

TIME OF DEATH

A thriller

By Jonah Knight

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## Cast of Characters - 5F2M

Lieutenant Georgia Parker - F, 50s. Veteran and first female detective in the Saint Louis Police Department. Formal whenever possible. A long memory and a clear goal for the future.

Detective Jenny Hyde - F, late 20s. Possibly about to become the youngest female Lieutenant in the Saint Louis Police Department. Casual whenever possible. Lives in the present, improvises.

Lan Carmac - M, 50s-60s. Co-founder, owner and CEO of LanCol Solutions, a communications and energy corporation. His need for control, along with substance abuse, have strained all of his personal relationships. Must be the most important person in the room.

Colleen Carmac - F, 50s. Estranged wife of LAN. Co-founder and former CFO of LanCol. In the lead up to the sale of the company, she stepped down into a consulting position and found her power greatly diminished. A touch of OCD, everything in its place.

Britney Carmac - F, 30s. Daughter of LAN and COLLEEN. Vice-president of the energy division within of LanCol. Highly competent manager, less than exceptional visionary. Inferiority complex.

Sonia Ferreira - F, 30s. Senior accountant for LanCol's energy division and a close, personal friend of BRITNEY. High functioning autistic.

Officer Travis Dobbs - M, 40s-50s. A loyal police officer with bad knees. He moonlights as head of security here in the apartment building, where he was working tonight. Get along, see both sides, lets the water roll off his back.

### Time

Fall of 2002. A chilly and wet evening.

There are two timelines. We begin at approximately 8:00 PM and 12:30 AM simultaneously.

Events occurring at 8:00 PM occur onstage alongside the events of 12:30 AM, frequently overlapping and interacting.

*Italicized stage directions indicate the 8:00 PM time.*

Non-italicized stage directions indicate the 12:30 AM time.

### Place

Downtown Saint Louis.

LanCol is pronounced Lan-Call (Lanford + Colleen).

### Content

This play contains on-stage murder and many unpleasant events leading up to it.

## Setting

Apartment number 804. Upscale.

A bar.

A seating area.

A desk and chair. Above the desk is a tiled ceiling. If the chair is set on the desk, an actor is able to stand on the chair, push back a tile, and hide something small in the ceiling.

The set is functionally similar to a slamming-door farce.

Depending on your space, there are three or four doors.

A door to the hotel hallway.

A door to the balcony.

The kitchen, bedrooms, and bathroom may share a single door or there may be two.

A door to the kitchen.

A door to the bedrooms and bathroom.

The TV is not physically on stage. Characters watch it by looking at the audience.

Like a good farce, much of the movement and combat is a dance.

Recorded News Anchor sound effect available upon request.

ACT I

*Prior to the beginning of the play, the chair to the desk is set on top of the desk. A shoe polishing kit is spread out on the couch.*

*Lights Out.*

*The NEWS ANCHOR begins in dark.*

*As lights come up, LAN is standing at the desk. He takes the chair and places it on the floor while listening to the news.*

*He then pours from a bottle of liquor into a tumbler. He sips intermittently.*

HYDE sits near the front door, holding a forgotten to-go coffee cup from the in-building restaurant. More about that later. A thick folder lies near the phone.

HYDE and LAN exist in two different times. They do not react to each other.

NEWS ANCHOR (V.O.)

Here is your Wall Street news for Friday, September 27, 2002.

The AT&T purchase of LanCol Solutions may not be a slam dunk after all.

When it was announced three months ago, the purchase was widely considered to be a good move for both parties.

However, rumors have continued to surface regarding financial impropriety at the privately owned communications and energy company. These rumors have caught the attention of certain members of congress.

## NEWS ANCHOR (CONT'D)

The Bush administration has signaled support for enhanced federal oversight and transparency in the wake of Enron, World Com, and other corporate scandals.

Lanford Carmac, CEO and founder of LanCol Solutions, is on his way to Saint Louis to oversee an internal audit of his energy division.

Said Mr. Carmac, "It's not uncommon for a company of our size to have minor discrepancies between divisions. If I discover any irregularities, I guarantee, heads will roll."

*(LAN turns off the TV.)*

LAN

Heads will roll.

*(LAN packs away the shoe polish kit and then stores it beneath the couch. He drinks. He stews.)*

*(PARKER enters carrying a valise. She and Hyde lock eyes uncomfortably.)*

HYDE

Fuck.

PARKER

I'm going to guess. Chief Blake told you someone was coming, but he didn't say it was me.

HYDE

How do you do it? You always get your way.

PARKER

Please. Do you think I want this? Your partner has been suspended and what you've got here is the definition of high profile. You had to know that someone would come.

HYDE

It's got to be a conflict of interest. You've had it for me from the beginning.

PARKER

Oh, have I?

HYDE

When you found out I was in line for promotion, you did everything to torpedo it.

PARKER

Come on. I work my ass off to make sure women get promoted.

HYDE

That's it! That's exactly how.

PARKER

What are you talking about? I am an advocate for all women-

HYDE

I never wanted that.

PARKER

An advocate?

HYDE

To be presented as a woman. When you were the only woman on Saint Louis P.D., you had to play this gender, E.R.A. bullshit. I am a cop. And everything you did, everything you do makes me a woman cop. And what you did to Andrew Gatty-

*(LAN crosses to the balcony. He opens the door and looks out on the city.)*

PARKER

Here it comes.

HYDE

I don't know what you told I.A. about my partner-

PARKER

Internal Affairs asked. I answered.

HYDE

Andrew doesn't deserve what you did.

PARKER

This is a crime scene, Detective. Are you going to behave like a professional who deserves a promotion? Or will you stand by your partner in the face of criminal wrongdoing?

HYDE

Shovel some more, Lieutenant. It doesn't stink enough.

PARKER

Internal Affairs came to me because your partner is dirty. They subpoenaed my testimony because Andrew Gatty is dirty. Now. Are you unable to do your job?

HYDE

This is my case. You can't take it from me.

PARKER

If you are unable and unwilling to do your job, I will call Chief Blake, and he will take your case, and there goes your promotion.

HYDE

Maybe not.

(Beat.)

*(LAN leaves the balcony door wide open. He gets a bottle from the bar and exits with it to the kitchen.)*

PARKER

Listen Hyde-

HYDE

This isn't X-Files, Georgia. My name is Jenny.

PARKER

Chief Blake put me here because corporate corruption is the hot button issue of the minute. The press is kicking down the lobby door and Blake wants to announce something for the morning news cycle.

HYDE

Tonight?

PARKER

We have a ridiculous deadline. If your notes are correct-

HYDE

You read my notes?

PARKER

Of course, I read your notes. The stock market is going to take a hit. Everyone who needs to be, is awake at almost one AM, and all hands are on deck. If your notes are correct, great. I'm sure that your promotion will be smooth sailing and Chief Blake gets to run for Mayor.

HYDE

So, Blake gave you my notes.

PARKER

Three victims. Drug and alcohol fueled murder/suicide. Here.

(From her valise, PARKER takes a folder containing papers and photos. She hands the folder to HYDE.)

PARKER (CONT'D)

Considering it happened three hours ago, it's not that bad. You're fast, but it has holes.

HYDE

What holes?

PARKER

Just read that. Marcus Walraven in the lab-

HYDE

-I know who Marcus is.

PARKER

Those are the early CSI results. He'll call when they know more. Any time now. Take a few minutes and read up. Then we can do a walkthrough.

HYDE

Fine.

PARKER

Are we good?

HYDE

You're not here to take credit for my work?

PARKER

I promise you that I am not.

I don't like you.

HYDE

I don't care.

PARKER

Fine. Tonight we're fine.

HYDE

(PARKER takes an empty water bottle from her valise.)

*(BRITNEY enters from the front door, returning from work. It is surprisingly cold. She adjusts the thermostat and closes the balcony door.)*

I'm getting some water. You want some?

PARKER

I still have coffee from downstairs.

HYDE

(PARKER exits into the kitchen.)

*(BRITNEY notices the shoe polish kit.)*

Dad?

BRITNEY  
(calling)

*(LAN enters with the bottle.)*

There's my dad. I suspected you might appear tonight. I'd offer you a drink but...

BRITNEY (CONT'D)

How'd you know I was here?

LAN

Every room you're in is 30 degrees lower than a human would want. And- ta da! Your shoe polish. On my couch.

BRITNEY

What, am I bothering you?

LAN

BRITNEY

Just because you arrived early doesn't mean that tomorrow's meeting is suddenly tonight, does it?

LAN

Why? Do you have big plans?

BRITNEY

Yes. My plans are to change my clothes and go to the grocery store.

LAN

The place looks nice. Remind me who pays for it.

BRITNEY

Is that a real question?

LAN

I pay for it.

BRITNEY

You have no clue what's going on in your company, do you? LanCol had three corporate apartments in the building. Nobody ever visits the Midwest office, so I took this one and now I pay for it.

LAN

Since when?

BRITNEY

Eighteen months ago, asshole.

LAN

I always liked this desk. Solid. My father made it.

BRITNEY

And he gave it to me.

LAN

It has great compartments for papers and files.

BRITNEY

Yes, it does.

LAN

It's locked.

BRITNEY

What can I do for you, dad? Would you like me to recommend a strip club?

LAN

How about... Look, Britney. How about we get a drink. Father and daughter out on the town.

BRITNEY

So tempting, but I'm hosting a dinner tonight. And I am late.

LAN

Good. I'll meet some of your friends.

BRITNEY

I'd rather you didn't actually. It's a small group and you would be out of place. But I sure am happy to see you. Thanks for stopping by.

LAN

I came all this way to visit with my little girl.

BRITNEY

Ha! You're a funny man, pops. When you're drunk, first you get repentant, then you get belligerent, then you get violent. Unless you're saying you've changed? (narrating) "As he takes another drink."

LAN

I've apologized for all that.

BRITNEY

Still not good enough. (The bottle) You can take that bottle of Kentucky's finest with you.

LAN

I take the jet in bad weather to see my girl, to try and fix things, and my little girl dumps me out like garbage.

BRITNEY

Are you still here?

LAN

And then I discover that my little girl has been lying to me.

BRITNEY

I've been lying to you? Are you for real?

