**THE PLATINUM HEIST CROSS-UP**

**A Robin Templar Caper**

**Episode 11 in the 11-part Cross-up TV miniseries**

**(Divided into parts 1 & 2)**

**Story by:**

**Dennis F. Stevens**

**(Member WGA)**

**Screenplay by:**

**Dennis F. Stevens**

**and**

**Christine R. Graham**

**Shooting Script: Rewrite Dennis F. Stevens**

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**Christine R. Graham 122 N. 4th East, Suite 4**

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**001**

**001 EXT. INTERSECTION: ALAMAMA HIGHWAY 20/431 – DAY 001**

**An armored car and its motorcycle escort exit westbound high-**

**way 20, and head north on Alabama highway 431. The cycle is**

**in the lead.**

**002 INT/EXT. ARMORED CAR CAB – DAY 002**

**The driver, HARRY FLETCHER, mid 30s, who often goes by the battle tag of Robin Templar, observes that there is very**

**little traffic on the highway.**

**Harry sees the white Ford 150 pickup in his rear view mirror.**

**003 EXT. FORD 150 PICKUP – ALABAMA HIGHWAY 431 – DAY 003**

**Some distance passes before the northbound white pickup with**

**a crew cab passes; two men are riding in the truck’s bed.**

**004 EXT. TRUCK BED – FORD 150 – DAY 004**

**Standing in the bed of the white F-150, next to a 50 gallon drum, are two men; one a youthful looking lad in his early 30s known as BRIG short for Brigand; likely not his real name.**

**The second man is called FIXER, a physically fit, good looking man in his mid 30s.**

**The two men are dealing with a pump type nozzle attached to**

**the barrel – as if preparing to pump and spray something**

**from the barrel.**

**005 INT/EXT. CAB OF FORD 150 – DAY 005**

**Behind the wheel there is another physically fit man in his early 40s referred to as SLUGGER.**

**In the passenger seat is the man known only as the BOSS. A rough looking man in his mid 40s, the Boss, readies his**

**rifle. But first, he and the driver put on their ski masks.**

**006 EXT. TRUCK BED – FORD 150 – DAY 006**

**The two men in the rear are also putting on ski masks.**

**007 INT/EXT. ARMORED CAR CAB – DAY 007**

**Checking the rear view mirror, Fletcher notices the white pick-**

**up making a move to pass.**

**002**

**008 EXT. FORD 150 PICKUP – ALABAMA HIGHWAY 431 – DAY 008**

**The white F-150 passes the armored car and closes in on the motorcycle guard.**

**From the passenger window of the pickup, a rifle is extended.**

**There are two somewhat muffled shots then the cyclist veers to his right and goes over an embankment; having apparently been shot.**

**Then the F-150 slows until it is alongside the armored car.**

**Suddenly, the two men riding in the truck bed begin pumping and spraying an oil substance across the armored car’s windshield and driver’s window; making it impossible for the driver to see where he is going.**

**009 INT/EXT. ARMORED CAR CAB – DAY 009**

**Since he cannot see out, Harry has no choice but to pull over and stop.**

**Soon as he does the head of a masked figure appears in the passenger side window.**

**Then, what looks to be a large handful of clay is *smacked* against the clear window. It sticks.**

**INTERCUT WITH:**

**010 EXT. PASSENGER SIDE – ARMORED CAR – DAY 010**

**Then a cell phone is taped to the window. The cell phone has a thin wire leading to a projectile sticking up from the *clay*.**

**Then the VOICE behind the mask BOOMS out.**

**BOSS**

**In case you haven’t guessed...It's**

**C-4. You want to live, you’ll exit**

**immediately!!!**

**Fletcher, having no choice, opens the armored car door and**

**steps down to the pavement; his hands raised.**

**011 EXT. ARMORED CAR – ROADSIDE - DAY 011**

**Fixer reaches in and removes Harry’s Glock-19 from its**

**holster.**

**003**

**Rifle in hand, the Boss nudges Fletcher towards the rear of**

**the armored car.**

**Reaching the rear, the Boss jams the barrel of the rifle in**

**the middle of Harry’s back.**

**BOSS**

**Tell them to come out or be blown**

**to bits.**

**For emphasis, Fixer slaps the C-4 next to the lock and tapes**

**the cell phone next to it; the wire still in place.**

**FLETCHER**

**Not necessary. There’s no one in**

**the back.**

**BOSS**

**(stunned)**

**Whadda you mean?!!**

**FLETCHER**

**There’s no one in there.**

**BOSS**

**Then what the hell are you hauling?**

**FLETCHER**

**I’m not hauling anything. I was**

**told to deliver this armored car to**

**a destination in Huntsville.**

**(beat)**

**Let me reach for my keys and I’ll**

**open it up for you.**

**BOSS**

**Go ahead.**

**Harry pulls the key chain from his pocket and proceeds to un-lock the rear doors of the armored car.**

**Brig and Fixer pull open the doors, seeing the inside is bare.**

**The Boss almost goes *postal,* jamming the barrel of the rifle into Harry’s ribs.**

**BOSS**

**Where the hell is it??!!**

**004**

**FLETCHER**

**Where the hell is what??**

**BOSS**

**The case of *platinum*!!**

**FLETCHER**

**Platinum?? ...Whatever gave you the**

**idea I was carrying *platinum*??**

**It’s Fixer who, in his thick Irish brogue, pipes up.**

**FIXER**

**(Irish accent)**

**Looks like we be had, Boss. ...Best**

**we retreat to the *taigh-geal* and**

**await further instructions. ...Aye?**

**BOSS**

**Maybe you’re right, Fixer. But first,**

**give this *Sumbitch* what’s coming to**

**him. Since I only have tranquilizer**

**rounds, one of you will have to put**

**a 9-mm slug into his lying heart.**

**SLUGGER**

**(Pointing his Glock**

**to Harry’s head)**

**Be my pleasure.**

**As Slugger squeezes off a round, Brig bumps his arm, and the shot goes wild.**

**SLUGGER**

**(angrily)**

**What the hell??!!**

**BRIG**

**Our benefactor, Godfather, made it**

**clear. There was to be no bloodshed**

**...That’s why the tranquilizer gun.**

**BOSS**

**Look, Brig, you're trying my patience.**

**Disobey one more order and you’ll be**

**the one taking a slug.**

**012 ANOTHER ANGLE 012**

**At this point the group spots a vehicle traveling towards**

**005**

**them in the opposite lane.**

**BOSS**

**Alright, *Sumbitch*, do your thing.**

**Act like a traffic director and**

**wave the car through. Don't let**

**it stop and begin taking notes.**

**For emphasis, Slugger jabs his Glock 9mm into Harry’s kidneys.**

**Harry does as told and officiously waves the approaching car past the holdup site.**

**No sooner has the vehicle passed than Harry HEARS the dull**

**sound of the tranquilizer rifle and feels the dart stuck in**

**his neck.**

**As he falls to the ground, losing consciousness, the last**

**thing Fletcher sees is the license plate of the white Ford**

**150.**

**013 ANOTHER ANGLE 013**

**The would-be robbers then hop into the white pickup, turn around, and head north, in the direction of the Mountain Longleaf National Wildlife Reserve.**

**Once the Ford 150 is turned around, a concerned Duke Osgard**

**is running towards the rear of the armored car.**

**014 ANGLE ON ARMORED CAR 014**

**Arriving at the armored car, Duke drops to his knees beside**

**the fallen Harry Fletcher. Spotting the dart and noting that Harry is breathing normally, Duke grabs his Glock and opens**

**fire on the fleeing F-150.**

**CUT TO:**

**015 TIGHT ON REAR OF F-150 015**

**A nice grouping of lead punches holes into the rear of the crew cab.**

**016 BACK TO SCENE: REAR OF ARMORED CAR 016**

**Holstering his weapon, and cradling Harry’s head in his arms, Duke pulls the carefully armed dart from Fletcher’s neck and curiously examines it.**

