

Murder Mystery  
(a murder mystery)

by

James Vanderbilt

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FADE IN ON:

THE SWISS ALPS

We're soaring over snowcapped peaks. A BEAUTIFUL YOUNG ASIAN WOMAN cuts down them on skis. Carving through the fresh powder. Above her, we spy A GRAND SKI CHALET...

SUPERIMPOSE - **Switzerland**

INT. SWISS SKI CHALET -- DAY

Oak and stone. Thick rugs and a roaring fire. Classical music plays from a phonograph. Old world. We drift past various works of art. A BEJEWELED DAGGER in a case...

Photos of a HANDSOME YOUNG MAN in exotic locales. On safari in Africa. Meeting with Middle Eastern dignitaries. Captaining a schooner in the America's Cup.

A life of wealth and adventure.

A trembling HAND enters frame. Dips a pen into an inkwell next to envelopes with names we will come to know - *Quince* and *Spatti* and *Butler*.

We hear his LABORED BREATHING as the pen touches paper...

***Dear Family and Friends,***

***In celebration of my God son's race at the Monaco Grand Prix, you are cordially invited to attend a night-before party aboard The Mediterranean Queen. It will depart from Cartagena on the 7th of May...***

The pen stops. The hand abandons it to grip an OXYGEN MASK. Raises it to his face. This is MALCOLM QUINCE (80's). The man from the photos. Young and handsome no more.

FROM A MYSTERIOUS P.O.V.

Suddenly we are watching him from behind. We APPROACH HIM slowly. Menacing. The dirge on the phonograph darkens...

ON QUINCE

Sensing someone there. Not letting on, he slowly reaches into the pocket of his robe. Withdraws a DERRINGER. Cocks the hammer back. Spins to confront...

SUZI NAKAMURA (20's, stunning). The Asian skier. A beat. She leans forward and gives him a tender kiss on the cheek.

QUINCE  
Sorry, love. Been a bit paranoid  
lately.

SUZI  
Is it loaded?

Quince tucks the gun back into his robe.

QUINCE  
Always.

She notes this. Looks to the letters on the desk.

SUZI  
Are you sure you want to do this?

QUINCE  
It's the only way.

SUZI  
They'll despise you for it.

QUINCE  
They already despise me.

SUZI  
Then what's the point?

QUINCE  
They're not all bad, Suzi. And  
neither am I.

SUZI  
And if you're wrong?

Quince smiles, sadly.

QUINCE  
I'm a dead man, anyway.

EXT. BROOKLYN STREET -- NIGHT

NICK RYAN (30's, handsome) in an NYPD patrolman's uniform,  
arms and legs pumping, currently running flat out down the  
street chasing a SUSPECT. His partner JIMMY by his side.

JIMMY  
You're a dead man, Nick!

NICK  
She'll get over it!  
(MORE)

NICK (CONT'D)  
(shouting at the  
suspect)  
*Give it up, Hector!*

HECTOR GONZALES  
No way, man! You gonna hit me again!

NICK  
*We're not gonna hit you!*

Hector knocks over a trashcan and Nick and Jimmy have to vault the debris.

NICK (CONT'D)  
I'm seriously considering hitting  
him...

JIMMY  
Wives do not get over you forgetting  
their fifth anniversary! Trust me -  
Dead. Man.

INT. BROOKLYN HAIR SALON -- NIGHT

AUDREY RYAN (30's, beautiful and tough). Snapping gum and putting down a well-thumbed paperback - "*Death on the Nile*".

AUDREY  
We got married on May First. May  
*First*. Who can't remember that?

INT. ALLEY -- NIGHT

Ahead, Hector ducks into an alley. Nick and Jimmy round the corner, gaining...

NICK  
She's always complaining, don't forget  
to do this, don't forget to do that-

JIMMY  
Don't forget your anniversary?

NICK  
No, she actually didn't bring that  
one up. Would've helped.

INT. BROOKLYN HAIR SALON -- NIGHT

AUDREY  
When we met it was different.  
(MORE)

AUDREY (CONT'D)  
There was this fire, this spark,  
like we challenged each other. He  
wanted to spend every moment together.  
(shaking her head)  
But now...

INT. ALLEY -- NIGHT

NICK  
Now... all she wants is for me to  
take her somewhere.

He's almost caught up to Hector...

NICK (CONT'D)  
Hang on a sec?

He DIVES forward, tackling Hector to the ground...

HECTOR GONZALES (O.S.)  
*You said you wouldn't hit me!*

INT. BROOKLYN HAIR SALON -- NIGHT

AUDREY  
Am I a bad person for wanting to see  
the world? For wanting to experience  
new things? So of course we get  
into another big fight about it...

ANOTHER STYLIST  
How big?

EXT. ALLEY -- NIGHT

Nick and Jimmy drag a handcuffed Hector back to their car.

NICK  
*Big.* And then it comes out what  
she's *really* mad about. The postcard.

INT. BROOKLYN SALON -- NIGHT

ANOTHER STYLIST  
The postcard?

Audrey gestures to a FADED POSTCARD taped to her mirror...

EXT. BROOKLYN STREET -- NIGHT

Nick and Jimmy put Hector into the back of their car.

NICK

I gave it to her on our wedding day.  
It was of some mountains in Europe.  
I didn't have enough money for a  
honeymoon so I told her someday we'd  
go look for them together.

INT. BROOKLYN SALON -- NIGHT

AUDREY

He said "*I wanna give you the world,  
but maybe we can start with this.*"

The other women in the Salon sigh - it is pretty romantic.

OLD LADY

So what was it like?

AUDREY

We never went.

INT. POLICE CAR (MOVING) -- NIGHT

NICK

I always had work.

INT. BROOKLYN HAIR SALON -- NIGHT

Audrey puts her scissors down.

AUDREY

I love him more than anything...

INT. POLICE CAR (MOVING) -- NIGHT

NICK

I love her more than anything. But  
lately...

INT. BROOKLYN HAIR SALON -- NIGHT

AUDREY

It's like we're not even in this  
together.

INT. POLICE CAR (MOVING) -- NIGHT

Nick just shakes his head. Silence. From the back:

HECTOR GONZALES

You don't treat your lady right, you  
know you gonna lose her, right?

NICK  
Didn't you just try to kill your  
wife with a meat hammer?

HECTOR GONZALES  
That's different, that woman is  
untenable. Seriously, you should  
take your girl on that trip.  
(casual)  
My cousin owns a travel agency.  
Could get you a really good package  
deal...

A beat. Nick and Jimmy exchange a look.

NICK  
How good?

INT. THIRD FLOOR WALK UP -- NIGHT

Nick climb the final rickety stare and goes to his apartment  
door. Takes a deep breath. Slots his key in the lock. The  
door won't open. DEADBOLT.

NICK  
Audrey?

From the other side of the door:

AUDREY (O.S.)  
I want a divorce!

NICK  
But it's our anniversary!

AUDREY (O.S.)  
It was our anniversary!

Nick looks at his watch.

NICK  
It's our anniversary in Central and  
Mountain Time!

No response.

NICK (CONT'D)  
Baby, what can I do to make this up  
to you?

AUDREY (O.S.)  
You've had five years, Nick.

A sound from the door. It's THE POSTCARD. Audrey's just slid it out the mail slot.

INT. BROOKLYN APARTMENT -- NIGHT

Audrey standing with tears on her face.

AUDREY  
You had your chance.

INT. STAIRWELL -- NIGHT

Nick picks it up from the floor. Dusts it off. Silence. Reaches into his pocket...

INT. BROOKLYN APARTMENT -- NIGHT

Audrey turning when she hears something in the mail slot. Nick's slid something back through. She goes to look. An envelope with TWO PLANE TICKETS inside.

Audrey stares at them. Can't believe it...

INT. STAIRWELL -- NIGHT

The dead-bolt unlatches. The door swings open. Nick smiles.

NICK  
Happy Anniversary?

Audrey throws her arms around him and gives him a kiss!

INT. NICK AND AUDREY'S BEDROOM -- NIGHT

Summer with no air conditioning. Nick sits on the bed in his undershirt, as Audrey packs in a t-shirt. Stacks of murder mysteries and travel books on the nightstand.

AUDREY  
So how'd you get the tickets?

NICK  
There was this package deal for like four hundred bucks.

He hands her a printout of the confirmation.

AUDREY  
It's gonna be great. And I have a surprise for you.

NICK  
A sexy surprise?

AUDREY  
Close your eyes.

NICK  
Sexy close my eyes?

Audrey motions for him to do it. Nick does it. A beat.

AUDREY  
Okay, open.

Audrey holds an envelope with an NYPD seal on it.

AUDREY (CONT'D)  
Look what came today!

Nick's face falls.

NICK  
Oh.

AUDREY  
I wanted to be here and see your  
face when you opened it.

NICK  
I told you, I don't think I did well  
on the test-

AUDREY  
Don't be silly, third time's a charm.  
You've got this. Open it.

Nick takes the envelope and does. Looks at the letter and...

NICK  
(softly)  
Yeah, so. Didn't pass.

He tosses it aside. Tries to give her a smile.

AUDREY  
It's just a piece of paper, Nick-

NICK  
And a bump in pay, and a badge, and  
a chance to do some good. It's only  
what I wanted since I was eleven.

AUDREY  
So you'll try again.

NICK  
Maybe I'm not cut out for it.  
(off her look)  
Three tries, three fails, maybe I'm  
not supposed to be a detective.

She takes his hand, squeezing it.

AUDREY  
Fourth time will be a charm. I know  
it.

She gets off the bed and resumes packing. Nick looks over  
at her nightstand. A Sherlock Holmes mystery. A picture of  
the detective himself on the cover. Mocking him.

NICK  
What are you looking at?

The illustrated detective doesn't respond.

AUDREY (O.S.)  
Hey, Nick, you said these were like  
four hundred bucks?

Nick looks up to see Audrey holding the print-out.

NICK  
Yeah?

AUDREY  
You sure you didn't miss a decimal  
point?

INT. JFK AIRPORT INTERNATIONAL TERMINAL -- EVENING

We BEGIN our OPENING CREDITS. DING! The automatic doors  
open and in walk Nick and Audrey, dressed for vacation.

NICK  
(grumbling)  
Four thousand two hundred eighty  
eight dollars...!

AUDREY  
Will you stop saying that? This is  
gonna be great!

NICK  
Four thousand two hundred eight eight  
dollars great?

AUDREY  
This is exactly what our marriage  
needs. Excitement! Adventure!

As we RACK FOCUS TO - A MYSTERIOUS MAN sitting in the airport  
bar. Scanning the crowd over a newspaper.

The headline "*IS QUINCE ON DEATH'S DOOR?*" His eyes fall on  
Nick and Audrey. Watches them bicker and smiles...

AUDREY (CONT'D)  
Did you pack the camera?

NICK  
Yes.

AUDREY  
Sunscreen?

NICK  
Yes.

AUDREY  
A nice suit?

NICK  
We're gonna be on a bus, I have to  
dress up for that?

AUDREY  
You should let me pack for you.

Nick shoots her a look as they reach the GATE COUNTER.

AUDREY (CONT'D)  
Hi, we're with Gonzales Tours,  
checking in? Nick and Audrey Ryan?

The TICKET AGENT types the names in and frowns.

TICKET AGENT  
I'm afraid the flight is oversold.

AUDREY  
Oversold as in-

TICKET AGENT  
As in we sold more tickets than there  
are seats in economy.

AUDREY  
Why would you do that?

TICKET AGENT

We assume some people won't show up.

AUDREY

You ever met someone who's paid seven hundred dollars for a flight and then decided to skip it?

The Ticket Agent stares at her blankly.

AUDREY (CONT'D)

Okay. My husband is a police officer, he's going to threaten you now. Nick?

NICK

Hi, I'm Nick, I'm here to threaten you?

TICKET AGENT

Not necessary. Since we oversold the flight, we were hoping you'd accept an upgrade to First Class?

INT. AIRBUS A380 -- FIRST CLASS CABIN -- NIGHT

An ENORMOUS CABIN with reclining leather pod seats. A BRITISH STEWARDESS pours glasses of champagne for Nick and Audrey.

NICK

Don't get used to this. Our hotel is probably gonna be a shithole so, you know, prepare yourself.

The Stewardess taken aback. Audrey, explaining:

AUDREY

It's our honeymoon.

She picks up her book - "*Death in the Clouds*".

NICK

Why do you read those things?

AUDREY

Right now to distract from my crippling fear of heights.

NICK

You know they're not realistic.  
(MORE)

NICK (CONT'D)

(off her look)

The detective gathers everyone up at the end and spends twenty minutes telling the audience how this guy did it, while he just sits there?

AUDREY

(half-listening)

That's part of the fun...

NICK

You're the killer, the detective says, "Hey I'm gonna reveal the killer at eight." Would you go to that? "Oh, you're gonna reveal who I am? Yeah, sure, see you there."

She doesn't respond, already engrossed. Nick sighs...

EXT. JFK RUNWAY -- NIGHT

The AIRBUS TAKING OFF, disappearing into the night sky...

INT. AIRBUS A380 -- FIRST CLASS CABIN -- HOURS LATER

Late. The cabin lights dimmed. Nick blinks awake. Sees Audrey's seat EMPTY, book discarded. Picks it up. Shakes his head. Rises, pads up the aisle.

He finds her at the BAR sitting with The MYSTERIOUS MAN from the airport. She's laughing at something he said. He's very handsome. Nick dislikes him instantly.

CAVENDISH

...I think Agatha Christie wrote her best mysteries late in life.

NICK

Who's your new buddy?

CAVENDISH

Charles Cavendish. You must be the husband.

He offers his hand and a roguish grin. Audrey smiles.

AUDREY

He told me he liked my book. Mr. Cavendish is a Lord.

CAVENDISH

Actually, a Viscount, though Viscounts are addressed as Lord, which probably accounts for Audrey's confusion. Won't you sit?

NICK

I'm afraid we-

AUDREY

*Sit.*

Nick sits. Audrey turns back to Cavendish, entranced.

AUDREY (CONT'D)

So what does a Viscount do?

CAVENDISH

Mostly go to ghastly parties with horrible people. No one of interest or substance like your wife here.

(Audrey beams)

And you, Nick, what's your occupation?

NICK

I hunt men for sport.

AUDREY

Stop it. Nick's a police officer. He's going to make detective soon.

CAVENDISH

Really? Have you ever shot anyone?

AUDREY

Nick's a terrible shot. He had to take his range exam five times. You know where you have to qualify by hitting the target- am I babbling? I'm babbling aren't I?

Nick just stares at her.

CAVENDISH

See, this is interesting! I never get to meet people like you - it's always some twit who wants Uncle Malcolm to expand the Chinese Market.

AUDREY

Uncle Malcolm?

CAVENDISH

Quince.

AUDREY

As in "super rich media mogul" Malcolm Quince?

CAVENDISH

He's not at all like people say.  
I'm traveling to Monaco on his yacht  
for the Grand Prix.

(snaps his fingers)

You should meet him.

NICK

What?

CAVENDISH

Uncle Malcolm. He'd love you! Would  
you like to come to Monaco? The man  
has a yacht so large it's a crime  
against humanity. A small group of  
friends and us, it'll be an adventure!

AUDREY

We will absolutely go.

NICK

What about the tour?

AUDREY

(through gritted teeth)

We'll *rejoin* the tour, honey...

NICK

Four thousand two hundred eighty-  
eight-

AUDREY

Can I speak with you in the bathroom  
for a moment?

INT. AIRPLANE BATHROOM -- NIGHT

Cramped. Nick and Audrey WEDGE THEMSELVES IN and shut the  
door. Nick begins unbuttoning his shirt.

AUDREY

Listen, we- What are you doing?

NICK

Why else do two people go into an  
airplane bathroom?

AUDREY

To discuss why you're turning down  
the Viscount's invitation to keep  
our reservations at the fabulous  
Hotel Du Shithole!

NICK

I don't trust that guy.

AUDREY

Why not?

NICK

Instinct.

AUDREY

The same instinct that told you you  
were gonna get lucky in here?

NICK

You said you wanted adventure!  
Besides, who just invites strangers  
onto their yacht out of the blue?

AUDREY

*Rich people.*

NICK

Audrey-

AUDREY

He's a friggin' Viscount, Nick, are  
you kidding me with this?! This is  
a once in a lifetime opportunity!

NICK

Look, I said no and I meant it. We  
are absolutely, *positively*, not  
getting on that yacht.

EXT. SPANISH SHIPYARD -- AFTERNOON

SUPERIMPOSE - **Cartagena, Spain**

Rows of super yachts gleam in the sun. The grandest of all,  
the MEDITERRANEAN QUEEN. Four stories, with a helipad.  
Opulence defined. Dozens of crisp white-gloved CREWMEN hoist  
the steamer trunks of RICH GUESTS up gangplanks.

