Hotel Project

PILOT

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The BELLHOP ETHAN COX  21 White Middle-class kid from Missouri
Dropped out of college and moved to Miami to pursue a modeling career  But found out
he was too short for the “big time” After running through his savings, Ethan had no
choice but to get a real job  With no skills to speak of, he ended up at The Parker
Realizing his paycheck couldn’t keep him in Diesel jeans, he developed a sideline
enterprise, which he keeps secret from the rest of the hotel staff

The HOUSEKEEPER GISEL PEREZ  23 Second-gen Columbian  But this ain’t
no Motel-6 maid  Girl’s got the goods  Only reason Gisel’s pulling a 9-5 is because
she’s still on parole  Got caught at 17 trying to make some fast money as a courier
Little did she know, the package was stolen “Ice” After doing her bid, Gisel turned to
Case (her dead brother’s best friend) who offered her a job, which she uses an
opportunity to advance her singing career by networking with anyone remotely connected
to the music industry

The FRONT DESK QUINTON SOMES  26 Gay The antithesis of flamboyant
In fact, you wouldn’t even know he was gay  Not that it’s a secret  He came “out” long
ago  His dream is become a party planner  But for now, he works at The Parker with his
best friend and roommate, Randi

The HOTEL, “THE PARKER”  The oldest and most luxurious high-rise on Miami
Beach  Built at the turn of the century, this architectural diamond was the first Art
Nouveau hotel in the entire South  For fifty years it had an impeccable reputation as the
hostelry of choice for the rich, famous and powerful  In the early sixties, The Parker
began to fall out of favor and by 1972, its doors closed due to bankruptcy  The hotel
stood vacant for years until Aaron Palmer, a real-estate mogul, brought it back to life—
only to go Chapter 11 when he killed himself  A few years later, Ian Schrager took
over with a mandate to make The Parker the finest hotel in Miami, if not the world  The
original Art Nouveau façade was restored to its original luster while Philippe Starck
gutted the interior, creating his finest, boldest statement to date

Written by Cory Tyman — 12/28/02
ACT I

FADE IN:

EST. MIAMI - DAY/NIGHT

Gateway to the Caribbean. Capital of South America. A
dynamic city rising out of the water like a chrome-and-glass
Atlantis, glistening under the tropical sun as if lathered
in suntan lotion.

Whether it's the swamps in Overtown, a waterfront condo on
Ocean Drive, or a mansion perched on The Intercoastal, Miami
is a town in constant metamorphosis. Old money. New money.
And drug money. A multinational pleasure dome. Of many
tongues. And perpetual motion. Beautiful to the eye, ear &
mouth. A place where anything can happen. And usually does.

The CAMERA SWEEPS across the DOWNTOWN SKYLINE lit up like
the fourth of July, descending on...

EXT. PARKER HOTEL - NIGHT

An architectural monolith dramatically illuminated against
the night. An ESCALADE pulls up front. VALET opens the
door. Out steps CASE in head-to-toe Prada.

VALET
   Evening, Mr. Rollins.

Case palms him a tip. But Valet begs off the bill.

CASE
   C'mere.
   (motions him closer)
   Three things you should know if
   you're gonna succeed here. One:
   Don't ever call me Mr. Rollins.
   Two: Always keep the tip 'cause
   you need it more than they do.
   And three: This job is just a
   step to climbing a higher ladder.

He heads for GRIF wearing an earwig and waiting by the door.

GRIF
   Cuttin' it close tonight, Case.

CASE
   What's the ETA on our guest?

GRIF
   Five minutes.

CONTINUED
CASE
Then let's get it done, Grif.

INT. PARKER HOTEL - CONTINUOUS

They enter the majestic LOBBY, passing the infamous VELVET ROPE BAR packed with a who's who of who's who. We TRACK Case (a la Scorsese) who breaks off from Grif, greeting guests with handshakes and hellos while we get snapshots of some of the hotel's key employees...

CONCIERGE STATION

ORLANDO VARGAS is on the phone with a supplier.

ORLANDO
You're charging me $150 a seat for Justin Timberlake? He's one person. My client paid $100 to see all five of them last year.

FRONT DESK

QUINTON SOMES checks in DAVID and FIONA, a handsome couple in their twenties.

DAVID
How can it not be available? We reserved the penthouse two months ago.

QUINTON
Again, I apologize for the inconvenience. And to make it up to you, The Parker will be comping your entire stay this weekend.

RANDI PALMER passes and makes a beeline for Case, unexpectedly coming face to face with two of her old SORORITY SISTERS: blueblood debutantes with matching nose-jobs. It's an awkward moment for all.

SORORITY SISTER #1
... Randi? We heard you were working at a hotel.

RANDI
Can't seem to get away from the family business.

SORORITY SISTER #2
Even when it's no longer in the family.

CONTINUED
RANDI
(trying to be gracious)
So what brings you to The Parker?

SORORITY SISTER #1
I'm getting married.

(beat)
I would've invited you but...

RANL)
I've been kind of hard to get
ahold of since I dropped out of
Brown.

SORORITY SISTER #1
I'm sure I could arrange something,
if you'd still like to come.

RANL)
This is our peak season. I'm
kind of busy. Why don't I let
you know?

ETHAN COX moves by pushing a luggage cart past BLYTHE MASON
(think Blythe Danner) who discreetly slips her key into the
bellboy's pocket... as Randi finally catches up with Case at
the SERVICE ELEVATOR.

RANL)
Is it too much trouble to let me
know when you rent out an entire
floor -- instead of having me
find out secondhand?

INT. SECURITY ROOM - SAME

Grif enters the nerve center of the hotel's surveillance
system, monitored by his support team.

GRIF
Terminate all video on level "P".

INT. SERVICE ELEVATOR - SAME

A frustrated Randi rides up with Case.

RANL)
... I'm your assistant manager.
It makes me look like you don't
trust me. What kind of message
is that sending to the other
employees?
CASE
And I'm the GM of this hotel, which means I don't need to explain everything, Randi. I have my reasons. So for now, this is strictly MTKB.

RANDI
What's that? Some Princeton Business School jargon that's supposed to make me feel inferior because I never finished college?

CASE
It means "need to know basis."

Randi looks embarrassed as the elevator opens to reveal GISEL PEREZ waiting to go up with her housekeeping cart.

CASE (CONT'D)
(dismissive)
Night, Randi.

Randi reluctantly gets off the elevator, storming past Gisel.

CASE (CONT'D)
Catch the next one, homegirl.

INT. PENTHOUSE FLOOR - MOMENTS LATER

Eerily deserted. Case makes his way down the hall. Glances up at the SECURITY CAMERA to see it power off. Then opens a special "access" door, climbing a metal staircase to the...

EXT. HOTEL ROOF - CONTINUOUS

Wind from a HELICOPTER rustles Case's suit as it lands on the heli-pad. LUTHER MORRIS (think Russell Simmons) steps out. The two men exchange pounds. There's friendship and respect here.

CASE
The floor's been cleared.

LUTHER MORRIS
Appreciate you takin' care of everything, Case. But most of all, your discretion.

CASE
Let me know if there's anything else I can do to make his stay more comfortable.

Luther signals the chopper.
Like a military maneuver, a retinue emerges and removes the 42 year-old King of Pop MILLES BROWN (think Michael Jackson meets Elton John) on a stretcher.

CUT TO:

INT. HOTEL BAR - MINUTES LATER

GARRETT ANDERSON sits at the bar. 24. Preppy handsome. With a family pedigree to go with it. He pays particular attention to Randi's SORORITY SISTERS now talking with BLYTHE. But right now he's more interested in a CHOPARD WATCH, which he lifts from the man next to him. This guy's a pro. He casually finishes off his drink, then exits.

RANDI (O.S.)

Garrett Anderson.

Garrett stops dead in his tracks. Wonders if he's busted. Turns to see Randi. Smiles...

GARRETT

Well, look at you. How long has it been?

There's mutual attraction here. Always has been.

RANDI

Prep school. What are you doing in Miami? Last I heard, you were living in Boston.

GARRETT

 Came in for a trade show. I'm in the jewelry business now. (glances around) This place sure has changed since your father owned it... I heard what happened. I'm sorry.

RANDI

Don't be. It's hard to have sympathy for people who commit suicide -- leaving their family in financial ruin.

Obviously still a sore spot.

GARRETT

Then you won't be offended if I offer to buy you a drink?