**006**

**017 EXT. FORD 150 PICKUP – LONGLEAF WILDLIFE RESURVE – DAY 017**

**The white pickup is entering a remote portion of the reserve when it suddenly stops alongside an older model 5.0 blue Mustang.**

**018 EXT. REMOTE AREA OF RESERVE – DAY 018**

**The Boss and Slugger exit the F-150 and check on Fixer, who**

**has two slugs in his upper back. Brig is applying pressure**

**to the wounds – but it doesn’t look good.**

**They move Fixer into the back of the Mustang, with Brig caring for him. Then Boss and Slugger quickly go to work.**

**The license plates on the white Ford pickup are changed.**

**The weapons, including the dart rifle are wiped down and left**

**on the crew cab. Only Boss keeps a revolver and a box of**

**shells for himself.**

**BRIG**

**Godfather said to leave all the guns**

**behind;'cuz they can't be traced.**

**BOSS**

**Well, Godfather told me to keep the**

**pistol in case any of you needed**

**what for.**

**Brig nods acquiescence.**

**Wearing the gloves, it’s highly unlikely any prints are left behind; the pickup is nevertheless wiped down with towels.**

**Finally, Boss and Slugger climb into the Mustang and a second later it peels out, leaving the abandoned F-150 behind. Weary of DNA and modern day forensics, the wannabe robbers take the towels, extra license plates, and leather gloves with them.**

**019 EXT. FLORENCE MCCLURE WOMEN’S CORRECTIONAL Center – DAY 019**

***SUPERIMPOSE: ONE MONTH EARLIER***

**The iron door of the North Las Vegas women’s prison opens and out steps GLORIA DEMORNAY. Every bit the femme fatale in the noir sense, DeMornay is a slinky, well presented, former Vegas showgirl in her late 30s with an infectious, wry smile. She**

**is greeted by a tall, thin and almost frail MATT “Bat” BARTHO-**

**007**

**LOMEW, a nerdy IT type in his late 20s. After a brief hug**

**the two approach Bat’s vehicle – a late model Ford Taurus.**

**020 INT/EXT. BAT’S FORD TAURUS – DAY 020**

**The Taurus is passing Fremont Street, heading south towards**

**the Strip.**

**DEMORNAY**

**Three years in stir have left me**

**broke. First thing we need is to**

**swing a caper that makes us a lot**

**of money.**

**BAT**

**I’ve got the answer to your problem.**

**DeMornay merely raises an eyebrow.**

**BAT**

**Friend from South Africa put me onto**

**it. ...But first, we need to recruit**

**some help.**

**021 EXT. VENETIAN HOTEL & RESORT – LAS VEGAS – NIGHT 021**

**One of the top rated hotels in Vegas, standing on the spot**

**where the former Sands Hotel (of *Rat Pack* fame) once stood.**

**022 INT. HALLWAY – VENETIAN HOTEL & RESORT – NIGHT 022**

**A tall, lean, man, who looks to be in his early 30s approaches the door of suite 700. He KNOCKS.**

**An electronically altered VOICE calls out: Enter!!**

**The man does as he is told.**

**023 INT. SUITE 700 – VENETIAN HOTEL – VEGAS 023**

**The man enters to find himself in a darkened room bathed in flood lights a la *The Thomas Crown Affair.***

**From behind the flood lights, an electronically altered VOICE orders:**

**008**

**DEMORNAY**

**(voice altered)**

**We’re not interested in names, only**

**deeds. I have it on good authority**

**that you are a fugitive wanted for**

**murdering your father. Please don’t**

**confirm or deny it. ...We understand**

**that as a fugitive, you need money.**

**BRIG**

**You got that right.**

**BAT**

**(voice altered)**

**We can help you achieve that goal.**

**...Interested?**

**BRIG**

**Of course, long as I don’t have to**

**kill anyone.**

**DEMORNAY**

**(voice altered)**

**That’s agreed.**

**BAT**

**(voice altered)**

**Since this operation requires ano-**

**nymity, you cannot use your real**

**name.**

**DEMORNAY**

**(voice altered)**

**So how do you wish to be known?**

**BRIG**

**On the street I’m known as *Brig*.**

**Stands for brigand which means--**

**DEMORNAY**

**(voice altered)**

**Bandit. ...We know what it means.**

**BAT**

**(voice altered)**

**Alright *Brig*. We have your contact   
number. ...We’ll be in touch.**

**Brig nods his head and departs.**

**009**

**024 ANOTHER ANGLE 024**

**The flood lights are switched off and now we can make out DeMornay and Bartholomew seated next to one another behind a desk.**

**DEMORNAY**

**Bat?! ...I give you credit, this**

**Thomas Crown gimmick seems to be**

**working.**

**BAT**

**Thank you, Ms. DeMornay.**

**DEMORNAY**

**Gloria. ...Long as we’ve known each**

**other, you can call me Gloria.**

**BAT**

**(smiling)**

**Gloria.**

**DEMORNAY**

**What time is our next interview.**

**BAT**

**(checks watch)**

**Ten minutes.**

**025 INT. LOBBY – VENETIAN – NIGHT 025**

**The BOSS, a large overbearing man, enters the lobby and**

**moves to the check-in desk.**

**026 ANGLE ON CHECK-IN DESK 026**

**Approaching the attractive VENETIAN CLERK, Boss asks--**

**BOSS**

**My favorite suite is 700. Can you**

**tell me if it’s occupied and if so**

**who’s in it?**

**VENETIAN CLERK**

**Sir, we cannot give out names but**

**I’ll check to see if it is occupied.**

**The clerk does a number on her keyboard and then turns to the Boss.**

**010**

**VENETIAN CLERK**

**Sir, the suite is vacant. Would you**

**like to register?**

**BOSS**

**(smiling)**

**Maybe later.**

**With that, the *Boss* heads for the elevators.**

**027 INT. SUITE 700 – VENETIAN HOTEL – VEGAS – NIGHT 027**

**There is a KNOCK at the door.**

**The flood lights came on and the electronically altered voice announces:**

**BAT**

**(voice altered)**

**Enter.**

**Boss enters and is dazed by the flood lights.**

**DEMORNAY**

**(voice altered)**

**We’re not interested in names, only**

**deeds. I find your rap sheet most**

**interesting not because of what’s on**

**it but rather what’s not on it.**

**BOSS**

**Come again?**

**BAT**

**(voice altered)**

**You’re not wanted and you’ve only**

**been charged with a tenth of the**

**crimes you’ve actually committed.**

**BOSS**

**So?**

**DEMORNAY**

**(voice altered)**

**You’re just the man we’re looking**

**for to lead a caper that could lead**

**to your ending up with a hundred**

**grand or more.**

**011**

**BOSS**

**So?**

**BAT**

**(voice altered)**

**Interested?**

**BOSS**

**(thoughtfully)**

**Could be. I’d have to know more**

**about it.**

**DEMORNAY**

**(voice altered)**

**Naturally. ...Should we decide to go**

**with you, we’ll be in contact.**

**BAT**

**(voice altered)**

**In the meantime, since we don’t use**

**real names, you’ll need a code name –**

**a battle tag – so to speak. Might**

**I suggest one?**

**BOSS**

**You’re doing the talking.**

**BAT**

**(voice altered)**

**From now on you’ll simply be known**

**as *Boss.***

**BOSS**

**And how are you to be known?**

**BAT**

**(voice altered)**

***Godfather.***

**028 EXT. SAN FRANCISCO MARINA – DAY 028**

**With the Golden Gate Bridge FRAMED in the background, the 90 foot, twin mast yacht “Sweet Charity” is moored out on the end of one of the marina’s many piers.**

***SUPERIMPOSE: TWO WEEKS FROM THE HEIST***

**029 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – DAY 029**

**012**

**The young cook, limo driver and all around good guy, JASON OW, is serving champagne and finger food to the small group gathered. JONATHAN MOORE, a gray haired, distinguished, 60-something, physically fit black man is addressing the group which includes: HARRY FLETCHER (who occasionally uses the**