We catch sight of a fading movie starlet, an eye-patched  
British Colonel, and an African Princess. Pull back to reveal

Nick and Audrey. Dressed in their American tourist best.

NICK  
Yeah, we're gonna fit right in.

A MYSTERIOUS P.O.V. -- Looking out a PORTHOLE, watching Nick and Audrey climb the gangplank to the ship...

EXT. MEDITERRANEAN QUEEN -- ESTABLISHING -- EVENING

**Mediterranean Sea.** The Mega Yacht sounds its horn and cruises into INTERNATIONAL WATERS at SUNSET...

INT. NICK AND AUDREY'S STATE ROOM -- EVENING

Audrey, wearing a beautiful gown. She reads the paper as Nick pulls on jeans and a sport coat.

AUDREY  
(reading aloud)  
*...While questions of his health swirl, the reclusive mogul has long shunned rumors he will leave the company to his estranged son Tobias-*  
I wonder if the son is here?

NICK  
Cause that would be fun...

She looks up at him. Clearly underdressed.

AUDREY  
You should have brought a suit.

NICK  
(edge in his voice)  
Well, if I'd known you'd rather be hanging out with rich people instead of me, I would have. But I guess I'll make the best of it.

AUDREY  
The "best of it"?

NICK  
I'm doing this for you.

AUDREY  
You're stomping around in a bad mood just for me? I'm touched.

NICK  
Let's just get this over with.

He pulls on his sport coat, not noticing that Audrey has gone very still. Nick goes to brush his teeth when quietly:

AUDREY

Maybe we should just forget the whole thing.

Nick turns to her, thrilled at the prospect.

NICK

Really? That's *awesome*, Auds. I'll go tell them we won't be at dinner-

AUDREY

I wasn't talking about dinner.

(pause)

It took you five years to take me on our honeymoon. What does that say about us?

NICK

It took five years because I was working my ass off to provide for you.

AUDREY

And what do you think I do all day, get my chakras aligned and work on my poetry career?

(pause)

What are we doing, Nick? If this is how we are after five years, what are we going to be like after ten? Or twenty?

NICK

What is this, the "We've had a good run speech"?

AUDREY

We have, though, haven't we?

(pause)

I don't want to become one of those old couples that hates each other. I couldn't take that.

NICK

So you just want to call it?

She looks up at him.

AUDREY

Is that what *you* want?

On Nick. He stiffens. Swallows.

NICK  
Sure. Fine. Whatever.

She blinks.

AUDREY  
Whatever?

KNOCK-KNOCK-KNOCK! From outside the room:

SHIP STEWARD (O.S.)  
*Cocktails are served!*

The Steward's footsteps retreat down the hall. Silence, as they stare at one another. Nick gestures to the door.

NICK  
You're dying to go, right? So go.

Audrey's jaw works. She stands, grabs her purse, and very deliberately walks out the door. Silence.

On Nick. Alone. He stews. Lies down on the bed. He's going to stay in all night. Angry, he picks up her book. *And Then There Were None*. Flips to the beginning.

NICK (V.O.) (CONT'D)  
(reading to himself)  
*Chapter One. In the corner of a first-class smoking carriage, Mr. Justice Wargrave, lately retired from the bench, puffed at a cigar and ran an interested eye through-*

He tosses the book, grabs his jacket, and is out the door.

INT. MEDITERRANEAN QUEEN -- GRAND LOUNGE -- EVENING

Close on the ORNATE DAGGER from the Chalet, now hanging in it's case on the wall. PULLING BACK to take in...

A spectacularly appointed room complete with WHITE JACKETED WAITERS. Audrey, taking it all in. Like a fairy tale.

CAVENDISH (O.S.)  
You look fantastic.

She turns to see his movie star smile. She blushes a little. Dabs her eyes to make sure all remnants of tears are gone. He snags two flutes of champagne from a passing tray and hands one to her. Audrey smiles as he clinks her glass.

CAVENDISH (CONT'D)

There it is. Always could cheer a pretty girl up.

He *is* charming. Audrey's eyes wander to the others.

AUDREY

So all these people are friends of your Uncle?

CAVENDISH

"Friends" is not quite the term I'd use. When Uncle calls, they come.

AUDREY

Why?

Before Cavendish can answer, the eye-patched British man MILITARY DRESS approaches.

CAVENDISH

Mrs. Ryan, allow me to present Colonel Erik Jundersen, a most esteemed and decorated veteran of Her Majesty's Infantry.

Audrey gapes at the seven foot tall GIANT standing next to him. The Colonel bows low at the waist and kisses her hand.

COLONEL JUNDERSEN

A delight.

(gestures to the Giant)

My footman, Hercule Arnaud. If you have any requirements during this voyage, consider him yours.

Hercule clicks his heels together in agreement.

AUDREY

Thank you. So how do you all know each other?

COLONEL JUNDERSEN

Malcolm and I fought side by side during the war. If not for his bravery, this would be much worse.

And he removes his left hand - which is apparently WOODEN.

AUDREY

Aaaaand you took your hand off.

Nick enters. The only man not wearing a tuxedo. Comes over.

NICK  
We should talk-

AUDREY  
Colonel, this is my husband. You may have to repeat your name to him three or four times, as he is developmentally retarded.

From behind them:

MRS. SEKOU (O.S.)  
Colonel, is that really you?

They turn to see an AFRICAN WOMAN approaching (MRS. SEKOU - late 50's), trailed by her bookish son NATHANIEL (20's).

COLONEL JUNDERSEN  
Princess Serafina! And... this can't be your son can it? Nathaniel?

NATHANIEL  
(shyly)  
Colonel... Mr. Cavendish...

CAVENDISH  
Good to see you, Nate! Allow me to introduce Nick and Audrey Ryan.

MRS. SEKOU  
(squinting at Nick)  
Is that some sort of American Tuxedo I'm not familiar with?

Nick turns to Audrey.

NICK  
I'm going to get drunk now. Anyone need anything?

AUDREY  
I'll take a beer.

Nick stalks off.

COLONEL JUNDERSEN  
How long has it been, Serafina?

MRS. SEKOU  
Three years at least. I don't think Malcolm's left the chalet since then.

AUDREY

The chalet?

CAVENDISH

Uncle's become a bit of a hermit in the last few years.

MRS. SEKOU

Paranoid is what it is. Hiding away up in Switzerland like everyone's out to get him. I doubt he'll even show up tonight.

CAVENDISH

Oh, he'll be here. I hear he has an announcement to make.

A flutter goes through Mrs. Sekou and the Colonel.

COLONEL JUNDERSEN

And his beloved Giancarlo's racing. He wouldn't miss that.

AUDREY

Giancarlo...?

CAVENDISH

Giancarlo Spatti, Uncle's god son. He's racing in the Monaco Grand Prix tomorrow under Quince colors.

MRS. SEKOU

Malcolm didn't care much about the boy when he was growing up.

CAVENDISH

Uncle's turned over a new leaf.

MRS. SEKOU

(snorts)

Tell that to Tobey.

She motions to a GOOD LOOKING FELLOW speaking in rapid hushed tones with a BLONDE BEAUTY. This is TOBEY QUINCE (30's).

AUDREY

That's Malcolm's son, right?

Tobey thrusts his glass drunkenly at the Bartender.

NATHANIEL

You wouldn't know it from how his father treats him.

BY THE BAR

The Bartender fills Tobey's glass with club soda. Nick walks up in time for Tobey to turn into him and SPILL SOME ON HIM. Instead of apologizing, Tobey lurches away.

NICK  
And I was having such a great night...  
(to the Bartender)  
Two beers, please?

GRACE (O.S.)  
The last time someone ordered beer  
on Malcolm's boat, he had him  
keelhauled.

Nick turns to see GRACE WEXLER (30's), the bombshell blonde who Tobey was just speaking with.

NICK  
I don't know what that means.

GRACE  
I don't either. But Malcolm does.  
(smiling)  
You must be with Charles.

NICK  
What gave me away?

GRACE  
You ordered beer, you don't know  
what keelhauling is, and if you were  
any more underdressed you'd be naked.  
Charles collects people. It's really  
rather sad, using total strangers to  
escape from what he fears most.

NICK  
Which is?

GRACE  
His family.  
(pause)  
The fact he likes to sleep with the  
wives doesn't hurt either.

ACROSS THE ROOM

Audrey watches Nick and Grace.

AUDREY  
Who is she?

MRS. SEKOU

Grace Wexler. Malcolm lost a bundle pouring money into her pictures - "She-Queen of the Serpents", "Silent Assassin", that sort of trash.

CAVENDISH

Grace is harmless.

MRS. SEKOU

So says the male of the species.  
(pointedly to Audrey)  
Watch your husband. Nathaniel?

Mrs. Sekou heads toward the buffet with Nathaniel in tow.

CAVENDISH

She clearly hasn't gotten over it.  
She and Uncle were together for years.  
There was even talk of-

Hercule politely clears his throat. Cavendish, realizing:

CAVENDISH (CONT'D)

Oh! Colonel, I'm so sorry-

COLONEL JUNDERSEN

Not at all. Water under the bridge.  
(brightening)  
Ah! The Maharajah!

They turn to see an East Indian Prince in full regalia - robes, headdress, everything. This is THE MAHARAJAH (30's). He comes towards us, holding his arms open, regal.

CAVENDISH

Maharajah. It is an honor.

He bows low. The Colonel and Hercule do the same. Audrey follows suit. The Maharajah grins.

THE MAHARAJAH

*What up, Cav?*

He swoops Cavendish up in a bear hug and spins him around.

THE MAHARAJAH (CONT'D)

You make it out to Majorca last weekend? That shit was *crazy!*

CAVENDISH

I was in the States. Maharajah, this is my friend Audrey.

THE MAHARAJAH

Hey, call me Randy.

BY THE BAR

Nick drinks his beer, still talking to Grace.

NICK

So you're an actress?

GRACE

All women are actresses, dear, I'm just smart enough to get paid for it.

NICK

How do you know these people?

GRACE

Giancarlo introduced me to Tobey. He and Malcolm financed several of my films. Ah, here he is!

A GORGEOUS ITALIAN MAN appears at the bar next to them - GIANCARLO SPATTI (20's). He smiles broadly at Grace and grabs Nick's hand, pumping it vigorously.

GIANCARLO

(excited)

Giancarlo!

GRACE

Giancarlo is a race car driver.

GIANCARLO

Giancarlo!

NICK

You don't speak English, do you, Giancarlo?

Giancarlo keeps smiling. Not a flicker of understanding.

GIANCARLO

Giancarlo!

ACROSS THE ROOM

Audrey has wandered over to admire the dagger on the wall.

CAVENDISH

The Quince Dagger.

(MORE)

CAVENDISH (CONT'D)

Chinese steel and jewels from across the Orient. A gift from Macro Polo, or so the legend says.

AUDREY

We have a toaster from Nick's grandmother. She bought it at Sears, or so the legend says...

Cavendish smiles.

CAVENDISH

The legend *also* says whoever possesses the dagger controls the Quince Fortune.

AUDREY

That's why everyone's here, isn't it?

CAVENDISH

Not everyone.

He looks at her meaningfully. A low THUMPING SOUND comes from outside. A HELICOPTER APPROACHING.

The entire lounge quiets, hearing it. Pan across their faces:

Mrs. Sekou purses her lips. Nathaniel looks nervous. The Colonel steels himself. Grace sips champagne. Hercule stands like a statue. The Maharajah fiddles with his outfit. Tobey knocks back his drink. Wiping his lips with his hand.

TOBEY

Daddy's home.

Cavendish offers Audrey his arm. She takes it as he escorts to the OUTER DECK. Nick sees this. Moving with the rest to

EXT. MEDITERRANEAN QUEEN -- OUTER DECK -- NIGHT

The Guests gather just beneath the HELIPAD. Nick pushes through the others to find Audrey. Handing her the beer.

NICK

Having fun with your boyfriend?

AUDREY

If you'd talked to that blonde any longer, I was gonna send in SWAT for my beer.

SPOTLIGHTS from the boat now ILLUMINATE THE CHOPPER as it hangs overhead (an ornate "Q" logo on the side). They watch as it SETS DOWN dramatically.

The cabin door opens and out step the perfectly sculpted legs of SUZI NAKAMURA. Followed by MALCOLM QUINCE himself.

No oxygen mask. He stands tall, gripping a cane. We can tell it takes great effort. Rouge on his cheeks to give him color. Hair dyed in attempt to appear youthful.

Quince moves down to hug Tobey, who wriggles out of it. Suzi frowns, she expected as much. Audrey looks at Nick.

AUDREY (CONT'D)  
They hate him.

Quince recovers. Turning to the other guests.

QUINCE  
*If you'd all join me inside?*

INT. MEDITERRANEAN QUEEN -- GRAND LOUNGE -- NIGHT

The group reenters the Lounge as Quince turns to the Ship's CAPTAIN.

QUINCE  
Captain Wong, take your men. I'd like to address my guests privately.

Captain Wong SNAPS HIS FINGERS. Instantly, the staff walk with him from the room. SHUTTING the THICK DOORS behind them. Quince turns back to the Guests.

QUINCE (CONT'D)  
Thank you all for coming.

He takes a seat as Suzi fetches him a tea. The trip has taken a lot out of him.

QUINCE (CONT'D)  
You will find, as you get older,  
that you begin to take stock of life.  
Not just where you succeed, but where  
you failed. Who you failed. Suzi?

Suzi withdraws an OLD BRASS KEY from her clutch. Quince walks wall to the Dagger Case and unlocks it. Withdraws the ornate QUINCE DAGGER. Everyone stares at it...

QUINCE (CONT'D)  
All of you here mean something to me. In the past, I may not have shown you how much. But tonight that changes.

Quince rises. Pointing the dagger at each of them in turn.

QUINCE (CONT'D)  
Giancarlo, my god son, whose driving is like art to watch...

He turns to Grace.

QUINCE (CONT'D)  
Grace, whose work on the screen has given me such pleasure...

Turns to The Colonel.

QUINCE (CONT'D)  
Erik, whose friendship sustained me through my darkest days...

Turns to Nick.

QUINCE (CONT'D)  
You, who... who... who are you?

An awkward beat. Audrey steps forward.

AUDREY  
Uh, we're the Ryans?

QUINCE  
Who?

TOBEY  
Another Charles special, father.

AUDREY  
I'm sorry, we can leave if you like?

NICK  
How?  
(off her look)  
It's a boat. We're surrounded by water.

AUDREY  
I meant *the room*.

QUINCE  
Swimming for it won't be necessary.  
If I might continue?

Audrey nods - of course. Quince turns to Cavendish.

QUINCE (CONT'D)  
My young nephew Charles, who clearly  
always keeps me on my toes...

Cavendish raises his drink. Quince turns to The Maharajah.

QUINCE (CONT'D)  
Randolph, whose family's friendship  
meant the world to me...

He turns to Mrs. Sekou and Nathaniel.

QUINCE (CONT'D)  
Serafina and Nathaniel. The road  
not taken.

Mrs. Sekou scowls. Quince finally looks to Tobey.

QUINCE (CONT'D)  
And Tobias. The road that was.  
(pause)  
All I ever wanted was a son. And  
here you are. My boy.

Tobey looks away. Quince raises the Dagger. To all:

QUINCE (CONT'D)  
I've spoken to all of you about your  
position in my will. So for years,  
when I've called, you've come. Not  
for me. But for what I have to give  
when I'm gone. What I've so jealously  
guarded. What I've locked myself  
away in Switzerland to protect instead  
of living my life out here with the  
people I love. So I come here tonight  
to apologize. To say no more. I  
will no longer let this come between  
us. If you love me, then love me as  
I love you - in spite of, not because  
of, money.

They stare at him.

QUINCE (CONT'D)

I am amending my will so that upon  
my death, the whole of my estate  
goes to the charities of your choice.

The group, shocked. Waiting for the punch-line. Finally:

MRS. SEKOU

You son of a bitch.

She storms over to the wooden doors and FLINGS THEM OPEN as  
she HUFFS OUT. Quince looks over to her son Nathaniel.

QUINCE

Nate...

Nathaniel turns and goes after her, CLOSING THE DOOR behind  
him. Tobey stares darkly at his father. Nearly spills his  
drink as he steps forward, making one last effort...

TOBEY

Dad, please, this is our future!  
Think about what you're doing!

QUINCE

I have, son.  
(soft smile)  
Without money coming between us,  
we'll finally have a chance to live.

BLACK OUT!

THE LIGHTS ARE CUT - PLUNGING the room into TOTAL DARKNESS.  
We hear the following, in rapid succession:

A STRUGGLE...

A THUNK...

A SCREAM...