LAN

Where's your mother?

HYDE

Oh, my God.

(HYDE becomes increasingly agitated as she reads.)

BRITNEY

You sure know how to brighten up a room, dad.

LAN

I know she's here. I can smell her perfume.

BRITNEY

Okay. Let's do this now. I am so pissed at you, so much more than usual. I had to hear from NPR that congress wants to audit us? Enquiring minds want to know, pops: how long have you been aware and were you planning on telling the vice presidents?

LAN

I want to talk to my wife. I haven't seen her in two months.

BRITNEY

Hello, Mr. One-track-mind. You're supposed to be CEO. How can you not share this kind of news with your daughter? Oh. Forget that. How about your executives?

LAN

I've been up to here with the sale.

BRITNEY

And I hear from the news that it's not going well. Not from you. From the news.

LAN

I don't answer to you.

BRITNEY

That's right. You don't answer to nobody. Not to me. Not to the investors. Not to mom. So, it sure was nice seeing you, but now you're leaving.

(PARKER enters with water.)

BRITNEY (CONT'D)

I hear your favorite strip club has a great buffet tonight.

LAN

I don't do that anymore. I'll be in 6-23.

(PARKER removes her jacket.)

BRITNEY

As long as you're not here.

PARKER

You mind if I turn the heat down?

*(LAN exits through the front door.)*

*(PARKER fiddles with the thermostat.)*

*(BRITNEY exits to the bedroom.)*

HYDE

It's broken on eighty-five degrees. (The file) I didn't know this.

PARKER

I'm sweating already. How can you keep your jacket on?

HYDE

What is this?

PARKER

The vic with head trauma is in a coma but stable. They'll know more after surgery.

HYDE

I thought they were DOA.

PARKER

The suicide and gunshot were.

HYDE

I couldn't find a pulse. I checked for a pulse.

PARKER

Keep reading. It gets better. I'll do a walk-through in the bedrooms. Nobody touched anything?

*(A KNOCK on the front door.)*

HYDE

Of course not.

*(PARKER pauses to look at the desk and chair. She senses that something is off, but can't identify it.)*

PARKER

What's the name of the restaurant downstairs?

*(Another KNOCK on the front door.)*

HYDE

The Common Ground.

PARKER

Very original. That coffee any good?

*(BRITNEY enters from the bedroom. She has changed out of work clothes.)*

HYDE

No.

*(BRITNEY opens the front door. SONIA enters carrying an old briefcase.)*

SONIA

I like that shirt.

*(PARKER exits to the bedroom.)*

BRITNEY

I have to run to the bodega for a minute.

SONIA

Okay. I'll wait here and finish my notes. I'm going through the Cash Flow Statement and adding data entry errors. Moving decimals, transposing numbers, and moving payments into the wrong accounts.

BRITNEY

And we don't have to actually touch the money? We're not embezzling.

SONIA

Nothing happens to the money. AT&T will get accounting statements that will look disgracefully sloppy or like we are trying to hide something. All the financials will need to begin again and will take another three months. Three months of congressional grandstanding and bad press.

BRITNEY

And how is it not fraud?

SONIA

This is great. If a company is found to be in a "state of chaos," employees cannot be convicted for being incompetent. We make it appear that the company is in a state of chaos and...

*(SONIA drops her coat over the chair. She leans in to BRITNEY, perhaps for a kiss. BRITNEY is oblivious.)*

BRITNEY

...And our accountants will appear incompetent. AT&T will have to back out. And then we organize the investors to help force my pops out. Brilliant.

SONIA

(Trying to be sexy)

Brilliant, you say?

BRITNEY

And then I can get the fuck out of Saint Louis.

SONIA

We. We get out of Saint Louis.

BRITNEY

Yeah. You know the closet near the bathroom?

SONIA

Yeah?

BRITNEY

Do you know what color the inside is?

SONIA

Do I know the color of the walls inside your closet?

BRITNEY

Yes.

SONIA

Should I?

BRITNEY

I'm curious.

SONIA

Are they pumpkin or zucchini?

BRITNEY

They are neither. They're "rose petal". It's a white base with a red tint to bring out subtle warmth. I mention this because I thought you might like to see it.

SONIA

You want me in the closet? Is this a metaphor?

BRITNEY

Not at all. And while you're looking, you can hang up your jacket.

(Beat.)

SONIA

Every time I come over, I put it there.

BRITNEY

Yes.

SONIA

You don't want it out you should have told me.

BRITNEY

It's the first thing people see when they walk in the door.

SONIA

I'll hang it up.

BRITNEY

I'm just saying. You never know who's going to drop by and see it.

SONIA

(Catching on)

Like your mother.

BRITNEY

I just want a little more decorum.

SONIA

Because if she saw my jacket she would jump to conclusions. She might think we were in a relationship.

BRITNEY

We're not in a relationship.

SONIA

We are in some kind of relationship.

BRITNEY

I meant decorum as in a tidy entry way.

SONIA

I will hang it up.

BRITNEY

I just want the place to be presentable.

SONIA

Your mother did not go home yesterday.

BRITNEY

My mother did not go home yesterday. For all I know she's still shopping because that's all she does after getting pushed out of being CFO. I didn't mean to snap.

SONIA

That's fine. Your mother is still here so we are not in a relationship.

(DOBBS enters through the front door, with COLLEEN.)

BRITNEY

She is. I'll be back in a few minutes. Here's the desk key. If you go out, keep the report locked inside.

DOBBS

Here we go. Why don't you have a seat.

COLLEEN

Thank you. I will.

BRITNEY

And we are not in a relationship.

*(BRITNEY exits through the front door.)*

SONIA

*(Mimicking BRITNEY)*

"We are not in a relationship." Then what are we doing?

HYDE

How is it down there, Trav?

*(SONIA sits at the desk.)*

*(She unlocks the desk and then takes out the doctored report. She takes documents from her briefcase. She refers to them while making notes in the doctored report.)*

DOBBS

Lobby's turnin into some kind of zoo and it feels like feedin time, you know? How is it up here? Kinda hot?

HYDE

Did you know that Blake called her?

*(PARKER enters.)*

PARKER

How's the knee, Dobbs?

DOBBS

Snap, crackle, pop in the rain. It's killin me.

PARKER

Hello, Mrs. Carmac. I'm Lieutenant Parker, SLPD. Thank you for coming up.

COLLEEN

Colleen is fine.

PARKER

I am so sorry for your loss. How are you holding up?

COLLEEN

They said I had to see a shrink.

PARKER

In situations like this, survivors often benefit from spending some time with a grief counselor. I happen to know Dr. Cornell and she is a fine, empathetic professional.

HYDE

Or you could see your own therapist if you'd feel more comfortable.

COLLEEN

I don't see a therapist.

DOBBS

If you ladies don't need me, I should get back down to the lobby. Lookin over the security tape.

PARKER

Right. What's the hold up on getting the security footage catalogued?

DOBBS

Any minute now.

PARKER

We don't need everything. Prioritize the hallway out here. Faces and time codes.

DOBBS

It'll be done when I get back down there. Guarantee.

PARKER

Sounds good.

HYDE

Thanks, Travis.

DOBBS

Just call down if you need me.

(DOBBS exits through the front door.)

COLLEEN

I didn't know that he... That police had been undercover in the building.

HYDE

Who, Travis?

COLLEEN

I've seen him downstairs every night since I started my stay.

PARKER

Officer Dobbs is not undercover. He works here.

COLLEEN

He's not a police officer?

PARKER

He is. He moonlights.

(Beat.)

PARKER (CONT'D)

A second job.

COLLEEN

Oh no. I had no idea. I always try to know the help. It's better in the long run. I should have tipped him better.

PARKER

I asked officer Dobbs to bring you up in order to clarify a few things.

COLLEEN

(To HYDE) I thought you said I wouldn't have to answer any more questions.

HYDE

Georgia thinks I might have missed something.

PARKER

My job is to clarify a few things. It's hot in here. Can we get you some water?

COLLEEN

I'm fine.

PARKER

Okay. Can you tell me why you separated from your husband?

COLLEEN

What? That's not-

HYDE

You don't have to answer that.

PARKER

I was led to understand that you and Mr. Carmac separated because of his substance abuse?

COLLEEN

Of course not! Rumors! Our marriage is fine.

PARKER

Okay.

COLLEEN

I have never been a skier. We've always taken separate vacations ever since we could afford to. Why would I lie about that?

HYDE

Colleen. It's all right.

PARKER

Yes, it is. Thank you. Now. LanCol Solutions. You used to work there?

COLLEEN

Work there? I still work- I created that company. It's mine.

PARKER

And you became quite successful?

COLLEEN

Certainly. I work very hard.

PARKER

You must have. Were you originally from New York?

COLLEEN

Do I look like New York? No. Omaha.

PARKER

But New York is where LanCol Solutions is based?

COLLEEN

The communications division is in New York and energy is in Saint Louis. (To HYDE) I already told you this.

HYDE

You did, but Georgia wants to hear it for herself.

PARKER

(reading)

I'm just filling in some holes. Bear with me.

COLLEEN

I know where this is going.

PARKER

I'm sorry?

COLLEEN

You're thinking about accounting scandals. You've heard about this offshore shell corporation and mysterious payments and you think Enron. When I was Chief Financial Officer, this type of thing never happened.

PARKER

My concern is not accounting practices. My concern is to discover how your family came to be killed. Here. Tonight.

COLLEEN

Do not talk to me like that.

PARKER

Mrs. Carmac, I assure you-

COLLEEN

Stop. I cooperated with Jenny, but I'm not saying another word without my lawyer.

HYDE

That is your right.

COLLEEN

But I will say this. My husbands' debts and expenses are substantial, Detective. I expect to be forced into selling two, if not three of our houses in order to settle his personal accounts.

(PARKER'S cell phone rings.)

PARKER

Excuse me. I need to take this.

HYDE

We shouldn't need anything else, but if we do, you'll be in your room downstairs?

PARKER

(To phone) Parker.

COLLEEN

Of course. I just need to lie down.

PARKER

One moment. (To HYDE) Here. Can you speak with the lab? They must have found something.

HYDE

You're letting me talk to Marcus? What did I do to get telephone privileges?