**name Robin Templar); Andrea Parker (who often goes by the bat-**

**tle tag CHARDONNAY ROGERS); and DUKE OSGARD, who since serv-**

**ing a prison sentence, no longer uses a code name.**

**MOORE**

**I called this meeting to introduce**

**Sheldon Scott, who handles security**

**for a manufacturing plant, located in**

**Huntsville, Alabama.**

**(beat)**

**I think you’ll be interested in what**

**Mr. Scott has to say.**

**(gesturing to Scott)**

**Sheldon, the floor...er, the *deck* is**

**yours.**

**Mr. Scott, a silver-haired, 6-ft 3-inch physically fit man in his mid 40s puts down his flute champagne glass, stands and addresses the group.**

**SCOTT**

**By way of introduction, I am the**

**head of security for a plant located**

**in Huntsville, Alabama, manufacturing**

**catalytic converters.**

**(beat)**

**As you may know, the manufacture of**

**catalytic converters requires copious**

**amounts of platinum. ...And that’s why**

**I contacted Mr. Moore.**

**Sheldon smiles at Jonathan – which smile Jonathan returns.**

**SCOTT**

**The platinum we use comes from South**

**Africa. It is transported by airliner**

**to Atlanta and then driven by armored**

**car to Huntsville.**

**(beat)**

**At nearly $50 per gram, the $30 million**

**worth of platinum being transported is**

**600,000 grams, which comes to 1,322 lbs**

**and is too heavy to put on a light per-**

**sonal airplane.**

**(MORE)**

**013**

**SCOTT (Cont’d)**

**(beat)**

**And, on the international market, plat-**

**inum is easy to dispose of. ...There’s**

**a ready market, no questions asked.**

**FLETCHER**

**Unless my associates and I miss the**

**point, you’re expecting a heist?**

**SCOTT**

**Precisely. Rumors have it that an**

**attempt will be made on the armored**

**car somewhere between Atlanta and**

**Huntsville.**

**CHARDONNAY**

**And you want us to prevent the heist?**

**SCOTT**

**Jonathan assured me you could do it.**

**...See that the shipment arrives safely**

**at the Huntsville plant.**

**DUKE**

**What I don’t get is why not fly the**

**platinum from Atlanta to Huntsville on**

**a commercial airliner?**

**SCOTT**

**Good question.**

**MOORE**

**The airline’s domestic insurance pre-**

**mium for such a valuable and extremely**

**heavy cargo is many times the cost of**

**transporting it by armored car.**

**030 EXT. RUNWAY – ATLANTA INTERNATIONAL AIRPORT – DAY 030**

**It’s early morning as the airliner touches down and rolls out.**

**031 ANOTHER ANGLE 031**

**Before taxiing to the terminal, the passenger airliner stops on the tarmac long enough for the cargo hold to be opened and a large container to be offloaded and placed into the rear of the approaching armored car.**

**014**

**A driver, three armed guards and a motorcyclist accompany the armored car.**

**The transfer quickly made, the armored car drives off in the direction of one of several highly secure exits.**

**032 EXT. ATLANTA AIRPORT – OUTSIDE THE FENCE – DAY 032**

**Standing around a white crew cab F-150, Brig, Slugger, Fixer, and the Boss are watching the movement of the armored car.**

**SLUGGER**

**Entered that hangar...probably to**

**gas-up.**

**033 INT. AIRPORT HANGAR – DAY 033**

**The motorcyclist, followed by the armored car, enters a large hangar and comes to a quick stop.**

**Now the action begins. Out of sight of prying eyes, the motorcycle rider trades places with an armed Duke Osgard.**

**The container carrying the Platinum is offloaded into a black**

**SUV.**

**Harry Fletcher, dressed in a guard’s uniform, climbs behind the wheel of the armored car.**

**Chardonnay gives Duke’s body armor a final check then hands him his helmet.**

**CHARDONNAY**

**Bulletproof. Hope there’s no need**

**to put it to the test.**

**Duke smiles and puts on the helmet while Chard wraps a scarf around his neck.**

**CHARDONNAY**

**(continuing)**

**Latest model bulletproof scarf;**

**however, I wouldn’t want to go up**

**against a high-powered rifle.**

**Now ready, Duke and the motorcycle lead the armored car out**

**the other end of the hangar.**

**034 EXT. ATLANTA AIRPORT – OUTSIDE THE FENCE – DAY 034**

**015**

**Spotting the armored car, led by the cyclist, exit the hangar, the foursome standing around the F-150 with the crew cab quickly pile into the pickup; Slugger behind the wheel; Boss in the passenger seat and Fixer and Brig in the crew cab. Tied down in the rear of the F-150 is a 50 gallon oil drum.**

**035 ANOTHER ANGLE 035**

**As the armored car caravan exits the airport through one of the secured gates, the F-150 falls in behind – careful to keep its distance.**

**036 INT. AIRPORT HANGAR – DAY 036**

**Inside the hangar, Chardonnay checks the container loaded into**

**the rear of the dark SUV, climbs behind the wheel, fires up the engine, and follows the path taken by the armored car.**

**037 EXT. VENETIAN-PALAZZO RESORT – VEGAS – MORNING 037**

**The sun is still low in the eastern sky but already the grounds of the Venetian are filling up with tourists.**

**038 INT. BOUCHON RESTAURANT – VENETIAN RESORT – MORNING 038**

**Gloria DeMornay and Matt “Bat” Bartholomew are enjoying break-fast at the trendy French restaurant, Bouchon, located in the Venetian Resort’s tower.**

**Bat checks his watch.**

**BAT**

**Should be happening any time now.**

**DEMORNAY**

**I just hope they got the message,**

**loud and clear. ...No one is to be**

**injured!! ...I don’t mind doing time**

**for robbery, should I be implicated,**

**but murder is altogether another**

**story. I want none of it.**

**BAT**

**Not to worry. They’re using a rifle**

**loaded with tranquilizer darts.**

**FLASHBACK TO:**

**039 EXT. FORD 150 PICKUP – ALABAMA HIGHWAY 431 – DAY 039**

**016**

**The white F-150 passes the armored car and closes in on the motorcycle guard.**

**From the passenger window of the pickup, a rifle is extended.**

**We HEAR the two somewhat muffled shots.**

**040 TIGHT ANGLE ON OSGARD 040**

**Hearing the gunshots, Duke spots the two tranquilizing darts stuck harmlessly to his body armor. Instead of removing them, he goes into his act – carefully steering his motorcycle to**

**the edge of the road and over the side.**

**041 ANOTHER ANGLE 041**

**The F-150 slows until it is alongside the armored car.**

**Suddenly, the two men riding in the truck bed begin pumping**

**and spraying an oil substance across the armored car’s wind-shield and driver’s window; making it impossible for the**

**driver to see where he is going.**

**042 INT/EXT. ARMORED CAR CAB – DAY 042**

**Since he cannot see out, Harry has no choice but to pull over and stop.**

**Soon as he does the head of a masked figure appears in the passenger side window.**

**Then, what looks to be a large handful of clay is *smacked* against the clear window. It sticks.**

**INTERCUT WITH:**

**043 EXT. PASSENGER SIDE – ARMORED CAR – DAY 043**

**Then a cell phone is taped to the window. The cell phone has a thin wire leading to a projectile sticking up from the *clay*.**

**The VOICE behind the mask BOOMS out.**

**BOSS**

**In case you haven’t guessed...It's**

**C-4. You want to live, you’ll exit**

**immediately!!!**

**Fletcher has no choice, he opens the armored car door and steps down to the pavement; hands raised.**

**017**

**044 EXT. SIDE OF THE ROAD – HIGHWAY 431 – DAY 044**

**From his perch below the highway, where the overturned motor-cycle rests, Duke Osgard crawls up to watch the heist going**