A GUNSHOT...

A WINDOW SHATTER...

LIGHTS ON!

Audrey, looking down at the floor and SCREAMS because

MALCOLM QUINCE LIES DEAD. The DAGGER buried in his chest!  
Tobey claps both hands to his mouth in horror!

TOBEY

*Dad? DAD!*

Tobey kneels by the father's side. But it's no use. Everyone else, staring at the Colonel WHO HAS HIS GUN IN HAND.

GRACE

You shot him!

COLONEL JUNDERSEN

No, I- I saw someone stab him!

NICK

Who?

COLONEL JUNDERSEN

I don't know, he was silhouetted against the window!

SUZI

You mean it was *one of us*?

Cut off as the DOORS BURST OPEN, revealing Mrs. Sekou, Nathaniel, and Captain Wong.

NATHANIEL

What happened? We heard a-

MRS. SEKOU

*Malcolm!*

She throws herself onto the body, weeping.

NATHANIEL

Has anyone tried to revive him?

NICK

He has a knife in his heart!

COLONEL JUNDERSEN

Should we pull it out?

NICK

(can't believe this)  
It's a foot long knife-

The Colonel PULLS IT OUT.

MRS. SEKOU

No, put it back for the police!

NICK

Don't put it *back*-

The Colonel is already sticking the knife back in the body...

NICK (CONT'D)  
Everybody stop! I'm a cop!

EVERYONE STOPS. After a long beat...

GRACE  
What should we do, officer?

NICK  
For starters, stop removing and reinserting the murder weapon into the *victim's chest*. In fact, everyone stop touching the body all together.

Mrs. Sekou moves away. Tobey turns to Suzi.

TOBEY  
Did he change the will yet?

SUZI  
(wiping away tears)  
No...

MRS. SEKOU  
Thank God! Does he have it on him?

She begins SEARCHING QUINCE'S POCKETS.

NICK  
Rifling through the pockets of the corpse *counts as touching!* Mrs. Sekou, I am looking at you!

Mrs. Sekou stops searching him. Audrey, psyched by all this crime stuff.

AUDREY  
You're doing great! What's next?

NICK  
Next? We all go to bed.

AUDREY  
But- shouldn't we question the suspects?

NICK  
No. We need to preserve the crime scene. Captain, can this room be locked off?

CAPTAIN WONG

Yes.

NICK

Do it. Bring all the keys to me, then radio the police, have them meet us in Monaco. Also, I'm going to need to commandeer the shrimp.

TOBEY

Why?

Nick scoops up a HUGE BOWL of SHRIMP from the buffet.

NICK

Because we didn't get dinner.  
(to the others)  
Everyone else, go to bed and lock your doors until we dock. Because one of us... is a murderer.

A heavy beat as the gravity of this SINKS IN.

NICK (CONT'D)

Audrey, get the cocktail sauce.

A SERIES OF SHOTS -- As everyone exits. Shell shocked. Captain Wong, last out, LOCKING THE DOORS to the lounge.

INT. MEDITERRANEAN QUEEN -- STATE ROOM -- NIGHT

Audrey, pacing. Nick sits on the bed with the shrimp.

AUDREY

Listen, about what I said before...

NICK

Let's concentrate on living through the night first. I know this is scary, but I promise we're gonna be okay-

AUDREY

Are you kidding? This is great!  
(off his look)  
I mean, not the fact he's dead. That's terrible. But this is just like one of my books!

NICK

That's not a good thing, Audrey.

AUDREY

It means we're ahead of the game!  
We can solve this, Nick!

NICK

We're not "solving" anything-

A KNOCK at the door. Audrey jumps. Nick gets off the bed to answer it.

AUDREY

Wait! What if it's the killer?

NICK

Killers don't usually knock.  
(checks the peephole)  
It's the Captain.

AUDREY

In *Murder at Sea*, the killer was the  
Captain!

Nick opens the door. CAPTAIN WONG passes him the keys.

CAPTAIN WONG

This is every spare set on board.

Nick takes them and flings them out the PORTHOLE.

NICK

The police can break down the lounge  
door when we dock.

AUDREY

Make sure the crew locks themselves  
in too!  
(cheery)  
One of us is a murderer!

Captain Wong looks at her strangely and goes. Nick bolts the door behind him.

AUDREY (CONT'D)

Okay, so he's probably not the killer.

NICK

You think?

She begins pacing, snacking on the shrimp.

AUDREY

He wasn't in the room when Quince died. Neither were Mrs. Sekou and her son, but maybe they were involved, because someone had to turn out the lights- these shrimp are *amazing*.

NICK

I know, right?

AUDREY

So, the killer had to *know* the lights were going to go out. Someone else had to be in on it...

NICK

Not necessarily.

AUDREY

Why not?

She looks up at him, eager. He shakes his head.

AUDREY (CONT'D)

Oh, come on! You get to do this all the time at work!

NICK

No, I get to secure crime scenes at work. Real detectives do this, and that's not you and it's not me, so let's just get some sleep.

Audrey, not in love with his tone.

AUDREY

You want to sleep? Fine. Let's sleep.

INT. MEDITERRANEAN QUEEN -- HALLWAY -- NIGHT

OUTSIDE Nick and Audrey's CLOSED DOOR. We realize we're:

THE KILLER'S P.O.V. -- Now moving away from their room. Heading towards LARGER doors at the END OF THE HALLWAY...

INT. NICK AND AUDREY'S STATE ROOM -- LATER

The LIGHTS ARE OUT. Audrey's in bed. Alone, because Nick's been BANISHED TO THE COUCH. She seems to be asleep.

NICK

Audrey?

Silence.

NICK (CONT'D)  
Will you let me back in bed if I  
tell you who the killer is?

A beat, and then:

AUDREY (O.S.)  
Like you know already.

NICK (O.S.)  
I do.

AUDREY (O.S.)  
You're bluffing.

NICK  
Fine.

Now *he* rolls over. On Audrey. Finally can't stand it.

AUDREY  
Nick?

No response.

AUDREY (CONT'D)  
*Nick-*

From the darkness:

NICK (O.S.)  
So. The hunter has become the hunted.

Audrey suppresses a smile as she flips on a light.

AUDREY  
You gonna tell me or not?

NICK  
Let me in the bed first.

AUDREY  
Tell me first.

NICK  
Same time?

AUDREY  
Deal. Who did it?

NICK

The son, Tobey. Scooch over.

He gets into the bed. Audrey shakes her head.

AUDREY

It's too obvious. The most obvious suspect is never the killer.

NICK

The obvious suspect is *always* the killer. It's why he's obvious. Your feet are cold.

AUDREY

Says you.

NICK

Quince was going to give the money away, so Tobey killed him before he changed his will.

AUDREY

But that applies to everybody. They were all in the old will, so they all have the same motive.

NICK

But Tobey's the son, which means he probably was getting the most, so he would have the most to lose.

AUDREY

Which makes him the most obvious.

NICK

Exactly.

AUDREY

Which is why it's not him.

NICK

Oh, my God. Look, you saw him with Miss Sakamura-

AUDREY

Nakamura.

NICK

I think it's Sakamura.

AUDREY

It's not...

NICK

Right after Quince died, Tobey was screaming at her to find out whether the will had already been changed. Sound like a grieving son to you?

AUDREY

What about the lights?

NICK

I prefer them off, but it's the lady's choice-

AUDREY

*During the murder.*

NICK

Tobey probably rigged a device to knock them out. He knows the boat and the crew than anyone else. It's Homicide 101, he had the best motive and the best means. Trust me. Tobey's the killer.

As if on cue, A WOMAN'S BLOOD CURDLING SCREAM comes from down the hall!

INT. YACHT HALLWAY -- NIGHT

A CROWD OF OUR SUSPECTS. Suzi is crying and hugging the Maharajah. Nathaniel stands with Mrs. Sekou. The Colonel and Hercule are looking up and down the halls. Cavendish stands with a confused Giancarlo.

Nick and Audrey push past to see, sprawled in his cabin is

TOBEY QUINCE. Seated at a desk. A small BULLET HOLE by his hairline. QUINCE'S DERRINGER in his right hand. A beat.

NICK

Okay, so this just got a little more complicated...

EXT. PORT OF MONACO -- DAWN

SUPERIMPOSE - **Monte Carlo, Monaco.** POLICE wait as the Mediterranean Queen comes in to her slip. A MAN IN A WHITE SUIT and FEDORA ambles up the gangplank with A CANE. He is

INT. MEDITERRANEAN QUEEN -- SHIP'S HALLWAY -- MORNING

DE LA HOZ  
Inspector Gonzalo De La Hoz, Interpol.  
I'll be calling you in to the Lounge  
one by one to answer questions.

Audrey watches him go into the Grand Lounge.

AUDREY  
Enter the brilliant yet tortured  
detective...

Nick rolls his eyes. We begin a quick INTERROGATION SEQUENCE.  
With each cut we see a different person sitting in front of  
De La Hoz, answering the question...

INT. MEDITERRANEAN QUEEN -- GRAND LOUNGE -- MORNING

DE LA HOZ  
Tell me about Malcolm Quince.

MRS. SEKOU  
In a word? Scum.

CUT TO

HERCULE  
He was a horrible man.

CUT TO

GRACE  
Repulsive. Reptilian. Repugnant.  
Shall I go on?

DE LA HOZ  
Where were you when the lights went  
off?

GRACE  
I was standing by the bar...

CUT TO

NATHANIEL  
Just outside the room with my mother.

CUT TO

GIANCARLO  
Giancarlo!

CUT TO

DE LA HOZ  
What were your impressions of Tobey?

COLONEL JUNDERSEN  
Not to speak ill, but he was a  
drunkard.

CUT TO

CAVENDISH  
A weak man.

CUT TO

SUZI  
A sweet soul.

DE LA HOZ  
Did you notice anything out of the  
ordinary last night?

SUZI  
Besides that uninvited couple?

CUT TO

MRS. SEKOU  
Just the American couple.

CUT TO

GRACE  
The Americans.

INT. MEDITERRANEAN QUEEN -- GRAND LOUNGE -- DAY

Nick and Audrey sit across from the smiling Inspector, who  
stares at their passports.

DE LA HOZ  
You are Americans, yes?

NICK  
Yes.

DE LA HOZ  
I despise Americans.

Their faces fall.

NICK

I'm actually a fellow police officer-

DE LA HOZ

And you let the world's eighth richest man die in front of you. Bravo.

He pockets their passports.

DE LA HOZ (CONT'D)

Your passports will be returned when the matter is resolved. Until then, you'll all be staying at the Hotel De Paris.

AUDREY

So, where's your head at on this thing? Who are your chief suspects?

De La Hoz stares at her - Isn't it obvious?

DE LA HOZ

You.

Audrey blinks. Nick turns to look at her slowly.

NICK

Brilliant and tortured, huh?

Interrupted as A DEPUTY approaches De La Hoz excitedly. Holding a trigger and collection of wires.

DEPUTY

We found the device that knocked out the lights in Monsieur Tobey's state room! This was there also!

He hands him a sheet of paper. De La Hoz scans it.

DE LA HOZ

A typewritten suicide note... Tobey confesses to the murder of his father.

NICK

A typewritten confession - nothing suspicious about that, right boys?

DE LA HOZ

What are you implying?

AUDREY

Someone's obviously trying to frame Tobey for his father's murder!

De La Hoz fixes them with a stare.

DE LA HOZ

The lab tests will take a day or two  
after which your passports will be  
returned to you at the Hotel.

(smiles)

Don't look so down, Mrs. Ryan. You're  
off the hook.

EXT. PORT OF MONACO -- DAY

Nick and Audrey carrying their luggage down the GANGPLANK.

NICK

Forget it, Audrey.

AUDREY

But-

NICK

It's none of our business.

AUDREY

Oh, come on, Tobey didn't kill himself  
and we both know it!

CAVENDISH (O.S.)

I agree.

They turn to see Cavendish standing there.

CAVENDISH (CONT'D)

He didn't have the mental capacity  
for something like this.

NICK

So tell the police.

CAVENDISH

I did. They don't care.

NICK

Then you should hire someone-

CAVENDISH

I want to hire you. You were there.  
You could poke around, ask  
questions...

NICK

Listen, I'm sorry about what happened.  
But we can't get involved.

AUDREY

Maybe you could talk to the others?

CAVENDISH

All they care about is the money. They're at Giancarlo's race right now. Celebrating. He was trying to be a good man at the end. Trying to change.

(softly)

Please, help me find who did this.

Audrey looks at her husband, pleading. He takes her hand.

NICK

I'm sorry.

They leave Cavendish standing alone on the dock.

EXT. HOTEL DE PARIS -- ESTABLISHING

A grand old hotel in the center square of the city.

NICK (O.S.)

Come on, Hector, these are extenuating circumstances here!

INT. RATTY BROOKLYN OFFICE -- NIGHT

Hector Gonzales sits pouring over a contract. INTERCUT:

HECTOR GONZALES

Our contract specifically states that if you leave the tour, we are entitled to retain your full moneys-

NICK

Four thousand two hundred eighty eight dollars?!

HECTOR GONZALES

The language is very specific on this. The bus leaves Copenhagen in thirty-six hours; if you ain't on it, you lose the deposit.

NICK

How are you even out of jail?

Hector hangs up. Nick shakes his head, then turns to see Audrey halfway out the door. She freezes, caught.

NICK (CONT'D)

Where are you going?

AUDREY

To, uh, get some ice.

NICK

Then why are you wearing your coat?

(no answer)

You were sneaking out to the race to try and solve the murders, weren't you?

AUDREY

You have no proof of that.

NICK

This isn't like one of your books, Audrey!

(off her look)

Okay, it's a little like one of your books, but that's not the point!

AUDREY

Come on, it'll be fun!

NICK

This isn't like sharing a crossword puzzle; nobody's gonna die if we can't figure out an eight letter word for garden vegetable-

AUDREY

"Cucumber"?

He just stares at her.

AUDREY (CONT'D)

We're stuck here anyway! We'll just ask some questions, tell the police everything we find. We can do this together-

NICK

This isn't a goddamn game, Audrey! People are dead!

AUDREY

And you could help, but you don't like them, so you're gonna sulk around here instead. You used to be better than that.

NICK  
You really think reverse psychology  
is going to work on me?

AUDREY  
I think the man I married wanted to  
be a detective to help people. That's  
what I think.

Slowly push in on Nick as this lands and he exhales.

NICK  
Ah, shit...

He grabs his sport coat as we CUT TO --

EXT. STREETS OF MONACO -- DAY

Formula One Cars fly around BLOCKED OFF CITY STREETS at  
ridiculous speeds! Nick and Audrey walk through the crowds.  
Nick shaking his head, Audrey, beaming.

NICK  
Stop smiling. We ask a few questions,  
that's it.

AUDREY  
Let's start with motive.

NICK  
Okay, there are three basic motives  
for murder. Motive one - money.  
They all had a reason to kill Malcolm  
to stay in the will. Motive two -  
love. Everybody hated Malcolm. See  
how much fun this is?

AUDREY  
Cavendish didn't hate him. Suzi  
Nakamura didn't.

NICK  
It's Sakamura, honey, you have to  
trust me on this...

AUDREY  
So why kill Tobey? Just to make the  
police think the case was closed?

NICK  
Maybe it was motive three - revenge.

AUDREY

If they all hated Malcolm and Tobey,  
our first step is finding out why.

They climb the steps to the

EXT. OWNERS' BOX -- AFTERNOON

Erected atop HUGE SCAFFOLDING above the FINISH LINE. Our  
suspects, spread out below. Champagne flows. All in TUXEDOS  
once more, Nick once again underdressed.

AUDREY

We ever take another trip together  
again, I pack for you, deal?

NICK

Sorry, I never imagined the killer  
you wanted to chase across Europe  
would be so well dressed.

Cavendish spots them. Coming over, thrilled to see them.

CAVENDISH

Thank God.

NICK

Don't get excited - once we get our  
passports back, we're gone.

CAVENDISH

They've scheduled the reading of  
Uncle's will 48 hours from now after  
his funeral at the Maharajah's Palace  
in Istanbul. Once that's done, these  
people will never be together again.

AUDREY

So we don't have much time.

(to Nick)

We should split up. Cover more  
ground.

NICK

Get killed separately. Good idea.

(off her look)

Ask conversational questions. Don't  
lead them. They're happy, you're  
happy, they're angry, you sympathize.  
One of these people is a killer, so  
you don't want them to know you're  
looking for them.

AUDREY  
Any other advice?

NICK  
Have fun and try not to get us  
murdered.

He heads off toward the bar. Audrey turns to Cavendish.

AUDREY  
Who hated your Uncle the most?

CAVENDISH  
I don't know. Mrs. Sekou?

