

"THE LAST WORD"

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FADE IN:

1 INT. SEEDY HOTEL - NIGHT

Alone in an extended-stay room that is posh but worn, MARCO paces the floor, tense. He pours himself a glass of scotch and looks out the window. Taking a deep breath, he drinks his scotch, and settles in an armchair facing the door and opens the hotel bible.

2 OUT THE WINDOW

We see a DARK FIGURE cross the street towards the building.

3 BACK TO SCENE

We pan from Marco in the hotel room, through the wall into...

4 INT. SEEDY HOTEL, HALLWAY - CONTINUOUS

Where JOE stands outside the door, obviously a guard.

JOSÉ - whom we recognize as the dark figure from before - in goatee, sunglasses, and a leather coat rounds a corner and walks menacingly towards the camera. He looks tough, mean. Maybe villainous.

Joe looks up at José's approach.

José reaches into his coat, as if for a gun, and extracts...

...A bag of doughnuts. He hands them to Joe.

JOSÉ

They didn't have taquitos, so I got you these. You still have coffee?

JOE

I'm fine, thanks for flying. Tell the truth, you were embarrassed to order taquitos from a Seven Eleven.

JOSÉ

Whatever.

They stand still for a beat, nursing their consumables.

JOSÉ

(continuing, gesturing at door)
Who is this guy, anyway?

We see a woman, RACHEL, with a large laundry basket full of

dirty clothes coming down the hallway. She is plain, attractive but dressed for sitting around the house eating ice cream.

JOE

Marco Polo, star witness for the prosecution or something. They just tell me where to stand.

(nodding to Rachel)

Ma'am.

As she walks by them, Rachel drops her keys. Joe goes to pick them up for her.

JOE

Let me get...

Dropping the laundry basket, she hits José with a throat strike and he goes down. We see the dull gleam of a gun before she pistol-whips Joe, who also collapses.

She enters the room.

5 INT. SEEDY HOTEL ROOM - NIGHT

Rachel drops into a crouch, gun trained and ready. We can see it has a silencer attached. She is disarmed to see...

Marco, sitting on the couch, calmly reading.

MARCO

Can't say I wasn't expecting you.

RACHEL

(jerking her head towards the door)

Fair to say they weren't.

MARCO

They were never in the business.

(noticing her clothes)

You do the thing with the laundry?

RACHEL

Mmm.

She stands, approaches him, but not too close. Her eyes and her gun never leave their mark.

MARCO

Didn't hurt them too bad, did you?

RACHEL

What do you care? You had your choice.

MARCO

Either way, I want you to know I

wouldn't have talked. I'm here to confess my sins, not to name names.

RACHEL

Clearly my clients aren't convinced.

MARCO

Please tell them I said so.

RACHEL

Not that it's any of mine, but what are you doing here? You used to be one of the best.

MARCO

Got old. Got scared. Started thinking about my soul. I don't know from religions, but "thou shalt not kill" seems generally to be involved.

RACHEL

So you became a vegan and now you're living in harmony with the piggies. Why turn State's?

MARCO

For a modicum of protection.

RACHEL

You're a stone killer. Protection from whom?

MARCO

From you. Well, people less clever than you.

RACHEL

Come on. You knew they wouldn't let you slide. You knew I was coming.

MARCO

I don't expect you to understand.

(beat, reads from book)

"He that covereth his sins shall not prosper; but whoso confesses and forsaketh them shall have mercy."

RACHEL

Well, now I have heard everything. A hit man quoting scripture without the irony. You really think you can come clean?

Frank looks at her compassionately. She lowers the gun a fraction of an inch.

RACHEL

(continuing)

Maybe I shouldn't kill you. Give you a chance to prove me wrong. But let's be realistic.

6 ON RACHEL

She blasts him without blinking. Blood paints the wall.

7 BACK TO SCENE

RACHEL

(continuing)

I have a contract.

We see her walk out of the room, dropping a playing card on Marco's body. We see Marco's hand by the blood-splattered bible in the F.G.

FADE TO BLACK

THE END