

ADDITIONAL AMY/JJ AUDITION SCENE

INT. HOTEL LOBBY - DAY

Amy and JJ sit next to each other on a couch. JJ is looking at the LCD screen of a camera.

He points the camera at Amy and takes a picture.

JJ

You know what's great about me?

AMY

Perseverance?

She takes the camera from JJ and looks at the screen - scoping the room for a good shot.

JJ

No... okay, yes. I'll add it to the list.

AMY

Glad I could help.

JJ

But you know what else is great about me?

Amy emits a small sigh, still looking at the screen. JJ doesn't wait for a response.

JJ

I have an older sister.

Amy lowers the camera and looks at JJ. He just keeps smiling at her.

AMY

Still waiting for the punch line.

JJ

I know how to deal with women and their crazy.

AMY

I'm sure we're all very pleased.

JJ

No, really. I have to be sensitive and resolve conflict... without using sex as a mediator.

Amy lifts the camera and takes a picture, then hands it back to JJ.

AMY

Ahh, Sex. Is there nothing men think you can't do?

(as JJ opens his mouth)

Don't answer that.

JJ closes his mouth and takes another picture of Amy. He hands her back the camera.

AMY

As happy as I am to hear that you and your sister don't settle your differences by getting naked, I think you should go back and replay the last few sentences of this conversation in your head. I'll be happy to give you a do-over if you decide you want one.

JJ pauses, thinks.

JJ

I'm all right.

Amy snorts and snaps a picture of something across the room. She hands JJ the camera.

He immediately takes another picture of Amy and hands it back.

JJ

Maybe it came out wrong, but my point is - Kim and I have a good relationship, and it's because I know how not to be... a guy, sometimes. You know, with the logic and the problem-solving and the "I'm sorry you feel that way" business.

AMY

We do hate that business.

Amy snaps a picture and passes the camera to JJ. He immediately points it at her.

Amy puts up her hand and lowers the camera, looking him in the eye.

AMY

How does this end, for you? Because I've seen the way it ends for me, and it's not exactly what you have in mind.

JJ lowers his eyes, silent. But after a few seconds he looks up again, smiling.

JJ

I'm also really good at predicting how relationships turn out. Remember, I called Ellis and Tonya's breakup three months in advance?

He pulls the camera out from under Amy's hands and snaps a quick picture of her.

Amy grabs the camera away from JJ in disgust.

ADDITIONAL AMY/MARIA AUDITION SCENE

INT. HOTEL OFFICE - DAY

Maria is sitting at the desk, doing paperwork. At a KNOCK she says:

MARIA

Come in.

Maria doesn't even look up as Amy opens the door and sits down in the chair across the desk from her.

MARIA

This isn't a great time, Doll. What do you need?

AMY

Don't you want to talk about the hotel closing?

Maria stops her paper-shuffling, folds her hands on top of the desk, and looks at Amy.

MARIA

I'm very sad about it. How do you feel?

AMY

Also sad.

MARIA

Okay, good talk.

AMY

Thanks, Dad.

Maria's face softens.

MARIA

You're right.

Maria stares at the desk for a moment. Then she sighs, looks up at Amy again.

MARIA

You were born here, you know. In the kitchen.

AMY

Probably because you were too busy cleaning to be bothered with going to the hospital.

MARIA

That really backfired on me. Well, not me. Somebody. Whoever had to clean up all that afterbirth.

AMY

I'm never getting pregnant.

MARIA

Yeah, don't do it. Totally not worth it.

She grins at Amy.

MARIA

Anyway, sticky and ugly as you were at the time, I felt a certain affection for you, and I never planned for you to spend your whole life in a hotel.

AMY

So what are you saying - this is a good thing?

MARIA

Everything is good, looked at the right way. Like JJ and his list....

AMY

Aw, come on.

MARIA

Pay attention now, 'cause I'm tired of saying it over and over--

AMY

Then stop.

MARIA

Oh, please. It is to laugh. Also, don't interrupt your mother.

AMY

Yes, Mother.

MARIA

Thank you. Anyway, for the semi-almost-final, nearly-last time, please, for goodness sake... sort it out.

AMY

Sage advice.

MARIA

I am feeling particularly sage today. Now
get out of my office, Minion.

Amy gets up and bows, touching her forelock.

AMY

Master.

Amy turns and walks to the door.

MARIA

Hey.

On the threshold, Amy turns again.

MARIA

We'll talk later, okay?

Amy smiles, almost believably, and nods.

ADDITIONAL AMY/EASTWOOD AUDITION SCENE

INT. HOTEL ROOM - NIGHT

Amy turns down the corner of the bedspread and walks toward the door.

She smiles at Eastwood, who is unpacking his suitcase.

AMY

Will that be all, Sir?

She drops a little curtsy as she asks, and Eastwood laughs.

EASTWOOD

Were you raised in a thirties musical?

AMY

No, but we used to summer on the vaudeville stage.

EASTWOOD

Mother-daughter dance team?