They watch Mrs. Sekou mingle with the Colonel.

AUDREY  
Why?

Cavendish looks uncomfortable.

CAVENDISH  
There were... whispers that Malcolm  
had another son. A boy born out of  
wedlock and cast aside.

AUDREY  
If it was Nathaniel, killing Malcolm  
and Tobey would clear the way to  
inheriting the Quince fortune.

CAVENDISH  
Nathaniel would never hurt Tobey.  
He was in love with him. Unrequited.  
(looking to the bar)  
But Mrs. Sekou on the other hand...

BY THE BAR

Nick, getting his drink when Mrs. Sekou appears next to him.

MRS. SEKOU  
Mr. Ryan! Not here in any official  
capacity I hope?

NICK  
No. Just enjoying the race.  
Although... Forget it.

MRS. SEKOU  
What?

NICK  
It's sort of embarrassing.

Mrs. Sekou smiles, very interested now. Nick, sheepish:

NICK (CONT'D)  
On the ship, before Tobey... you know. I kind of thought someone else had done it.

MRS. SEKOU  
(thrilled to gossip)  
Me too!

NICK  
Really? Who did you suspect?

MRS. SEKOU  
The Maharajah, of course. You know about the frightful business between Malcolm and his father Vikram?  
(off his look)  
They were competitors. Malcolm drove him out of business. Vikram was so shamed, he took his own life. The Maharajah had to make peace with Malcolm afterwards just to keep his family afloat. After the murder, I thought, if anyone has reason to do this, it's the Maharajah.

ACROSS THE WAY

Audrey now stands talking to the Maharajah.

THE MAHARAJAH  
I'm not the only family Malcolm ruined. Take Giancarlo. His dad Giuseppe was head of the pit crew. Malcolm cut costs on safety measures five years ago and there was a terrible accident - Giuseppe lost both his legs.

AUDREY  
And Giancarlo kept driving for him?

THE MAHARAJAH  
He's under contract, no other choice. But you know who really hated the old guy? More than anyone else?  
(leaning forward)  
Hercule.

BY THE BAR

Nick, now chatting with the Colonel.

NICK  
How did you find Hercule, anyway?

COLONEL JUNDERSEN  
He was Malcolm's man originally.

NICK  
Really.

COLONEL JUNDERSEN  
He was nobility, you know. His father sired thirteen children. In France there's a law that family fortunes must be equally divided between the offspring, no matter what the will says.

NICK  
Why's that?

COLONEL JUNDERSEN  
To keep old French men from leaving it all to their Mistresses. With thirteen children, each portion was a pittance, so Hercule went to work for Malcolm and later Malcolm gave him to me.

GRACE (O.S.)  
Gave him? In exchange for what?

They turn to see Grace has walked up.

COLONEL JUNDERSEN  
It's complicated.

GRACE  
I'm sure it was.

The Colonel departs in a huff. Nick smiles.

NICK  
Having a nice time?

GRACE  
I know what these people think of me. The actress. The sex object. I certainly played the part for Malcolm.

NICK

For money?

Grace grins and takes a sip of her drink.

GRACE

Are you questioning me, detective?

NICK

I'm not a detective. I'm just a guy trying to make his wife happy.

GRACE

Talking to me rarely makes men's wives happy. You want to know why Malcolm and I ended it? Because a newer model came along. Suzi.

She nods to Suzi, who is standing across the deck, wearing ALL BLACK with mourning veil...

ACROSS THE WAY

Audrey approaches Suzi.

AUDREY

Suzi, I was wondering if you-

SUZI

Stay the hell away from me.

BY THE BAR

Grace shakes her head as Suzi storms off.

GRACE

Pathetic. Pretending she actually had feelings for him.

NICK

How do you know she didn't?

GRACE

Please. She's like me, she just won't admit it. I also dated Tobey for a bit before he came out of the closet.

NICK

Tobey was gay?

GRACE

Are you sure you're a detective?  
That's why Malcolm hated him. He  
used to say "All I ever wanted was a  
son and what I got was a homosexual".  
You know, I wish you were  
investigating.

NICK

You don't think he killed his father?

GRACE

I think Tobey deserved better than  
he got. And you know who stands to  
gain?

She nods over towards Cavendish, who now stands with Audrey.

GRACE (CONT'D)

Good time Charlie. With Tobey gone,  
the sole blood heir inherits the  
bulk of the Quince fortune.

Nick stares at Cavendish. Standing next to his wife. Down  
below, Giancarlo's car **CROSSES THE FINISH LINE** in **FIRST!**

INT. HOTEL DE PARIS CASINO -- NIGHT

A "*GIANCARLO CHAMPIONE*" banner hangs above the blackjack  
tables. Audrey sits with Cavendish, nursing champagne.  
Watching Nick with Grace across the way.

AUDREY

What about Grace?

CAVENDISH

What would her motive be?

AUDREY

Besides the fact that I hate her?

CAVENDISH

(smiles; then)

It could be revenge. Uncle stopped  
financing her movies and her career  
went into the toilet. She kept trying  
to get him to reinvest. Last year  
she threw this lavish premiere in  
Cannes. He never showed up. He was  
ensconced in the chalet.

(staring at Grace)

She's not used to being denied what  
she wants.

AT NICK'S TABLE

Nick watches Audrey and Cavendish.

NICK

I have a question. Do you think Cavendish is hitting on my wife?

GRACE

Without a doubt.

(pause)

Men like Charles can only sweep women off their feet if they're bored to begin with. Of course, if you'd like to make *her* jealous...

But Nick is looking past her at

HERCULE. Standing by the elevator banks, motioning to Nick. Gets his attention. And then he points straight upwards.

Nick stares at him. Mouths "what?" Hercule just points up at the ceiling again. Nick rises.

NICK

Excuse me...

Hercule disappears around a corner. Nick goes to where Hercule was standing and looks around. The Giant is gone. Nick looks up at the ceiling. Nothing out of the ordinary.

AT AUDREY'S TABLE

CAVENDISH

Not to be indelicate, but what's going on between you and your husband?

(off her look)

He's over there flirting with Grace and you're... well, with me. Why?

AUDREY

It's... complicated.

He puts his hand over hers, looking into her eyes.

CAVENDISH

I wouldn't want to get in the way of anything.

Nick comes back around the corner. Sees this. Audrey, holding hands with this man. Nick heads for the elevators.

INT. HOTEL DE PARIS -- SUITE -- NIGHT

Nick in the living room, dialing a phone...

INT. BROOKLYN POLICE PRECINCT -- MORNING

Jimmy sucking down morning coffee, scooping up the call:

JIMMY

Homicide.

INT. HOTEL SUITE -- NIGHT

NICK

The night is young. I need you to run a sheet on someone - The Viscount Charles Cavendish.

JIMMY

Who is he?

NICK

He's either a psycho killer, or trying to steal my wife, or both.

JIMMY

You guys really don't vacation like the rest of us, do you?

EXT. HOTEL DE PARIS SUITE -- THIRD FLOOR LEDGE -- NIGHT

And suddenly we're outside the Suite and looking through

THE KILLER'S P.O.V. -- Sneaking along the ledge and coming up to an OPEN WINDOW. Peeking in to see Nick...

INT. HOTEL SUITE -- NIGHT

Nick doesn't notice THE SHADOW creeping closer. The sound of the SUITE DOOR OPENING. Into the phone

NICK

I gotta go.

He hangs up and turns as Audrey enters the room.

AUDREY

You left me down there.

NICK

You seemed to be having a good time.

AUDREY  
You're mad because I was with Charlie?

NICK  
So it's "Charlie" now, is it?

Audrey can't believe this.

AUDREY  
You really want to be like this?  
Fine!

She spins on her heels and storms into the bedroom, SLAMMING the door! Nick storms towards the bathroom.

NICK  
*Fine!*

He SLAMS his door too! Silence. PAN TO THE WINDOW - The SHADOW RECEDES. The KILLER'S P.O.V - Leaving the Suite behind. PAN BACK to the LIVING ROOM. Silence. Then...

Both Nick and Audrey open their doors, coming back in. All pretense of the fight dropped. They are EXCITED.

NICK (CONT'D)  
You saw him, right?

AUDREY  
The guy at the window, yeah! When'd you spot him?

NICK  
When I was on the phone, you?

AUDREY  
Right when I walked in!

NICK  
So you're not actually mad at me?

AUDREY  
(grinning)  
I'm furious! You?

NICK  
(also grinning)  
*More!* What is going on here?

AUDREY  
I don't know, but Nathaniel's gay.

NICK

So was Tobey! Is it me or did we totally miss that?

AUDREY

I gotta be honest, as a hairdresser I'm a little bit ashamed of myself.

NICK

So Nathaniel, who is gay, was in love with Tobey, who was also gay, and may or may not have been his illegitimate half brother.

AUDREY

Does that help us out?

NICK

Not even a little.

A NOISE at their FRONT DOOR - a PIECE OF PAPER has been slipped into the room. Audrey picks it up. Reading it:

AUDREY

It just says "*Suite 802*".

Nick takes it from her.

NICK

I bet its from Hercule...  
(off her look)  
He was pointing upstairs, he wanted me to come up here.

AUDREY

So we go to Suite 802.

NICK

We go nowhere. You stay here, I'll go check it out.

AUDREY

You mean stay here in the room with the killer hanging out on the ledge?

NICK

Solid point. Hang on.

He grabs a READING LAMP. Unplugs it and hefts it. Ready for action. Audrey gives him a dubious look...

NICK (CONT'D)

It's a *weapon*, Audrey.

AUDREY  
Against macular degeneration?

NICK  
It's heavy, I can smash things with-  
Can we just go already?

INT. HOTEL CORRIDOR -- EIGHTH FLOOR -- NIGHT

Nick and Audrey creep through the dimly lit hallway, Nick wielding the lamp. Whispering as they go:

AUDREY  
You find out anything at the race?

NICK  
Yes, they all hated Malcolm and anyone  
could have done it. You?

AUDREY  
Same. So who's your chief suspect?

A beat.

NICK  
Don't know yet. You?

AUDREY  
I'm thinking Giancarlo or the  
Maharajah. The funny harmless guy  
who no one suspects *always* turns out  
to be the killer.  
(pause; considering)  
Unless of course the big twist they  
were harmless all along and they end  
up getting killed themselves. That  
would kinda suck.

They arrive at the door to SUITE 802.

AUDREY (CONT'D)  
Should we knock?

NICK  
No, we should just burst in, because  
there's a killer roaming around and  
people like to be surprised.

Audrey knocks. No response. She knocks harder. Enough that the door CREAKS OPEN... it hadn't been properly shut.

AUDREY  
*That's* not a good sign.

Nick nods in agreement. Calling into the Suite:

NICK  
*Hello?*

No response. A beat.

NICK (CONT'D)  
*Hercule?*

Again no response. Another beat.

NICK (CONT'D)  
*Are you dead?*

Nothing. Nick turns back to his wife.

NICK (CONT'D)  
Yeah, he's totally dead. Stay behind me.

He hefts the lamp and moves slowly into the room...

INT. HOTEL SUITE 802 -- NIGHT

Nick and Audrey CREEP DOWN the Suite's MAIN CORRIDOR. Not a lot of lights on. Quite spooky. Audrey looks at CLOSED CLOSET DOORS as they pass them. One is a little ajar. Could someone be inside one?

She reaches out to tap Nick on the shoulder and alert him when he stops. Holds his hand up. Listening...

The BATHROOM DOOR OPENS behind them to reveal

HERCULE, drying his hands. Startled. He PULLS A GUN from his coat and levels it at them! Then he safeties the gun and lays it on the dresser. Nick and Audrey exhale.

HERCULE  
I did not mean to scare you.

AUDREY  
Of course not. Seven foot tall dude with a gun, what's scary about that?

NICK  
You slipped the note under our door?

HERCULE  
Yes. I could not have him know I was speaking to you.

He takes a seat on the bed. Clearly nervous.

AUDREY

Who?

NICK

The Colonel.

(off Hercule's nod)

He said you used to work for Malcolm.

AUDREY

I heard you hated Malcolm.

Hercule looks up at this. Nick, surprised.

HERCULE

Yes. For what he did. Forgive me.

He rises and goes over to the bar. Pours himself a stiff drink and gulps it before continuing.

HERCULE (CONT'D)

The Colonel and Mr. Quince grew up together. They enlist together.

The night before they ship out for the war, the Colonel marries the one woman he would ever love - *Madeline Le'Boutliere*.

Hercule begins pacing as he continues.

HERCULE (CONT'D)

One night, the enemy shell their position. The Colonel shield Mr. Quince, take all the shrapnel. He spend a year in hospital recovering. And while he rots in a bed, Mr. Quince steals away Madeline!

(shakes his head)

The Colonel, he has no money for doctors, Mr. Quince pay for it all! So all the Colonel can do is wait to heal. Bide his time and plot revenge. Plot to get his beloved back. But then... it was too late. Because Madeline... she die.

AUDREY

She *died*?

HERCULE

During childbirth. It was a boy.

(MORE)

HERCULE (CONT'D)  
The one they all whisper about. And  
he die too.

Hercule heaves a sigh and crosses himself.

HERCULE (CONT'D)  
After that, Mr. Quince send me to  
work for the Colonel. As a gift.  
As an apology. The Colonel is an  
honorable man. He says he forgives.  
But I hear the Colonel when he is  
drunk, the things he say. He hate  
the Quinces both, Father and Son.

NICK  
Enough to kill them?

HERCULE  
I think this on the ship, yes. But  
then today she tells me she has  
discovered a secret-

A KNOCK at the door, STARTLING our guys! Hercule motions

HERCULE (CONT'D)  
The wardrobe, quickly! No one must  
know I speak with you!

AUDREY  
Wait, who? Who discovered a secret?

But Hercule opens the wardrobe door and herds them in!

HERCULE  
Whatever you hear, do *not* come out  
until I say.

And with that he CLOSES WARDROBE THE DOOR and picks up the  
GUN. Makes sure it's loaded. Starts toward the door. No  
peephole. He pauses at it. Listening. Nothing.

Hercule steels himself. Grasping the knob in one hand and  
the pistol in the other he FLINGS THE DOOR OPEN...

INT. WARDROBE -- NIGHT

Nick and Audrey, huddled in darkness. We hear very FAINT  
VOICES. Can't tell the gender...

AUDREY  
I think I can hear them. I...  
(MORE)

AUDREY (CONT'D)

(pause)  
Uh-oh.

She puts her ear to the door.

NICK

What's uh-oh?

AUDREY

I heard a sort of "thud".

NICK

Like a door closing "thud"?

AUDREY

No...

NICK

Like a body falling down "thud"?

AUDREY

More than the first one. Do you think it's the killer?

NICK

No, it's just a good Samaritan who travels from hotel to hotel knocking people out.

AUDREY

I think I heard the door close. Where's the lamp?

NICK

I left it out there.

AUDREY

You mean we're in here defenseless?

NICK

So now the lamp is a good weapon- What are you doing?

As Audrey OPENS THE DOOR a crack. PEEKING OUT. Her POV - the room looks EMPTY. She exhales...

As HERCULE'S DYING FACE fills the frame! Audrey SCREAMS as he COLLAPSES on her. She staggers under his weight...

Nick leaps forward, pushing Hercule off his wife. He falls to the ground, exhaling his last breath!

Nick bends over him, checking his pulse. Shakes his head to Audrey. Hercule's gone.

AUDREY  
Oh, God...

KNOCK-KNOCK-KNOCK!

DE LA HOZ (O.S.)  
*Police! Open up!*

INT. HOTEL CORRIDOR -- EIGHTH FLOOR -- NIGHT

Outside Suite 802, INSPECTOR DE LA HOZ, flanked by POLICE!

INT. HOTEL SUITE 802 -- NIGHT

AUDREY  
We've been set up!

NICK  
*You think?*

NICK begins ransacking Hercule's pockets feverishly.

AUDREY  
I thought you weren't supposed to touch a dead body!

NICK  
Desperate times call for-

He stops, finding something clutched in Hercule's hand. A RUBY EARRING.

DE LA HOZ (O.S.)  
*Open up or we'll break it down!*

Nick pockets the earring. Runs to the window.

NICK  
We have to get out of here!

AUDREY  
Can't we just explain what happened?

NICK  
We were tricked into coming here by a giant who was killed while we were hiding in a wardrobe? Yeah, that'll play.

Nick pries open the window and WIND FILLS the Suite. A foot wide ledge extends around the building. Audrey stares down at the ridiculous drop. EIGHT FLOORS UP. TERRIFYING.

AUDREY

I know you want out of the marriage,  
but suicide's never an option-

BOOM! BOOM! The cops are trying to break down the door. Audrey backs away from the window, TERRIFIED.