**down.**

**045 EXT. ARMORED CAR – ROADSIDE - DAY 045**

**Harry pulls the key chain from his pocket and proceeds to un-**

**lock the rear doors of the armored car.**

**Brig and Fixer pull open the doors. The inside is bare.**

**The Boss almost goes *postal;* jamming the barrel of the rifle**

**into Harry’s ribs.**

**BOSS**

**Where the hell is it??!!**

**FLETCHER**

**Where the hell is what??**

**BOSS**

**The case of *platinum*!!**

**FLETCHER**

**Platinum?? ...Whatever gave you the**

**idea I was carrying *platinum*??**

**It’s Fixer who, in his thick Irish brogue, pipes up.**

**FIXER**

**(Irish accent)**

**Looks like we be had, boss... Best**

**we retreat to the *taigh-geal* and**

**await further instructions. ...Aye?**

**BOSS**

**Maybe you’re right, Fixer. But first,**

**give this *Sumbitch* what’s coming to**

**him. Since I only have tranquilizer**

**rounds, one of you will have to put a**

**9-mm slug into his lying heart.**

**SLUGGER**

**(Pointing his Glock**

**to Harry’s head)**

**Be my pleasure.**

**018**

**As Slugger squeezes off a round, Brig bumps his arm, and**

**the shot goes wild.**

**SLUGGER**

**(angrily)**

**What the hell??!!**

**BRIG**

**Godfather made it clear -- There was**

**to be no bloodshed. That’s why the**

**tranquilizer gun.**

**BOSS**

**Look, Brig, you’re trying my patience.**

**disobey one more order and you’ll be**

**the one taking a *slug*.**

**At this point the group spots a vehicle traveling towards**

**them in the opposite lane.**

**046 EXT. SERIES OF SHOTS – DAY 046**

**As the vehicle approaches, Fletcher takes note that all four**

**of the hijackers are wearing black, leather gloves.**

**047 BACK TO SCENE. 047**

**BOSS**

**Alright, *Sumbitch*, do your thing.**

**Act like a traffic director, and**

**wave the car through. Don’t let it**

**stop and take notes.**

**For emphasis, Slugger jabs his Glock 9mm into Harry’s kidneys.**

**Harry does as told and officiously waves the approaching car past the holdup site.**

**No sooner has the vehicle passed than Harry HEARS the dull**

**sound of the tranquilizer rifle and feels the dart stuck in**

**his neck.**

**As he falls to the ground, losing consciousness, the last**

**thing Fletcher sees is the license plate of the Ford 150.**

**048 ANOTHER ANGLE 048**

**The would-be robbers then hop into the white pickup, turn it around and head south, in the direction of the Mountain Long-**

**leaf National Wildlife Reserve.**

**019**

**049 ANGLE ON ARMORED CAR 049**

**Arriving at the armored car, Duke drops to his knees beside**

**the fallen Harry Fletcher. Spotting the dart and noting that Harry is breathing normally, Duke grabs his Glock and opens**

**fire on the fleeing F-150.**

**CUT TO:**

**050 TIGHT ON REAR OF F-150 050**

**A nice grouping of lead punches holes into the rear of the**

**crew cab.**

**051 BACK TO SCENE: Rear of F-150 051**

**Holstering his weapon, Duke cradles Harry’s head in his arms. He pulls the carefully armed dart from Fletcher’s neck and curiously examines it.**

**052 WIDER ANGLE 052**

**Duke looks up as the dark SUV, with a visible Chardonnay**

**behind the wheel, approaches, heading north. Duke shoots a thumbs-up as the SUV passes without stopping.**

**053 INT/EXT CHARDONNAY’S SUV – DAY 053**

**Driving north on the 431 towards Anniston and Fort McClellan, Alabama, Chardonnay keys one of her iPhone’s automatic dial numbers.**

**We HEAR the RING as the call is being put through.**

**INTERCUT WITH:**

**054 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – DAY 054**

**Jonathan Moore checks his cell phone screen and then answers.**

**MOORE**

**(into cell phone)**

**Chard? ...What’s the word?**

**CHARDONNAY**

**Got a thumbs-up from Duke, as I**

**passed.**

**020**

**MOORE**

**Good. Looks like everything went**

**down pretty much as expected.**

**CHARDONNAY**

**Harry looked to be unconscious, when**

**I passed. However, I doubt Duke**

**would’ve given me the thumbs-up**

**had he not been all right.**

**MOORE**

**(puzzled look)**

**That’s interesting.**

**CHARDONNAY**

**Call you as I approach Huntsville.**

**MOORE**

**Very good.**

**055 EXT. LARGE FARMHOUSE –IRON MOUNTAIN ROAD – DAY 055**

**The two story farmhouse, painted white, sits just off Iron Mountain Road. It looks to be at least 3,500 square feet**

**with a two car garage.**

**056 INT. KITCHEN – FARMHOUSE – DAY 056**

**Two women of totally opposite personalities are working alongside each other – preparing the evening meal. They are: SIGOURNEY O'HARA; a good looking, good natured woman in her late 20s, and JANE STEEL, a rather plain looking, lascivious woman approaching her 40th birthday.**

**JANE**

**Boys should be back any minute. I**

**better put a bottle of gin in the**

**freezer for *Boss*. He ain’t gonna be**

**too happy, being cooped up here for**

**two weeks.**

**She grabs a quart of cheap gin off the shelf and studies the label.**

**JANE**

**After today’s caper, won’t be long**

**before he’s drinking that champagne**

**...*Dom -* whatever it’s called.**

**021**

**SIGOURNEY**

**Dom Perignon...or Dom Ruinart...both**

**very good.**

**JANE**

**Yeah, that *Dom*...you just called it.**

**SIGOURNEY**

**I notice that you and the *Boss* seem**

**to be getting along quite well.**

**JANE**

**Yeah, he’s likeable enough – and *smart***

**too.**

**(sadly)**

**Only trouble is, he doesn’t function**

**too well down there, if you know what**

**I mean.**

**SIGOURNEY**

**You mean he’s impotent?**

**JANE**

**(hesitantly)**

**Impotent? ...I’m not sure I know what**

**that means.**

**SIGOURNEY**

**Means he has trouble performing sexu-**

**ally.**

**JANE**

**Yeah, I guess you could say that.**

**(beat)**

**Judging by the squeaking of the bed**

**in your room, something your husband**

**doesn’t suffer from.**

**Suddenly, we HEAR the SOUND of the electronically controlled garage door opening.**

**057 EXT. LARGE FARMHOUSE –IRON MOUNTAIN ROAD – DAY 057**

**The Ford Mustang, with its four occupants, enters the garage**

**and the electronically controlled garage door closes.**

**058 INT. KITCHEN – FARMHOUSE – DAY 058**

**Boss, Slugger, and Brig enter the farmhouse through the kitchen, carrying the badly wounded Fixer.**

**022**

**Sigourney lets out a small cry and quickly moves to her hus-band’s side.**

**SIGOURNEY**

**Oh, *John*...Hang on. We’ll get you**

**to a hospital.**

**Sigourney looks to the Boss for answers.**

**SIGOURNEY**

**Why isn’t he in a hospital?**

**BOSS**

**That would only complicate matters.**

**(beat)**

**Besides, he’s too far gone.**

**SIGOURNEY**

**That’s your self-preservation opin-**

**ion. I want him in a hospital – and**

***now*!!**

**BOSS**

**‘Fraid that’s not possible.**

**SIGOURNEY**

**Than get him upstairs, on my bed,**

**where I can take care of him.**

**Slugger and Brig comply and Sigourney follows.**

**Although Jane greets the Boss warmly, he is having none of it. It’s obvious he is extremely angry.**

**JANE**

**What is it, honey? What’s happened?**

**BOSS**

**The platinum was not in the armored**

**car.**

**JANE**

**I don’t understand?**

**BOSS**

**(angrily)**

**Understand this, I don’t like being**

**outsmarted. I want revenge.**

**059 EXT. SAN FRANCISCO MARINA – DAY 059**

**023**

**With the Golden Gate Bridge FRAMED in the background, the 90**

**foot, twin mast yacht “Sweet Charity” is moored out on the**

**end of one of the marina’s many piers.**

**060 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – DAY 060**

**Once again, Jason Ow is serving champagne and finger food to**

**the small group gathered, including Duke, Chardonnay, Fletcher, Sheldon Scott, and the master planner, former Marine Corps Major, Jonathan Moore.**