PARKER

Please, Hyde.

(HYDE accepts PARKER'S phone.)

HYDE

Don't call me Hyde. My name is Jenny. (To phone) Marcus my dog. Whatcha got for me?

PARKER

Mrs. Carmac, again I want to offer my sincere condolences for your loss. Would you like someone to stay with you tonight?

COLLEEN

I need something in my stomach. Maybe I just want sleep. I'll have the kitchen send me something.

PARKER

You were having dinner there when this happened, weren't you?

COLLEEN

It was interrupted.

PARKER

Right. I'll call officer Dobbs and have him escort you.

COLLEEN

Oh, I'm not going down there. I wouldn't show my face in front of all those reporters. My room is one floor down, I'll walk myself. Do you think he could bring me something?

PARKER

Well, officer Dobbs is busy. Perhaps room service?

COLLEEN

Yes, that would be fine.

(HYDE hangs up.)

HYDE

Get some sleep, Colleen.

COLLEEN

Thank you, Jenny. I'll try.

(COLLEEN exits through the front door.)

HYDE

You think if you shove the widow around enough, she might crack?

PARKER

They were legitimate questions.

HYDE

That I already asked and put in my notes.

PARKER

You know what the hole is, don't you? The hole in your notes is motive. Chief Blake sent me because you don't have motive.

HYDE

I don't have all the answers because it's only been three hours.

PARKER

It is unreasonable to expect that you have everything wrapped up by now. And yet, here we are. It's an election year. What did the lab find?

HYDE

First, all the prints that were recovered in this apartment are from the Carmac family, Ms. Ferreira, and officers at the scene.

PARKER

Officers?

HYDE

They're still downstairs. Johns, Pitzer, and Dobbs, too. I told them to wear gloves.

PARKER

Chief will love that.

(PARKER stalks through the room, envisioning the crime.)

PARKER (CONT'D)

What else?

HYDE

He's faxing the preliminary lab report.

PARKER

Sounds good. Okay. Head trauma was here? (pointing)

HYDE

Yes.

PARKER

And gunshot was here. So. The shooter was here? No. Here. And the shooter was the suicide. Homicide. Plus. Homicide. Equals guilt. Equals suicide.

HYDE

That's my scenario.

PARKER

The balcony door was open? When you arrived?

HYDE

Uh.

PARKER

The D.A. is going to ask.

HYDE

Yes. It was open. Look, there's no second gunman on the grassy knoll.

PARKER

And if there is, we will find him.

HYDE

Well. Okay, if there is, he would be on the hallway security footage.

(PARKER takes a business card from her valise and hands it to HYDE.)

PARKER

Right. Right. What is going on down there? Can you do this while I call Dobbs?

HYDE

What?

PARKER

Call that number and get Albert Shick on the line.

HYDE

Albert Shick, the Wall Street reporter? Why are we calling him?

PARKER

Do you know the history of LanCon?

HYDE

No.

PARKER

Me neither. Do you know how these deaths are going to affect the sale of the company?

HYDE

No.

PARKER

Me neither. Do you know how Mrs. Carmac was removed from her own company?

HYDE

No.

PARKER

We're just guessing, but Albert Shick knows. If you need help, ask for it. (To the phone) Dobbs. What's going on with my footage?

*(COLLEEN enters through the front door carrying shopping bags.)*

COLLEEN

(calling)

Britney?

*(SONIA locks the doctored report in the desk.)*

SONIA

Hello, Mrs. Carmac. Let me help you.

COLLEEN

Oh, hello Sonia. Is my daughter in here with you?

SONIA

No, but she should be back any moment.

*(COLLEEN sets her purse on the bar and then begins to straighten the room.)*

*(Once COLLEEN begins cleaning, it is hard for her to stop.)*

PARKER

(Whisper to HYDE) I'm getting more water. You want anything?

COLLEEN

She should know better than to leave a mess when company is expected.

(PARKER exits to the kitchen.)

HYDE

(To her phone) Yeah, can I have Albert Shick. This is Georgia Parker, Saint Louis Police Department. Sure, let's wake him up.

SONIA

You don't have to clean.

COLLEEN

I don't mind. Don't you let her work you too hard. I think in the two weeks I've been here Brit must have made you work through dinner at least a half dozen times. In some ways she is a lot like her father.

SONIA

This is a busy time. And I don't mind. I've gotten to know you better.

(PARKER enters from the kitchen carrying water.)

HYDE

(mouthing)

I'm on hold.

PARKER

It's been four hours. How hard is it to find one hallway and see if anyone has walked through it? We're going to miss a witness.

SONIA

I'll pour you a drink if you sit down and stop cleaning.

(COLLEEN stops cleaning.)

COLLEEN

You're sweet. I accept.

HYDE

(To phone) Albert Shick? Georgia Parker is going to call this number in five minutes.

(HYDE hangs up and gives the phone to PARKER.)

HYDE (CONT'D)

And some people ask for help because they don't want to do the work themselves. I have to make a call. And I changed my mind. I would love it if you could get me some water.

*(COLLEEN sits.)*

COLLEEN

Make it neat. I found some gems today but I may have done permanent damage to my achilles.

*(SONIA gives COLLEEN the drink. She sits beside her.)*

*(PARKER exits into the kitchen while dialing.)*

SONIA

Like what? What did you find?

*(COLLEEN contemplates SONIA for a moment and then tests her.)*

COLLEEN

Rub my feet.

*(HYDE dials.)*

SONIA

Oh. What?

*(COLLEEN leans back and puts her feet in SONIA's lap.)*

COLLEEN

Thank you.

*(Slowly, SONIA begins the massage.)*

HYDE

*(To the phone)* Hey Stacy, this is Jenny Hyde. Let me talk to the Chief. Thanks.

COLLEEN

You're very good at that.

*(COLLEEN touches SONIA'S arm.)*

COLLEEN (CONT'D)

I like this top on you. It's very flattering.

SONIA

Oh. Thank you.

HYDE

Elijah, it's Jenny. Not yet. What's this bullshit about you sticking Georgia on me? How am I... Because she's got a personal vendetta, that's why.

(HYDE exits through the front door.)

COLLEEN

My calves are tight. Could you?

SONIA

Um. Okay.

(SONIA moves on to COLLEEN's legs.)

COLLEEN

Oh, god. Fabulous. So, why all the late-night meetings?

SONIA

The sale. We're putting finishing touches on the Cash Flow Statements and Balance Sheets.

COLLEEN

Don't think you're talking down to me. Ooo, that feels good. When Britney's father and I started LanCol way back in the stone age, I did the books. Do you have an MBA?

SONIA

I have a Bachelors in accounting from Chicago.

COLLEEN

Well, I have an MBA from Harvard, so anytime you start thinking that you're talking over my head you just forget it. Mmmmmm. I can keep up.

SONIA

I bet you can.

COLLEEN

Have you found anything out of place? In the paperwork.

SONIA

Nothing unusual. Data entry errors. Decimals in the wrong place. Boring mistakes.

COLLEEN

And you're only looking at energy, not communications?

SONIA

That's right.

COLLEEN

Mmm hmmm. Well, that's the excitement of accounting.

(PARKER enters, carrying HYDE'S water.)

(Parker continues visualizing the room, noticing things that we have yet to see.)

SONIA

Exactly. Lucky I'm so good at details.

COLLEEN

I can feel that. How about a break? I'm going to see the new Jody Foster movie tonight. Want to come along?

SONIA

I would. But we have to finish for tomorrow's meeting.

COLLEEN

I could write you a note to get out of school. No? Your loss. I hear the movie is impressive.

SONIA

I hear that too.

COLLEEN

Well. You're very sweet to rub my legs. I'm going to hop in the shower.

(COLLEEN stands up with a lingering touch.)

(HYDE enters from the hallway.)

COLLEEN

Well. Thank you for the massage and the drink. Where are the coasters?

SONIA

I can take that for you.

COLLEEN

Thank you. I might stay for a few days more.

SONIA

Good. I'll see more of you.

*(COLLEEN collects her shopping bags and then exits to the bedrooms. Her purse is still on stage.)*

PARKER

There's your water.

HYDE

Chief scheduled the press conference for two o'clock.

PARKER

A.M.? In 50 minutes? For crying out loud. He wants to be on the morning news.

HYDE

What did Albert say?

*(SONIA returns to the desk. She resumes her work.)*

PARKER

Minimum six-to-nine-month delay on the sale. AT&T will push for an external audit and if that turns up nothing, he thinks it'll go through. If the audit turns up something-anything- LanCol goes into a tailspin and assets are sold off unless Colleen steps in and becomes CEO. Look, Hyde-

HYDE

-Jenny. My name is Jenny Rose. Stop changing my name.

(Beat.)

PARKER

I apologize, officer Jenny. Homicide detective Jenny. Let's shoot for the stars, Police Chief Jenny. Men will never respect a woman in a position of authority if her name ends in a "y". Hyde is a strong name. It will help you with your ambition.

HYDE

You think I'm a joke?

PARKER

So, prove me wrong.

HYDE

You think I don't know that you had an affair with my partner? And then fabricated charges of criminal wrong doing-

PARKER

-Fabricated.

HYDE

You think he wouldn't tell his partner that the two of you hooked up and when it didn't go your way, you tried to ruin his career?

PARKER

Continue. Tell me all about my relationships.

HYDE

He ended it with you, you lost your shit, and went to I.A. For payback.

(Beat.)

(PARKER laughs.)

PARKER

Tell me more. Tell me about my attitude. About being a team player. And about sleeping my way to the middle. I am genuinely interested what you think.

(DOBBS enters through the front door.)

*(LAN enters through the front door carrying the bottle. He is unnoticed, perhaps behind DOBBS, until SONIA reacts to him.)*

DOBBS

(The heat) Oh, jeez.

PARKER

Come on in to the sauna, Dobbs.

DOBBS

Sauna's right. You ladies take a look over the balcony? Whole street's covered with reporters. You should see.

PARKER

We're apparently having a very, very important conversation right now. I don't know if it's possible for Hyde to stop talking about it.

HYDE

I can stop. (To DOBBS) Reporters all over the street? Let's take a look.

