes a sexy step towards him.

TANIA

We understand each other, Lou.

Closer to Parker, pillow in her left hand.

TANIA

We both came from the same place.

Sparks of attraction between them.

TANIA

We fought to get out of that gutter. To better ourselves.

Closer still. Is her gun behind the pillow?

TANIA

You know what sixty billion dollars could buy us?

She moves within kissing distance. Lips parting.

TANIA

What do you say? When he comes back, we kill him. Take the money.

They almost kiss, but Parker pulls back.

PARKER

No.

She raises the pillow to his chest.

TANIA

Why don't we "sleep on it"?

Parker hears the hammer click on the gun behind the pillow!
Grabs for the gun.

They embrace and struggle for the gun.
Falling on the bed in a parody of sex.

Face to face. Inches from each other as the gun and pillow
moves between them. Rolling on the bed.

Aiming at Parker.
Then at Tania.
Then back to Parker.

Finger squeezing the trigger...

BANG!
BANG!
BANG!

Feathers blossom between them. Rain down on their bodies.

Parker's face shows pain.
Shock.
Tania kisses him gently.

TANIA

Goodnight sweet prince.

She rolls out of bed, gun still in hand.
Fixes a stray bit of hair. She's the kind of woman a man
would die for.

Parker, shirt soaked with blood, watches her turn away.
She takes a step. Takes another.
Then drops dead.

Parker gets to his feet.
Checks himself for wounds.
It's all her blood.
Crosses to Tania.

Grabs a blanket and pulls it over her, touching her face...

PARKER

Goodnight.
(moment)

...Before fully covering her.

A noise behind him.
Parker turns slowly...

Burnett aims his gun at Parker, enters the bedroom.
Sees Tania's body.

BURNETT

Shit.

He explodes - smashes the champagne bottle with his gun.
Kicks aside anything between himself and Tania.

BURNETT

Shit! Shit! Shit! Shit! Shit!

Doesn't touch her.
Descends into a chair nearby, gun aimed at Parker.
Two guys who were under the same woman's spell.

BURNETT

You were supposed to fucking run.
Isn't that what you're good at? The
way you ran to your super like a
tattle tale when the Senator didn't
live up to your VIP expectations?
She said you even had a trophy in
your room.

PARKER

High school track and field.

BURNETT

Why didn't you run?

Parker shrugs.

PARKER

Put down the gun. It's over.

BURNETT

How do you figure? There's still
sixty billion dollars out there.
(glances at Tania)
Now I just get a bigger cut.

PARKER

The cops'll be here any minute.
I'll tell them everything.

Burnett aims his gun at Parker.

BURNETT

That you killed Tania? You'll end
up in jail. Two murders, plenty of
evidence.

Parker glances at the gun in Tania's dead hand.

PARKER
Nolan will believe my story.

BURNETT
No he won't.
(laughs)
You were killed trying to escape.

Burnett aims at Parker, finger tightening on the trigger.

Parker dives, grabs the gun from Tania's hand, rolls to his feet and pulls the trigger three times.

Click!

Click!

Click!

Out of shells!

Burnett laughs.

Parker throws the gun at Burnett's face.
SLAM! Direct hit!

Burnett blocks the front door.
No escape!

Parker runs to the sliding glass balcony door.

EXT. THE BALCONY -- EVENING

Fourteen floors up.
The next balcony is five feet away.

Parker climbs onto the balcony railing.
Prepares to jump to the next balcony.
The beach is 500 feet below.

Parker gets ready to jump.
Burnett bursts onto the balcony.
Yanks him off the railing.

They trade punches.
Trying to knock each other over the edge.

PARKER
I'm not the one who's seen all four
angles. Who knows DeSouza --

Burnett slams Parker across the face with his gun.
WHAM!

BURNETT
Your barmaid friend? Who's gonna
believe her? She's nobody.

Burnett quick aims at Parker.
 Pulls the trigger.
 BANG!

Rips the shoulder of Parker's coat. Misses flesh.

Parker grabs the gun barrel to press it away.
 SCREAMS, as the hot gun barrel burns his palms.

BURNETT
 You're going down.

Parker twists the gun around to aim at Burnett.

Burnett kicks Parker in the groin with his knee.

Parker lets go of the gun.
 Sprawling backwards into the balcony railing.
 Almost going over.

Burnett aims the gun, ready to fire.

Parker swings his hand cuff like a chain.
 Clang! Connects with Burnett's head.

BURNETT
 Son of a bitch. That hurt.

Parker swings the cuff again.
 WOOSH!

Burnett pulls back, and it misses.

Parker swings the handcuff again, like a biker's chain.
 CLANG!
 Burnett blocks it with his gun.

The gun barrel presses into Parker's forehead.
 Burnett gets ready to pull the trigger!