**Sheldon is addressing the group.**

**SCOTT**

**Although the hijackers were thwarted**

**this time, my company wants to send a**

**strong message to anyone thinking of**

**trying it again.**

**(beat)**

**In other words, we want you to bring**

**to justice those responsible.**

**Finished making his pitch, Scott relinquishes the floor (in**

**this case the *deck*) to Jonathan.**

**MOORE**

**My *merry band* is not in the habit**

**of working *pro bono*. I’m sure they**

**will want to know what’s in it for**

**them.**

**SCOTT**

**As far as we know, there were four**

**perpetrators involved in the hi-**

**jack attempt and probably one or**

**two planners not directly involved**

**in the attempted heist.**

**(beat)**

**My company will pay $200,000 for**

**each of the four perpetrators**

**brought to justice and another $500,**

**000 for the arrest of all those who**

**planned it.**

**FLETCHER**

**Hardly the money we usually get.**

**Jonathan explains to Sheldon.**

**024**

**MOORE**

**On jobs such as this, we usually**

**take from 20 to 25 percent of the**

**potential exposure or recovery; and**

**in turn donate a significant per-**

**centage of that amount to one of**

**our favorite charities.**

**SCOTT**

**Sorry. ...That's all the company**

**wishes to pay.**

**Fletcher checks the mood of his colleagues and then simply**

**states.**

**FLETCHER**

**What the hell. Let’s give it a**

**couple of weeks and see what we**

**can dig up.**

**This gets nods of approval from the Merry Band.**

**MOORE**

**With one proviso. We’ll want reim-**

**bursement for transportation costs.**

**(beat)**

**Like to South Africa.**

**SCOTT**

**Hell, for South Africa, we’ll even**

**pick up hotel expenses.**

**MOORE**

**Members of my team normally travel**

**first class, and that includes meals.**

**SCOTT**

**(smiling)**

**Agreed.**

**061 INT. BOUCHON RESTAURANT – VENETIAN RESORT – MORNING 061**

**Once again, in Vegas, Gloria DeMornay and Matt “Bat” Bartholo-**

**mew are having breakfast at Bouchon.**

**BAT**

**I was fooled this time, but it**

**won’t happen again. Next time,**

**I’ll cover *all* bases.**

**025**

**DEMORNAY**

**Meanwhile, we’re bleeding cash.**

**(beat)**

**We agreed to pay each of these**

**jokers two thousand a week, suc-**

**cessful or not, to stay hidden for**

**two weeks while we *fenced* the plat-**

**inum and things died down. ...Since**

**there’s no platinum to fence, this**

**makes our position rather precari-**

**ous, don’t you think?**

**BAT**

**Not necessarily. I’ve got another**

**job they can pull off in the mean-**

**time. ...This one cannot fail and**

**will give us the cash we need.**

**062 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – DAY 062**

**Those members of the Merry Band gathered on the fantail lounge are discussing details of the attempted heist. They include: Chardonnay, Harry Fletcher, Duke Osgard, and Jonathan Moore.**

**Absent is Sheldon Scott who has long since departed.**

**In military fashion, Jonathan is debriefing Duke Osgard and Harry Fletcher. It’s Harry who is currently being grilled.**

**MOORE**

**This person with the Irish accent,**

**what was it he said?**

**FLETCHER**

**“Looks like we be had, boss. Best**

**we retreat to the *Thai-grill*.”**

**MOORE**

**Strange. Internet search shows no Thai**

**restaurants in the area.**

**(beat)**

**Hold on a minute.**

**Jonathan pulls out his iPhone and dials a number. We HEAR**

**the RINGING and finally a voice answers.**

**026**

**VOICE (V.O.)**

**(filtered)**

**Easton Theatres.**

**MOORE**

**Sean Easton, please...Jonathan Moore**

**calling.**

**INTERCUT WITH:**

**063 INT. OFFICE OF SEAN EASTON – DAY 063**

**The intercom speaker announces:**

**VOICE (V.O.)**

**(filtered)**

**Jonathan Moore on line one.**

**SEAN**

**Thanks, Margaret. ...I’ll take it.**

**The man who went by the nom de guerre Douglas Shinaman dur-**

**ing the brief period he worked as one of Robin Templar’s**

**Merry Men, readily picks up the handset and punches the**

**button for line one.**

**SEAN**

**(Irish accent)**

**Jonathan! ...Good to hear from you.**

**Is this a social call or might you be**

**planning another of your terrific ca-**

**pers?**

**MOORE**

**Nothing as dramatic. ...I just want**

**to bounce a possible Gallic expres-**

**sion off you and see if it rings any**

**bells.**

**SEAN**

**Go.**

**MOORE**

***Thai grill.***

**SEAN**

**Sounds fairly straight. What’re you**

**looking for?**

**027**

**MOORE**

**It was said with a thick Irish ac-**

**cent as though it were a destination.**

**SEAN**

**Obviously a Thai restaurant.**

**MOORE**

**But there are no Thai restaurants in**

**the area.**

**SEAN**

**Irish accent, you say. Let me think.**

**(beat)**

**Could be he said *taigh-geal* which is**

**Gallic for *white house*.**

**(adding)**

**Not the *White House* – but merely a**

**white house.**

**MOORE**

**Thanks, Sean.**

**SEAN**

**Glad to help. Just let me know when**

**the services of Douglas Shinaman are**

**once again required.**

**064 BACK TO SCENE: FANTAIL DECK LOUNGE 064**

**Jonathan terminates the cell call and addresses the group.**

**MOORE**

**If *Thai-Grill* actually means *taigh-***

***geal*, it could mean our perps are**

**holed up in the area...in a *white***

**house, waiting for things to die**

**down.**

**CHARDONNAY**

**Worth checking out.**

**MOORE**

**Glad you agree.**

**(beat)**

**Chard? ...You and Osgard are going**

**to Anniston, Alabama. Harry, you’re**

**going to South Africa.**

**(beat)**

**(MORE)**

**028**

**MOORE (Cont’d)**

**We’ve only got two weeks! Keep in**

**touch on a daily basis.**

**065 EXT. LARGE FARMHOUSE –IRON MOUNTAIN ROAD – DAY 065**

**Although six people are living in the farmhouse, from the outside there is little sign that the house is occupied.**

**066 INT. LIVING ROOM – FARMHOUSE – DAY 066**

***Boss*, who’s not a happy camper, is living up to his moniker. With all but Sigourney and Fixer watching, he’s taking his**