RANDI

After the day I've had, I hope you can afford more than one.
But as she heads for the bar, Garrett redirects her in the other direction, not wanting to return to the scene of his crime.

GARRETT
It's quieter in the lounge. That way we can really catch up.

CUT TO:

INT. PENTHOUSE SUITE - SAME

Now a frenzy of activity. One room has been completely transformed into an ICU for Niles Brown who lies in bed as a full medical staff attends to the superstar. At his side is his good-for-nothing 19 year-old son, REED.

NURSE
Your father needs his rest now.

Reed nods, then walks over to Luther hovering nearby.

REED
Can ya pocket me a couple hundred to tide me over?

LUTHER MORRIS
Tide you over for what? The next time you wanna freeload?

REED
C'mon Luther, I maxed-out my credit cards just to get here. I wanna get somethin' to eat.

LUTHER MORRIS
Help yourself to the mini-bar.

CUT TO:

INT. HOTEL HALLWAY - MOMENTS LATER

David and Fiona can't keep their hands off each other as they make their way down the hall toward their room, stopping several times as the passion takes over.

FIONA
I can't wait to get naked.

DAVID
Patience now.

FIONA
Trying to tease me?

CONTINUED
DAVID
I have a special surprise planned.

FIONA
Tell me.

DAVID
Then it wouldn't be a surprise.

Excited, David throws open the door with great expectation:

INT. HOTEL ROOM - CONTINUOUS

But the couple is taken aback when they see the room decorated with kiddy balloons by... CUCKOO the CLOWN.

CUCKOO
(breaking into song)
Happy Birthday to you. Happy Birthday to you. Happy birthday dear Fiona--

DAVID
Wait, wait, wait. There's some confusion here. I hired an Elton John impersonator to sing "Your Song." Not some dumbass clown.

CUCKOO
This is the third time this month they mixed up the orders.

(beat)
But as long as I'm here.

(sings w/kazoo)
"It's a little bit funny, this feeling inside..."

As Cuckoo continues to sing the classic, Ethan enters with their luggage. He's seen a lot of things but this tops them all. Fiona finally notices the size of the mattresses...

FIONA
(to Ethan, incredulous)
Are those twin beds?

CUT TO:

INT. HOUSEKEEPING STATION - LATER

Gisel is humming to herself when Orlando enters.

ORLANDO
What up, Gisel?
GISEL
I'm not going out with you. So
don't be wastin' your breath.

ORLANDO
Just wanna be friends. Why you
always think I got ulterior
motives?

GISEL
'Cause ya do. That's why they
AKA-ed you "Dough." You always
on the take.

ORLANDO
Now you're hurtin' my feelings.
Especially when I came all the
way up here to give you this.

Hands her an envelope. Gisel opens it.

GISEL
A complimentary facial?

ORLANDO
I throw the salon a lot of
business. Just showing their
appreciation.

(beat)
Personally, I've never been into
people picking my face. Not that
I need it, with this complexion.

GISEL
(re: free facial)
Thanks, Orlando.

ORLANDO
No problem.

Turns to exit. Then acts as if he suddenly remembers
something.

ORLANDO
Oh, you wouldn't happen to know
who's up in the "P" this weekend?

Gisel shakes her head, seeing right through him.

GISEL
I knew you were workin' some game.

ORLANDO
Game? This is my job.

(MORE)

CONTINUED
ORLANDO (CONT'D)
Which I take great pride in. If
I don't know my customer, how can
I possibly accommodate his or her
special needs?

GISEL
I don't know nothin', okay?

ORLANDO
You're tight with Case.

GISEL
I beg your pardon.

ORLANDO
He got ya this job, right? Rumor
has it, you two even grew up in
the same hood.

But Gisels ain't talking.

ORLANDO (CONT'D)
Look, I just thought maybe you
could find out for me. I'd make
it worth your while.

GISEL
How ya know what my while's worth?

ORLANDO
I can throw in a wax to go with
that facial. Upper. Lower.
Wherever you got it -- they'll
remove it.

It's still a no-go for Gisels.

ORLANDO (CONT'D)
I know you got aspirations. Face
it Gisels, you aren't gonna be
cleaning up after other people
forever. Do this for me, I'll
get your tape to Emilio Estefan.

Now he's got Gisels attention. The girl's tempted. But...

GISEL
Sorry. Last time I did business
with someone like you, I ended up
doing a four-year bid in "Glin."

CUT TO:
INT. PENTHOUSE SUITE — HOSPITAL ROOM — LATER

Luther peeks in on Niles now sleeping peacefully. Hears the
phone ring. Picks it up as Grif watches nearby.

    LUTHER MORRIS
     Hello... Champagne? We didn't
     order no Cristal... Who is this?

INT. CONCIERGE STATION

Orlando hangs up on Luther, no one the wiser to his scamming
ways.

BACK TO PENTHOUSE SUITE

Grif takes the phone from Luther. Calls downstairs.

    QUINTON (V.O.)
     Front desk. How can I help you
     this evening?

    GRIF
     Quinton, this is Grif. No calls
     are to come in or outta here from
     now on, understand?

CUT TO:

INT. HOTEL HALLWAY (11TH FLOOR) — LATER

Randi walks Garrett back to his room. They're both a bit
tipsy. And the attraction between them stronger than ever.

    RANDI
     ... You should've heard them. As
     if it was beneath them to even be
     seen with me: "I heard you worked
     at a hotel." Like I was an
     ordinary clerk or something.
     Bitch.

They reach Garrett's room.

    RANDI (CONT'D)
     They even had the nerve to ask if
     I'd check them in.

    GARRETT
     You can check me in. For the night.

    RANDI
     As tempting as that sounds, I
     don't think so...

CONTINUED
GARRETT
(opening door)
Come in. Just for a few minutes.
What are you afraid of?

RANDI
Where things might lead.

GARRETT
Would that be so bad? I mean, I'm the guy who's had a crush on you since I was 14. And technically speaking, it can't be a one-night-stand because we already know each other...

He gazes into her eyes, the gravity of passion tugging at them.

RANDI
Then you'll have to settle for a kiss, and work your way up.

GARRETT
I'll take what I can get...


RANDI
Good-night.

Garrett disappears inside his room as Randi walks away, practically floating on air.

INT. GARRETT'S ROOM - CONTINUOUS

Once inside, Garrett dons surgical gloves and removes a PICK-KIT. He then jimmys the lock of the adjoining-door to the next room. Pure child's play for a thief like him...

CUT TO:

INT. G.M.'S OFFICE - LATER THAT NIGHT

Case and Grif watch an entertainment story on Niles Brown accompanied by TV news footage.

TV REPORTER
... "Niles Brown is in London prepping to kick-off his 16-city European Tour. Meanwhile, the normally reclusive pop star was spotted near Harrod's Department Store, almost causing a near riot."

CONTINUED
Case flicks off the big-screen. In the privacy of his office, this is a very different Case. The persona's gone. So is the corporate mask. 'Cause it's Grif he's talking to. And they go back.

CASE
How's Niles big-ballin' London when he's in that hospital bed upstairs?

GRIF
Man's been pullin' the same trick even when he weren't sick. Had more doubles than Saddam frickin' Hussein. That's why he started wearin' that stupid bandana on his grill. Made it easier to dupe the press.

CASE
You sure that dude in the penthouse isn't an imposter too?

GRIF
I'd recognize that asshole anywhere.

CASE
Have to say, it's kinda surreal having the man here.

GRIF
Why? Plenty of celebs come in and outta this joint.

CASE
But how many legends spend their last days?

GRIF
After he moves on, they'll be freaks linin' up down the block to rent that suite triple-rack rate.

CASE
Niles was my idol growin' up... Spent hours listening to him on the b-box.

GRIF
Heard ya all the way next door -- playin' that same damn song over and over. What was the name of that flow?
CASE
"Keep It Down."

GRIF
Felt the same way 'bout Niles 'til I spent a year on the road with the entourage. Got a whole different take on the cat now. And it ain't all good.

There's a knock at the door.

CASE
It's open.

Quinton enters with some paperwork.

CASE
How the numbers tonight?

QUINTON
It's a full house. Not a key left in Emerald City.

GRIF
Don't get any better than that.

CASE
(unimpressed)
The Parker's captured the shine of the moment.

GRIF
This moment's lasted three years, with you ridin' it all the way.

