

eyes.

PARKER

Jump!

Drew stumbles, wrong-foots the takeoff but somehow manages to get across it to the curb. For just a BEAT, we see her surprised face. Hm. I did it.

Then they see Bennie crossing in traffic, huffing and puffing after them and not seeing the pile, which he hits in full stride, slips on, and PLOPS INTO on his ass. This gives the girls the opening they need and they ditch inside some revolving doors.

36.

INT. THE PLAZA - GIRLS' POV - DAY

IN THE STREET, Bennie's getting up, brushing the crap off. When a CAB HONKS at him, he gives it an Italian salute and slaps the hood, but when he reaches the curb it's clear: He's lost the girls.

DREW AND PARKER

DREW

I don't want to do this anymore.
I want to be done. No more rats,
no more mob hit men.

PARKER

Well, Cinderella, your wish has
come true.

(gesturing)

Voila, La Plaza, mademoiselle.

DREW

So? Hello? No dinero?

PARKER

Yeah. I've got what I'd like to
call a 'creative solution' to
that.

DREW

No. I'm calling Mom.

PARKER

What good will that do?

DREW

(beat)

I'll have her... uh...

PARKER

Have her what? Hi, Mom? Could you leave that baby halfway outta there and drive into the city?

DREW

Dad, then.

PARKER

Dad, hey. Drew. Complete loser. Couldn't get to an interview by myself, need full bail out. Yeah. I'm the one who was going to change the world, I just couldn't get across town.

(CONTINUED)

37.

CONTINUED:

DREW

Damn it, Parker, my itinerary is shot to hell! Blue, red --

Her WATCH ALARM BEEPS.

DREW

I don't even know what that means! I'm running out of time.

(noticing)

Is that guy looking at me?

Parker starts to look.

DREW

Don't look.

PARKER

When you ask a question like that, the person is going to look.

Drew drags her behind a palm. Sure enough, across the lobby, a guy dressed as PLAINCLOTHES HOTEL SECURITY (MORTY SESTERO) now pretends he wasn't keeping an eye on them.

DREW

I think he was.

PARKER

Drew, we haven't done anything.

DREW

Yeah, but I'm standing in the lobby of the Plaza looking like a deranged street person who might attack at any moment. In fact, I might attack at any moment.

The ELEVATOR behind them opens.

PARKER

Let's go.

The girls slip into the elevator. When it closes, Morty's watching.

INT. HALLWAY - THE PLAZA - DAY

The girls climb out of the elevator and sneak to the end of the hall where Parker stops and peers back around the corner.

(CONTINUED)

38.

CONTINUED:

DREW

(whispering)

What are we doing? And why am I whispering?

PARKER

We're getting you a shower. Blake Greer pulled this at the Sheraton after the prom.

DREW

Great. Now we're emulating Blake Greer, voted most likely to commit a felony before having to shave.

PARKER

We're not going to steal anything. We're just going to sneak in, use

a little soap and water and get out.

DREW

Oh, we're not going to steal anything. Super. Just a little 'breaking and entering.'

PARKER

We're not going to break anything.

(beat)

We are going to enter, however.

DREW

No. No. No.

PARKER

Shhh... here comes somebody.

DOWN THE HALL a door swings open and MR. AND MRS. LO BIANCHO, wealthy Bostonians, EXIT their suite.

ANOTHER ANGLE

REVEALS -- at the opposite end of the hallway, Parker and Drew aren't the only ones watching. A PAINTER with one lazy eye, ROGER, pauses with his roller and carefully peeks around the corner.

MRS. LO BIANCHO

It's the New York Kennel Club, Emile, not the New York Knickerbockers. Please call the caterer and cancel the beer.

(CONTINUED)

39.

CONTINUED:

The ELEVATOR OPENS for them and they step in. Parker RUNS LIKE HELL for the door of their suite... it's just about to close when she SLIDES LIKE PETE ROSE INTO FIRST, just getting a hand on it. She lies there on the floor, holding the door and WHISPERS LOUDLY to Drew.

PARKER

Hurry up!