Parker gives Burnett a hard push.
 Pushing him off balance.
 Pushing him over the rail.

Burnett falls, gets off a couple of shots on the way down.
 A hundred and forty feet of screaming.

BURNETT
 AHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH!

SPLAT!
 Burnett hits the beach.

INT. SUITE 14-G -- EVENING

Parker dials the police.

PARKER
 Lt. Nolan, please.
 (listens)
 Bob? Lou.
 (listens)
 I'd like to report a couple of
 murders.
 (listens)
 Yeah. As in "more than one".
 (listens)
 Burnett can't handle it.
 (listens)
 Why? I threw him out of the hotel.
 (listens)
 Okay.

Parker hangs up.

INT. SUITE 14-G -- LATER

FLASH!

A CRIME PHOTOGRAPHER photographs Tania's body.

NOLAN
 So let me get this straight: You
 killed Mrs. Lehman?

PARKER
 In self defense.

NOLAN
 Then you killed Agent Burnett?

PARKER
 Self defense again.

NOLAN
 Three people killed, all in this
 room?

PARKER
 Burnett started in this room, but he
 died way down there on the beach.

NOLAN
 So, do Mrs. Lehman and Burnett's
 deaths close out the Charles Lehman
 murder?

PARKER
 You'll probably have to reclassify
 Lehman's murder.

NOLAN
 Self defense?

PARKER

Suicide.

NOLAN

Charles Lehman killed himself?

Parker nods.

THE PHOTOGRAPHER's bulb flashes again.

EXT. BEACH NEAR HOTEL -- NIGHT

DeSouza's boat pulls onto the sand.

DeSouza tosses three heavy duffle bags off the boat.
THUD! THUD! THUD!

Jumps onto the sand.

Grabs the bags and drags them towards the hotel.

Behind him, the skiff drifts away.

DeSouza keeps dragging the heavy bags towards the hotel.
Whistling one of The Pagan Babies greatest hits.

Closer to the light of the hotel.

Parker steps out of the shadows.
Blocking him.

PARKER

Burnett and Tania aren't here to
help you with your bags.

MAN/DESOUZA

They in jail?

PARKER

They're dead.

MAN/DESOUZA

Excellent. You've saved me the
trouble.

(smiles)

They would have killed me if they
had the chance.

PARKER

Can't trust anyone these days.

MAN/DESOUZA

Ain't that the truth.

(curious)

You're supposed to be halfway to
Grand Cayman by now. What happened?

PARKER

Sorry I couldn't be your diversion.
Guess I'm not the fugitive kind after
all. Not interested in making
headlines.

DeSouza gestures to the duffle bags.

MAN/DESOUZA

Help me carry these and you can have
one.

PARKER

Until you killed me.

MAN/DESOUZA

Take a chance.
(shrugs)
If not, I'll have to kill you here.

PARKER

Funny thing, DeSouza: You're not
wearing any toe nail polish.

MAN/DESOUZA

Forgot to put it on.

PARKER

But you remembered the wig.

DeSouza laughs, pulls off his long blond hair.
Exposing his true identity for the first time.

Because, if you've been following the clues, you know that
this man isn't Eddy DeSouza.

It's really...

Charles Lehman tosses the wig on the sand.

LEHMAN

I underestimated you, Parker.

PARKER

I underestimated myself.

Parker aims his gun at Lehman.

LEHMAN

It was the perfect crime.
(shark smile)
If you kill yourself, people stop
looking for you. Leaves plenty of
time to spend the money.

PARKER

Nothing's perfect.

As Parker tells the story, we SEE it unfold.

EXT. LEHMAN'S MANHATTAN PENTHOUSE -- DAY

PARKER (V.O.)
You, Tania and Burnett figured it
out.

Lehman, Tania, Burnett drink together on the penthouse
balcony.

INT. ROCK CONCERT

PARKER (V.O.)
Tania rekindled an affair with ex-
boyfriend Eddy DeSouza...

DeSouza smiles as Tania rushes to him. They embrace.

INT. 14TH FLOOR HALLWAY

PARKER (V.O.)
...had him meet her here at the hotel.

Tania and DeSouza talk in the hall, Jenny passes behind them.
We saw this on page 25.

EXT. FORT CHRISTIAN -- NIGHT

PARKER (V.O.)
Tania arranged to meet DeSouza in
her room for some afternoon delight.

Eddy DeSouza steals a kiss from Tania on page 29.

INT. SUITE 14-B

The lowball glass with lime twist is Tania's. (page 30)
The menthol cigarette is DeSouza's. (page 31)
So are the glasses, placed on the night stand. (page 31)

PARKER (V.O.)
After they made love, you came in
and killed him.