CASE
This is a business of trends. Nobody stays on top of the game forever. No matter how fresh they try keeping it. Just a matter of time 'til we fall off, and another hotel becomes the hot spot to kick it.

(as Quinton leaves)
Restaurant receipts in here too?

QUINTON
Every digit you ever wanted, and more.

CASE
Thanks, Quinton.

After Quinton exits...
CASE (CONT'D)
We've come a long way from those
days back in the L.C.

GRIF
If your ol' hoodies could only
see ya in this rent-a-crib. Their
eyes be buggin' outta their heads.

CASE
Got you to thank for that. If
you hadn't twisted me 'round,
I'd either be dead, in jail, or
still slinging rock.

CUT TO:

INT. FRONT DESK - MOMENTS LATER
Randi is talking to Quinton about Garrett.

QUINTON
You should've gone for it?

RANDI
I wanted to, but I was worried
that he'd think I was a slut.

QUINTON
You are a slut.

RANDI
Quinton, I haven't had sex in
sixteen months.

QUINTON
Then it's definitely time to be a
slut.

RANDI
I have a rule about not "giving
it up" on the first date. Not
that it was really a date.

QUINTON
I'll never understand this
heterosexual concept of "holding
out."

RANDI
It's romantic. Builds tension.
So that when it eventually happens
on the third date--

CONTINUED
QUINTON
You're waiting that long? No, no, no. It's time Randi gave up her old ways, which by the way, haven't been working for you. Now you just march up there and knock on that boy's door.

RANDI
What do I say... ?

QUINTON
You don't need to say anything. Believe me, he'll get the message. Particularly if you say you're not wearing any underwear.

RANDI
I don't know...

QUINTON
As your best friend and roommate -- this is a direct order to surrender the pink.

RANDI
But--

QUINTON
Grab it while you can. It might not be there tomorrow.

As he shoos Randi off...

CUT TO:

INT. ROOM NEXT TO GARRETT'S - MOMENTS LATER

Garrett lifts a diamond brooch and a sapphire ring from the ROOM SAFE, when he hears a KNOCK on his door. He stares out the PEEPHONE (of the room he's robbing) to see Randi. Garrett wants to let her in, but he needs to finish up this job.

INT. HALL OUTSIDE GARRETT'S ROOM - SAME

Getting no answer, Randi shrugs and finally walks away -- running into Blythe further down the hall.

BLYTHE
I really wish you'd come to this idiotic wedding, Randi.
(off Randi's reaction)
I love my niece -- so I can be honest. This marriage is never going to last.

CONTINUED
DAVID
What makes you say that?

BLYTHE
Because Susan and Tom are two of the most soulless people I've ever met.

RANDI
The only reason I was invited was because she was feeling guilty.

BLYTHE
Who cares why she invited you. My brother's paying for it, and I need someone to talk to. The way we used to when you were at Brown and I'd come up for the weekend.

RANDI
I'm sure there's plenty of guests who can entertain you.

BLYTHE
I want stimulating conversation. Not melodrama. Half your old sorority sisters have been in rehab. The other half are living off trust funds while they figure out what to do with their pathetic lives.

RANDI
Okay, okay -- I'll come.

BLYTHE
If you want, bring a date.

The women part. Blythe heads for her room, which is next to Garrett's. The very one he's robbing.

INT. BLYTHE'S ROOM - CONTINUOUS

Garrett silently closes the adjoining door just as Blythe enters. A moment later, she HEARS the front door open. It's Ethan. Blythe tucks some money in his uniform pocket, then unzips his pants...

FADE OUT:

END OF ACT I
FADE IN:

INT. CONCIERGE STATION - DAY

The phone rings. Orlando answers.

ORLANDO
Concierge Station. Orlando speaking.

TABLOID REPORTER (V.O.)
How's my boy Dough, doing?

ORLANDO
Can't complain, Eddie.

TABLOID REPORTER (V.O.)
Got a tip that Kelly Evans just flew in from Atlanta and is on her way over. You wouldn't happen to know why?

ORLANDO
(lying)
Heard she was checking in. But I don't have the low yet.

TABLOID REPORTER (V.O.)
Also have it from a reliable source that she canceled an interview with Natalie Ward.

ORLANDO
So.

TABLOID REPORTER (V.O.)
So nobody cancels on Natalie. Especially with Kelly's career in the toilet.

ORLANDO
I'm all over it, Eddie. Lemme hit ya back.

He hangs up, scheming his next move.

CUT TO:

INT. CASE'S ESCALADE - DAY

The stereo kicks as Case drives with Gisel in the passenger.

CONTINUED
GISEL
Appreciate you givin' me a lift
to work. Damm car, I should just
junk it.

Case's cell phone rings. He answers it.

CASE
Yeah.

INTERCUT:

INT. BLYTHE'S ROOM - SAME

Grif's on the other end of the line, talking to Case as he
examines the tampered safe.

GRIF
Someone peeled the room safe in 1124.

CASE
How much did they boost?

GRIF
Two pieces of designer ice.

CASE
Insured?

GRIF
Yeah, but the guest's making a
real stink.

CASE
Who is she?

GRIF
Bythe Mason: Blueblood. Big
bank. Woman who ain't never heard
"no." She's in that party for
Sunday's wedding.

CASE
I'm three minutes away.

He hangs up, then speeds toward the hotel.

GISEL
Pull over.

CASE
What for?
GISEL
Just bring it to the curb.

She opens the door and begins to get out.

CASE
Wait a second. Where you going?

GISEL
I'm walkin' the rest of the way.

CASE
Am I missing something here?

GISEL
The boss shouldn't be seen with the help. Not good for the image. 'Specially with all you done to reinvent yourself.

CASE
You know where I came from. I got nothin' to prove no more. To anyone.

GISEL
But I do.
(closes car door)
And I don't want nobody thinkin' that I'm ridin' your coattails, or anything else.

Case watches her walk away, then finally drives off.

CUT TO:

INT. FRONT DESK - DAY

Randi stops by to see Quinton.

RANDI
I noticed you didn't come home last night.

QUINTON
Stopped by to see my "regular" when-there's-no-one-else-in-my-life luv buddy. Ended up staying for croissants and cappuccino. He's so sweet.
(beat)
So how'd it go?
RANDI
It didn't. Garrett never answered the door.

He tries to make her feel better...

QUINTON
There could be an explanation. Maybe he's a heavy sleeper. Maybe you worked him up so much, the poor guy couldn't resist himself.

RANDI
Or maybe he was with someone else.

QUINTON
That's what I like about you. You're always so positive.

RANDI
I'm going back to my office and sulk.

QUINTON
Sulk well. That way you'll really get over it. Otherwise you can count on years of therapy.

A moment after Randi exits, Orlando approaches.

ORLANDO
Is Kelly Evans booked for arrival today?

Quinton checks the computer registry.

QUINTON
I'm not showing anything.

ORLANDO
Try "Misty Barker." Sometimes she goes by that alias.

Quinton looks under that name as well.

ORLANDO (CONT'D)
How about Elenore Austin?
(Quinton shakes head)
Anita Matthews?
(Quinton shakes head)
Holly Lang?

QUINTON
Nothing. How do you know this stuff anyway?

CONTINUED
Before Orlando can respond, his cell rings:

ORLANDO
Hello? ... I'm working it, okay?

CUT TO:

INT. HOTEL LOBBY - DAY

Bythe is reading Case out about her stolen jewelry.

BLYTHE
... That broach had great sentimental value. Aside from it being from my third husband who's now deceased. Worse, I now have nothing to wear to my niece's wedding.

CASE
I assure you that my staff is looking into this matter very carefully.

BLYTHE
The question is: Who's looking into your staff?

CASE
All my employees are bonded, Mrs. Mason.

BLYTHE
Let me make myself clear, Mr. Rollins. If that jewelry isn't recovered, this incident will be a PR nightmare for your hotel.

She spots Ethan making his way toward the elevators.

BLYTHE (CONT'D)
I'm late for brunch.

She turns on her heels, heading in Ethan's direction.

INT. ELEVATOR - MOMENTS LATER

Ethan steps aboard, surprised to find Blythe right behind. The bellboy shoots her a coy smile, feeling cocky.

ETHAN
What time tonight?

But Blythe is in no mood for games.
BLYTHE
Cut the crap, okay? I want it back.

Ethan seems puzzled by Blythe's less than warm attitude.