DOBBS

It ain't really that important.

PARKER

I disagree. Looking out the window is much more important than the conversation we're having right now.

DOBBS

All righty, then.

(PARKER, HYDE, and DOBBS exit onto the balcony.)

SONIA

(Startled by LAN) Oh my God! Who are you?

*(SONIA locks the report in the desk and then shoves the rest of her notes into the briefcase.)*

LAN

Where's Britney?

SONIA

She'll be back any moment. Have we met? Oh! You were at Brit's Christmas in July party.

LAN

I was not. I am Britney's father.

SONIA

You're Lanford Carmac. You are. I'm so sorry sir. I didn't expect... I'm Sonia Ferreira. I work for Britney. And you, of course.

LAN

Is that my wife's purse?

SONIA

I wouldn't know.

LAN

You wouldn't. What's the name again?

SONIA

Ferreira. Sonia Ferreira.

LAN

Britney hired you as a senior accountant?

SONIA

Yes sir.

LAN

Why are you alone in my daughter's apartment?

SONIA

Britney- Ms. Carmac and I have a dinner meeting. We've developed a good relationship. Working business relationship. We work well together.

LAN

I bet you do. Nice briefcase. Work papers in there?

*(SONIA holds the briefcase tight.)*

SONIA

Well, ah, yes. You know that we're putting the finishing touches on the financial reports for tomorrow. It's just standard boring accountant work.

LAN

Let me see them.

SONIA

These are just notes. Illegible chicken scratch. We'll have everything cleaned up for the meeting tomorrow.

LAN

I'd still like to see them.

SONIA

I'd rather not sir. Let me finish the report and everything will make more sense. That's usually the way Britney and I work.

LAN

All right. Obviously, you're hiding something.

SONIA

What? No. Why would- No. No.

LAN

You work for me, not my little girl. What you have in there belongs to my company and I want to see it.

SONIA

Okay, yes, it is, technically. But I'd still like to-

*(LAN picks up the telephone and dials.)*

LAN

You're fired.

SONIA

Excuse me?

LAN

You're out. (On the phone) This is Mr. Carmac in 8-0-4. A former employee of mine has forced her way in and is attempting to steal my property. (Hangs up) Give me the briefcase and run.

SONIA

Are you drunk?

*(LAN opens COLLEEN'S purse, still on the bar, and takes out a small pistol. He doesn't threaten SONIA, but the meaning is clear.)*

LAN

I am within my rights to shoot anyone who breaks into my home.

SONIA

This isn't your home. Okay stop. Stop! This is ridiculous.

LAN

Give me my property.

SONIA

Okay. Okay. Here.

*(LAN takes the briefcase. SONIA escapes, exiting through the front door.)*

*(PARKER, HYDE, and DOBBS enter from the balcony.)*

*(LAN opens the briefcase. He looks at the notes. His confusion grows.)*

DOBBS

Oh-two hundred in the AM? Nice of him to tell the grunts. What's his face from the A.P. was tryin to tell me it was gonna be in the restaurant downstairs. I say if the jackals are gonna be here, they're gonna be out in the rain.

PARKER

We'll know details soon.

HYDE

What about the security footage? That would answer a lot of questions.

DOBBS

Ask and ye shall receive. Looks like I got somethin for ya right here.

*(DOBBS takes a notebook from his pocket and reads.)*

HYDE

Really?

DOBBS

Don't sound so surprised. Startin about 8 PM Lanford, Britney, Colleen and Sonia Ferreira each arrived, each left, and came back. All at different times.

PARKER

Perfect. So, we've confirmed that no one else was in this hallway tonight.

DOBBS

That's for the front desk. We don't have the hallway yet.

(Beat.)

HYDE

You don't have the hallway.

PARKER

(simmering)

What is going on down there?

DOBBS

Not a thing. We're almost done.

PARKER

Who is? Who is sitting in the chair?

DOBBS

This kid from buildin security.

PARKER

Okay. Can you... Is officer Johns still down there?

DOBBS

Yeah. Him and Pitzer are in the lobby keepin the press out.

PARKER

Put officer Johns in the chair.

DOBBS

Don't worry, George. This kid who's on is real good with computers.

PARKER

I'm sure he's fine or you wouldn't have tapped him. I just want an officer to sign off on it.

DOBBS

Look, I vouch for this kid. He's alright.

PARKER

Johns has surveillance experience and he's fast.

HYDE

She doesn't trust you.

PARKER

(To HYDE) Of course I trust him. (To DOBBS) Johns has surveillance experience and this kid is wasting my time.

DOBBS

I can't just take him off.

PARKER

Why?

DOBBS

Cuz' he's my boss. That 24-year-old dickhead is my boss. He doesn't know shit about the machine. He doesn't. But. If I go in there and push him around, he cuts my hours or fires me and then I can't afford to send my girl to college next year. Give me time and I'll get there with him.

PARKER

No.

DOBBS

No?

PARKER

We don't have any more time. Tell him that Johns is taking over or your other boss is going to call a judge, get a warrant, and the story will be how a 24-year-old dickhead actively impeded a homicide investigation.

DOBBS

Look, George. I'm your guy. But this is what I do best. I put people at ease and make them think that what I want them to do was their idea. I just need a little more time.

PARKER

No.

DOBBS

(earnest)

Listen. Listen. Okay but, you can't start bad mouthin me like you did Gatty-

PARKER

What?

DOBBS

Guys are talkin about what you did. You can't just snitch on guys like that or the other guys aren't gonna wanna help you. Look, I'm on your side. I'm on your side.

PARKER

What are you talking about? I don't- All we need to know is if anyone else was in that hallway tonight. We need to know it before Chief Blake goes in front of reporters.

DOBBS

I know, George. I'm just sayin, I'm on your side.

PARKER

(shift) Internal Affairs issued a subpoena. I didn't volunteer.

DOBBS

You was the only one who said anythin. I got five kids and two exes that get all my money. I need this stupid fuckin job. I'm just sayin. I'm just sayin. You want Johns, you get Johns. God damn sauna in here.

PARKER

You are a pillar in this department.

DOBBS

Yeah. Tell the union before the next raise comes around.

HYDE

Did Marcus fax the lab report?

DOBBS

Fax machine is out of paper. I took it to make a police line, forgot to put more back in. Goddamn blast furnace in here.

*(COLLEEN enters from the bedroom, wearing a skimpy bathrobe. Seeing LAN, she freezes.)*

LAN

Colleen, look at this.

*(DOBBS exits through the front door.)*

*(COLLEEN exits to the bedroom.)*

LAN (CONT'D)

Will you just come back here a minute? I want you to see something.

COLLEEN (O.S.)

I need to put clothes on, asshole!

*(LAN takes a small vial of cocaine from his jacket. He takes a hit.)*

*(PARKER starts to exit to the bedroom.)*

HYDE

I wonder why people don't trust you.

PARKER

I'm searching the rest of the apartment.

HYDE

It's already been-

PARKER

*(explode)*

And I'm going to do it again! Why did the Chief send me here? Why? Because you are not good at your job! You expect a promotion that you have not earned. Did you read the lab report? You have a Grand Canyon of missing information that you think is fine. Just fine. I'm trying to fill in your fucking motive hole and you keep digging it deeper! *(beat)* Just. Try to help.

HYDE

You don't need my help. You can take credit for my work all by yourself.

PARKER

I promise you, I want my name far away from this. You are the lead. And your only hope for that promotion is for Chief Blake to not look like a clown in front of the cameras. And the only way for you to get credit for that is to give him real answers.

HYDE

Mmm Hmm. Okay. You want to search every room again. Okay. I'll be your little helper. Where do you want to start?

*(COLLEEN enters, redressed. She begins straightening up.)*

PARKER

The bathroom?

HYDE

The bathroom. The bathroom it is. Right over here. Let me show you the way. Right this fucking way.

*(HYDE exits to the bathroom.)*

*(LAN leaves the paperwork for COLLEEN to examine. He opens the balcony door. He then adjusts the thermostat.)*

LAN

I knew it. I knew I was being set up. Look at those numbers.

*(PARKER pauses to look at the top of the desk.)*

*(PARKER exits to the bathroom.)*

COLLEEN

Why are you here? I was going to call you next week. Did you make this mess? I swear.

LAN

Stop cleaning and look at this.

COLLEEN

Don't tell me what to do. Someone has to make this place presentable. No one else seems to care about how things look.

*(COLLEEN finds LAN's bottle. She stops straightening.)*

COLLEEN (CONT'D)

You were going to use this time to sober up.

LAN

I need you to confirm that these say what I think they do. It's a mess. The cash flow statement is full of errors.

COLLEEN

They're fixing errors.

LAN

Looks to me like they're adding errors.

*(COLLEEN looks over the notes.)*

COLLEEN

What? Ridiculous. Paranoid. Crackpot...

*(She finds something in the notes. Beat.)*

LAN

Well?

*(In a glance COLLEEN can tell that this is fraudulent. But...)*

COLLEEN

*(lying)* They're perfectly fine. Nothing is... They're perfectly fine.

LAN

That's not what it looks like to me.

COLLEEN

Well, you've never known how to read those. And what is this about making payments to a shell company in the Caymans? When I was CFO, something like that-

LAN

But you're not, are you? You don't get a say in the company anymore.

*(Beat.)*

COLLEEN

This isn't working. You'll never change. You whine. You stink. You complain.

LAN

Damn right I'll complain. The sale is being sabotaged.

COLLEEN

By our daughter? Oh, please. Why? Why do you think that our daughter is trying to ruin you?

LAN

(The report) Because this says I stole money from my own company.

COLLEEN

Well, you did.

LAN

No! No. We made sure the bonuses were legal.

COLLEEN

Quasi legal. And only because I'm great at my job.

LAN

Maybe you're on her side.

COLLEEN

(Shift) We need to talk.

LAN

It's the computers. Michaels told me some of the older financials may have been tampered with.

COLLEEN

You're blaming computers.

LAN

I need to get into the desk. That girl had the key.

*(A KNOCK at the front door.)*

COLLEEN

I'm not going be around this anymore.

LAN

Around what? Colleen?

*(COLLEEN opens the front door.)*

*(HYDE enters.)*

COLLEEN

Yes?