Tania leaves.
Lehman blasts DeSouza with the shotgun.

PARKER (V.O.)
You had to use the shotgun, because
you didn't look anything alike.

EXT. BEACH NEAR HOTEL -- NIGHT

PARKER
Took a chance, there.
(MORE)

PARKER (CONT'D)

(explains)

The VIP rooms are sound proofed, but they aren't shotgun tested.

LEHMAN

No chances. I played music at the same decibel reading. No complaints. Used a pillow to be on the safe side.

INT. SUITE 14-B

Lehman sets the shotgun down, pulls out a pair of scissors.

PARKER (V.O.)

You cut Eddy's hair to look like yours.

A HANK OF BLOND HAIR falls under the bed as they cut DeSouza's hair. (page 31)

INT. SUITE 14-F

PARKER (V.O.)

You hid the hair in DeSouza's room.

The BAG OF HAIR in DeSouza's room. (page 74)

INT. SUITE 14-B

Lehman puts on DeSouza's clothes, becoming the dead man.

PARKER (V.O.)

Put on DeSouza's clothes, leaving yours behind to aid in identification.

EXT. BEACH NEAR HOTEL -- NIGHT

PARKER

Where'd you get the wig?

LEHMAN

It was Tania's.

INT. SUITE 14-B

Lehman dresses as DeSouza, grabs the shotgun, leaves.

PARKER (V.O.)

DeSouza would be accused of the murder. He had motive, means, and opportunity. And after the crime, he disappeared.

EXT. BEACH NEAR HOTEL -- NIGHT

PARKER
Flight is evidence of guilt most
places.

INT. 14TH FLOOR HALLWAY

Lehman (as DeSouza) walks down the hall.
All four video cameras pan past him.
Four different images.

EXT. BEACH NEAR HOTEL -- NIGHT

PARKER
But you needed a delay. A suspect
for the police, so DeSouza could get
away.
(smiles)
That was my part in this little show.

INT. SUITE 14-B

Parker pulls back the sheet on DeSouza's corpse.

PARKER (V.O.)
Burnett and your wife IDed the body
as yours, while you hid out where?
Burnett's room?

LEHMAN (V.O.)
Right.

PARKER (V.O.)
For twelve hours, I was prime suspect.
A fugitive the police would be
chasing.

Parker and Burnett discover the body.

EXT. BEACH NEAR HOTEL -- NIGHT

PARKER
While you were collecting the money.

LEHMAN
Sixty four billion.

PARKER
You never thought I'd figure it out.

Lehman pulls DeSouza's 357 Magnum, aims at Parker.

LEHMAN
So what do you want? A prize?
(MORE)

LEHMAN (CONT'D)

(cocks gun)

You're a stupid little nobody who
got lucky, that's all.

Lehman gets ready to fire.

LEHMAN

Thanks for the help. Couldn't have
done it without you...

Finger tightens on the trigger.

INT. POLICE COMMUNICATIONS VAN -- NIGHT

ON A VIDEO MONITOR

Lehman gets ready to fire.

Lt. BOB NOLAN watches the monitor, Mary standing behind him.
Nolan grabs the microphone.

NOLAN

Go! Go! Go!

ON THE MONITOR

A SWAT TEAM comes out of the shadows.

From under boats.
From behind dressing cabanas.

A dozen heavily armed men in body armor.

EXT. BEACH NEAR HOTEL -- NIGHT

THE SWAT TEAM aim their rifles at Lehman.

Lehman is confused.

LEHMAN

Wait a minute. Wait a minute.

He lowers the 357 Mag, as the SWAT Team surrounds him.

PARKER

That's twice you've underestimated
me. You're about to become a cellblock
celebrity. No cushy Club Fed for
you. Killers go to general population.

They knock the gun from Lehman's hands and snap on the cuffs.

LEHMAN

Who do you think the jury will
believe?

(MORE)

LEHMAN (CONT'D)

Some blue collar rent-a-cop? A
nobody? Or a Harvard educated Wall
Street Investor from a known family?

Nolan and Mary cross the sand to them, slaps Parker's hand.
Friends again.

PARKER

You get it?

NOLAN

Yeah.

PARKER

(to Lehman)

You want to wave to the camera?

(points)

We have your confession on video.

One camera.

(holds up finger)

One angle.

(holds up finger)

No Rashomon effect.

(a different finger)

NOLAN

Charles Lehman, you are charged with
murder and conspiracy to commit
murder. You have the right to...

Mary grabs Parker, leading him away from the police.

MARY

Come on.

Nolan smiles, watches them walk away.

Mary and Parker walk along the beach in the moonlight.

When they are far away from the flashing of police lights,
they kiss, waves crashing against the shore next to them.
It's a kiss full of promise.

FADE OUT