ETHAN
What're you talking about? The tip? No one's ever complained before. But if you weren't satisfied...

He begins to hand her money back, which Blythe shoves away in disgust.

BLYTHE
Don't play games with me, you little twirp. I know you ripped me off. And if that jewelry isn't returned by Sunday, I promise: you won't be working at this hotel on Monday.

Blythe exits from the elevator, leaving Ethan nervous about his future.

CUT TO:

INT. CONCERT ARENA (CIRCA 1982) - NIGHT

Sold out. The audience anxiously waits for the concert to begin. Suddenly, the lights go off. The fans clamor with excitement. The first musical beats play -- immediately recognizable to the audience, who cheer in delight.

ANGLE ON STAGE (FROM BEHIND)

A single spotlight illuminates a SILHOUETTED FIGURE, standing motionless on the proscenium. The crowd goes wild, unable to contain itself. But the superstar hasn't even begun. He teases the audience with a few of his infamous dance moves, then abruptly freezes for full dramatic effect.

The fans scream for more. And NILES BROWN gives it to them with his smooth-as-silk signature voice. Especially the Ghetto-Fabulous Girls pushed up against the stage. They almost tear their hair out in ecstasy as he croons a few feet away. That's when the superstar notices...

One GIRL in particular. No more than 18. A black beauty. As innocent as any hoochie from the hood can be. The girl sings along to the music. Knows all the words.

Course, Niles can't hear anything but his own voice. But still can't take his eyes off her. He moves closer.

CONTINUED
Bends down. It's almost like Miles is singing to her now. To her and her alone.

Niles reaches out his hand. The Girl tentatively stares back. But his eyes assure her it's okay. And with that, the Girl takes Niles' hand and comes on stage.

Girl's got some dance moves of her own. The crowd cheers to see common folk sharing the stage with the star. Miles wants her to sing the chorus. To his surprise, the Girl's also got an amazing voice.

Niles can't help but be impressed and lets the woman go, now backing up her vocals. As they share the mic, the two exchange a look... love at first sight. Little does Niles know this young woman is KELLY EVANS...

SMASH CUT:

INT. PENTHOUSE SUITE -- HOSPITAL ROOM -- DAY

Niles awakens from dream's memory to see Luther sitting vigilantly in the corner.

NILES BROWN
... Is she here yet?

CUT TO:

INT. HOTEL LAUNDRY ROOM -- DAY

Orlando moves past a slew of industrial washer and dryers, toward an elderly CUBAN LAUNDRESS. They address each other in Spanish with familial fondness.

LAUNDRESS
Que pasa, Orlando?

He pecks her on the cheek as if she were his own grandma. Hands her a letter-sized envelope.

ORLANDO
It's that green card for your son in-law.

LAUNDRESS
This is from 21st Street?

ORLANDO
No senora, this one is real.

LAUNDRESS
(relieved)
Gracias. I pay you the money every week. As long as it takes.

CONTINUED
ORLANDO
Please, consider it a favor to your family. I know what it's like to come to this country and not be able to work without one of those.

The woman can't thank Orlando enough. Then hands him four perfectly pressed uniforms.

ORLANDO (CONT'D)
See you next Tuesday.

As he exits, he notices some EXPENSIVE SHEETS in a hamper.

ORLANDO (CONT'D)
Where'd these sheets come from? This isn't hotel linen.

LAUNDRESS
The penthouse.

Orlando examines them more closely. Recognizes the label.

ORLANDO
Yves Delorme. 600-thread count. A set of these go for at least $2,000 a pop.

The Laundress had no idea. Orlando suddenly notices the monogrammed initials N.B. on a pillowcase. A look of realization comes over him when he deduces who's up in the penthouse. Little does he know what's really going on...

CUT TO:

INT. DAVID & FIONA'S ROOM - DAY

The amorous couple are in the throes of sex under the covers. David decides to show off by trying a Cirque du Soleil move. He picks Fiona up under her butt and makes love to her against the wall with the sheet draped around their bodies like a huge cape.

INTERCUT:

EXT. HALL OUTSIDE DAVID & FIONA'S ROOM

Gisel pushes her cart toward their room. Then knocks on the door, absent a "Do Not Disturb" sign.

GISEL
Housekeeping.
INT. DAVID & FIONA'S ROOM

The couple can't hear Gisel enter over their passion. But what they don't realize is that all this movement is causing the twin beds (which have been pushed together) to gradually separate until... David and Fiona fall down into the gap. Ouch! Their moans of ecstasy quickly turn to moans of mutual pain as Gisel leans over the abyss...

GISEL
Do you want me to come back?

CUT TO:

INT. SECURITY OFFICE — DAY

Orlando pays a surprise visit to Grif.

GRIF
How's the concierge business?

ORLANDO
You know me, never one to complain.

GRIF
Why should ya? With everything you got goin' in this hotel — you're probably pulling down more chips than the G.M.

Orlando tries to be humble, but it's impossible.

ORLANDO
Let me assure you that everything I do is completely above board, and in the service of The Parker's exclusive clientele. — who appreciate the great lengths I go to provide them with the most comfortable stay possible.

GRIF
That's one good rap. Actually think you believe it too.

ORLANDO
If you ever need anything, you just give Orlando a holler.

GRIF
You came all the way up in here to tell me that?
ORLANDO
No, thought I'd pass a 411 on to
my main security-man.

GRIF
From one of your many "sources?"

ORLANDO
Can I help it if people confide
in me? Guess, I just have one of
those faces, my friend. You know,
like a hairdresser or something.

GRIF
So what do ya got for me, brotha?

ORLANDO
Kelly Evans is on her way over.

Though Grif keeps a poker-face, he seems shaken, for reasons
that will become clear later.

GRIF
Yeah, so? That supposed to mean
something?

ORLANDO
(trying to play Grif)
I doubt Niles Brown wants his ex-
wife showing up here after that
nasty divorce they went through.

GRIF
Niles Brown is in London prepping
his European Tour.

ORLANDO
Look, I know you can't be straight
with me. And I respect that.
When it comes to your job, it's
all about integrity. But that
aside, there's a rumor going 'round
that Niles Brown's up there in
that penthouse.

GRIF
Who told you that?

ORLANDO
Just passing on what I heard.

And Orlando exits. Grif contemplates his next move. A moment
later, he's out the door.
INT. HALL OUTSIDE SECURITY OFFICE - CONTINUOUS

Orlando secretly watches Grif exit, like a man on a mission. The concierge smiles to himself. He now knows, without a doubt, that the rumor about Niles Brown is true.

CUT TO:

EXT. HOTEL ENTRANCE - MOMENTS LATER

Grif flags down the parking VALET, whispers something in his ear, and he takes off running.

SMASH CUT:

INT. LIMOUSINE (TRAVELING) - DAY

Sitting alone in the backseat is a tense KELLY EVANS (think Vanessa Williams). The limousine turns the corner, then pulls into the DRIVEWAY of the PARKER HOTEL. But they can't get by a STALLED CAR with the hood up.

The limo DRIVER honks at the Valet, now hunched over the engine, pretending to fix the problem. But of course, this is just a ploy.

KELLY EVANS
What's going on?

DRIVER
Looks like a stalled car, Miss Evans.

KELLY EVANS
Can we go around it?

Before the Driver can respond, the back door of the limo abruptly flies open to reveal... Grif who slides in next to Kelly. She looks taken aback to see him.

GRIF
Hello, Kelly...

KELLY EVANS
Last time I saw the likes of you, ya creeped out in the middle of the night without a word to nobody.

GRIF
Never been much good at good-byes.

KELLY EVANS
I see you're back on his payroll.

CONTINUED
GRIF
My road-dawg days are over. I
punch-in for The Parker now.
(to Driver)
Pull this ride 'round back.

KELLY EVANS
This another one of Niles' crazy
cover schemes? Man's gettin'
more wack older he gets. Can't
believe you, of all people, got
cought up in this hype.

She obviously has no idea what condition her ex is in.

KELLY EVANS (CONT'D)
Look, if I'm meeting that son-of-
a-bitch, I'm going through the
front door -- not the service
entrance like some hired help.

GRIF
I advise against that. 'Less you
want the whole world knowin' you're
here.

KELLY EVANS
I got nothing to hide, Grif.

GRIF
Trust me on this one, alright?