AUDREY (CONT'D)

It's- it's too high-

NICK

Focus on me, honey...

AUDREY

(staring at the drop)  
*I can't do this!*

NICK

(looking into her  
eyes)  
Audrey... Trust me.

She looks right at him. Focusing. She trusts him. She takes his hand he leads her out the window.

INT. HOTEL CORRIDOR -- EIGHTH FLOOR -- NIGHT

The officers SMASH THE DOOR down and pour into the Suite...

INT. HOTEL SUITE 802 -- NIGHT

...To find HERCULE'S BODY. De La Hoz keys his radio:

DE LA HOZ

(in French)  
*Canvas the hotel! The murderer cannot  
have gone far!*

EXT. HOTEL LEDGE -- NIGHT

EIGHT STORIES UP. Dizzying. WIND WHIPS PAST Nick and Audrey as they side-step slowly along the ledge, butts pressed to the wall...

NICK

What did you mean when you said I  
wanted out of the marriage?

Audrey blinks, incredulous.

AUDREY

Are you *kidding*? You want to do this now?

NICK

I think I deserve an answer.

AUDREY

I think I deserve to not plummet to my death tonight, but we can't always get what we want, now can we?

Audrey reaches the WINDOW to the next room...

THROUGH THE WINDOW

THE COLONEL sits in an undershirt. Slowly and methodically CLEANING HIS REVOLVER. Audrey's eyes go wide...

On the Colonel. Hearing something. Looks to the window... Nothing. He rises. Grips his weapon. Goes to check. Unbolts the window and LOOKS OUT...

The ledge is EMPTY. Audrey and Nick have disappeared around the side of the building.

AROUND THE CORNER

Audrey gingerly steps over a FLAGPOLE to reach the next Suite.

THROUGH THE WINDOW

THE MAHARAJAH, getting ready for bed. Audrey raises her hand to rap on the glass... when he goes to answer the door, REVEALING DE LA HOZ! Audrey ducks just in time!

AUDREY

They must be going room to room...  
(pause; panicked)  
Nick? I'm gonna sneeze.

Both of them know what would happen if she did.

NICK

Baby, look at me, you're not going to sneeze. Once you think you're going to sneeze you never do, right?

AUDREY

That's right... That's right...

She takes a deep breath, her panic subsiding. Looks to her husband. Grateful. And then she sneezes.

And falls.

Nick reaches out to GRAB HER, which pulls him off the ledge too! With other hand, he catches on to the FLAGPOLE below them! Hanging there, Audrey dangling below!

A GROAN OF METAL as the Flagpole begins to pull out from the wall under the weight!

NICK  
*Oh, come on!*

The flagpole BENDS MORE. Audrey looks into his eyes...

AUDREY  
Nick, whatever happens?

NICK  
Yeah?

AUDREY  
It was a really stupid idea to go out on the ledge.

The Flagpole groans one final time. Nick begins swinging her back and forth below. Angling her towards the building...

AUDREY (CONT'D)  
What are you *doing*-

He FLINGS HER towards a window on the seventh floor and

INT. SUITE 712 -- NIGHT

CRASH! Audrey smashes through a window and lands in a heap on a bathroom floor! A SHIRTLESS Cavendish looks up from brushing his teeth, startled!

CAVENDISH  
*Audrey?*

Audrey blinks, embarrassed. He looks good without a shirt. She feels goofy for looking.

AUDREY  
Uhhhhhhh, hi.

Nick climbs in behind her. Looks from one to the other.

NICK  
Am I interrupting?

CAVENDISH  
What the hell is going on?

KNOCK! KNOCK! KNOCK! Someone at the door...

NICK  
We need a place to hide.

CAVENDISH  
What? Why?

AUDREY  
(looks into his eyes)  
Charlie... Trust me.

More knocking. Cavendish looks around the Suite.

CAVENDISH  
You think you can fit in the wardrobe?

NICK  
We could give it a shot.

They hustle into the wardrobe. Cavendish pulls on a robe and goes to answer the door...

INSIDE THE WARDROBE

Nick and Audrey, huddled again. Whispering:

NICK (CONT'D)  
You used my "trust me" thing on him...

AUDREY  
It worked didn't it? Who do you think Hercule was talking about? He said "she" learned a secret. Is "she" the killer? Or is she someone who knows the killer's identity?

NICK  
It's just weird you used it on another man...

AUDREY  
Can we focus right now? How do we figure out who "she" is?

NICK  
Oh, that's easy.

Nick pulls out a cell phone and begins scrolling through it.

AUDREY  
Where'd you get that?

NICK  
I took it off Hercule's body. His  
last three calls were from... Suzi  
Nakamura. "She" is Suzi.

AUDREY  
So... that's Nakamura with an "N"?

NICK  
Is now really the time?

AUDREY  
Oh, God, I just had a thought.

NICK  
What?

AUDREY  
What if it wasn't the police at the  
door? What if the killer got Charlie?

NICK  
I don't think that's possible.

AUDREY  
Why?

NICK  
Because I'm pretty sure we're hiding  
in the killer's wardrobe.

Audrey stares at him open-mouthed for a moment when...

The Wardrobe door opens! CAVENDISH. He hustles them out of  
the wardrobe and towards the door...

CAVENDISH  
It was that detective. He thinks  
you killed Hercule. I told him I  
saw you headed to the roof; that  
should buy enough time to get you  
out through the kitchen...

They push through the stairwell door into

INT. BACK STAIRS -- NIGHT

As they bound down the stairs...

NICK  
We need to get to Suzi.

CAVENDISH  
She's already left for Istanbul.  
The rest of us are following in the  
morning.

AUDREY  
Then we have to get to Istanbul.

CAVENDISH  
If you run, you'll be international  
fugitives. They'll hunt you.

NICK  
Not if we solve the case.

Audrey looks to Cavendish. Takes his hand.

AUDREY  
Charlie... can you help us?

CUT TO:

EXT. SKIES -- DAWN

A beautiful PRIVATE PLANE roars through the blue sky...

NICK (O.S.)  
We're hitching a ride to Istanbul on  
the killer's plane. Good twist.

INT. PRIVATE PLANE (FLYING) -- BEDROOM -- DAWN

The lush BEDROOM SUITE in the plane's rear. Nick strips off  
his shirt and looks for deodorant in the medicine cabinet.

AUDREY  
How can you think Charlie's the  
killer?

NICK  
He has the most to gain from both  
Malcolm and Tobey dying. He's the  
reason we're here in the first place.  
He set us up from the very beginning.

AUDREY  
If he was the killer, why would he  
beg us to investigate? Why wouldn't  
he turn us in at the hotel? Why  
would he help us now?

NICK  
Because he wants to get in your pants.  
(off her look)  
What? It's as good a theory as "The  
Maharajah did it because he's funny."  
Look, we're wasting time. And we  
have a clue.

He holds up the ruby earring he found in Hercule's hand.

NICK (CONT'D)  
If we can figure out whose earring  
this is, maybe we've got a chance-

AUDREY  
It's mine.

Nick stops. Staring at her.

AUDREY (CONT'D)  
It's my earring. You gave them to  
me for our first anniversary.  
Remember?

It's all over his face - he doesn't. A beat.

AUDREY (CONT'D)  
What are we doing, Nick?

NICK  
Fleeing the authorities. Becoming  
the targets of a manhunt.  
(finds deodorant)  
Stealing toiletries.

AUDREY  
I mean us. Even if we make it through  
this... do we make it through this?

Nick puts down the deodorant. A beat as they stare at each  
other. Over the INTERCOM:

CAVENDISH (O.S.)  
*Sorry to interrupt, but we have begun  
our initial descent into Istanbul...*

NICK  
He's sooooo the killer.

Audrey smiles despite herself.

AUDREY  
Whoever the killer is, he murdered  
Hercule to frame us.

A sobering thought. And then Nick looks at her.

NICK  
Why?

AUDREY  
I just said - to frame us.

NICK  
But *why* frame us? It was the perfect  
crime - the cops believed Tobey was  
responsible. Why screw that up?

AUDREY  
Because we were asking questions?

NICK  
That's not a good enough reason to  
risk everything.  
(realizing)  
We know something, Audrey.

AUDREY  
No, we don't.

NICK  
No, we *do*. When we asked all those  
questions at the race, we must have  
discovered something. Something  
crucial. Something the killer knows  
we now know.

AUDREY  
But we don't know we know?

NICK  
Exactly.

AUDREY  
So what do we do now, now that the  
killer knows we know we know something  
that we don't know?

NICK  
We try and remember it.  
(excited)  
Try and think back to everything  
everyone told us.

Audrey paces around.

AUDREY

Okay. Okay. Malcolm was a dick. Everyone hated him. Tobey was gay, Nathaniel loved him. The Maharajah lost his Dad, Giancarlo's Dad lost his legs, and Suzi was mean to me. You?

NICK

Hercule used to work for Malcolm. Malcolm had a kid, the kid was Nathaniel, but he wasn't Nathaniel. The kid died. The Colonel forgave Malcolm but he didn't forgive him. Grace slept with Malcolm. Grace slept with Tobey.

AUDREY

Did Grace try to sleep with you?

NICK

No. What else?

AUDREY

Hercule talked to Suzi, Suzi found a secret, Hercule died. Anything else?

NICK

No. You?

AUDREY

No. What the hell do we know, Nick?

NICK

I don't know. But I think it's the key to the whole case.

EXT. CITY OF ISTANBUL -- TURKEY -- DAY

**Istanbul, Turkey.** SOARING over the modern metropolis on the SEA OF MARMARA. The plane descending towards....

EXT. ISTANBUL AIRPORT -- MORNING

The plane touches down for a landing. Taxiing towards where DE LA HOZ and a PHALANX of OFFICERS stand waiting.

EXT. PRIVATE PLANE -- MORNING

The stairs lower, revealing a bewildered Cavendish. De La Hoz smiles at him.

DE LA HOZ  
Welcome to Istanbul, Mr. Cavendish!  
I'm afraid we're going to need to  
search your plane.

CAVENDISH  
Is that really necessary?

DE LA HOZ  
Interpol does not take kindly to  
harboring fugitives.

He pushes past a sputtering Cavendish into

INT. PRIVATE PLANE -- MORNING

The Main Cabin of the plane. Empty. He marches through it  
to the door to the bedroom suite and flings it open...

No one there. De La Hoz frowns. Walks up and down the length  
of the plane. No one else is on board.

EXT. RUNWAY -- MORNING

A chastened De La Hoz being berated by Cavendish. In the  
background, the Crew unloads LARGE TRUNKS from the plane...

EXT. MAHARAJAH'S PALACE -- MORNING

A palace located high atop a cliff overlooking the sea. A  
caravan of VEHICLES carrying Cavendish and his luggage comes  
through the front gates...

EXT. MAHARAJAHS PALACE -- FRONT DRIVE -- MORNING

Cavendish pops the LARGEST TRUNK open and Nick and Audrey  
climb out of it.

NICK  
This has been a fantastic vacation  
for hiding in confined spaces. Next  
year we can go to Epcot in a garment  
bag.

He stretches as Audrey looks around.

AUDREY  
Where are we?

CAVENDISH  
The Maharajah's palace. The will is  
to be read here tonight at the stroke  
of eight.

(MORE)

CAVENDISH (CONT'D)  
(checks his watch)  
Uncle's funeral is in 90 minutes.

NICK  
That's where we'll find Suzi Sakamura.

CAVENDISH  
You mean Nakamura.

NICK  
In the meantime, we have to figure  
out what we know.

AUDREY  
I have an idea about that, but we're  
gonna need transportation.

Cavendish gestures to the PALACE LOT where the Maharajah's  
CAR COLLECTION sits - dozens of priceless classics.

NICK  
Holy shit...

A VALET looks at them dubiously as they approach.

NICK (CONT'D)  
Uh, yeah, we need to borrow a car?  
Preferably the Ferrari?

VALET  
I'm sorry, guests aren't allowed to  
drive cars from the collection. We  
have a loaner, though.

NICK  
But- I really think the Ferrari-

AUDREY  
Nick.

NICK  
Fine, where's the loaner?

The Valet point to a crappy looking compact OPEL...

EXT. ISTANBUL PUBLIC LIBRARY -- DAY

A beautiful old building that was once a mosque...

INT. READING ROOM -- DAY

Carved stone floors. Towering bookstacks, reaching three stories high. Nick looks around. The place is empty.

Audrey drops a BOUND VOLUME down onto an ancient oak table. The sound echoes throughout the room. Audrey opens the book. Glossy pages. Celebrity pictures. Big print. Nick blinks.

NICK  
Gossip magazines?

AUDREY  
Our suspects are celebrities, right?  
Every hair stylist knows that if you  
want to know the truth about famous  
people, you read the tabloids.  
(seeing a photo)  
See? The Maharajah parties with  
Prince Harry.

She shows him - The Maharajah doing flaming Jaeger shots.

NICK  
Clearly you've cracked the case.

She pushes a volume to him. They begin going through them.

AUDREY  
Look, here's something about your  
girlfriend! Apparently Wexler isn't  
her real last name.

NICK  
An actress who changed their name?  
Now I've heard everything.

AUDREY  
Would you like to know her original  
"nom de skank"?

NICK  
Is that Cavendish and *Baby Spice*?

He shows her a picture from his magazine. Audrey frowns, seeing something behind them in the picture.

AUDREY  
And Mrs. Sekou in the background.  
(reading the caption)  
"...Accompanied by Serafina Sekou,  
onetime lover of Malcolm Quince who  
(MORE)

AUDREY (CONT'D)  
*was jilted for the Late Madeline  
Le'Boutlierre...*"  
(looks up)  
Quince dumped Mrs. Sekou for Madeline.  
That has to mean something, right?

Nick's not looking at her. He's looking at a large MAP OF EUROPE hanging on the wall. It demarcates all international borders and international water lines.

AUDREY (CONT'D)  
What is it?

NICK  
Something about this map...

He stares at it. It's on the tip of his tongue... Audrey reaches the back of her volume.

AUDREY  
You keep looking, I'm going to grab more books.

She leaves Nick by the Map and we follow her back into

THE BOOKSTACKS

High stacks, tightly wedged together. A low lit maze. Audrey walks through them briskly, trying to locate more volumes. Takes a left. Heads another direction.

Stops. Looks around. Did she just come that way?

A flicker of something out of the corner of her eye. She spins towards it. Nothing. But then... footsteps? Is someone in here with her?

AUDREY (CONT'D)  
Nick?

No response...

THE READING ROOM

Nick, still staring at the map. The answer, so close...

THE BOOKSTACKS

Audrey, trying to find her way out. The footsteps, approaching. Getting closer...

AUDREY (CONT'D)  
Don't panic... Don't panic...

She rounds another corner to see - A FIGURE ALL IN BLACK.  
Audrey, stunned. The Figure raises a KNIFE...

AUDREY (CONT'D)  
*Panic!*

Audrey turns and BOLTS.

THE READING ROOM

Nick's head whips towards the bookstacks at Audrey's screams!  
He runs for them...

THE BOOKSTACKS

Audrey, running flat out! She keeps looking behind her to  
see of the Figure in Black is gaining! She jukes, left,  
then right, then left, then- WHAM! Right into

A MAN. She SCREAMS bloody murder into his face!

It's Nick.

AUDREY (CONT'D)  
Man! Knife! Man!

NICK  
Where?

AUDREY  
It's a biiiig knife, Nick!

NICK  
Come on.

He grabs her hand and leads her back to

THE READING ROOM

They emerge from the stacks. Heading for the open door at  
the far end. Halfway there when

THE FIGURE steps into it. Nick stops. Stand-off.

NICK (CONT'D)  
You want her, you gotta come through  
me.

The Figure stares at them. A beat. And then SLAMS the door  
shut.

Nick rushes to it in time to hear a DEADBOLT clunk into place!  
What the hell?

AUDREY  
Do you smell smoke?

Nick turns back to see FLAMES rising up one of the tall  
bookstacks in the center of the room! Nick throws his weight  
against the door but it won't budge! Locked in!

Audrey picks up her book and tries to bat down the flames!  
Instead the book itself catches fire! She screams and flings  
it away! It lands by another bookstack, IGNITING IT AS WELL!

NICK  
*Really?*

He rushes back over to her as the flames grow around them!

AUDREY  
There's got to be another way out!

NICK  
That was the only door!

He whips his head around, looking for another way out. They  
stand back to back, the inferno growing around them!

AUDREY  
This is just like the *The Body In  
the Library!*

NICK  
What did they do in the *The Body in  
the Library?*

AUDREY  
They died! That's why it's called  
*The Body In The Library!*

Nick spies a ROW OF WINDOWS at the top of the chamber. Three  
stories off the ground! He runs to the bookstack closest to  
them and grabs hold of it.