**anger out on *Brig*.**

**BOSS**

**I’m used to working with profess-**

**sionals. ...Knocking away *Slugger's***

**shot doesn’t seem very professional**

**to me.**

**(beat)**

**Hardly the act of a man who suppos-**

**edly murdered his father.**

**(beat)**

**Tell me, why did you murder your**

**father? ...Revenge, money, hatred?**

**Now on the spot, Brig calmly answers the Boss’s question.**

**BRIG**

**For the money. He was worth a for-**

**tune and was about to write a new**

**will – giving most of it to his**

**favorite charity.**

**Boss nods approvingly.**

**BOSS**

**You may be a professional, after all.**

**It’s Slugger who immediately voices objection.**

**SLUGGER**

**I don’t buy it. ...This guy's trouble.**

**...Let me beat the truth out of him.**

**BOSS**

**(to Slugger)**

**Leave him alone, you hear? That’s**

**an order!! ...Capisce?**

**029**

***Slugger* reluctantly nods his acquiescence.**

**BOSS**

**Go check on Fixer.**

**SLUGGER**

**What for, Sigourney’s looking after**

**him.**

**The Boss just shoots him a hard stare and Slugger reluctantly heads for the stairs.**

**067 EXT. SERIES OF SHOTS - ANNISTON, AL – DAY 067**

**Historical landmarks, including Fort McClellan, Anniston Muse-**

**um of Natural History, and Berman Museum of World History.**

**068 EXT. HOTEL FINIAL – ANNISTON – DAY 068**

**The refurbished, landmark hotel, is probably the best in the**

**area.**

**069 INT. LOBBY – HOTEL FINIAL – ANNISTON – DAY 069**

**Having checked in at the desk, Duke and Chardonnay head for Spencer’s Bar, adjacent to the lobby.**

**070 INT. SPENCER’S BAR – HOTEL FINIAL – LATE AFTERNOON 070**

**Duke and Chard sit at the bar.**

**SPENCER’S BARTENDER greets the couple.**

**SPENCER’S BARTENDER**

**What’ll you have?**

**DUKE**

**Jack Daniel's Manhattan up, with a**

**glass of ice on the side.**

**SPENCER’S BARTENDER**

**And you, Ma’am?**

**CHARDONNAY**

**Snifter of your best Cognac.**

**As the bartender moves to make the drinks, Chard lays out the game plan.**

**030**

**CHARDONNAY**

**You say you fired on the fleeing**

**F-150.**

**Duke nods.**

**CHARDONNAY**

**Think you hit anybody?**

**A shrug.**

**CHARDONNAY**

**Well, we better check the hospitals,**

**just in case.**

**CHARDONNAY**

**While I present my San Diego creden-**

**tials to the local PD, you hit the**

**rental agencies. ...Get a list of who**

**has rented a white house within the**

**past month to six weeks.**

**DUKE**

**Aren’t you taking a risk, flashing**

**your badge on a case in which the San**

**Diego PD is not involved?**

**CHARDONNAY**

**Always a possibility, but might answer**

**some questions, saving us time.**

**071 INT. DEPARTURE DESK - SAN FRANCISCO AIRPORT – DAY 071**

**Checking in at the departure desk, the DELTA EMPLOYEE confirms Fletcher’s schedule.**

**DELTA EMPLOYEE**

**Delta flight 1507 to Atlanta; and**

**flight 200 on to Johannesburg.**

**...You’re all set, Mr. Fletcher.**

**FLETCHER**

**Thank you.**

**Harry stuffs the tickets into his jacket pocket and takes a seat, awaiting the boarding call for the Delta flight to Atlanta.**

**072 EXT. CALHOUN COUNTY SHERIFF’S DEPT. – DAY 072**

**031**

**To establish the building at 400 W. 8th Street, Anniston, Alabama.**

**073 INT. SHERIFF’S OFFICE – ANNISTON – DAY 073**

**Chardonnay shows the 44-year-old SHERIFF MATTHEW WADE her**

**badge. The sheriff studies the accompanying credentials and then looks Chard in the eye.**

**SHERIFF WADE**

**What can our department do for the**

**San Diego Police Department, Detec-**

**tive Sergeant Par*ker*?**

**CHARDONNAY**

**I’m interested in that white F-150**

**pickup you found abandoned in the**

**Longleaf Wildlife Reserve.**

**SHERIFF WADE**

**Wasn’t abandoned – was *stolen*.**

**(beat)**

**So what’s your interest?**

**CHARDONNAY**

**We think it was used in a failed**

**armored car robbery, just south of**

**here on highway 431.**

**SHERIFF WADE**

**You don’t say. ...Strange I didn’t**

**hear about such an attempt.**

**CHARDONNAY**

**Since the attempt failed, the armored**

**car company didn’t want any publicity.**

**SHERIFF WADE**

**(sternly)**

**They still should have filed a report.**

**(pleasantly)**

**So how does this tie into the SDPD?**

**CHARDONNAY**

**(lying)**

**Perps are suspected of being from the**

**San Diego or having close ties to the**

**area.**

**032**

**SHERIFF WADE**

**Makes sense, I guess. ...I assume**

**you’re here for a reason and just**

**haven’t gotten around to telling me**

**what that reason is.**

**CHARDONNAY**

**The reason is that abandoning the**

**pickup in such a remote area would**

**naturally require that another vehi-**

**cle be there to provide transport-**

**ation from the site.**

**SHERIFF WADE**

**Good assumption.**

**CHARDONNAY**

**So what can you tell me about the**

**getaway vehicle?**

**SHERIFF WADE**

**(impressed)**

**So you’re not just a pretty face.**

**(beat)**

**We took *moulage* castings of the tire**

**tracks and, based on the tires, plus**

**wheelbase calculations where the**

**vehicle was stationary, we came up**

**with a list of possible vehicles.**

**CHARDONNAY**

**Outstanding! ...Think I could get a**

**copy of that list?**

**The Sheriff nods and moves to comply.**

**CHARDONNAY**

**Oh, by the way. ...Hospitals report**

**any gunshot wounds?**

**Sheriff Wade turns and shoots Chard a look of exasperation.**

**SHERIFF WADE**

**So what else haven’t you told me?**

**CHARDONNAY**

***Perps* leave anything behind in the**

**F-150?**

**033**

**SHERIFF WADE**

**Funny you should ask.**

**074 INT. SPENCER’S BAR – HOTEL FINIAL – ANNISTON – NIGHT 074**

**Duke and Chardonnay have gathered to compare notes.**

**CHARDONNAY**

**They left the weapons behind in**

**the F-150; wiped clean, of course,**

**and untraceable.**

**(beat)**

**What about you?**

**DUKE**

**There have been 58 property rentals**

**in just the past six weeks. We can**

**narrow it down somewhat by assuming**

**that to house four men, we’re not**

**looking at an apartment but rather**

**an isolated house--**

**CHARDONNAY**

**--White in color.**

**DUKE**

**So how did you do?**

**CHARDONNAY**

**No doctors or hospital reports of**

**gunshot wounds.**

**(beat)**

**But this Sheriff Wade is nobody’s**

**fool. He’s extremely sharp. Won’t**

**be long before he finds out I lied to**

**him. ...He’s not going to be a happy**

**camper.**

**(beat)**

**Meantime I have a list of possible**

**vehicles the perps may be currently**

**using. Good news is that the list**

**is rather limited.**

**DUKE**

**(impressed)**

**Could be a big help.**

**CHARDONNAY**

**Get a good night’s sleep. In the**

**(MORE)**

**034**

**CHARDONNAY (Cont’d)**

**morning we start checking out the**

**rentals.**

**075 EXT. LARGE FARMHOUSE –IRON MOUNTAIN ROAD – NIGHT 075**

**Reestablish.**

**076 INT. KITCHEN – FARMHOUSE – NIGHT 076**

**Jane and Brig are alone in the kitchen. The others are up-stairs, asleep. Obviously attracted to Brig, as she refills**