CUT TO:

INT. SERVICE ELEVATOR - LATER

Grif rides up with Kelly. Little does she know the effect
she has on him. He can hardly keep his eyes off the woman.

KELLY EVANS
Wanna tell me what was so damn
important that I needed to jet
here on a moment's notice and
meet in this hotel of all places?

GRIF
You know it ain't my place to
speak outta turn.

KELLY EVANS
Last time I even talked to the
bastard was five years ago --
when he tried screwin' me out of
my publishin'.

(MORE)
Kelly Evans (Cont'd)

Things been so much more peaceful without all his superstar nonsense in my life.

Grif

You a star in your own right now.

Kelly Evans

I'm on the fade, Grif. But believe you me, I ain't cutta this game yet.

She looks up, notices the way he's looking at her. Almost if he wants to tell her something. But it isn't about Niles.

Kelly Evans (Cont'd)

... What?

Grif

Nothing. You look good, Kelly.

Kelly Evans

So do you, Grif. Always did.

Her mind races back to her ex.

Kelly Evans (Cont'd)

Niles probably brung me here just to tell me what a bad momma I am, and how I messed up our son. Either that, or to meet his newest groupie-bitch bride-to-be...

CUT TO:

INT. CONCIERGE STATION - SAME

Orlando is on the phone with the Tabloid Reporter.

Orlando

I've got your exclusive, Eddie. But I want some major paper for this story, or I shop it elsewhere.

Tabloid Reporter (V.O.)

The Niles-Kelly reunion is already old news. Hard to believe they'd actually reconcile. After all they've been through. But The Parker is where they got married.

Orlando

(sorely disappointed)

Who scooped me out, man?

Continued
TABLOID REPORTER (V.O.)
Got a deep inside source. Better luck next time, chump.

Orlando hangs up, noticing Niles’ son REED, eating a big meal as a TV NEWS VAN pulls up with a VIDEO CREW.

FADE OUT:

END OF ACT II
ACT III

FADE IN:

EXT. HOTEL ENTRANCE - DAY.

Grif gazes at a multitude of NEWS CREWS camped across the street, along with a horde of devoted fans, hoping to catch a glimpse of their elusive idol... Miles Brown.

GRIF
(into headset)
How the hell'd they get in?

SECURITY TEAM #1 (V.O.)
Delivery truck. Said they were florists.

GRIF
From this point on, no vendor goes inside that service entrance without an invoice number. If necessary, do a goddamn body-cavity search.

Pan across the lobby to Case and Randi.

RANDI
Maybe it's time you finally told me what's going on around here.

CASE
Just keep the media out of my hotel, okay?

They look up when he hears a NEWS CHOPPER circling overhead -- trying to get a telephoto shot through the penthouse windows.

INT. DAVID & FIONA'S HOTEL BALCONY - SAME

The couple enjoys lunch on the terrace. Unable to stand from his sexual maneuver, David now has an icepack on his back and feet propped up under a pillow, while Fiona has an icepack on her tush, unable to sit down.

But they're making the best of it as David shows her a SCRAPBOOK he put together of the two of them.

FIONA
I can't believe the work you put into this. There's stuff in here from our very first date.

A room-service WAITER arrives with a bottle of champagne.

CONTINUED
WAITER
Will there be anything else, sir?

DAVID
(signing check)
That about does it.

WAITER
(exits)
Have a pleasant afternoon.

FIONA
(re: childhood pix)
How'd you get these photos?

DAVID
Your mom.
(before she can say)
I know: your house burned down
when you were a kid, and these
are the only copies that survived.
Which is why I didn't glue them
in yet. As soon as we get back,
I'm going to scan them at the
office.

Fiona is touched. The crippled couple awkwardly embraces.
Suddenly, the NEWS CHOPPER enters frame 50 feet from their
balcony. Hair goes wild, food flies, and the PHOTOS from
the SCRAPBOOK scatter, floating like confetti toward the
pool below. The injured couple frantically tries to catch
them. But it's useless...

INT. CONCIERGE STATION -- SAME

Orlando pulls up EBAY on his computer. Then searches under
the "Collectibles." There, we find NILES BROWN'S monogrammed
PILLOWCASE, which Orlando obviously got from the hotel laundry
room. Bidding on the item is already up to... $850. And
he hasn't even died yet.

INT. PENTHOUSE SUITE -- HOSPITAL ROOM -- SAME

As Niles Brown lies comatose, a NURSE ties up a hefty bag of
medical trash under the supervision of Grif who escorts the
"celebrity debris" down to the...

EXT. HOTEL BASEMENT

... where Grif personally watches it burn in the INCINERATOR
to make sure no one can get to it.

CUT TO:
INT. PENTHOUSE SUITE — SITTING ROOM — DAY

Luther fields phone calls, trying to control the media frenzy while Kelly impatiently waits for an audience with Niles, still unaware of his physical condition.

NETWORK ANCHOR (V.O.)
... Luther, I know you're a straight shooter. And we've always had a good relationship. Because we've always been honest with each other.

LUTHER MORRIS
What're you gettin' at, Peter? And leave off, Peter. I'm busy enough today.

NETWORK ANCHOR (V.O.)
Look, I don't want to hurt anyone. But I know Niles was in the Bahamas last week.

LUTHER MORRIS
He loves the islands. Always has. That ain't news to nobody.

NETWORK ANCHOR (O.S.)
Don't make me do this, Luther. I know he was there for experimental treatments. The man's... sick.

Luther goes off on the reporter.

LUTHER MORRIS
That's blatantly untrue. And if your network goes with that story, you can count on never having access to Niles Brown again.

NETWORK ANCHOR (O.S.)
This is a courtesy call. My source is solid, Luther. Besides, if he's as ill as they say, it's all a moot point.

Luther hangs up on him, looking unsettled.

KELLY EVANS
Look, I don't know what tale you're spinnin'. But we known each other long enough to be real, even when you're lying to everybody else.

Little does she know, that in the very next room...
INT. PENTHOUSE SUITE -- HOSPITAL ROOM -- SAME

Reed sits at his father's bedside with tears running down his cheeks.

NILES BROWN
What 'cha cryin' about? I'm the one that should be bawlin'. I mean, check this skin and bones out. I be lookin' like Jimmie Walker.

Reed can't help but smile. Wipes his eyes.

NILES BROWN (CONT'D)
Don't worry, I ain't leavin' this Earth so fast. Still got plenty to do... and say.

REED
Like what?

NILES BROWN
Like makin' amends for bein' a terrible daddy. No brotha should ever be estranged from his boy. Son needs a "man" to bring him along. And truth be told, I was only half of that.

REED
That ain't true.

NILES BROWN
This the time to leave the lies at the door. And no one, not even my own son, gonna tell me I weren't a selfish son-of-a-bitch.

Reed averts his father's gaze.

NILES BROWN (CONT'D)
Good to get this all out in the open. But I gonna get this father-business right, if it be the last thing I do.

This only makes Reed feel worse. Grief wells inside him. Through tears and crackin' voice...

REED
I the one who should be apologizin'.
NILES BROWN - PLATE 712980686 08

Why's that?

REED
I wasn't much of a son neither.

NILES BROWN
Like father. Like son.

He hugs his father.

REED
... I'm gonna make you proud
someday, I promise.

NILES BROWN
I'm holdin' you to your word,
boy. And don't think I ain't
gonna be watchin' over you no
matter what...

BACK TO PENTHOUSE SUITE -- SITTING ROOM

Kelly has reached her limit with Luther.

KELLY EVANS
Look, whatever the hell this is
about, I wanna get it over with
so I can get back to Atlanta.

Luther's cell phone rings again. Kelly angrily grabs it
away, throwing the phone against the wall!!

LUTHER MORRIS
(pause)
He's not well, Kelly...

This is the last thing Kelly ever expected to hear.

KELLY EVANS
... How bad is it?

By the look in Luther's eyes, he doesn't need to answer.
Suddenly, they hear a MEDICAL MONITOR go off in the other
room. Luther bolts for the door to see...
INT. PENTHOUSE SUITE -- HOSPITAL ROOM

Niles in cardiac arrest. As a CODE-BLUE TEAM tries to revive him, Kelly watches from the doorway, unnerved by the sight of her ex-husband, now a shadow of his former self. Scared, Reed makes his way to his mother's side.

KELLY EVANS
... Why didn't you tell me?

REED
He made me promise. It was the only thing I ever lived up to my whole life.