AUDREY (CONT'D)  
What are you doing?

Using all his strength, Nick ROCKS the bookstack back and  
forth. Pushing harder and harder until finally it FALLS...

Smashing into the next and the next and the next - toppling  
dominos, crashing down against the FAR WALL...

And creating a makeshift 45 DEGREE ladder leading up to the windows at the top of the room! He grabs Audrey's hand and they begin CRAWLING UP the bookstack!

Flames ROAR below them, growing higher and higher...

NICK  
Hurry!

AUDREY  
I'm hurrying!  
(realizing)  
*My purse!*

She looks back - it's still on the table amongst the flames.

NICK  
Forget it!

But incredibly, she's going back for it!

NICK (CONT'D)  
*What the hell are you doing?*

She reaches the floor and LEAPS through the fire to grab it! Snatching it off the table as we hear a CRACK from above...

A chandelier bolt snapping loose and PLUNGING...

Audrey jumps clear as the chandelier SMASHES the table into fiery kindling! The flames spread all around her! She's trapped!

Nick, desperate for a way to save her. Spies the MAP on the wall. Reaches up and yanks it down! It falls on top of the flames, creating a momentary path through!

Nick runs across it and grabs Audrey's arm!

NICK (CONT'D)  
*Come on!*

They scramble across the map back up the bookstack as the whole thing begins to GROAN underneath them. Nick looks - the FIRE has caught onto the lower portion of it!

They crawl up as flames spread across their makeshift bridge. They finally reach the windows. Won't open. Nick punches at them. Nothing. They kick together...

BOOM! The glass explodes outwards! Nick hauls Audrey through the opening seconds before the BOOKSTACK COLLAPSES! The remains tumbling into the inferno below.

EXT. ALLEY -- DAY

Sirens in the distance. Nick and Audrey climb down a fire escape into an alley, covered in soot. Nick, furious.

NICK  
What were you *thinking*?

AUDREY  
I couldn't leave my purse-

NICK  
*Why?* What the hell is so important you'd do something that *stupid*?

AUDREY  
Please stop shouting at me-

NICK  
This is your fault! If it wasn't for you, we wouldn't even *be here!*

AUDREY  
We're supposed to be a team, Nick-

NICK  
We are, huh? Well I must have missed the team meeting where it was okay for one member of the team to ask another member *for a divorce!* Cause that's *really* helped team morale, let me tell ya!

She stares at him.

AUDREY  
You want to know what I went back for? This.

She pulls something out of her purse and flings it at him. It hits him in the chest and flutters to the ground.

THE POSTCARD. It sits in a puddle. She looks at him.

AUDREY (CONT'D)  
I guess I am stupid.

Nick exhales. Picks the card out of the puddle, wiping it off. The colors run. He looks back up. Audrey's gone.

EXT. ISTANBUL CHURCH -- DAY

A beautiful mix of Middle Eastern and Gothic architecture rising out of the center of the city. Nick steps out of a cab. Covered in soot, looking like hell.

Mourners file into the Church. Nick scans them. No Audrey. He falls in line to walk inside. The Maharajah near him.

THE MAHARAJAH

You look like you've had a hell of a morning.

Nick grunts in assent.

THE MAHARAJAH (CONT'D)

I know the feeling. Grace and I closed the party down last night. Why are you carrying a postcard of the Cliffs of Cordova?

Nick blinks.

NICK

The Cliffs of what?

THE MAHARAJAH

Cordova. On the border of Turkey and Bulgaria. You didn't know that?

Nick stares at him. Realizing:

NICK

I never bothered to find out.

INT. ISTANBUL CHURCH -- DAY

Cavernous. Our suspects line the front pew. Nick takes a seat. Grace sits two down from him. In sunglasses like the Maharajah. She blinks through her hangover.

GRACE

Aren't you wanted for murder?

NICK

It's good to see you too.

He scans the crowd. Finally sees Audrey sitting with the Sekous. She won't meet his eye. Instead, she spots Suzi slip in through a side door, all in black. From the ALTAR:

PREIST

We come together today to celebrate the life of Malcolm Quince. Malcolm was a complicated man. Many considered him a villain. He spent most of his life in pursuit of money and power. So why celebrate a man like this?

Pan down the row of suspects. Mrs. Sekou yawns. The Colonel checks his watch. Suzi, disgusted at the others.

PREIST (CONT'D)

Because all men are capable of change. Malcolm was no exception. Last year he came to realize it's not what a man has that makes him, but what he does. What kind of legacy he leaves that matters most.

And that's when DE LA HOZ steps into the back of the church! Nick's eyes go wide and he DUCKS DOWN!

Pan across our suspects in the pew, each being JOSTLED by Nick as he crawls past their legs towards Audrey...

He finally reaches her. Tugs on Audrey's coat. She ignores him. He tries to pull her leg. She attempts to kick him away, smiling tightly at the others.

De La Hoz, scanning the church. His men fanning out...

Nick's HAND shoots up from below and pulls Audrey down to THE FLOOR! They hiss at each other:

AUDREY

What the hell are you doing-

NICK

De La Hoz is here! We have to go!

AUDREY

I'm not going anywhere with you!

NICK

Yeah, stay and get arrested, that'll show me.

He grabs her hand and pulls her to a side door. Pushing through it...

EXT. ISTANBUL STREETS -- DAY

Near a NOON-DAY BAZAAR, choked with people. Nick and Audrey exit the church.

AUDREY  
I'm not talking to you for the entire  
rest of this trip.

NICK  
How do you propose we solve the  
mystery then, hand signals?

He stops, pulling her back as SUZI and CAVENDISH exit the church as well. Walking briskly towards the bazaar.

NICK (CONT'D)  
What are they doing together? He  
knows we want to talk to her, you  
think he tipped her?

Audrey shrugs. She's not talking to him.

NICK (CONT'D)  
What are you, six?

Instead of responding, she takes his hand, leading them after them into the bazaar. They follow at a safe distance.

Ahead, CAVENDISH looks back. Nick pulls Audrey out of the way at the last second, into a ridiculously NARROW ALLEY. WEDGED FACE-TO-FACE in there, HIDING.

This next exchange, WHISPERED:

NICK (CONT'D)  
Enough adventure for you? Murder,  
mayhem, exotic foreign locales? Not  
like your boring life at home, right?  
The one you couldn't wait to get  
away from?

AUDREY  
I never said that and you know it.

NICK  
For someone who's so big on teamwork,  
you certainly seem excited to quit!

AUDREY  
You think I *want* to leave you?

NICK  
Yeah, what would give me that idea?

AUDREY  
I don't want to leave you, you moron,  
I want to be with you *more!* Why do  
you think I'm always trying to talk  
to you, why do you think I complain  
you work so much?

She thumps him on the chest.

NICK  
I only work so much to give you a  
good life so you'll stay with me!

AUDREY  
The whole reason I wanted to come on  
this corpse-filled extravaganza was  
to spend time with you!

Nick stares at her as this registers.

NICK  
Well, the only reason *I* wanted to  
come was to make *you* happy!

Audrey stares back.

AUDREY  
Well, it did!

NICK  
Well, good!

AUDREY  
Fine!

NICK  
*Fine!*

They stare at each other. Tempers boiling... And then GRAB  
EACH OTHER and KISS. Long and passionate, hands in each  
other's hair. When they break:

AUDREY  
(out of breath)  
We should probably look... to make  
sure they haven't-

But instead they kiss again. Even harder this time. When  
they break this time, it's Nick who's gasping:

NICK  
Should we look?

They peek out of the alley. Cavendish and Suzi are on the move. They resume following. Turning a corner to a

EXT. RIVER BANK -- DAY

Cavendish and Suzi stand on the edge of the waters. Cavendish withdraws an URN. Spreads the ASHES into the river. A private ceremony.

AUDREY  
Does that look like two killers to you?

Suzi cries. Cavendish embraces her. On Nick, watching.

NICK  
They really loved him...

Suzi and Cavendish continue their embrace. The hug turns into a kiss. A real one. Almost like teenagers.

AUDREY  
Oh. Uh, okay...

NICK  
They also seem to love each other...

They break their embrace. Cavendish caps the urn. Offers it to Suzi. She takes it. One more kiss and they head their separate ways.

AUDREY  
Maybe that was Suzi's secret.

NICK  
I'll take Suzi, you take Charlie.

He turns to follow Suzi, but Audrey grabs his arm.

AUDREY  
Nick?

NICK  
Yeah?

AUDREY  
You're the only adventure I need.

And his whole face lights up. A wonderful moment. Then:

NICK  
She's getting away, isn't she?

AUDREY  
Little bit, yeah.

Nick turns and heads down the side street. Audrey continues going straight. Following

CAVENDISH, walking among the stalls. Stops at one selling SUNGLASSES. Picks up a reflective pair. CHECKING BEHIND HIM. Angling them, we see him SPOT AUDREY. He frowns...

Puts them down. Not letting on. Walks to a TENT next to the stall and GOES INSIDE. On AUDREY. Staring at the entrance to the tent. Should she follow?

EXT. BAZAAR -- SIDE STREET -- DAY

SUZI, moving rapidly. The ANIMAL VENDOR section. Monkeys in cages. An ENCLOSED COLLECTION of stalls - all very close together. Nick has to jog to keep up with her...

EXT. BAZAAR -- MAIN STREET -- DAY

Audrey, waiting outside the tent. She peers inside... a PAIR OF HANDS shoot out and grab her! Dragging her into

INT. TENT -- DAY

Cavendish slams her up against the wall.

CAVENDISH  
Why are you following me?

AUDREY  
Why are you playing tonsil hockey  
with Suzi Nakamura?

CAVENDISH  
I thought you trusted me.

AUDREY  
You invited us on a vacation that  
got us framed for murder - seriously,  
would you trust you?

Cavendish stares at her for a long moment... and then releases her. Digging into his pocket for a flask.

CAVENDISH

I invited you because you're American  
and coarse and exactly what they  
would hate. Because I'm a coward.

He takes a long draught from the flask. Wipes his mouth.

AUDREY

Is that why you couldn't tell your  
Uncle about Suzi?

CAVENDISH

He loved her first. Suzi and I told  
each other when he was gone, we would  
be together.

AUDREY

With his money.

CAVENDISH

It's not like that. We both loved  
him, Audrey. We met while I was  
trying to get him to leave the chalet  
in Switzerland. We didn't mean to  
fall in love. We betrayed him.

He moves to drink again but Audrey takes the flask.

AUDREY

That's enough.

Cavendish nods, shame-faced. Agreeing with her assessment.

CAVENDISH

When you told me you needed to talk  
to Suzi...

AUDREY

Did you warn her?

Cavendish nods. And then

CAVENDISH

So she bought a gun.

INT. ENCLOSED STALLS -- DAY

Crowded. Nick navigates through. He's lost Suzi. Scanning  
faces when... A GUN BARREL pokes into his ribs.

SUZI

*Walk.*

EXT. BAZAAR -- MAIN STREET -- DAY

Audrey and Cavendish run out of the tent and nearly BARREL INTO GIANCARLO, part of the crowd coming out of the Church.

AUDREY  
Giancarlo, you have to get the police!  
We think Suzi might kill Nick!

GIANCARLO  
(confused)  
Giancarlo?

CAVENDISH  
*I'll get the police, you find them!*

He rushes off. Audrey grabs a bewildered Giancarlo and drags him in the direction Nick followed Suzi...

EXT. BAZAAR -- SIDE STREET -- DAY

Suzi leading Nick out of the Bazaar, gun hidden by her purse, pressed into his ribs.

NICK  
Where are you taking me?

SUZI  
To the police. You're a murderer.

NICK  
We didn't kill Hercule.

SUZI  
Give me one reason I should believe you.

NICK  
He said you discovered a secret.

SUZI  
Well, he was wrong.

NICK  
Was it about Madeline Le'Boutlierre?

Suzi blinks.

SUZI  
What do you know about her?

NICK

That Malcolm stole her from the Colonel. That they conceived a boy. That mother and son died during childbirth.

SUZI

She didn't die. Not then, anyway. Malcolm cast her out of the house.

Nick turns to face her.

NICK

Why?

SUZI

You're just like Hercule. You think this matters. In two hours the will will be read and all of this will be over. Why can't you leave it be?

NICK

In two hours Charlie will be rich, and you'll never have to worry about secrets again.

SUZI

Hercule was my friend. We *served* these people. You don't know what that life is like. He asked questions and he died. So I'm through asking.

Nick catches sight of AUDREY AND GIANCARLO amongst the crowd. Moving in behind Suzi to take her by surprise.

NICK

You'd rather have the cash instead of the truth.

SUZI

I guess so.

Audrey, about pounce, but Nick shoots them a look - "Wait!"

NICK

Hercule felt differently.

SUZI

Maybe that's because he had money once. I didn't.

Nick blinks. The tumblers falling into place...

NICK  
That's right. He was the son of a  
nobleman. That's *right*...  
(looking at her)  
What happened to the boy, Suzi?

SUZI  
You still don't get it, do you? Why  
he cast her out. The boy was-

THUNK! Suzi slaps her hand to her neck. A POISON DART!  
She staggers... and COLLAPSES! Giancarlo yells and points:

GIANCARLO  
*Uccisore!*

A MASKED FIGURE IN BLACK thirty yards away, clutching a  
BLOWPIPE! Nick grabs Suzi's gun and levels it at him!

NICK  
*Freeze!*

The Figure turns and RUNS. Nick FIRES - UNLOADING all six  
shots! MISSING COMPLETELY. Audrey, amazed:

AUDREY  
Wow, you really are a bad shot...

NICK  
*Help her!*

Giancarlo's already taken off after the shooter - Nick  
follows. Audrey leans down and pulls out the dart.

AUDREY  
*Someone get a doctor!*

Cradling Suzi's head...

AUDREY (CONT'D)  
You're going to be okay...

Suzi's breathing is shallow. Not encouraging...

THROUGH THE BAZAAR

CHAOS as Nick and Giancarlo chase the Figure In Black! He  
turns and raises the blowpipe - WOOSH-WOOSH-WOOSH!

Nick and Giancarlo duck as DARTS FLY PAST, embedding  
themselves in wooden stalls - THWOCK-THWOCK-THWOCK! The  
Figure drops the blowpipe and continues. Giancarlo, seeing  
that the Figure is weaponless, moves in for a tackle...

NICK

*Be careful! He might have a-*

BLAM! The Figure FIRES A PISTOL back at them! Nick ducks as the BULLETS WHIZ PAST. Giancarlo never falters...

BACK WITH SUZI

Suzi, gasping, motioning with her hands...

AUDREY

You can't talk, you- are you trying to do *charades*?

Suzi touches her nose - Yes. Audrey, excited:

AUDREY (CONT'D)

Okay, the killer's name! First word? First word?

THROUGH THE BAZAAR

Nick weaves as BULLETS STRIKE the dirt by his feet! Spooking several horses who REAR UP, DESTROYING STALLS...

Up ahead, Giancarlo, not even blinking at the gunfire. Every inch the hero, gaining on the Bad Guy...

NICK

*You're making me look bad, Giancarlo!*

BACK WITH SUZI

AUDREY

Okay, second word! Second word sounds like...

Suzi starts making hand gestures...

AUDREY (CONT'D)

Bear? Are you a bear? Like a Grizzly- You're not a bear. Are you trying to do the word or what it sounds- Are you a Cougar?

THROUGH THE BAZAAR

Giancarlo catching up to and TACKLING the FIGURE!

NICK

*Get the gun! Get-*

The Figure PISTOL-WHIPS GIANCARLO across the jaw, KNOCKING HIM COLD. Turns the gun towards Nick, who GRABS A PLATE off one of the stalls and WINGS IT!

The plate SMASHES against the Figure's forehead, giving Nick just enough time to DIVE BEHIND A STALL before --

The Figure UNLOADS at him! Shooting out the stall's glass terrariums which hold SCORPIONS, which RAIN DOWN on Nick!

NICK (CONT'D)

*Oh! Oh! Not cool!*

The gun clicks dry and the Figure turns to find a TETHERED CAMEL. He leaps on and giddy-ups, GALLOPING AWAY...

BACK WITH SUZI

Audrey, still trying to interpret Suzi's charades:

AUDREY

Sleep? Going to sleep? Sounds like sleep, okay, uhhh, sheep? Beep?

Keep? Bleep-

(realizing)

Oh, no, you're dead, aren't you?

IN THE BAZAAR

Nick emerges from the scorpion stall, bloody and muddy. Clothes ripped. By the time he's fully de-scorpioned, the killer is GONE. LOCALS are STARING at him. A beat.

NICK

*American.*

They nod and say "ohhh" - *that* explains the destruction. Nick turns and starts limping back towards his wife...

CUT TO:

Audrey on the ground, next to Suzi's body. Nick walks up.