HYDE

Good evening, ma'am. I am detective Jenny Hyde, Saint Louis police. May I come in?

COLLEEN

This isn't a good time.

HYDE

We received a call from a Mr. Carmac reporting a break in.

COLLEEN

Really?

LAN

That was me. I called but I was mistaken. You can go.

HYDE

You were mistaken?

LAN

I thought I was here alone but it was really my wife in the shower. I guess I over reacted.

HYDE

Have you been drinking, sir?

LAN

Yeah yeah yeah. And I jumped to conclusions. My mistake. That will be all. You can go.

HYDE

Is that true, ma'am?

COLLEEN

What? That this whole thing is a mistake? Oh, it's true.

HYDE

(To LAN) You were out drinking, returned home, and mistook your wife, who was in the shower, for a former employee here to rob you? That's your story?

COLLEEN

Officer Hyde-

HYDE

Jenny.

(PARKER enters from the bathroom. She is reading the lab report while walking to the desk. We are about to see what she has just discovered.)

COLLEEN

Okay, Jenny. My husband and I are the only two here. Whatever you are looking around for is not here for you to find. This has been a mistake.

HYDE

(eventually)

Alright. Mistakes happen. We're all concerned for our safety, but in the future sir; when you suspect an intruder, confirm that it isn't your wife before you call the police. Have a good evening.

*(HYDE exits through the front door.)*

COLLEEN

I want you to leave.

LAN

When are you coming home?

*(PARKER examines the chair. And then the desk. And then the ceiling.)*

COLLEEN

You miss me?

LAN

I really do.

*(Beat.)*

COLLEEN

I'm never coming home.

LAN

What do you mean?

COLLEEN

I mean we're done, Lan.

LAN

You're leaving me?

COLLEEN

I already left. You pressure me out of my company-

LAN

-My company!

COLLEEN

My company! If I divorce you now, it destroys my company. This fraud of a marriage will continue because it suits me. But we are never living in the same house again.

*(COLLEEN begins to straighten up the room.)*

LAN

You're against me.

COLLEEN

Of course, I am! This isn't about you and Britney. It's not about the merger or New York. It's about me outliving you. Now leave Britney's home or I'll call the police back up here.

*(LAN packs SONIA'S notes and the liquor bottle into SONIA'S briefcase.)*

LAN

Do that. Maybe they'll send officer "Jenny."

COLLEEN

Lanford. Just. Don't. Leave now.

*(PARKER picks up the desk chair. She analytically sets it on top of the desk.)*

*(PARKER climbs onto the desk. And then onto the chair.)*

LAN

You'll change your mind.

COLLEEN

Of course, I will. But not about you.

*(LAN, carrying SONIA'S briefcase, exits through the front door.)*

*(HYDE enters from the bedroom.)*

HYDE

Whoa. What the... What are you doing? Georgia? Hey.

(PARKER pushes a ceiling tile aside. She reaches into the ceiling and finds something.)

(COLLEEN exits to the bathroom.)

(PARKER reveals a bound report with the same cover as the one inside the desk that SONIA has been working on.)

PARKER

Take this.

(PARKER hands the report to HYDE and then climbs down.)

HYDE

What is it?

PARKER

We need to search above the ceiling tiles in each room.

HYDE

What is that?

PARKER

Well, my accounting skills aren't good enough for Arthur Anderson, but the cover says LanCol Solutions Financials, Communication Division. That's the report from New York, right?

HYDE

How the hell did you know it was up there? Marcus went through with a comb.

PARKER

(excited)

That ceiling tile is cracked as though it were forced out then placed back.

HYDE

Yeah?

PARKER

You put the chair on the desk and anyone here could reach it. And there's something else. Another detail that made it click.

HYDE

What?

PARKER

This is why I love detective work. Can you see it?

HYDE

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

PARKER

You'll see it. Let me know when you do, it's a good one. And it tells us that it was Mr. Carmac who put this up there.

*(SONIA and BRITNEY enter through the front door. BRITNEY carries a grocery bag.)*

BRITNEY

(calling)

Dad? Father o' mine?

PARKER

Should we check the ceiling tiles in every room?

BRITNEY

Papa? Me padre?

HYDE

Yeah. Ceiling tiles.

SONIA

Why is it so cold?

*(BRITNEY adjusts the thermostat.)*

BRITNEY

Can you close the balcony door?

*(HYDE and PARKER exit to the bedrooms.)*

SONIA

He has a gun.

*(BRITNEY looks through COLLEEN's purse.)*

BRITNEY

Yeah. I wonder where he found that.

SONIA

Do you see my briefcase?

BRITNEY

Where, oh where has my little dad gone?

SONIA

Where is it? Britney.

BRITNEY

It's just your notes, right? The report is still in the desk?

SONIA

It was my father's briefcase. I need it back.

BRITNEY

Oh, we'll get it.

SONIA

And he fired me.

BRITNEY

You're not fired.

SONIA

He fired me.

BRITNEY

Then it seems I have an opening for a senior accountant. You appear to be qualified and terribly sexy. You're hired.

SONIA

I need a drink.

(PARKER enters from the bedroom. As she talks on her phone, she retrieves a notepad from her valise. She takes notes.)

PARKER

(To phone) Start again and let me write this down. You examined Mr. Carmac's hands and found what?

BRITNEY

Of course, benefits don't kick in for ninety days and you'll be starting with no vacation.

SONIA

It's not funny.

BRITNEY

You're on the nose with that, honey. My sense of humor is a finely honed edge and I, too, am not amused.

*(COLLEEN enters from the bedrooms.)*

COLLEEN

Your father was here.

BRITNEY

I can tell. He turns my home into an ice box. Did you take a shower?

SONIA

Are you okay? Did anything happen?

BRITNEY

You're staying two floors down. Why are you taking a shower here?

COLLEEN

This was convenient. He was drunk. And I asked him to leave.

SONIA

Did he have my briefcase, by any chance?

COLLEEN

He had a briefcase.

BRITNEY

So, he was drunk. And?

COLLEEN

And I asked him to leave.

SONIA

With my briefcase?

COLLEEN

I didn't realize it was yours. Does that ruin your little meeting?

SONIA

It was my fathers.

BRITNEY

He was drunk. Mother.

COLLEEN

Sonia, could you give me a moment with Britney?

SONIA

Ah. I could put the groceries away?

COLLEEN

That sounds fine.

PARKER

(To phone) Repeat that. You found what on his hands?  
 (listening.) Why am I just hearing about this now?  
 (listening.) Okay, but the other thing. Not there at all?  
 (listening.) Marcus, you just blew this up.

*(SONIA exits to the kitchen carrying the groceries.)*

*(PARKER hangs up the phone. Processing.)*

*(She moves slowly around the room, looking for a knife. More about the knife in a moment.)*

COLLEEN

Did you want to say something?

BRITNEY

Oh, nothing much. Can I pour you a divorce?

COLLEEN

Don't.

BRITNEY

What does he have to do? How many chances will you bestow upon him?

COLLEEN

You've always been short sighted. Business at this level is too much for you.

BRITNEY

Well, thank you for that vote of confidence, Mommy Dearest. I note your concern about my long-term career prospects. Now hear my critique: you're in a shitty marriage.

COLLEEN

Don't. I am not a statistic. My marriage will not end in divorce. I will not be one of those women.

BRITNEY

I grew up in that house. You are already one of those women. Your life is a walking misery and you can't keep it up.

COLLEEN

And you know what you can't do? Maintain a presentable home. Honestly Brit, I thought I raised you to take pride in yourself.

BRITNEY

I have plenty of pride. I also have to start dinner and I didn't buy enough for three.

(HYDE enters from the bedroom.)

HYDE

Nothing in the ceilings. Bedrooms, bathrooms, closets. Chief called.

PARKER

What did he say?

COLLEEN

Could you tell Sonia to come in here? I'd like to finish a conversation.

(BRITNEY exits to the kitchen.)

HYDE

Forty minutes he's going to come down, stand on the front steps in the rain so it'll look dramatic on camera.

PARKER

Can he make his political aspirations any more apparent?

HYDE

He wants to know if you found any evidence to indicate if my initial assessment is incorrect. Have you?

PARKER

The lab found two surprises. Defensive stab wounds on Lanford Carmac's hands.

HYDE

(rising stress)

What? Wait. No, wait. We didn't find a knife.

PARKER

So, what if there was a fourth person? A fourth person, the killer, might have taken it with them.

HYDE

You think I am so incompetent that I missed a whole fourth person?

PARKER

That's not what I'm saying.

HYDE

A knife fits with Colleen's story! Toxicology shows alcohol and cocaine in his system. If Britney or Sonia attacked him with a knife first..

PARKER

The second thing that Marcus found-

HYDE

-A knife is a weapon of impulse, right? Of desperation. If there was a fourth person, the knife would be, you know- A thief gets caught, he grabs a knife.

PARKER

So, if what happened was not premeditated- and I'm inclined to agree with you on that- I don't think it was- then whomever did the stabbing most likely used a kitchen knife. Easy and accessible.

HYDE

CSI spent most of their time in here. Not knowing a knife was used they might have overlooked something.

*(SONIA enters from the kitchen.)*

PARKER

In the kitchen.

SONIA

Hello again.

COLLEEN

Tell me what you're doing with the cash flow statement.

(PARKER and HYDE exit to the kitchen.)

SONIA

Uh. What do you mean? We're just- You know, we're just, um, we're assembling the, um, for the meeting. It's the errors. Fixing it. Fixing the errors. That's all.

COLLEEN

Interesting. Interesting.

SONIA

Britney wanted to-

COLLEEN

-I don't need to know. (beat) Your job can't be easy with the company being in a "state of chaos."

SONIA

Exactly.

COLLEEN

I've been thinking. My idiot husband took your briefcase. I'll buy you a replacement.

SONIA

That's generous, but-

COLLEEN

Don't tell me no. I insist. Totare has something in alligator that would look very powerful in your hand.

SONIA

Okay.

COLLEEN

I know how important it is to make a good impression. Briefcases are a requirement for a woman with ambition.

SONIA

Thank you.

COLLEEN

My pleasure. See? I can be sweet. I could also turn you in for fraud.