INT. FRONT DESK - SAME

Randi and Quinton discuss Niles Brown...

RANDI
I just went to his concert last year. It was awesome.

QUINTON
I learned how to dance watching his videos.

As he entertains Randi with some moves behind the counter, Garrett unexpectedly shows up. Quinton makes himself scarce.

GARRETT
How's it going?

RANDI
I came by last night.

GARRETT
(pretends he's surprised)
Really? When?

RANDI
About a half hour after we said good-bye. But you didn't answer the door.

GARRETT
I'm sorry. I always take a sleeping pill my first night in a new city. Helps me adjust to the time change.

(gazes into her eyes)
If I'd known that you'd changed your mind...

CONTINUED
RANDI
I just might give you another chance to make it up to me.

GARRETT
Actually, I came down here to ask you on a real date. You know: dinner, a little vino, great conversation. That is, if you're available tonight?

RANDI
I can't tonight... I have plans.

Garrett looks disappointed.

RANDI (CONT'D)
Unless you want to escort me to a pretentious cocktail party?

GARRETT
I love pretentious cocktail parties. They're my forte.

RANDI
Why don't I come by around eight?

GARRETT
Looking forward to it.

After Garrett exits, Quinton makes his way over.

QUINTON
That worked out.

Randi can hardly contain her excitement.

RANDI
Only problem is, I have nothing to wear.

QUINTON
What about that Dolce Gabbana dress you wore to last year's Christmas Party?

RANDI
It's almost five years old.

She exits toward her office. A moment later, Ethan approaches.

QUINTON
Well if it isn't the good ol' boy from Missouri.
ETHAN
How's it hanging, Quinton?

QUINTON
That's not really a question you ask a homosexual man unless you want a colorful retort.

Ethan isn't in the mood to joke.

QUINTON
If I didn't know better, I'd think you were depressed. There's medication for that kind of thing nowadays. So you shouldn't be embarrassed. Changed my life. Half the people I know are on Zoloft. And most of them are straight.

ETHAN
I'm fine. It's just this job. Sometimes I wonder if I gave up my modeling career prematurely.

QUINTON
You never had a modeling career. You're too short. Not that that's ever been a problem for me.

Ethan shoots him a weird look.

QUINTON (CONT'D)
Joking.

ETHAN
(lying)
... A friend of mine back home sort of got himself into a situation.

QUINTON
What kind of situation?

ETHAN
He was seeing this girl from work. And ya know, ended up at her place. Next morning, some of her jewelry's missing. He didn't steal it. My friend's not that type of person.

(beat)
So what would you do? I mean, she's threatening to go to his boss and get him fired.

CONTINUED
QUINTON
How can she do that? If this happened at her house?

ETHAN
Well, it's just that they'd probably believe her because... the customer's always right, right?

QUINTON
The customer? Now I'm really confused.

Ethan realizes he just made a faux pas.

ETHAN
Forget it.

And Ethan walks away, more unresolved than ever...

CUT TO:

INT. PENTHOUSE SUITE -- HOSPITAL ROOM -- MOMENTS LATER

The Code-Blue Team finally stabilizes Miles.

DOCTOR
Okay, we have a heartbeat.
(to Miles' family)
Please, I want everybody out of here.

Kelly looks relieved as she and Reed enter...

INT. PENTHOUSE SUITE -- SITTING ROOM

... to find Grif waiting.

KELLY EVANS
He's gonna be alright... for now.

Suddenly, Kelly breaks down in his arms. Grif consoles her, feeling more for this woman then he wants to...

CUT TO:

INT. RANDI'S OFFICE -- DAY

Randi pours over paperwork when a PORTER delivers a gift-wrapped BOX. She reads the gift card... It's from Garrett, and says... "To Tonight." Randi tears open the box to reveal... a sleek, sexy black DRESS, which is absolutely perfect for the cocktail party.
INT. HOTEL LOBBY - SAME

Case grills the FLORIST while they stand in front of a sparse floral arrangement.

CASE
This isn't "The Delano." They're into all that minimalistic crap: one Calla Lilly in an Erte vase. We pay you for exotic flowers -- not these seasonal weeds you can buy on the Overtown offramp.

(spots Grif)
Excuse me.

He makes a beeline for the Security Head.

CASE (CONT'D)
Where the hell you been?

GRIF
Penthouse.

CASE
I tried reaching you on your headset. But it's down.

GRIF
That's 'cuz I turned it off.

CASE
(irritated)
I got reporters trying to sneak into the "P," Niles' pillowcase on ebay, and a booster loose in this house. I don't need you spending time upstairs.

But his words hardly impact. Grif's mind is somewhere else.

CASE (CONT'D)
Grif, you listening to me? I need you on this burglary. Otherwise I have to deal with Five-O.

(see's Grif's preoccupied)
What's up with you, man?

GRIF
... Kelly Evans.

(off Case's confusion)
She's the reason I left the tour... Fell in love with the woman. I think it was there for her too. Never talked about it.

(MORE)
GRIF (CONT'D)
I mean, she was married. And
that ain't a line I ever cross.

He looks at Case as if he doesn't know what to do.

GRIF (CONT'D)
Them same feelings -- they're
still there, dawg. Strong as
ever. Even after all these years.
How can that be?

CASE
If you're asking my advice, level
with her, Grif.

GRIF
I don't know, man...

CASE
What don't you know? For the
last 24, you been watching that
cat upstairs ready himself for a
walk through that "tunnel of
light." Never know when the Big
Man's gonna call your own name...

CUT TO:

INT. GARRETT'S ROOM - EVENING

There's a KNOCK at the door. A dapper Garrett answers to
find... Randi wearing her new dress.

GARRETT
You look... incredible.

RANDI
So do you.

He takes her hand. Leads her inside. Then welcomes her
with a lusty kiss.

RANDI (CONT'D)
That was nice.

GARRETT
There's more where that came from.
(beat)
Drink?

RANDI
Sure. Why not?

He pours some bubbly.

CONTINUED
GARRETT
Just need a moment to fix my tie.

He exits to the bathroom. Randi is elated. This man is a dream come true. She busies herself for a moment. Notices some MAGAZINES on the nightstand. Leafs through one, discovering the CORNER of a PAGE turned over.

To her surprise, Randi sees an ARTICLE about the upcoming wedding that's CIRCLED. Peruses the other mags -- shocked to see more ARTICLES earmarked with a wedding mention, and that no expense has been spared to put on this lavish affair.

Unnerving suspicion wells up inside her. Randi wonders if somehow she's being used. Garrett suddenly enters.

GARRETT
Ready to go?

Randi nods, putting on a smile.

CUT TO:

INT. PENTHOUSE SUITE -- SITTING ROOM -- EVENING

Case enters to find Luther sitting in the shadows... the weight of the world on his shoulders.

LUTHER MORRIS
Network decided to go with the story... Thirty minutes from now, the entire world will know that Niles Brown is on his deathbed...

INT. PENTHOUSE SUITE -- HOSPITAL ROOM -- SAME

Niles opens his eyes to see... Kelly at his bedside. He stares at her as if she were a mirage. She couldn't really be here, could she? Kelly finally feels the weight of his gaze, and looks up to see Niles. The two of them lock eyes. For a moment, she wonders how he's going to react. But all doubt is assuaged when he whispers one word...

NILES BROWN
Kelly...

KELLY EVANS
Yeah, I'm here, ya son-of-a-bitch.

Off his smile...

FADE OUT:

END OF ACT IIII
ACT IV

FADE IN:

INT. G.M.'S OFFICE - EVENING

Grif and Case sweat Ethan.

CASE
... An eyewitness saw you enter Mrs. Mason's room around eleven-thirty that night.

GRIF
With a key.

ETHAN
She gave it to me.

CASE
Now why would Mrs. Mason do that?

Nervous, Ethan stumbles over his words.

ETHAN
Uh, she left one of her bags downstairs.

GRIF
Problem with that spin is we got video of you in the elevator. 'Cept you ain't carryin' nothin'.

Ethan finally crumbles.

ETHAN
I didn't steal her jewelry. Look, do I have to spell it out for you guys.

CASE
You telling us that you and she ...?

Ethan nods, embarrassed. Case and Grif exchange a look. Then start to clown with him.

GRIF
That woman's closin' 50, dude. Could be your grandma. (to Case) Boy should be seein' a shrink for that.