NICK (CONT'D)

He got away.

AUDREY

She's dead.

They stare at each other. Audrey's got tears in her eyes.

AUDREY (CONT'D)

Nick?

NICK

Yeah?

But she's thinking... and *he's* thinking... IN UNISON:

NICK AND AUDREY

I think I solved the case.

PRE-LAP the sound of a GRANDFATHER CLOCK STRIKING EIGHT.  
DONG... DONG... DONG...

CUT TO:

INT. MAHARAJAH'S PALACE -- OAK DINING ROOM -- EVENING

Our CAST OF SUSPECTS sits, dressed in their finest.

Colonel Jundersen in uniform. Grace in a plunging gown and wide brimmed European hat. Mrs. Sekou in an African wrap. The Maharajah in royal garb. Nathaniel, Giancarlo, and Cavendish all in tuxedos.

Their eyes all focused on the closed oak doors. Waiting. The Clock sounds a FINAL CHIME...

And the doors OPEN. Revealing Nick and Audrey. Nick, WEARING A TUXEDO. Finally looking the part, dapperness personified. A REACTION from everyone at the table.

NICK

What? I dressed for the occasion.

Audrey beams. Cavendish cranes his neck to look closer.

CAVENDISH

Is that *my* tuxedo?

NICK

Look, whoever's closet I may or may not have stolen this out of is not the point.

COLONEL JUNDERSEN

What are they doing here, Charles? They're not in the will.

NICK

We thought we'd take care of a little business before we get to the will.

THE MAHARAJAH

Such as?

AUDREY

The big dramatic scene where we unmask the killer.

MRS. SEKOU

This is ridiculous. Where is Suzi-

AUDREY

Suzi's dead.

GRACE

What?

A ripple goes through the suspects. Some get to their feet...

CAVENDISH

*Sit down and listen to them.*

He says it harshly. A man who has lost something. The others sit. Cavendish nods at Nick to continue.

NICK

To understand the crime, first we have to understand our suspects. We can begin with you, Colonel-

COLONEL JUNDERSEN

Me?

Nick, beginning to pace the room theatrically.

NICK

Who better? A marksman. A spurned lover. A-

AUDREY

Honey?

NICK

A bitter rival. A-

AUDREY

We said *I'd* do the suspects, remember?

(off his look)

I review suspects, you reveal the killer, I explain how they did it-

NICK

But I already started on the Colonel.

AUDREY

Then I should get to reveal the killer.

The Maharajah, fed up:

THE MAHARAJAH  
Somebody reveal the killer!

AUDREY  
(pointing at him)  
*The Maharajah!*

Everyone, SHOCKED.

NATHANIEL  
The *Maharajah's* the killer?

AUDREY  
No, I'm just doing him as a suspect -  
The Maharajah whose father was driven  
to suicide by Malcolm's brutal  
business tactics.

The Maharajah nods. Accurate. Audrey turns to Grace.

AUDREY (CONT'D)  
Grace Wexler, who-

NICK  
So you're just *skipping* the Colonel?  
(off her look)  
Fine. Go.

AUDREY  
Grace Wexler, whose career Malcolm  
abandoned when he quit financing her  
sleazy, sleazy films.

Grace raises an eyebrow at this from beneath her hat. Audrey  
turns to Nick as she says this next name:

AUDREY (CONT'D)  
The *Colonel*.

NICK  
Thank you...

AUDREY  
Who lost his true love twice; first  
to Malcolm, then to death.

The Colonel looks away, emotional.

AUDREY (CONT'D)  
Serafina Sekou, who Malcolm dumped  
in order to be with that love,  
Madeline Le'Boutlierre.

MRS. SEKOU  
Dumped is such a strong-

AUDREY  
You were dumped, honey.  
(turning to Nathaniel)  
Nathaniel Sekou, who saw his mother  
humiliated, even while he was drawn  
to Malcolm's son Tobey-

MRS. SEKOU  
What do you mean "drawn to"?

NATHANIEL  
(nervous)  
Uh, Mrs. Ryan...

AUDREY  
Drawn to, Mrs. Sekou. As lovers.

MRS. SEKOU  
Are you saying my son is gay?

She is SHOCKED. Nathaniel puts his head in his hands. Audrey  
opens her mouth... and then closes it again.

AUDREY  
Nick, you want to finish up?

NICK  
No, no, you're doing *great!*

He shoots her a thumbs-up.

NATHANIEL  
I'm sorry you had to find out this  
way, mother-

MRS. SEKOU  
That you were gay or that you were  
in love with your half-brother?

NATHANIEL  
Tobey was *not* my half-brother and we  
*all know it!*

MRS. SEKOU  
(flustered)  
I- you know that Malcolm-

NATHANIEL  
*Isn't my father!*

Nathaniel STANDS, emotionally. To the others:

NATHANIEL (CONT'D)  
I found my *real* father years ago!  
He's a dentist in Cleveland! We go  
fishing every spring! He's *awesome!*

Nathaniel stabs a finger at his mother, accusingly:

NATHANIEL (CONT'D)  
For years you dined out on my supposed  
paternity! All the while, hiding  
the truth from me! Do you know what  
that feels like, to have a *secret*  
kept from you?

All eyes go to Mrs. Sekou.

MRS. SEKOU  
I *did* just find out you were gay...

All eyes back to Nathaniel. A long beat.

NATHANIEL  
Touche.

Nathaniel retakes his seat.

NICK  
(brightly)  
Who's next, honey?

Audrey shoots him a look and turns to

AUDREY  
Giancarlo Spatti.

GIANCARLO  
(pumps his fist)  
*Giancarlo!*

AUDREY  
Whose father suffered a terrible  
accident due to Malcolm's cost  
cutting.

GIANCARLO

Giancarlo?

AUDREY

And finally... Charles Cavendish.

She turns to him.

AUDREY (CONT'D)

Viscount. Nephew. Sole blood heir to the Quince Fortune, carrying on a secret affair with the woman who stole his Uncle's heart.

The others stare at Cavendish, who looks away.

AUDREY (CONT'D)

So here you are, Ladies and Gentlemen. Only one question remains. Whodunnit? Who killed Malcolm Quince?

PAN DOWN the table as they look at each other, WONDERING. A long beat and then...

AUDREY (CONT'D)

The answer is none of you.

A moment and then the suspects begin murmuring, confused.

CAVENDISH

I- I don't understand.

AUDREY

Yes, you do, Charlie. It's the simplest solution in the world. All logic and evidence point to it. Tobey Quince killed his father.

CAVENDISH

But that's... impossible.

AUDREY

Why?

FLASH TO - De La Hoz, holding up the trigger device...

AUDREY (CONT'D)

The Inspector found the device that knocked out the lights. Who could have hidden it easiest? Who could wander the ship arousing the least suspicion?

FLASH TO - In SHIP'S LOUNGE, Tobey fidgeting by the Bar...

AUDREY (CONT'D)  
We all saw Tobey during cocktails.  
He was nervous. But needed to keep  
his wits about him. He stayed  
sober...

Nick, seeing the Bartender POURING Tobey a CLUB SODA...

AUDREY (V.O.) (CONT'D)  
Although he *played* drunk quite  
convincingly...

Tobey, unsteady on his feet bumping into Nick...

BACK TO SCENE

AUDREY (V.O.) (CONT'D)  
And then there was the drink itself.  
Does anyone remember what happened  
right before the lights went out?

Confused looks until...

CAVENDISH  
Tobey was begging his father. He  
was gesturing, spilling his drink...  
(stops; REALIZING)  
His *drink*...

AUDREY  
That's right...

FLASH TO - Tobey gesticulating with his drink as the lights  
GO OUT...

AUDREY (V.O.) (CONT'D)  
And when the lights came back on...

FLASH TO - The lights clicking BACK ON - Tobey claps his  
hands to his mouth "shocked" - with *no drink in his hand*.

BACK TO SCENE

AUDREY (CONT'D)  
...His drink was gone.

FLASH TO - A replay of the murder. The LIGHTS GO OUT but  
now WE CAN SEE -

Tobey puts his drink down on the bar, wrenches the Dagger  
from Malcolm's hands and PLUNGES IT into his father's chest!

The Colonel, seeing Tobey SILHOUETTED against the Window, pulls his revolver and FIRES! The Window SMASHES! Grace SCREAMS! Malcolm falls and the LIGHTS COME BACK ON and...

Tobey stands over his father's body. Looking "shocked".

TOBEY

*Dad? Dad!*

He kneels down by his Quince's side...

BACK TO SCENE

GRACE

So your big revelation is the person the police thought did it, in fact, did it?

AUDREY

Precisely.

COLONEL JUNDERSEN

(grumbling)

Well, *that's* not very satisfying...

THE MAHARAJAH

And then he killed himself only to later rise from the dead and kill Hercule and Suzi? I hate to poo-poo your Zombie Tobey theory, but there are *other dead people*.

AUDREY

I said none of you killed Malcolm. But one of you killed Tobey.

Before anyone can respond:

DE LA HOZ (O.S.)

*Freeze! You are under arrest!*

The doors burst open and the POLICE POUR into the room! Training weapons on Nick and Audrey!

THE MAHARAJAH

(frustrated)

Oh, come on!

CAVENDISH

But they were just about to reveal the identity of Tobey's killer!

DE LA HOZ  
I highly doubt that.

He strides over to Nick.

DE LA HOZ (CONT'D)  
I spoke with your precinct in Brooklyn  
and do you know what they told me?  
That you are nothing more than a  
common foot patrolman. A... how do  
you Americans put it? A "want to  
be". You may be many things, Mr.  
Ryan, including under arrest. But  
you are no detective.

Nick stares at him.

NICK  
Give me five minutes and I can prove  
our innocence. If at the end you  
don't believe me, you can take us to  
jail.

A long beat. De La Hoz stares him. Then looks to Audrey.  
With a wave of his hand.

DE LA HOZ  
I give you three minutes.

So Nick begins. Speaking quickly, racing a clock.

NICK  
Okay. So. Tobey killed Malcolm.  
Except Charlie didn't believe it.  
Charlie said Tobey didn't have the  
capacity for something like this.  
And you know what? Charlie was right.

CAVENDISH  
But you just said he did it.

NICK  
He did.

CAVENDISH  
So he did it, but he didn't?

NICK  
Someone talked him into it.

CAVENDISH  
Who?

NICK  
Getting there. So we get to Monaco.  
We go to the race. And then, because  
Audrey and I are idiots, we start  
asking questions. And then someone  
starts trying to frame us. Why?  
Because we heard something we  
shouldn't have.

GRACE  
What?

NICK  
We heard Hercule Arnaud was the son  
of a nobleman.

COLONEL JUNDERSEN  
What does that have to do with  
anything?

NICK  
(proudly)  
Nothing whatsoever.

From the side of the room:

DE LA HOZ  
Two minutes, Mr. Ryan.

NICK  
Nothing whatsoever *except* for the  
fact that the reason Hercule was no  
longer rich is that there is a law  
in France stating that a man's estate  
must always be divided equally between  
his children, no matter what his  
will says.

All eyes shoot to the cop in the room for verification.

DE LA HOZ  
This is true.

COLONEL JUNDERSEN  
So?

NICK  
So something always bothered me about  
the death on the boat. Malcolm was  
a hermit, right? Didn't leave his  
Swiss chalet for the last three years.  
So why not kill him there?

(MORE)

NICK (CONT'D)

If you want him dead, why wait to do it on a ship at sea in front of a room full of witnesses? You only do that if you need to. So why would you need to?

He looks out at the suspects. No one knows. Nick pulls a piece of paper from his pocket and unfolds it on the table.

NICK (CONT'D)

What was the route of the boat?

MRS. SEKOU

Cartagena to Monaco.

NICK

And which country does it have to pass along the way?

He unfolds the paper, a MAP, and points. Cavendish looking:

CAVENDISH

France.

NICK

(stabbing the map)  
Malcolm died here, just after we entered French coastal waters, meaning he died in France.

CAVENDISH

(realizing)  
So it wouldn't matter if the will had been changed or not! As long as Malcolm died in France, Tobey would get his money!

NICK

And not just Tobey.  
(to De La Hoz)  
How am I doing on time?

DE LA HOZ

You have under a minute.

NICK

(talking even faster)  
For years rumor had it Malcolm fathered a son out of wedlock with Madeline Le'Boutlierre.

(MORE)

NICK (CONT'D)

One story had it the boy died with his mother during childbirth. Another had him growing up to become Nathaniel. In each version, Madeline died. Except she didn't. Not according to Suzi. And not according to a records search I had my partner at the NYPD do. Madeline Le'Boutliere died of consumption eleven years after giving birth in Sussex, England. Malcolm cast her out. Why?

He looks at the suspects, waiting for an answer.

CAVENDISH

He- he was different back then...

NICK

Why, Charlie?

CAVENDISH

I don't know.

NICK

Yes, you do. It's obvious. It's because he didn't want the boy. So he got rid of mother and son.

COLONEL JUNDERSEN

But that's ludicrous!

NICK

Why?

COLONEL JUNDERSEN

Malcolm *always* wanted a son! It's why he despised Tobey's sexuality! He wanted a man to raise as his own!

NICK

Maybe he didn't want him because the boy was born out of a wedlock-

COLONEL JUNDERSEN

He wouldn't care about that!

NICK

Maybe he wasn't from the right family-

COLONEL JUNDERSEN

He wouldn't care about that either!

NICK  
So why did he get rid of the boy?

COLONEL JUNDERSEN  
(rising to his feet)  
*He would never get rid of a boy!*

NICK  
What about a girl?

The Colonel stops. Breathing hard.

Silence.

All the suspects staring at Nick. He gives a small smile.  
And then looks to GRACE.

NICK (CONT'D)  
Who told you who you really were?  
Was it your mother? Is that when  
you decided to go after him?

Grace stares straight ahead.

GRACE  
I don't know what you're talking  
about.

NICK  
He gave you away. The eighth richest  
man in the world put you out on the  
street because at *birth* you didn't  
measure up.

Grace doesn't respond. Nick advances on her.

NICK (CONT'D)  
You found Tobey. You told him who  
you were. You told him your plan -  
kill Malcolm, split the money. You  
had to do it in France, but Malcolm  
wouldn't leave his chalet. Tobey  
got him to finance your films - you  
even threw a lavish premiere in Cannes  
to lure him out. No dice. Finally  
Giancarlo's race gave you the  
opportunity. The boat would pass  
through French coastal waters. It  
had to be that night. You convinced  
Tobey to do the deed, then later,  
when we were all in our rooms, you  
took care of Tobey. The perfect  
crime. No loose ends. Except us.

As we begin FLASHING BACK to scenes, we now see the from Grace's point of view:

FLASH TO - Nick talking to Grace at the race in Monaco.

NICK (V.O.) (CONT'D)  
When we showed up at the race asking questions, the Colonel told me about the French Law. You tried to interrupt, but it was too late.

Grace, interrupting the conversation.

NICK (V.O.) (CONT'D)  
Then you tried to make me suspect Charlie...

Grace, pointing to Cavendish across the way with Audrey. Saying to Nick bitterly:

GRACE  
With Tobey gone, the sole blood heir inherits the bulk of the Quince fortune.

NICK (V.O.)  
You were telling the truth. You just didn't want me to realize you were talking about yourself.

FLASH TO - The afterparty. Nick and Grace, sitting together.

NICK (V.O.) (CONT'D)  
All you wanted to do was get to the reading of the will without anyone figuring it out. But people were starting to talk to us...

Grace watches Hercule signaling Nick to go upstairs...

NICK (V.O.) (CONT'D)  
And that made you nervous.

FLASH TO - The Figure in Black on the ledge, leaning in to steal Audrey's earrings...

NICK (CONT'D)  
Framing Tobey for murder had worked so you figured you'd do the same to us. You stole Audrey's earrings and killed Hercule, then tipped off the police.

FLASH TO - As Hercule answers the knock at the door, a dagger is PLUNGED into Hercule's CHEST!

NICK (CONT'D)  
But Charlie got us out of the country.  
So you tipped the police off again.

FLASH TO - De La Hoz waiting as Cavendish's plane lands.

NICK (V.O.) (CONT'D)  
When that didn't work, you moved on  
to straight up trying to kill us.

FLASH TO - Grace slamming the library door shut, locking Nick and Audrey inside the burning room.

NICK (V.O.) (CONT'D)  
You must have been surprised to see  
me afterwards.

FLASH TO - Grace, surprised as Nick sits down in the Church...

GRACE  
Aren't you wanted for murder?

NICK (V.O.)  
When we left the funeral, you got  
desperate.

FLASH TO - Nick and Audrey leaving the Church through the side door. Grace, rising and departing as well...