**his coffee cup, she makes sure he is able to check out her**

**thin body in a way that lets him know she wouldn’t be against**

**a *roll in the hay*.**

**Angry that Brig isn’t reacting, she tries another tact, los-**

**ing the dumb act – she puts her words together in a more educated manner.**

**JANE**

**Not too smart deflecting Slugger’s**

**shot. ...You made an enemy and pos-**

**sibly gave yourself away.**

**BRIG**

**How do you mean?**

**JANE**

**I know who you are and that you didn’t**

***murder* your father – you merely *killed***

**him.**

**BRIG**

**What’s the difference?**

**JANE**

**The Hebrew version of the Ten Com-**

**mandants reads “Thou shall not *mur-***

***der*." In the Greek translation,**

**there was no word for murder so the**

**translators used the word *kill*...**

**Thou shall not *kill*.**

**BRIG**

**(amazed)**

**My...my...We’re not as dumb as we pre-**

**tend.**

**(beat)**

**(MORE)**

**035**

**BRIG (Cont’d)**

**And the point of this history lesson**

**is?**

**JANE**

**Suppose *Boss* were to learn your fa-**

**ther’s death was the result of a**

***mercy* killing.**

**BRIG**

**How do you know this?**

**JANE**

**There was a big article on it in the**

**prison newspaper.**

**BRIG**

**You were in prison??**

**JANE**

**Three years in the McClure Women’s**

**Correctional Center, in North Las**

**Vegas.**

**BRIG**

**Vegas? ...That’s interesting.**

**JANE**

**Why so?**

**BRIG**

**Only that I was recruited in Vegas?**

**JANE**

**I repeat, what if the *Boss* were to**

**find out you were anything *but* a**

***professional?*  How long do you**

**think you would last?**

**BRIG**

**I’m sure I’m about to find out.**

**(beat)**

**How long do I have before you tell**

**him?**

**Her answer is loaded with sexual innuendo.**

**JANE**

**Perhaps I could be persuaded not**

**to inform him.**

**036**

**077 INT. BOUCHON RESTAURANT – VENETIAN RESORT – MORNING 077**

**Bat and DeMornay are touching bases over breakfast.**

**DEMORNAY**

**My contact within the farmhouse con-**

**firms that all is going as expected.**

**Instead of looking pleased, Bat has a sour look on his face.**

**DEMORNAY**

**What’s the matter? You look dis-**

**pleased.**

**BAT**

**I consider it a potential security**

**breach, having a mole inside the**

**house who knows who you are.**

**(beat)**

**They get caught, an ex con like her**

**will use the information to her**

**advantage.**

**DEMORNAY**

**She knows what will happen to her**

**if she does.**

**BAT**

**Even *burner* phones leave a list of num-**

**bers called. Better make sure she’s**

**scrubbing the data after each call.**

**078 EXT. SUBURBAN HOME – ANNISTON, AL – DAY 078**

**A dark Ford SUV pulls up to a large, white suburban house**

**and discreetly parks within eyesight, a short distance down**

**the street.**

**079 INT/EXT. DARK FORD SUV – ANNISTON SUBURB – DAY 079**

**With Duke in the passenger seat and Chard behind the wheel,**

**Duke checks the address against that on his list.**

**DUKE**

**(watching house)**

**Leased three weeks ago.**

**CHARDONNAY**

**Certainly large enough.**

**037**

**DUKE**

**Oh, oh!**

**Duke and Chard watch as a BLACK COUPLE with THREE CHILDREN**

**exit and walk towards a car parked in the driveway.**

**CHARDONNAY**

**(disappointed)**

**Make and model of the vehicle doesn’t**

**match anything on the sheriff’s list.**

**080 EXT. O.R. TAMBO INTERNATIONAL AIRPORT – JOHANNESBURG – DAY 080**

**Delta flight 1507 touches down on the main runway of the former Jan Smuts airport and rolls out.**

**081 EXT. ARRIVALS – O.R. TAMBO INTERNATIONAL AIRPORT – DAY 081**

**Suitcase in hand, Harry Fletcher exits the terminal and ap-proaches the TAXI DRIVER at the head of the line.**

**082 TIGHTER ANGLE 082**

**FLETCHER**

**(to taxi driver)**

**55 Marshall Street, Jo’burg.**

**Harry climbs into the back and the taxi drives off.**

**083 INT/EXT. JOHANNESBURG TAXI – DAY 083**

**The right-hand drive taxi is heading for an upscale Johan-nesburg industrial park. The driver, DEMARCO KUMALO, a**

**black man in what appears to be mid 30s, attempts conversa-**

**tion with his passenger.**

**KUMALO**

**American?**

**FLETCHER**

**(not really**

**interested)**

**Good guess.**

**KUMALO**

**Wasn’t a guess. Saw the tag on your**

**baggage. ...Flight 1507 from Atlanta.**

**And your accent isn’t exactly South**

**African.**

**038**

**FLETCHER**

**(more interested)**

**You’re a pretty sharp fellow.**

**With his left hand, the driver passes Harry his card. Harry reads the name aloud and takes note of the phone number.**

**FLETCHER**

**(reading)**

**Demareo Kumalo.**

**(looking up)**

**Zimbabwe, Zulu name. You origin-**

**nally from Zimbabwe? I suppose**

**this is your current phone number?**

**KUMALO**

**You’re pretty sharp yourself.**

**(beat)**

**In addition to owning this cab, I**

**speak *Afrikaans,* some German, and a**

**number of Bantu dialects. I also**

**know the Transvaal as no other.**

**The taxi pulls up and stops in front of 55 Marshall Street.**

**KUMALO**

**Your address, sir. ...If I can be**

**of service – give me a call. I**

**can give you a special rate.**

**Harry grabs his suitcase and climbs out, turning back to the driver.**

**084 ANOTHER ANGLE 084**

**FLETCHER**

**Forget rands, how much American?**

**Demarco pulls out his iPhone and plugs in some numbers.**

**KUMALO**

**Let’s see...R268.00 ...Approxi-**

**mately $20 U.S.**

**039**

**FLETCHER**

**Let’s just make it thirty, U.S.**

**Fletcher hands Kumalo a twenty and a ten.**

**039**

**KUMALO**

**(Accepting the bills)**

**Don’t lose my card.**

**With that, the taxi driver pulls away from the curb; leaving Harry to stare up at the sign on front of the building; which reads:  *ANGLO AMERICAN PLATINUM LTD.***

**085 INT. RECEPTION – ANGLO AMERICAN BUILDING – DAY 085**

**Harry approaches the ANGLO AMERICAN RECEPTIONIST.**

**FLETCHER**

**I have an appointment to see Mr. Ian**

**Botha. My name is Harry Fletcher.**

**RECEPTIONIST**

**(checking computer)**

**Yes, Mr. Fletcher. Mr. Botha is ex-**

**pecting you.**

**(beat)**

**Check in with his secretary...on the**

**19th floor.**

**086 INT. 19THFLOOR – ANGLO AMERICAN BLDG. – DAY 086**

**The elevator door opens and Harry steps into the 19th floor reception area of the secure building; which is not unlike his Universal Imports office complex in San Francisco’s financial district.**

**Harry approaches the 19THFLOOR RECEPTIONIST.**

**FLETCHER**

**I was told to check in with Mr.**

**Botha’s secretary...name’s Harry**

**Fletcher.**

**The receptionist checks her computer.**

**19th FLOOR RECPT.**

**Through the double doors...her office**

**is the first you come to.**

**The high double doors are also similar to those of Harry’s**

**San Francisco office.**

**087 INT. HALLWAY – 19TH FLOOR OFFICE COMPLEX – DAY 087**

**The secretary’s office has a big window allowing her to view**

**040**

**anyone coming and going in the hallway. Spotting Harry, she looks up and smiles.**

**088 INT. ANGLO AMERICAN OFFICE – BOTHA’S SECRETARY – DAY 088**

**As Harry enters, the secretary, ELAINE WELLESLEY, rises from her desk and, in a slight British accent, greets Harry warmly.**

**Harry is obviously smitten by this immensely attractive and sophisticated lady. Harry estimates her age to be approxi-**