CONTINUED
ETHAN
(defensive)
Mrs. Mason is a very attractive woman, with great powers of seduction.

CASE
So that's all it was? An interlude?

ETHAN
What're you inferring?

CASE
I think you got a pretty good idea. Because if I ever found out one of my employees was making a piece on the wild side--

GRIF
We'd have to bump his ass on outta here.

ETHAN
I swear, this was strictly recreational. So big deal -- I got an Oedipal Complex.

(beat)
Can I go now?

Case nods. After the bellhop exits, they both laugh.

GRIF
White boys...

CUT TO:

INT. HOTEL POOL - NIGHT

Olympic-size infinity-edge. Now deserted except for... David and Fiona, both passed out on lounges. In the distance, Case can be seen talking with a CABANA BOY. He then makes his way over to the couple, gently waking them.

CASE
The pool's closing, Mr. Hauser.

FIONA
(to David, groggy)
How long have we been asleep?

DAVID
Got me.
Disoriented, he grabs his BOTTLE of PAINKILLERS off a nearby table, then ambles toward the lobby wth Fiona, both unaware that they have horrible SUNBURNS.

CUT TO:

INT. HOTEL FOYER -- VERANDAH ROOM -- NIGHT

Prenuptial cocktail reception. Randi and Garrett mingle. She puts on a good face. But Randi's mind is racing. And Garrett has no clue.

GARRETT
I've been thinking...

RANDI
About?

GARRETT
You and me. Us.

RANDI
Are we an "us" yet? Because if it happened, I must've missed something.

GARRETT
How often in life do you meet someone that you have chemistry with? That you're absolutely crazy about? That you feel like you've know all your life? (beat) I know we've only spent a little time together--

RANDI
(qualifying) As adults.

GARRETT
Maybe I shouldn't say this. Maybe it's premature but I could really... get serious with someone like you. (beat) It's kismet that we ran into each other after all these years. And: you're single. I'm single.

RANDI

CONTINUED
GARRETT
I don't need to be in Boston. I can do my business anywhere.

Randi softens. This man always says the right thing. Maybe there's a good explanation for those magazines in his room.

GARRETT (CONT'D)
Is something the matter? You've been acting strange ever since we left the room.

RANDI
Sorry, I guess it's just being around all these people again. Brings up a lot of different emotions.

Blythe spots her and heads over to them.

BLYTHE
You look gorgeous.

(beat)
You must be Garrett.

GARRETT
Pleased to meet you.

BLYTHE
(to Randi)
I approve.

GARRETT
That's a relief.

BLYTHE
Sense of humor too.

RANDI
Your rooms are actually right next to each other on the eleventh floor.

BLYTHE
(winks at her)
If I'd known he was on the other side of that door, I would've left mine unlocked.

GARRETT
(re: Blythe's jewelry)
That's a beautiful necklace. I'd say 66-67 carats?

CONTINUED
BLYTHE
He's good. Although, I'm sorry
to say, it's only on loan. I
borrowed it from the shop
downstairs after mine was stolen.

As a lightbulb suddenly goes off in Randi's head...

CUT TO:

INT. CONCIERGE STATION - NIGHT

Grif approaches Orlando.

GRIF
Since you seem to know just about
everything that goes on in this
place, maybe you can tell me who's
hockin' N.B.'s pillowcase on eBay.

ORLANDO
Who'd want to buy used linen?
That's gross, man.

GRIF
Peeps who collect paraphernalia
from legends, particularly near-
dead ones.

ORLANDO
Wish I could help. But I'm not
tapped into that kinda intel.

(beat)
Though real shame about Niles
being ill and all. Never was
much into his music. Not that I
can't appreciate it. I'm more of
a Carlos Jobim guy.

GRIF
If you happen to find out who
lifted that "p-case" from the
laundry room, I'd appreciate you
givin' me the inside.

ORLANDO
You got it, brotha.

CUT TO:

INT. PENTHOUSE SUITE -- HOSPITAL ROOM - NIGHT

Kelly and Miles are still alone.
NILES BROWN
... I know I don't got a lotta clock left. So I'd like to go out clean with ya--

KELLY EVANS
(gives him a hard time)
And how are ya ever gonna do that?

NILES BROWN
Thought I'd start by apologizin'.

KELLY EVANS
For what?

NILES BROWN
You know...

KELLY EVANS
No, I want specifics, Niles. Let's face it, you got a long list of offenses. Probably even forgot some of the more nasty ones.

Though Niles knows she's kidding, there's truth in her words.

KELLY EVANS (CONT'D)
C'mon, out with it now. And hurry it up. Gotta jet back to Atlanta.

NILES BROWN
Ya really want me to do this?

KELLY EVANS
Just because you're dyin', don't mean I'm gonna let ya off easy.

NILES BROWN
I'm dyin'? Ya serious? Damn doctors don't tell ya nothin' these day. Guess I best hurry.

He reaches out for her hand. Kelly gently grasps hold of it.

NILES BROWN (CONT'D)
Only regret in this life, was losin' you...

KELLY EVANS
Not that that would'a kept ya from creepin' with all those other women.
NILES BROWN
Born a player, gonna die a player.

Kelly smiles, trying to keep a strong face. But can't contain
all the emotion welling inside of her.

KELLY EVANS
... Was hard enough losin' you
before. And just when I get ya
back, I'm gonna lose ya again.

NILES BROWN
You ain't never gonna lose me.
(gently taps heart)
I'll always be here..

Kelly has to do everything she can not to wail with grief.

NILES BROWN (CONT'D)
Now it's time you moved on. Time
we both moved on.
(smiles)
Not that I got much choice.

She finally breaks down. He gently strokes her head.

NILES BROWN (CONT'D)
It's okay, baby girl. You comin'
here allowed me to finally make
peace with the Grand Master's
plan...

CUT TO:

INT. HOTEL FOYER -- VERANDAH ROOM -- LATER

Garrett and Randi continue to socialize.

GARRETT
How about a refill?
(off Randi's nod)
Be right back.

He moves off toward the bar. Then makes a detour and exits
... as Randi watches. Suspicious, she decides to follow.

INT. HALL OUTSIDE VERANDAH ROOM -- CONTINUOUS

Randi furtively eyes Garrett from a distance. Sees him
heading in the direction of the MENS' ROOM. Looks relieved...
until Garrett keeps on going.

INT. HOTEL LOBBY -- MOMENTS LATER

Randi follows Garrett toward the elevators.

CONTINUED
Watches him push the button and enter. Then peers at the lit NUMBERS above the elevator door, which indicate the floor it stops at. Randi looks crestfallen to see the car ride past the 11TH FLOOR and continue to the 23RD. Believing Garrett's up to no good, Randi heads for the...

FRONT DESK

Quinton is on duty.

RANDI
Do you know who checked Garrett in?

QUINTON
I did.

RANDI
He make any special requests about his room?

QUINTON
Let me take a peak.  (mouses computer) He specifically wanted room 1126.

The revelation is like a dagger to her heart.

RANDI
Did he happen to mention why?

QUINTON
Not that I remember. Why? What's wrong?

Randi is so beside herself, she can't even speak.

QUINTON
(as she heads off) By the way, great dress.

CUT TO:

INT. PENTHOUSE SUITE -- SITTING ROOM - SAME

Grif arrives to find Luther pensively staring out at the skyline.

GRIF
Just heard that The Enquirer's offerin' $150,000 for a photo of Niles in his hospital bed.

CONTINUED
LUTHER MORRIS
(w/back turned)
Appreciate the tip.

GRIF
Gotta be more vigilant than ever now, Luther.

But Luther has other concerns on his mind.

LUTHER MORRIS
... What am I gonna do without him, Grif? How I gonna "manage," when managing his life was my life? If it weren't for Niles, I never would'a been nothin'.
(near tears)
Man stuck with me, even when he could'a traded up.

GRIF
And you stuck by him. Even when you wanted to walk away. 'Cause truth is, Niles needed you more than you ever needed him. You were his "circle." Inner. Outer. All arounder. Bailin' him in outta jail. Gettin' the man through his divorces. Puttin' his ass in a 12-step. You were always there, Luther, even after the dough didn't matter no more.

Luther solemnly nods.

LUTHER MORRIS
Ya best be goin' now . . .

GRIF
I'm waitin' for Kelly.

LUTHER MORRIS
She gonna be awhile.