NICK (CONT'D)  
You slipped on a disguise. When you  
heard what Suzi was about to tell  
me, you realized you had to take her  
out too.

FLASH TO - Suzi SMACKS HER NECK where the dart hit - RACK FOCUS to show Figure In Black (actually Grace) lowering the blowpipe. She takes off running as we go...

NICK (V.O.) (CONT'D)  
Not bad for someone whose blow-dart  
experience had been limited to direct  
to video.

BACK TO SCENE

Nick places a DVD on the table - *Grace Wexler*, starring in *Silent Assassin*. The cover shows Grace with a blow-pipe.

NICK (CONT'D)

And that brings us up till now.  
You're responsible for the deaths of  
four people. You played them all.  
I guess you're a good actress after  
all.

Silence. Grace looks up at Nick from beneath her hat.

GRACE

So I coerced my half-brother to kill  
our father, then murdered him, his  
best friend's footman, and his lover -  
do you *really* think one person could  
do all that?

NICK

I do.

GRACE

And of course, you have proof.

Audrey slaps down a HELLO MAGAZINE. The article on Grace.

AUDREY

Your real last name isn't Wexler.  
It's "Butler", the English version  
of Le'Boutlierre.  
(grinning)  
How you like us now, girl?

Grace looks from one of them to the other, slowly. Trapped.  
She opens her mouth. Softly:

GRACE

He was a monster...

CAVENDISH

He had changed, Grace! If you'd  
gone to him, if you'd told him who  
you were, he would have welcomed you  
into the family!

GRACE

I didn't want anything from that man  
but his money.

She spits this out like bile. Looking at all of them.

GRACE (CONT'D)

Do you know what's it's like to watch  
your mother waste away?  
(MORE)

GRACE (CONT'D)

Dying because she can't afford a doctor, while your father sits up in his mansion? Do you have any idea what I had to do to pay those bills?

DE LA HOZ

So you admit it?

She heaves a deep breath.

GRACE

Yes. I admit it. I am in fact Grace Le'Boutlierre, daughter of Madeline and heir to the Quince Fortune.

A beat.

CAVENDISH

And... the murders?

GRACE

Oh, I don't know anything about those. But it couldn't have happened to a nicer group of people.

(smiles)

So, Charles, should I contact your solicitor about the inheritance, or will you have him call me?

She opens a compact - calmly checking her make-up. Cavendish looks like his cat just died. A beat.

DE LA HOZ

What *other* proof do you have?

NICK

That she killed them? Uhhhh...

AUDREY

We figured we explain it all and then you'd slap the cuffs on her.

DE LA HOZ

(dubious)

For changing her name?

AUDREY

We thought she'd deny it! That's how this works; the detective explains the murders, then the killer freaks out and cracks under the pressure-

CAVENDISH

The pressure of inheriting a *billion dollars*?

NICK

(fed up)

Okay, everyone who actually *solved* the case raise your hands!

Only she and Nick do.

CAVENDISH

Yes, and what a spectacular solution it is - the murderer gets to inherit the money and *walk free!*

Grace snaps her compact shut, ready to leave.

GRACE

If there's nothing else?

Everyone looks desperately to Nick. Hoping... but he shakes his head. Grace rises with a grin. Heading for the door. TRIUMPHANT. Almost through it when

NICK

Take off your hat.

Grace stops in the doorway. A beat.

GRACE

What?

NICK

Take off. Your hat.

Another beat...

GRACE

No.

Almost petulant. But you can hear the fear in her voice...

NICK

In the market, after she shot Suzi, I hit her in the head with a plate.

(looking at Grace)

It left a mark, didn't it?

DE LA HOZ

Please remove your hat, Miss Butler.

GRACE  
I'll do nothing of the-

Cavendish SNATCHES the hat off her head - revealing a FRESH CUT on her forehead. The others, staring at her...

GRACE (CONT'D)  
You had no- This proves *nothing!*

DE LA HOZ  
No, but it's enough so I can order  
gunshot residue tests.  
(approaching her)  
And I'm sure they will prove beyond  
a shadow of a doubt that Miss Butler  
did it.

Nick and Audrey exchange a look at this last part. De La Hoz moves to put handcuffs on her when Grace SCREAMS! Pulls a REVOLVER from her purse!

GRACE  
*Everybody stay back!*

AUDREY  
*There's the freak out...*

Grace backs towards the door when GIANCARLO LUNGES! She CRACKS HIM across the chin, once again knocking him cold!

GRACE  
*You bastard!*

Her EYES DARKENING, she moves to SHOOT GIANCARLO when

AUDREY leaps, grappling with her! Grace, getting the upper hand, taking her hostage! Nick, watching a gun being pressed to his wife's head. He locks eyes with Audrey...

NICK  
Trust me.

Grace shouts to they room:

GRACE  
*Anybody moves, I'll-*

IN ONE FLUID MOTION - Nick reaches over, quick-draws the Colonel's GUN from his holster, raises it and - BLAM!

GRACE FALLS. Nick re-holsters the gun before she hits the floor. Dead. Everyone stares at him in shock. Nick exhales.

He can't believe he just did that. Neither can anyone else. Audrey takes a deep breath and then

AUDREY  
*Are you insane?*

CAVENDISH  
(amazed)  
I thought he was a terrible shot...

AUDREY  
*He is!*

Nick runs to her. Kisses her hard. After a moment, she melts into him. It's over.

EXT. PALACE VERANDA -- NIGHT

The survivors have moved outside. Waiters serve coffee. De La Hoz tends to a dazed Giancarlo. From a nearby chair:

AUDREY  
You're very brave for trying to stop her.

NICK  
Oh, so *he's* very brave?

GIANCARLO  
No problema, signora. Scuse...

He begs off and heads back inside as Cavendish approaches.

CAVENDISH  
My family owes you both a great debt. If there's anything we can ever do-

NICK  
How about four thousand two hundred eighty-eight dollars?

Cavendish laughs. Nick and Audrey do to. Then:

AUDREY  
Seriously, though, we want four thousand two hundred eight-eight dollars.

Cavendish stops laughing. Considering...

CAVENDISH  
An odd amount, but you earned it.

DE LA HOZ

Yes. It seems you are quite the detective after all, Mr. Ryan. Something I will be passing along to your superiors in New York.

He offers Nick his hand. Nick shakes. Interrupted by The maharajah.

THE MAHARAJAH

There's just one thing I don't understand...

MRS. SEKOU

One thing?

THE MAHARAJAH

You said Grace stole the earring from your room in Monaco after you went upstairs.

NICK

That's right.

THE MAHARAJAH

But I told you, I partied with her all night downstairs. She never left. So how could she be upstairs killing Hercule?

A pregnant beat.

AUDREY

Nick...

NICK

Wait a second, maybe...

AUDREY

Nick?

NICK

Hang on, I just-

AUDREY

*Nick!*

NICK

*What?*

AUDREY

How did Giancarlo understand my English just now?

As we push in on Nick and Audrey we hear on the soundtrack -- VOICES FROM THE PAST coming back, overlapping:

NICK (O.S.)  
Who was it who told you who you really were?

GRACE (O.S.)  
Giancarlo introduced me to Tobey...

NICK (O.S.)  
Giancarlo's race gave you the opportunity...

THE COLONEL (O.S.)  
Giancarlo's racing. He wouldn't miss that...

THE MAHARAJAH (O.S.)  
Giuseppe lost both his legs...

AUDREY (O.S.)  
And Giancarlo kept driving for him?

NICK (O.S.)  
What's his motive?

CAVENDISH (O.S.)  
Pure old fashioned revenge...

NICK (O.S.)  
You're making me look bad, Giancarlo!

GRACE (O.S.)  
...Murdered him, his best friend's footman, and his lover - do you *really* think one person could do all that?

As it CRASHES IN ON Nick and Audrey:

NICK  
The funny harmless guy. *Shit.*

Cavendish suddenly BOLTS OUT THE DOOR...

EXT. PALACE -- CAR PARK -- EVENING

Giancarlo walking towards the parking lot - filled with CLASSIC CARS. Suddenly...

CAVENDISH (O.S.)  
*Murderer!*

Cavendish TACKLES HIM out of nowhere! Giancarlo getting the upper hand as the others come run out of the Palace!

DE LA HOZ

*Freeze!*

BLAM! Giancarlo plus out a .45 and SHOOTS DE LA HOZ! The cop goes down, clutching his arm. Giancarlo presses the gun to Cavendish's head, TAKING HIM HOSTAGE!

GIANCARLO

*Don't come any closer!*

The Maharajah, shocked.

THE MAHARAJAH

He speaks English!

GIANCARLO

I've spoken English the whole time, you pompous idiot!

THE MAHARAJAH

Dude, I hardly think I'm-

Giancarlo FIRES A SHOT over the group's head!

THE MAHARAJAH (CONT'D)

-Okay, I'm pompous, you got it.

Giancarlo swings the gun around to point at Nick.

GIANCARLO

You're really thought Grace could mastermind all this? She was a scared little girl when I found her. She just wanted her dead Mommy back. She didn't know Malcolm was her father until I told her. I gave her rage a focus. I convinced her, go to your brother. Pretend to work with him, then kill them both. Destroy this family that ruined both our lives. And that's exactly what we did.

The Maharajah, whispering to Nathaniel:

THE MAHARAJAH

This guy won't shut up...

Giancarlo swings the gun around to him.

GIANCARLO  
The keys to your Lamborghini!

The Maharajah throws him the keys. Giancarlo unlocks the door of the BRIGHT YELLOW LAMBORGHINI and forces Cavendish inside. Getting into the driver's seat...

GIANCARLO (CONT'D)  
Anybody comes after me, he dies!

He STOMPS on the gas, PEELING OUT and is GONE! De La Hoz winces through the pain, looking up at Nick:

DE LA HOZ  
You have to stop him. If he gets to the border, you'll never see him again.

NICK  
Right. Maharajah?  
(grinning)  
*Ferrari.*

The Maharajah throws Nick THE KEYS and we get a FLURRY OF QUICK CUTS - The keys slammed into the IGNITION - the gas pedal STOMPED - the Ferrari's tires LAYING RUBBER and

CUT TO:

Giancarlo, expertly weaving through the JAW-DROPPING TURNS carved out of the mountains. Hasn't seen his pursuers...

EXT. FERRARI (MOVING) -- NIGHT

Nick and Audrey SPEEDING after them. SCREECHING around a HAIRPIN TURN, tires barely clinging to the concrete...

INT. FERRARI (MOVING) -- NIGHT

Nick, trying to UPSHIFT. GEARS GRIND. Off Audrey's look:

NICK  
I'm a little rusty with a stick!

Audrey grabs the stick and helps slam it into FOURTH GEAR.

AUDREY  
You do realize we're in a car chase with a *race car driver* right?

NICK  
Criticism. That's helping.

AUDREY  
Sorry, you're doing great, honey.  
As long as he agrees to keep the car  
chase in third gear we'll be--*Camel!*

Sure enough, they ALMOST HIT A CAMEL. Nick, barely able to  
steer around it...

INT. LAMBORGHINI (MOVING) -- NIGHT

Giancarlo downshifts as he roars around a curve, every bit  
the expert driver...

INT. FERRARI (MOVING) -- NIGHT

NICK  
Check the glove compartment.

AUDREY  
Why, is your hand-eye coordination  
in there?

NICK  
Maybe there's a map, we can cut him  
off at the pass-

AUDREY  
*New camel!*

Nick has to nearly go OFF THE CLIFF to avoid this one...

AUDREY (CONT'D)  
Are you just not *seeing* the camels,  
or do you have some sort of vendetta  
against them?

Before Nick can respond - BLAM! BLAM! BLAM! Giancarlo has  
spotted them and is SHOOTING BACK at them!

AUDREY (CONT'D)  
This wasn't dangerous *enough?*

He swerves while Audrey goes through the glove box....

AUDREY (CONT'D)  
Okay, registration, breath mints,  
flashlight- ooh, found the map-

NICK  
*Forget the map.*

AUDREY  
Another map, paper clips, pen- what's  
this?

Nick looks.

NICK  
It's a flare! If you throw it into  
his car, he'll have to stop! But we  
need to get closer-

BLAM-BLAM! Bullets ZANG off the Ferrari's roof.

AUDREY  
(panicked)  
Or we could stop! That could be fun  
too, right?

NICK  
He gets away, he kills Cavendish.

AUDREY  
We don't know that-

NICK  
Audrey.

She looks down. She knows that.

NICK (CONT'D)  
When he reloads, I'll alongside and  
you throw it.

AUDREY  
Hey, babe? I love you.

NICK  
(grins)  
Yeah, you do.

BLAM-BLAM! Giancarlo FIRES - CLICKS DRY.

AUDREY  
*Now!*

Nick pummels the gas, the Ferrari ROARS FORWARD. Audrey  
striking the flare - Giancarlo, slapping a FRESH CLIP in and  
RAISING TO SHOOT...

But Audrey THROWS THE FLARE - landing SIZZLING in GIANCARLO'S  
LAP! He SCREAMS, losing control...

Nick hits the brakes and the Ferrari FISHTAILS, barely maintaining control, SKIDDING to a SMOKING HALT...

The Lamborghini does not. COMPLETELY OUT OF CONTROL, it CRASHES through the guard rail and PLUNGES OVER THE CLIFF!

NICK  
Oh, that's bad.

We hear it CRUNCH DOWN THE MOUNTAIN at various intervals...

Nick and Audrey both make faces as they hear it HIT BOTTOM. And EXPLODE.

And then silence.

Nick and Audrey climb out of their car. Staring at the hole in the guard rail. A small wind blows...

NICK (CONT'D)  
What's important to remember is that our *intentions* were good...

Interrupted by a GROAN from CLIFF-SIDE. Nick and Audrey RUSH forward to find Cavendish dangling below from a ledge!

AUDREY  
You're alive!

CAVENDISH  
Lucky... we were thrown clear...

Nick's brow furrows.

NICK  
*We?*

As a MASSIVE BLOODY FIST CRASHES into his jaw! GIANCARLO, covered in dirt. Wheezing but alive. Nick reels back. Audrey moves to help, but Nick waves her off.

NICK (CONT'D)  
Don't worry, honey. Hand to hand is where I shine-

WHAM! Giancarlo gets him with another punch. And another.

GIANCARLO  
I learned that from my hand to hand combat training in the Italian Army...

AUDREY  
You sure you're okay?

NICK

Fine! I'm just gauging his ability-

WHAM! WHAM! Fists to Nick's head and gut.

GIANCARLO

That was taught to me by a Krav Maga expert in Jakarta...

AUDREY

(concerned)

It seems like he has good ability!

Nick charges. The two exchange blows. WHAM! Giancarlo delivers a ROUND-HOUSE KICK to Nick's head, driving him to his knees!

GIANCARLO

And this is the finishing blow from my sensei, Master Hiroshi of Osaka!

He moves for the kill when Nick rears up and PUNCHES GIANCARLO AS HARD AS HE CAN IN THE NUTS. WHAM! The color drains from Giancarlo's face and he stares down at Nick in disbelief.

NICK

I'm from Brooklyn.

Nick grins and punches him TWICE MORE in the balls, and Giancarlo falls like a ton of bricks! Unconscious before he hits the ground.

SIRENS approaching. As the POLICE arrive and haul Giancarlo away in cuffs, Nick embraces Audrey. We PULL BACK as they embrace to take in the entire vista...

THE CLIFFS OF CORDOVA. Just like their postcard. But now with Nick and Audrey kissing at the top.

FADE TO:

EXT. ISTANBUL TRAIN STATION -- DAY

Nick and Audrey stand next to a TRAIN that is being boarding. Cavendish, Mrs. Sekou, Nathaniel, the Colonel, and the Maharajah bidding them farewell.

CAVENDISH

Thank you both. Truly. You've done our family a great service.

AUDREY

Not at all. We had a lovely time-

NICK  
Except for the many deaths.

AUDREY  
Except for the many deaths, yes.

The TRAIN WHISTLE BLOWS and Nick and Audrey step onto the carriage. Waving goodbye as the train BEGINS TO PULL OUT of the station. As they watch the crowd getting smaller...

AUDREY (CONT'D)  
Nice people. I can't help but feel  
we're hazardous to their health...

Nick laughs as he turns to her.

NICK  
So what do you want to do now, pretty  
lady?

AUDREY  
I want to read my book.

NICK  
You know those aren't realistic.

He grasps the carriage's door to shut it as they go...

AUDREY  
So maybe we'll make our own adventure.

Nick smiles and moves in to kiss her and just before their lips connect the carriage door SLIDES SHUT.

As we pull out of the station, we see the TRAIN'S NAME printed on the window our SILHOUETTED LOVERS are kissing behind

-- THE ORIENT EXPRESS --

ROLL CREDITS

FADE OUT