(SONIA starts to protest. COLLEEN places a finger over SONIA'S lips.)

COLLEEN (CONT'D)

Shhhh. I don't think I need to do that. Do I?

SONIA

No.

COLLEEN

Then I won't. If you are sweet to me. Can you be sweet?

SONIA

Yes.

COLLEEN

Good. Tell me.

SONIA

I'll be sweet.

COLLEEN

And?

SONIA

And do anything you want.

COLLEEN

Yes, you will. From now on.

*(They kiss.)*

*(BRITNEY enters from the kitchen.)*

*(Lights out.)*

END ACT I

ACT II

Lights up. As we left it.

*(SONIA and COLLEEN are kissing.)*

*(BRITNEY watches for a beat.)*

BRITNEY

*(Calmly interrupting)*

Hey mom. I need to talk with Sonia a minute. Anything you could run off to?

COLLEEN

She's all yours. I need to get ready for my movie.

*(COLLEEN exits to the bedrooms.)*

SONIA

Uh. Wow. Yeah...

*(BRITNEY shoves SONIA just enough to knock her a little off balance.)*

*(BRITNEY, controlling her anger as best she can, exits to the kitchen.)*

*(DOBBS enters through the front door carrying a stack of faxes.)*

SONIA

Come on, Britney. Wait.

*(SONIA exits to the kitchen.)*

DOBBS

*(calling)*

If you're still lookin for motive, try the bottom of a bottle. That's where my exes keep theirs.

*(HYDE enters from the kitchen.)*

HYDE

You got the lab reports?

DOBBS

Yeah. Feel that humidity in here. You know what it is? You got the rain comin in from the balcony and steamin the place up.

HYDE

Thanks. Hey. What I said before about... I was out of line. Of course, Georgia trusts you. You're a rock.

DOBBS

Nice of you to say. You know, Jenny, I go back with Gatty too. Before you were here. Great guy. Do anything for you. He was there for me both divorces. I love the guy. (beat) But he's dirty. (beat) God, you ain't too hot in here? Sweating out my ass.

(PARKER enters from the kitchen.)

HYDE

I'm fine.

DOBBS

You're gonna get dehydrated. George. Got your lab report here.

(HYDE takes the report.)

HYDE

Let me see. I want to check something. (to PARKER) Ask him about the security footage.

(HYDE exits to the kitchen carrying the report.)

DOBBS

Look, I shouldn't a said nothin, George. Johns had to correct about half of the kids' numbers. You were right to want Johns on it.

PARKER

The kid probably wasn't too far off.

DOBBS

Oh, yeah he was. Five minutes with Johns and we confirmed that no unregistered parties came in through the lobby in the last twelve hours. And you guys might wanna know, I caught the UPN news guys sneakin in through a fire door. No tellin how long ago the alarm on it crapped out.

PARKER

The alarm is off? Can you get from there up to here without passing a camera?

DOBBS

Yeah, if you knew what you were doin. Only the parkin lot and the lobby are 100-percent covered.

PARKER

This is ridiculous. And? And the the hallway footage?

DOBBS

About that. Johns can't find it.

PARKER

Can't find it?

DOBBS

Either the camera didn't record, like it's broken or turned off or whatever, or someone deleted the file.

PARKER

(stunned)

Well. I guess. Can you check to see if it's off or broken?

DOBBS

Will do. You looked out the balcony again? Crowd keeps growin. Guess Saint Louis hasn't had a millionaire dive eight floors out of a Ritchie Ritch apartment since the depression. I should get back down there.

*(SONIA enters from the kitchen. She quickly makes two drinks.)*

PARKER

Hang on a second.

DOBBS

Don't say it, George. My nerves or somethin. You know I think you're groovy.

PARKER

Yeah, me too. Look, I know CSI already went through Mr. and Mrs. Carmac's rooms, but could you indulge me? There's something I'd like you to look for.

*(BRITNEY enters from the kitchen, sheepishly.)*

PARKER (CONT'D)

*(exiting)*

Does Johns still have his camera downstairs?

*(PARKER and DOBBS exit through the front door and continue talking.)*

*(BRITNEY takes one of the drinks.)*

BRITNEY

I apologize.

SONIA

*(playfully)*

What was that?

BRITNEY

I can't believe my mother would do that. No. Of course she would. Of course, she would. She's the kind of person who would make out with my girlfriend without being queer. Just to do it.

SONIA

And I am your girlfriend?

BRITNEY

You know what I mean.

SONIA

No, I don't. Are you my girlfriend? Please say it.

BRITNEY

Why do I- What does it matter? Why do we need to- We don't. We don't need to label it.

SONIA

I would like to label it.

*(BRITNEY turns on her seduction. SONIA is not having it.)*

Baby. BRITNEY

Baby? SONIA

When my parents leave- BRITNEY

What? You can't even say it when we're alone. SONIA

I can do other things. BRITNEY

*(HYDE enters from the kitchen, reading the report.)*

*(BRITNEY kisses SONIA. SONIA does not reciprocate.)*

No. You cannot. SONIA

*(Beat.)*

*(COLLEEN enters.)*

Last chance for a movie, Sonia. COLLEEN

*(BRITNEY grabs SONIA and kisses her. SONIA struggles until BRITNEY stops.)*

*(To COLLEEN)* You can close the door on your way out. BRITNEY

*(Holding SONIA's hand like a trophy, BRITNEY pulls her. BRITNEY and SONIA exit to the kitchen.)*

*(PARKER enters through the front door.)*

HYDE

There you are.

PARKER

I need to use the bathroom. Too much water.

HYDE

There's a fax in here from your source.

PARKER

My source?

HYDE

Albert Shick, investigative reporter.

PARKER

What does he say?

*(COLLEEN makes a drink. Stews.)*

HYDE

(skimming) Lanford and Colleen were Co-founders. Four months ago Colleen Carmac stepped down as Chief Financial Officer. Rumor had it, not her choice. She became an advisor. Still on payroll, no real influence. Okay. Rumors of impending divorce. Of alcoholism. Of verbal abuse. And. Internal conflict over the sale. Unconfirmed public screaming matches. Unconfirmed problematic work environment. Unconfirmed... Embezzlement and fraud.

PARKER

Thank you.

*(PARKER begins to exit to the bathroom.)*

HYDE

Where are you going now?

PARKER

I am going to use the bathroom.

HYDE

This points to my initial assessment.

PARKER

It does. And now we have to find the knife.

*(SONIA enters from the kitchen.)*

*(PARKER exits to the bathroom.)*

HYDE

Bitch. God it's hot. Why is it so fucking hot in here?

*(HYDE finally removes her jacket. Revealing and exposing her gun in a holster.)*

COLLEEN

Where is she?

SONIA

In the kitchen. Listen.

*(COLLEEN slaps SONIA.)*

COLLEEN

You do not lie to me. Ever.

SONIA

I didn't.

*(HYDE exits into the kitchen.)*

COLLEEN

Are you in a relationship with my daughter?

SONIA

*(truth)*

No. I am not.

COLLEEN

I may not have been clear earlier. You are mine. Whatever that was with my daughter is over. Tell me you understand.

SONIA

I understand.

COLLEEN

And?

SONIA

And. You're going to be sweet to me. And I will do whatever you want.

COLLEEN

Because?

SONIA

Because. Because. I am yours.

COLLEEN

Good. Good girl. I will let you kiss me now.

SONIA

Thank you.

*(SONIA kisses COLLEEN.)*

*(LAN enters through the front door, unnoticed. He takes a quick bump of cocaine.)*

LAN

I knew she got it from somewhere.

*(LAN adjusts the thermostat.)*

COLLEEN

Ohmygod. Why are you still here?

*(BRITNEY enters from the kitchen.)*

LAN

(To SONIA) You. I told you if I saw you again, I'd bust your lip.

COLLEEN

(To SONIA) Stay! (To LAN) You have no business presuming to give me orders. You drink yourself to death and I'll pursue whomever I want.

*(COLLEEN holds SONIA's hand like a trophy.)*

BRITNEY

Put her hand down. She doesn't want you.

COLLEEN

(to SONIA) What do you want?

*(SONIA kisses COLLEEN.)*

COLLEEN (CONT'D)

It looks like she's mine.

BRITNEY

(To SONIA) I withdraw my offer of employment.

LAN

Too late, Brit. I already fired her.

SONIA

Mr. Carmac, you stole my briefcase. It belonged to my father. It's my property and I want it returned.

LAN

So the two of you can finish this frame up job you're working on.

SONIA

You robbed me at gunpoint.

COLLEEN

Gunpoint?

*(COLLEEN looks through her purse. She discovers that her gun is missing.)*

BRITNEY

(To LAN) You're the king of paranoia, pops.

COLLEEN

Who went through my purse, Lan?

SONIA

It was my father's.

BRITNEY

(mocking) "It was my father's." (to LAN) Just give it back so she'll shut up.

COLLEEN

(To SONIA) Let me get my things and I'll buy you a better one.

*(COLLEEN exits to the bedroom.)*

BRITNEY

(To SONIA) My mother, you disgusting sewage?

SONIA

Why not? It's not like I'm in a relationship with anyone.

BRITNEY

That's not fair.

SONIA

Fifteen months! Fifteen months! What's not fair?

BRITNEY

You know I can't be out!

LAN

Damn right. If any of this gets out- whatever it is- I'll fire your ass like that.

SONIA

You just need to say it to me. Just me.

*(LAN opens the balcony door.)*

BRITNEY

(To LAN) Oh, God damn it!

*(BRITNEY crosses to close the door. LAN crosses to the thermostat and turns it down.)*

LAN

(To SONIA) Open the desk.

SONIA

No.

BRITNEY

Here's what I know, dad. You're a disgrace as a father. You can't perform as a husband. And you're going to serve time as a CEO. So, fuck right off the balcony and smile on your way down.

SONIA

(To LAN) Listen to me, sir. I demand that you return my briefcase.

LAN

You aren't the kind of person who can "demand" anything.

*(LAN shoves SONIA down hard.)*

BRITNEY

Dad! (To SONIA) Someone was going to do that to you sooner or later.

*(BRITNEY tends to SONIA.)*

SONIA

I'm okay.