AMY

Sister acts sell better, so we faked it until Mom couldn't pull off 25 anymore. And for a little while after that.

EASTWOOD

I'm still trying to figure out where the love-hate line is between you two.

AMY

I've worked hard to blur the distinction. Mockery is my love language.

EASTWOOD

Mine's Pig Latin. Not as versatile, but it takes less time to master.

Amy laughs and starts to close the door on her way out.

AMY

Good night.

EASTWOOD

I remembered a trick.

Amy opens the door again.

AMY

Like a magic trick?

EASTWOOD

A technique. For your camera. I remembered, if you fold the end of the film leader once it's in the take-up spool it has a better shot of staying in.

AMY

Any other bits of wisdom to pass on?

EASTWOOD

You should cut your mother a break sometimes.

AMY

My meow is worse than my scratch.

EASTWOOD

It's not easy being a single parent.

AMY

How did you...?

EASTWOOD

I have my ways.

AMY

I'm pretty nice to her, really I am. You can't see the halo from here, but I swear it's up there.

She points to the air above her head as she says this.

Eastwood smiles.

EASTWOOD

You often don't notice the sacrifices your parents make for you. But your parents notice.

AMY

Are you two friends, or something?

EASTWOOD

Not exactly.

He shakes himself a little.

EASTWOOD

Sorry. So deadly serious. Would you care for any other advice from a total stranger? I can cover a pretty wide range of subjects.

AMY

I'll come up with a list and grill you tomorrow on my off time.

Amy smiles again and closes the door.

ADDITIONAL MARSHALL/CHIEF LINDER AUDITION SCENE

INT. POLICE STATION - DAY

Detective Marshall sits down across the desk from Chief Linder.

MARSHALL

I don't know about this.

CHIEF LINDER

Seems pretty cut-and-dried to me.

MARSHALL

But everything's still fresh. The opposite of dried.

CHIEF LINDER

What's bugging you, Bob?

MARSHALL

When you think about it nice and carefully, there's not much to go on. We don't even know it's homicide.

CHIEF LINDER

Come on. Upturned furniture, signs of struggle, missing person? Suspiciously-timed will revision?

MARSHALL

I'm sure Kendrick didn't mean to time his will revision so suspiciously.

He thinks about this for a second.

MARSHALL

Ah, you know what I mean. Could be coincidence.

CHIEF LINDER

Could be murder.

MARSHALL

And all we have on Martin is motive.

CHIEF LINDER

Pretty good motive.

MARSHALL

You'd have to be dumber than Andrew
Martin to kill a man who just yesterday
made it very worth your while to kill him.

CHIEF LINDER

.... Speculation.

MARSHALL

Maybe we should speculate a little
longer.

CHIEF LINDER

Not really how police work is done, Bob.
Now go pick this kid up.

Marshall sits silent for a moment, then rises.

MARSHALL

This is not going to end well.

CHIEF LINDER

It's just an arrest, Bob. We're not
giving the kid a life sentence yet.

Marshall shakes his head.

MARSHALL

That's what I'm afraid of.

ADDITIONAL MISS KENDRICK/KAREN AUDITION SCENE

INT. HOTEL LOBBY - DAY

Miss Kendrick emerges from the Hotel Office to find Karen passing through the lobby.

MISS KENDRICK

Oh, Karen!

Karen starts, turns to look at Miss Kendrick.

KAREN

Miss Kendrick, you scared me! But I'm so jumpy right now, anyway.

MISS KENDRICK

Can you tell me where Maria is? I need to speak with her right away.

KAREN

I saw her walking up the first floor hall with Amy. Not sure where they were going.

MISS KENDRICK

Possibly their rooms, Dear?

Karen brightens.

KAREN

Oh, yes. That makes sense!

MISS KENDRICK

Are you quite all right, Nina? Your brain seems to be playing catch-up to your mouth today.

KAREN

I'm sorry, Miss Kendrick. It was just so unsettling, seeing everything just the same as it was seventeen years ago in Mr. Kendrick's room the morning he....

She trails off, a horrified look coming over her face as she realizes:

KAREN

Oh, I'm sorry! You probably don't want to hear about that.

MISS KENDRICK

That's all right, Karen.

(beat)

Everything exactly the same as it was?
Nothing different at all?

KAREN

I really couldn't say exactly. But it was so eerie, I had that little déjà vu bell go off in my head. So it must have been quite the same.

MISS KENDRICK

Well, don't go spreading that notion around too freely, Karen. We don't want to frighten anyone or give people the wrong idea.

KAREN

No, Miss Kendrick.

MISS KENDRICK

I'm sure the police will know how to go about looking into the matter.

KAREN

Yes, Miss Kendrick.

MISS KENDRICK

You'd better get back to work, Dear.

KAREN

Yes, Miss Kendrick.

Karen doesn't move, still staring off into space.

MISS KENDRICK

Off you go, Karen.

After another second's pause, Karen snaps out of her reverie and walks away.

Miss Kendrick turns in the other direction and walk toward the hallway, shaking her head.