

CAJ

UPN

Internal Draft

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 Schragger* 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 *Phillipe Starck* gutted the interior, creating his finest, boldest statement to date

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...

RANDI
 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.

RANDI
 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.

RANDI
 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.

RANDI
 ... 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?

CONTINUED

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 *NTKB*.

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.

CONTINUED

Like a military maneuver, a retinue emerges and removes the 42 year-old King of Pop NILES 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.

CONTINUED

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?

CONTINUED

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 accomodate 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 Gisel 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 Gisel.

ORLANDO (CONT'D)

I know you got aspirations. Face it Gisel, 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 Gisel's attention. The girl's tempted. But...

GISEL

Sorry. Last time I did business with someone like you, I ended up doin' a four-year bid in "Eglin."

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...

They kiss. And what a kiss. Passionate. Hungry. With a
 knocks-me-off-my feet embrace. Randi finally breaks away.

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 jimmyes 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 18-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?

CONTINUED

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...

CONTINUED

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 PEEPHOLE (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 souless 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 trustfunds 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

ACT II

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?

CONTINUED

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?

CONTINUED

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

Blythe is reading Case out about her stolen jewelry.

BLYTHE

...That brooch 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.

CONTINUED

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.

Bythe 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 Niles 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. Niles 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 to 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?

CONTINUED

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 crept 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
covert schemes? Man's gettin'
more wack older he gets. Can't
believe you, of all people, got
caught 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)

CONTINUED

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 outta 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... Niles 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?

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 know 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'.

CONTINUED

NILES BROWN
Why's that?

REED
I wasn't much of a son neither.
Ya gave me every opportunity
Opportunities I was blessed with
only 'cuz I was your blood.
Opportunities I took for granted
and threw away -- 'cuz I hated
livin' in your shadow. I was a
damn fool.

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.

CONTINUED

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 paf.

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 Niles.

DOCTOR

Okay, we have a heartbeat.

(to Niles' 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 than 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.

(sees 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)

CONTINUED

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 III

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 seen' 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.

CONTINUED

Disoriented, he grabs his BOTTLE of PAINKILLERS off a nearby table, then ambles toward the lobby with 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 known 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

And I live in Miami. You live in Boston. Oh that. The geography problem.

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 Niles are still alone.

CONTINUED

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.

CONTINUED

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 around. 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 hesitation)
 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!!!

Mustering 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 Niles 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.

CONTINUED

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-0?

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 Niles 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