GRIF
Waited this long.

LUTHER MORRIS
Was wonderin' when you was gonna open your mouth and finally say something.

Before Grif can respond, Reed enters.

CONTINUED
LUTHER MORRIS
Go home, boy.
(off his hesistation)
You hear what I said? Get the hell outta here.

REED
Why ya comin' at me like this, man?

LUTHER MORRIS
Ya think I don't know what ya did?

Reed stares back at him. Doesn't know what Luther's talking about.

LUTHER MORRIS (CONT'D)
It was you who leaked the story. 
Wasn't enough leechin' from daddy 
when he be alive -- gotta get a cut on the backend too.

REED
I don't gotta listen to this. 
'Specially from you. You ain't even family. So why don't you 
get out, chump?

Enraged, Luther slams the boy against the wall as Grif prepares to intervene.

REED (CONT'D)
What do you think I am?! I know 
I's a buster. But I'd never sell 
my father out. Never. Why won't you believe me?!

LUTHER MORRIS
'Cuz ever since you a little boy, 
you been frontin' everybody, 
'cludin' yourself.

This only pisses Reed off more. Struggles to free himself 
against Luther's might.

REED
Back up off me, man!!!

Mustered all his strength, he shoves Luther who accidentally 
bumps into a NURSE -- causing a small DIGITAL CAMERA to fall 
from her uniform. All exchange a look, knowing she's the 
"deep throat" who sold Miles out.

CUT TO:
INT. GARRETT'S ROOM - SAME

Randi riffles through Garrett's belongings, finally discovering Blythe's STOLEN JEWELRY. She's overwhelmed with sadness, knowing Garrett is a fraud, and so are his feelings for her...

CUT TO:

INT. DAVID & FIONA'S ROOM - SAME

The lame couple lie in bed, having added insult to injury with their red-lobster sunburns. Even so, it's obvious these two were meant for each other as they lather up with calamine lotion.

DAVID
I'm sorry about the way this weekend turned out.

FIONA
It wasn't so bad.

DAVID
It was an absolute catastrophe.

FIONA
But there's no one else I'd rather spend a catastrophe with.

David gets a special look in his eye. He loves this woman. And this is his moment. Might as well take advantage of it before anything worse befalls him. David climbs off the bed, then gets down on one knee...

DAVID
Fiona, will you...

He can't even finish before toppling over because of his physical condition. Fiona leans over the bed to see David now lying flat on his back.

FIONA
Are you alright?

DAVID
I think so.

FIONA
(tries to prop him up)
Let me help you up.

DAVID
(in pain)
No, no, no. Let me just lie here.
Fiona anxiously waits for him to continue. This is the moment she's been waiting for too. Screw it. Guess David will just have to improvise from his present position. He reaches under the bed and removes an ENGAGEMENT RING. Her eyes well with joy, knowing what's coming next.

DAVID
Will you...? Ouch. I think I tweaked my back again.

Fiona doesn't care about his back. She just wants him to finish the damn sentence.

DAVID (CONT'D)
So where was I? Just kidding.
(beat)
Will you... marry me?

FIONA
(pause)
Yes!

Excited, she crawls down onto the floor. Not the easiest of tasks for Fiona either. As they lie side by side, David finally puts the ring on his girlfriend's finger. The couple kiss tenderly. As the camera moves towards the door, we hear them trying to make love. But it's way too painful...

CUT TO:

INT. GARRETT'S ROOM - MOMENTS LATER

Garrett returns to his room, surprised to find Case sitting in a chair waiting for his return.

CASE
Nobody comes into my house and steals from me. Especially some punkass like you.

Garrett turns to run. But finds Grif suddenly blocking his way.

GRIF
Empty your pockets, cracker.

GARRETT
Look, we can work something out.

GRIF
What we gonna work out?

GARRETT
This could be very profitable for all of us.

CONTINUED
GRIF
I suggest you put that profit on the table real quick like.

Garrett removes his recent "take."

CASE
All of it.

Garrett puts more jewels on the table. Case shoots him a look, knowing there's still more. The thief finally gives up the last of his stash.

CASE (CONT'D)
(to Grif)
He good, ain't he?
(to Garrett)
I take it this is from the 23rd floor?

Garrett nods.

GARRETT
Please, I can't go back to prison. There must be something we can do besides calling the cops.

CASE
Who said anything about ringing Five-O?

GRIF
(to Case)
Mind excusin' us for a moment so I can explain what we got planned for our friend here?

CASE
(to Garrett)
Hope you enjoyed your stay.

And the G.M. heads for the door...

INT. HALL OUTSIDE GARRETT'S ROOM - CONTINUOUS

Case exits, then straightens his suit. He's got a hotel to run. As the G.M. walks away, he hears Grif giving Garrett the thumping of his life. Notices an OLDER COUPLE walking toward him.

CASE
Evening, Mr. and Mrs. Briles.

CONTINUED
MRS. BRILES
Thank you so much for the champagne, Mr. Rollins. It was a lovely surprise for our anniversary.

MR. BRILES
Honey, he does it ever year.
(an aside to Case)
She's losing her memory.

MRS. BRILES
I am not. But I still can't remember why I married you.

They put their arms around each other and walk away as Case's cell phone rings.

CASE
(into phone)
Hello?

By the expression on his face, this is the news he's been expecting, but never wanted to hear...

CUT TO:

INT. HOTEL SERVICE CORRIDOR - LATER THAT NIGHT

Case and Randi make their way through the belly of the beast... the part of the hotel which the guests never see.

RANDI
... Look, I understand why you made the call, but if I'm next in line to run this hotel, I expect a little more consideration.

CASE
Who said you were next in line?

Puts Randi right in her place, then bursts through the door of the...

INT. HOTEL PRESSROOM - CONTINUOUS

Filled to capacity with news people. The room quiets as Case solemnly enters and takes the podium to make a statement.

CASE
At 10:23 PM this evening, the legendary Miles Brown...
EXT. HOTEL ROOF - SAME

Luther supervises NILES' BODY as its being loaded into the helicopter, then places his arm around Reed's shoulder.

CASE (V.O.)
... died peacefully in his sleep.

INT. BLYTHE'S ROOM - SAME

Grif puts the stolen jewelry back in her safe.

CASE (V.O.)
At his side was his first wife,
Kelly Evans.

INT. BAGGAGE CLAIM - SAME

Ethan turns to see Blythe who apologizes by slipping her room key in his pocket.

CASE (V.O.)
And their son, Reed.

INT. DAVID & FIONA'S ROOM - SAME

The couple spoon, both now fast asleep.

CASE (V.O.)
This is a loss, not just for his friends and family...

INT. HOTEL LOBBY - SAME

A heartbroken Randi heads back to her office when she spots a bruised Garrett. They lock eyes before he slips outside a side door as Quinton hands her a NAPKIN from Garrett that says: I really did care about you.

CASE (V.O.)
... But for all those who felt they knew Niles Brown though his music.

INT. CONCIERGE STATION - SAME

Orlando sees that the ebay bid for N.B.'s PILLOWCASE is already over $2100 and climbing. But even Orlando can't bring himself to profit off a dead man. With the click of his mouse, he cancels the auction.

CASE (V.O.)
Because Niles Brown wasn't just interested in selling albums. He had to touch people.
EXT. SERVICE ENTRANCE - SAME

A teary-eyed Kelly gets into her limo and drives away before Grif, who races out of the hotel, can say goodbye.

CASE (V.O.)
I'm sure everyone here can think of at least one Niles Brown hit that always reminds you of a special time in your own life.

BACK TO HOTEL PRESSROOM

Case continues to address the press through an onslaught of exploding flashbulbs.

CASE
Like his songs, Niles Brown will be engraved in our memory forever. May God rest his soul...

He steps from the podium while the press barrage the G.M. with questions, none of which Case answers as he exits into...

INT. HOTEL SERVICE CORRIDOR - CONTINUOUS

Alone at last, Case's footsteps echo off the concrete floor. And the man, who's always in control, can't help but well with tears; tears no one else will ever see...

CUT TO:

INT. PENTHOUSE SUITE - DAY

Gisel tentatively enters the dark room and flicks on the light-switch. But nothing happens. Puzzled, she pulls the blackout shades aside. As sunlight bursts inside, Gisel gasps... stunned by the sight of the room, which has been stripped completely bare...

FADE OUT:

END OF SHOW.