BRITNEY

Good. My mother?

*(BRITNEY slaps/pie faces/smacks SONIA in the back of the head. More of an insult than an assault.)*

LAN

I've seen dykes punch better than that. Give her a good one.

BRITNEY

(To LAN) You have thirty seconds to get out before this dyke breaks your nose!

LAN

You think I'm an idiot.

*(LAN opens the balcony door, taunting his daughter.)*

BRITNEY

Beside the point. But yes. Close the balcony!

LAN

You think I don't know. I can't see what you two are trying to do to my company?

BRITNEY

What the hell is wrong with you? You are the one that just assaulted someone in my home. After you broke in. Close the door.

*(BRITNEY closes the balcony door.)*

(Somewhere in this whirlwind, PARKER enters from the bathroom. She finds a safe place in the middle of the chaos and anchors her feet.)

(She methodically moves her focus to different areas of the room- thermostat, balcony door, the desk, the couch, parts of the floor where the bodies will end up.)

(This is PARKER'S crime solving meditation. She sees things from the past, connects dots, finds things that perhaps were missed by the police investigation.)

(As she does this, the conflict in the past moves all around her. She is the eye of the hurricane, conducting everything.)

BRITNEY

Fifteen seconds left. Don't touch the thermostat!

*(COLLEEN enters from the bedrooms.)*

COLLEEN

I'm ready to go.

LAN

(To COLLEEN) And don't think I don't know what you're doing.

COLLEEN

You know what I want you to know. Pathetic.

LAN

I'm supposed to think it's a coincidence that this shell company business started right before you stepped down? It's your revenge! You're all against me.

COLLEEN

You are a goddamn lunatic. I have a copy of the balance sheets-

LAN

-And they're fake! You faked them!

COLLEEN

-And they clearly show that you know all about the shell company and the "mysterious payments" of investor money.

BRITNEY

Wait. Really?

SONIA

Textbook definition of corporate fraud.

LAN

And it didn't happen! I'm being set up! (to SONIA) And you. With the notes in your briefcase. You think I don't know what you're doing?

COLLEEN

You can't prove any of these baseless accusations. Tomorrow, those balance sheets will be released and the court of public opinion will decide what you know.

LAN

That's not happening.

COLLEEN

Oh, it's happening.

LAN

It's not happening because you don't have them anymore.

COLLEEN

What?

LAN

You were keeping your fake report downstairs in your blue suitcase.

COLLEEN

How the hell- Did you search my rooms?

LAN

I have keys to all the apartments. I took the report because it's mine. I hid it and you'll never find where.

COLLEEN

Oh my God.

LAN

(To SONIA) Open the desk. And give me that fake cash flow statement. And get ready for prison.

BRITNEY

(To SONIA) No. Give me my key.

LAN

(To SONIA) It's probably still in your pocket, isn't it?

*(LAN grabs at SONIA, trying to search her for the key. Everyone reacts, scrambling.)*

*(An escalating struggle breaks out between LAN, COLLEEN, BRITNEY, and SONIA. Yelling and grappling and sprawling.)*

*(Overlapping.)*

SONIA

Hey. Hey, stop it. Let go.

COLLEEN

Lanford!

LAN

It's my desk. It's my key.

BRITNEY

Don't touch her!

COLLEEN

Lan, you're drunk.

SONIA

Let go. Let go.

BRITNEY

God damn it.

*(SONIA breaks off, exiting to the kitchen.)*

COLLEEN

Honestly, Lan. You are a pathetic piece of trash.

BRITNEY

I will remove you.

*(LAN and then BRITNEY exit to the kitchen.)*

*(End overlapping.)*

COLLEEN

*(yelling)*

All of you are gorillas!

*(HYDE enters from the kitchen.)*

*(COLLEEN instinctively searches her purse, before remembering LAN has the gun. She finds the card that HYDE gave her earlier. It triggers a thought.)*

COLLEEN (CONT'D)

*(the card)* Wait wait wait.

*(COLLEEN exits the front door, beginning to dial.)*

*(HYDE picks up the lab report. She reads.)*

PARKER

Find anything?

*(HYDE takes a moment to reference the lab report.)*

HYDE

Yes. I found the knife.

PARKER

Really?

HYDE

Still blood on it. It's been poorly rinsed and is sitting in the dishwasher.

PARKER

That's excellent.

*(DOBBS and COLLEEN enter through the front door. DOBBS carries SONIA's briefcase.)*

DOBBS  
(Calling)

Hello, ladies.

PARKER  
Mrs. Carmac, thank you for coming back up. (to Dobbs) You found it.

DOBBS  
(The briefcase) Right where you said. In Mr. C's ceilin.

HYDE  
What's that?

COLLEEN  
Sonia Ferreira's briefcase.

DOBBS  
I checked the ceilin in Mrs. C's room first. Zip. So, I bring her along and we go to Mr. C's rooms. And bingo bongo.

PARKER  
Did your husband have a history of hiding things in the ceiling?

COLLEEN  
(shrug)  
He was an idiot.

PARKER  
(to DOBBS) Do you remember seeing black scuff marks on the chair seat? Maybe on the desk.

DOBBS  
Uh. Yeah. Yeah.

PARKER  
(To HYDE) That was the other detail. Black shoe polish. Same marks are on this chair. There's a shoe polish kit under the couch and the lab said (Referring to the lab report) that Mr. Carmac was wearing, quote "black freshly polished shoes" end quote. He's comprehensive. Here, look.

(PARKER, HYDE, and DOBBS examine the desk.  
COLLEEN looks out over the balcony.)

*(LAN and SONIA enter from the kitchen.)*

*(LAN has an iron cooking pot lid or similar kitchen implement. SONIA holds a kitchen knife defensively. The knife HYDE and PARKER have been searching for.)*

*(BRITNEY enters from the kitchen. Her nose is bleeding.)*

BRITNEY

Both of you assholes out!

LAN

Make me.

*(LAN turns the thermostat down to taunt his daughter.)*

BRITNEY

God damn it. Leave it up. Up. Up.

*(BRITNEY smashes the thermostat to pieces.)*

SONIA

I demand my briefcase!

*(SONIA attacks LAN. In the struggle, SONIA stabs LAN in the hand.)*

*(LAN lunges forward. He slams the lid into the side of SONIA's head. SONIA falls unconscious, perhaps behind the couch or bar. She is not dead.)*

BRITNEY

Jesus Christ!

*(BRITNEY tends to SONIA.)*

LAN

She stabbed me. Look at my hand. She deserved that.

*(BRITNEY attacks LAN.)*

BRITNEY

I hate. You. Get the fuck. Out of my house.

*(BRITNEY beats the shit out of her father.  
LAN is down, stunned.)*

*(BRITNEY tenderly checks on SONIA.)*

DOBBS

Chief'll be pullin up any minute now. Hope all them jackals out in the rain get bronchitis. What you gonna tell him?

HYDE

That my initial report was correct. Murder, murder, suicide.

PARKER

Right. It was good work.

DOBBS

So, you found your motive? Was it the briefcase?

PARKER

Hyde found the knife cleaned off in the dishwasher. Is that officer Johns' camera?

DOBBS

Sure.

PARKER

Come take some pictures of this. (Aside to DOBBS as they exit.) Something was missing from Mr. Carmac's hands.

*(PARKER and DOBBS exit to the kitchen.)*

HYDE

(to COLLEEN) Can I talk to you out here (the hallway)?

*(HYDE ushers COLLEEN to the front door.)*

COLLEEN

You found the knife?

HYDE

Try not to think about it. You're holding up really well. This will all be over soon enough. There are a few final things to go over.

(HYDE and COLLEEN exit through the front door.)

BRITNEY

I swear. If she dies-

*(BRITNEY has the knife.)*

*(LAN comes up with the gun.)*

LAN

You'll do what?

BRITNEY

I'll kill you.

*(HYDE enters through the front door like a police officer conducting a raid. She levels her gun at LAN and BRITNEY.)*

HYDE

Police! Put the gun down. And the knife. Down!

LAN

I'm defending myself.

BRITNEY

He attacked us.

HYDE

Drop the gun. Knife down. Now. Now.

*(BRITNEY and LAN drop the weapons. HYDE picks up the gun.)*

HYDE (CONT'D)

Move back. (SONIA) How is she?

*(BRITNEY checks SONIA.)*

BRITNEY

I can't find a pulse.

LAN

I was defending myself. Look at my hands.

HYDE

Shut up.

LAN

I want my attorney. All my attorneys. (To BRITNEY) You're both finished. You're done.

BRITNEY

You killed her.

*(BRITNEY lunges for LAN. HYDE grabs BRITNEY and pulls her back.)*

HYDE

Get. Back.

LAN

I have proof! Proof that I'm being set up. By my daughter and my wife. They're trying to ruin me! I can prove it.

*(HYDE pistol-whips LAN. He falls unconscious.)*

HYDE

(to LAN)

No. You listen to me.

BRITNEY

Jesus Christ. Call an ambulance.

*(BRITNEY tends to SONIA.)*

BRITNEY (CONT'D)

I think he killed my girlfriend.

*(COLLEEN enters through the front door.)*

*(She carries a to-go coffee cup from the hotel restaurant. The same cup that HYDE had at rise.)*

COLLEEN

Ohmygod. Ohmygod.

HYDE

(To COLLEEN) Stay in the hallway.

BRITNEY  
Mommy?

COLLEEN  
Ohmygod. What happened?

HYDE  
Get back in the hallway.

*(BRITNEY stands.)*

BRITNEY  
Mom. Call an ambulance.

HYDE  
(to BRITNEY) You listen to me! Don't move.

*(BRITNEY backs up towards the kitchen exit.)*

BRITNEY  
I'm not doing anything.

HYDE  
Freeze. Freeze now.

*(BRITNEY bolts to the kitchen.)*

*(HYDE shoots BRITNEY with LAN'S gun.)*

*(BRITNEY falls, perhaps just offstage. She is dead.)*

HYDE (CONT'D)  
Fuck! Fuck.

COLLEEN  
Britney. Britney. Oh, please. Please. No. No.

*(HYDE closes the front door.)*

HYDE  
Keep your voice down.

COLLEEN  
Ambulance.

HYDE

Not yet. Give me-

COLLEEN

You weren't supposed to shoot her. What did you do? This wasn't-

HYDE

Don't tell me what to do. You're getting what you want. Give me my coffee before you spill it.

*(HYDE takes her coffee cup from COLLEEN. COLLEEN checks on BRITNEY.)*

COLLEEN

Call 911. Please.

HYDE

Listen. Listen. Look at me! What did he mean, "I have proof?" Colleen!

COLLEEN

*(shook)*

Britney and Sonia have an altered cash flow statement in the desk. Sonia has the key.

*(HYDE gets the key. Over the following, she unlocks the desk and retrieves the report.)*

HYDE

They have a what?

COLLEEN

Cash flow statement.

HYDE

I don't know what the fuck that is. Like, a tax thing? Colleen!

COLLEEN

It's a report for the sale of the company. I assume they wanted to create the appearance of fraud.

HYDE

Why would they- It doesn't matter. It doesn't matter. Nerd bullshit. This is better for us. This is perfect.

COLLEEN

Why did you do this? You didn't have to-

HYDE

You have to listen to me. Are you listening? I need sixty seconds to clean prints and then we get out of here.

*(During her speech, mostly to herself, HYDE begins removing fingerprints.)*

*(COLLEEN sees HYDE "cleaning" and begins to straighten the mess.)*

*(During the speech, COLLEEN finds the bloody knife. COLLEEN exits to the kitchen, carrying the knife. HYDE does not notice.)*

HYDE (CONT'D)

This is better than what we planned. We don't need that fake accounting... Whatever you were talking about. I'll be lead on the case, so I'll burry whatever this report is. You get what you want. You get to inherit the company and take the throne, or whatever. Run it however you want, I don't care. Just donate a pile of money to Chief Blake's campaign and compliment me in public interviews. You get what you want. Blake wins the election. I get my promotion.

*(HYDE takes a sip from the to-go coffee cup, her hands trembling. A deep breath. Focusing herself.)*

HYDE (CONT'D)

It's okay. It's okay. All that we have to do is stay focused and calm. And you still have your fake report. Just destroy it. We don't need to use it. Right? Colleen?

*(COLLEEN enters from the kitchen.)*

COLLEEN

Here.

HYDE

You heard what I said?

COLLEEN

Yes. Clean and then leave.

*(LAN groans and starts moving.)*

HYDE

Fuck. Hold this.

*(HYDE hands COLLEEN the coffee cup. HYDE tends to LAN.)*

COLLEEN

I'm calling an ambulance.

HYDE

Not yet. Let some air in. Open the door to the balcony.

*(COLLEEN opens the balcony door.)*

*(HYDE helps LAN to his feet.)*

COLLEEN

What are you doing? What are you doing?

*(With a running start, HYDE throws LAN over the balcony.)*

*(COLLEEN screams.)*

*(HYDE grabs COLLEEN, firmly guiding her to the front door.)*

HYDE

Listen. Listen. Just do what I said. You know the plan. Hey! You know the plan. Go down the back stairs to the lobby and make sure they see you. Go now. Now! And fix your hair.

*(HYDE and COLLEEN exit through the front door.)*

*(A long beat. Take in the disaster.)*

*(PARKER and DOBBS enter from the kitchen.)*

DOBBS

I don't understand any of this.

PARKER

There's only one piece left. And this is how we get it. Do what you do best.

(HYDE and COLLEEN enter through the front door.)

(Everyone is now in the same timeline.)

DOBBS

(Suddenly cheerful)

(To HYDE) Looks like if George ever hangs up her stockings, Saint Louis might be okay after all. Nice catch with the knife, Jenny.

HYDE

Thanks.

DOBBS

Nah, I mean that was really good. I don't know if I would a seen it in the dishwasher. Who am I kiddin? No way would I.

COLLEEN

So, I can go back to my apartment?

DOBBS

I'll walk you down in a sec. Chief is probably wantin an update.

HYDE

I'll give him a call.

PARKER

No. I'll do it. I behaved less than professionally earlier. I'll tell him that we're going with your original assessment. You were right from the beginning.

HYDE

(Impressed or maybe relief)

Thank you.

DOBBS

My knee is killin me. You think anyone would mind if I confiscated a few Ibuprofen for police business? No one would mind, huh Jenny?

(DOBBS uses the request for Ibuprofen as a distraction. As casually as possible he slowly positions himself behind HYDE.)

HYDE

Probably not.

PARKER

My phone is dead. Can I use yours, Mrs. Carmac?

COLLEEN

Oh. Of course. Here you go.

PARKER

Thank you.

DOBBS

Mrs. C? A few Ibuprofens if you have them.

COLLEEN

Yes. Yes. We keep headache remedies next to the alcohol. It saves a trip.

DOBBS

My second wife did the same thing.

(HYDE's phone rings.)

COLLEEN

Officer Dobbs? Your aspirin.

(DOBBS has moved behind HYDE. He is fixated on HYDE'S gun holster. Waiting for a signal.)

(HYDE checks her caller I.D. then looks to PARKER, confused.)

(Holding COLLEEN'S phone, PARKER has been watching HYDE.)

PARKER

Dobbs.

(DOBBS pulls HYDE'S gun smoothly from its holster, disarming her.)

HYDE

What are you doing?

DOBBS  
 What am I doin, George?

(Overlapping.)

PARKER  
 I just need-

COLLEEN  
 Oh, my God.

HYDE  
 Give me my gun!

PARKER  
 I need to ask-

COLLEEN  
 I'm going to be sick.

DOBBS  
 Talk George. I'm not feelin good about this.

(Overlapping ends.)

(HYDE tries a new tactic: charm. Waiting for her opportunity.)

HYDE  
 Travis. Come on.

DOBBS  
 Hold on now, Jenny.

PARKER  
 Mrs. Carmac, why is detective Hyde's number programed in your phone?

COLLEEN  
 I don't know.

HYDE  
 I put it in there so she could call if she remembered anything.

COLLEEN  
 That's right. She did. That's right.

PARKER

Last dialed at twenty of ten tonight. Twenty of ten, Dobbs?

DOBBS

Ah. About ten minutes before Mr. C dove off the balcony. About five minutes before Mrs. C came down to the restaurant.

PARKER

(To COLLEEN) Five minutes before you went downstairs and stopped at the security desk. To do what, Dobbs?

DOBBS

She asked me the time.

PARKER

Even though you're wearing a watch, Mrs. Carmac? And into the restaurant. Then what?

COLLEEN

I went for dinner. I didn't call-

PARKER

You ordered dinner? I thought you haven't eaten?

COLLEEN

I was going to order dinner.

PARKER

What time do they close?

DOBBS

Ten.

PARKER

What time did officer Hyde get here tonight?

DOBBS

About ten-thirty.

HYDE

This is bullshit.

PARKER

Was she carrying a cup of coffee? In the lobby security footage, was she carrying one of The Common Grounds to-go cups?

DOBBS

Uh. No.

PARKER

Mrs. Carmac, instead of dinner, did you buy a cup of coffee, take it out the back of the restaurant, pass the broken fire door with no alarm, open it for officer Hyde, and then come up the stairs where there are no cameras?

HYDE

Are you fucking nuts?

COLLEEN

I didn't want anyone to die.

HYDE

Be quiet. Wait for your lawyer!

DOBBS

Quiet now, Jenny.

HYDE

Fuck off, Trav.

PARKER

Mrs. Carmac. What was supposed to happen?

HYDE

Don't say anything.

PARKER

What did you do, Mrs. Carmac?

COLLEEN

Create a state of chaos and delay the sale. Create a shell company to imply that Lan is committing fraud. AT&T walks, investors push for Lan's removal, and I get my company back. I get my company back.

PARKER

And who killed your family?

HYDE

Shut the fuck up!

(PARKER and DOBBS share a look.)

DOBBS

Ah. Damn it, Jenny.

PARKER

Officer Dobbs, would you take Mrs. Carmac to the station and let her call her attorney. Many charges will be coming.

DOBBS

Can do.

PARKER

Officer Dobbs. Take Mrs. Carmac out through the reporters so they can all get pictures.

DOBBS

Jenny too?

PARKER

I'll bring her down in a minute.

DOBBS

George. You made me pull a gun on a cop.

PARKER

She killed these people.

DOBBS

Still. (to COLLEEN) Come on, Mrs. C.

COLLEEN

It's my company. Mine.

(DOBBS and COLLEEN exit through the front door.)

PARKER

Okay. Here's your deal. I want Andrew Gatty.

HYDE

Oh, my God. Really? Did he break your little heart?

PARKER

You have two options. Option one. Testify against your partner who is already under investigation and we'll take the death penalty off the table.

HYDE

I don't think you can make it stick. If only someone hadn't broken that security camera. I wonder who did that?

(Beat.)

PARKER

If you-

HYDE

-I'm not a snitch.

PARKER

That's the worst part about this for you, isn't it? Not what you did to these people. The crime you see is that I'm not protecting bad cops. (Beat.) All right. Here's your second option. Mrs. Carmac's gun is still missing. And I think I know who has it.

(HYDE has it and had been preparing to draw. She freezes.)

(Like an old west gunfighter PARKER squares off and prepares to draw.)

PARKER (CONT'D)

This is your second option. (beat.) Go ahead. Jenny.

(In a blink, the following happens.)

(HYDE goes for the gun.)

(PARKER jumps behind furniture or into a hallway just offstage.)

(HYDE fires. Missing.)

(PARKER fires.)

(HYDE falls.)

(PARKER retrieves the gun and watches HYDE twist.)

PARKER (CONT'D)

I tried to tell you before. The second thing that the lab found, an absence of gunpowder residue on Mr. Carmac's hands. If he had fired the gun, it would have been there.

(PARKER walks to where HYDE was sitting at rise and sits in the same position.)

PARKER (CONT'D)

And I did lie earlier. You were correct. I was the one who went to Internal Affairs. I brought them in. Nobody else was going to do anything.

HYDE

Call an ambulance.

PARKER

I meant what I said to you. I'm not protecting bad cops. Not anymore.

(PARKER watches as HYDE dies.)

End Of Play