**mately that of his own.**

**ELAINE**

**Welcome to Anglo American Platinum,**

**Mr. Fletcher. ...Mr. Botha will see**

**you now.**

**With that Elaine gestures for Harry to follow her as they**

**exit her office – into the hallway.**

**089 INT. EXECUTIVE DIRECTOR IAN BOTHA’S OFFICE – DAY 089**

**There is a KNOCK at the DOOR and then Elaine Wellesley enters, with Harry on her tail.**

**ELAINE**

**(announcing)**

**Mr. Fletcher to see you.**

**Ian Botha rises from behind his desk and this no nonsense man moves to shake hands with his guest.**

**BOTHA**

**Welcome, Fletcher, even if your mis-**

**sion isn’t unexpected.**

**FLETCHER**

**(taken aback)**

**I beg your pardon.**

**BOTHA**

**Yours is just a series of hijacks**

**that have recently occurred.**

**(beat)**

**Your help in getting to the bottom**

**of this unpleasantness is most ap-**

**preciated.**

**041**

**FLETCHER**

**Understand, sir. Obviously we’ve**

**got a leaker feeding shipping in-**

**formation to nefarious sources in**

**the States. I’m here to find that**

**leaker and to whom he or she was**

**supplying the information.**

**It’s at this point that Botha notices Elaine Wellesley standing in the open door.**

**BOTHA**

**(an aside)**

**That will be all, Miss Wellesley.**

**Elaine shuts the door behind her.**

**090 ANOTHER ANGLE 090**

**Harry and Botha move to a small circular table where they seat themselves, facing one another.**

**BOTHA**

**Such leaks are intolerable, Mr.**

**Fletcher. ...How can I help?**

**FLETCHER**

**I’ll need the names of all who had**

**access to the shipping orders.**

**BOTHA**

**...That narrows it down to three**

**individuals – two men and one woman.**

**FLETCHER**

**I’ll need their contact information.**

**BOTHA**

**I’ll have my secretary give it to**

**you.**

**091 EXT. LARGE FARMHOUSE –IRON MOUNTAIN ROAD – NIGHT 091**

**Re-establish.**

**092 INT. DINING ROOM – LARGE FARMHOUSE – NIGHT 092**

**Boss, Slugger, and Brig, are enjoying the three-course, gourmet dinner cooked by Sigourney and being served by Jane.**

**042**

**Sigourney is heading upstairs, her hands filled with a tray carrying a bowl of soup and a drink.**

**Boss addresses Sigourney, on the staircase.**

**BOSS**

**How’s he doing?**

**SIGOURNEY**

**(angrily)**

**He needs to be in a hospital!!**

**As she continues on up the stairs, Boss turns his attention to Brig.**

**BOSS**

**I’m curious, Brig. ...Rumor is**

**that you murdered your father.**

**(beat)**

**Where did this murder supposedly**

**take place?**

**BRIG**

**You know I can’t tell you that.**

**BOSS**

**Why not?!!**

**BRIG**

**Our true identities are supposed**

**to be kept confidential. I name the**

**city where my father was killed and**

**my real identity will easily be**

**found in any internet search. NO!**

**BOSS**

**(nodding his**

**understanding)**

**Fair enough. But tell me. Why did**

**you kill him? Was it revenge? Did he**

**knock you around as a kid? ...Or was**

**it for the money?**

**BRIG**

**The money.**

**BOSS**

**How so?**

**043**

**BRIG**

**He was about to change his will.**

**BOSS**

**Leaving you out?**

**BRIG**

**(nodding)**

**He was unhappy with my gambling**

**debts and was going to stop me from**

**draining the estate from my brother**

**and sister.**

**BOSS**

**You were the *black sheep*, so to**

**speak.**

**BRIG**

**I guess you could say that.**

**Boss looks Brig up and down.**

**Jane is watching the exchange closely.**

**BOSS**

**You don’t strike me as stupid, so**

**how did you get tagged for the *hit?***

**BRIG**

**Luck of the draw. ...After setting**

**up what I thought was a foolproof**

**alibi, someone saw me leaving the**

**scene. Been on the run ever since.**

**Again, the Boss attempts to size up Brig. Finally:**

**BOSS**

**(reluctantly)**

**I suppose you’re okay. But after**

**the stunt you pulled during the hi-**

**jack, you can’t blame me for won-**

**dering if I’m dealing with an ama-**

**teur, or a *plant*.**

**(beat)**

**You have to admit, it was definitely**

**not the move of a professional.**

**044**

**BRIG**

**(explaining)**

**I was told there was to be no kill-**

**ing. ...I believe I was merely fol-**

**lowing orders.**

**Boss reflects on Brig’s answer, then:**

**BOSS**

**(smiling)**

**That’s good enough for me. We'll**

**forget about it.**

**SLUGGER**

**(protesting)**

**Well, I don’t!! Something just**

**doesn’t ring right about the man,**

**and I’m going to get to the bottom**

**of it.**

**The Boss stares at Slugger.**

**BOSS**

**You leave Brig alone...you hear?**

**It’s a struggle but Slugger finally nods his acquiescence.**

**093 INT. ANGLO AMERICAN OFFICE – BOTHA’S SECRETARY – DAY 093**

**Elaine Wellesley hands Harry Fletcher the list of names.**

**ELAINE**

**These are the names and addresses**

**of those who had prior knowledge**

**as to when and where the platinum**

**was to be shipped.**

**As Harry accepts the list he does the usual check of the ring finger. Hallelujah. The finger is bare – no ring.**

**FLETCHER**

**Miss Wellesley –**

**ELAINE**

***Mrs.* Wellesley.**

**(explains)**

**I’m a widow ...My husband was**

**recently killed in a mine accident.**

**Taken aback by this bit of news, Harry quickly regroups.**

**045**

**FLETCHER**

**I was going to ask if you would**

**do me the honor of having dinner**

**with me.**

**Elaine studies Harry’s face closely, before answering.**

**ELAINE**

**(finally)**

**I'd be pleased to join you for**

**dinner.**

**094 INT. SIGOURNEY/FIXER’S BEDROOM – FARM HOUSE – NIGHT 094**

**With ice packs, Sigourney is attempting to hold down her husband’s fever - when Brig enters.**

**BRIG**

**How’s he doing – *really* doing?**

**Rising from the bedside, she steps over to Brig and answers**

**in a low voice; almost a whisper.**

**SIGOURNEY**

**Without being hospitalized, he won’t**

**last more than a day or two.**

**Brig digests this information fully, before answering.**

**BRIG**

**(firmly)**

**Get him ready. ...He’s going to the**

**hospital.**

**095 INT. LIVING ROOM – FARM HOUSE – NIGHT 095**

**The Boss is naturally angered as Brig is carrying the half-conscious Fixer down the staircase. Boss jumps to his feet.**

**BOSS**

**What the hell are you doing?!**

**BRIG**

**I’m taking Fixer to the hospital.**

**BOSS**

**The hell you are!!**

**The Boss pulls out his pistol and aims it at Brig’s chest.**

**046**

**BRIG**

**What’re you going to do - shoot**

**me??**

**BOSS**

**Don’t bet I won’t!!**

**Brig continues carrying Fixer down the staircase.**

**BRIG**

**Think about it, Boss. He doesn’t**

**know who we are.**

**BOSS**

**But he knows *where* we are.**

**BRIG**

**By the time he’s able to tell any-**

**one, we'll be long gone. ...Besides,**

**I don’t think he’d put a lovely lady**

**like Sigourney in harm's way.**

**BOSS**

**So, if I don’t shoot you, what’re**

**you going to do? Walk into the**

**hospital with a dying man, with**

**bullet wounds, in your arms?**

**BRIG**

**Not exactly.**

**BOSS**

**Then *what,* exactly?**

**BRIG**

**I’m going to drop him off on the**

**sidewalk in front of the hospital**

**and let the good citizens of Anni-**

**ston and the hospital staff do the**

**rest.**

**BOSS**

**Meanwhile letting people there**

**identify the Mustang?**

**BRIG**

**So what if it’s identified. It’s**

**stolen, for Christ's sake!!**

**(acquiescing)**

**(MORE)**

**047**

**BRIG (Cont’d)**

**Before dumping him, I’ll change**

**the plates, one more time.**

**The Boss nods thoughtfully. Finally --**

**BOSS**

**OK. Sounds all right.**

**Returning his firearm to its holster.**

**BOSS**

**Just make sure you don’t pick up a**

***tail*.**

**Followed by Sigourney, Brig continues carrying Fixer through**

**the kitchen and into the garage.**

**096 EXT. EAST 18TH STREET – ANNISTON – NIGHT 096**

**As the blue Mustang approaches Stringfellow Memorial Hospital, Sigourney is behind the wheel with Brig in the passenger seat and the barely conscious Fixer laid out in the back.**

**BRIG**

**We’ll try to drop him right in front**

**of the hospital. ...But we can’t do**

**so with witnesses; anyone out front,**

**than drive on by. ...Go around the**

**block and we’ll try again.**

**097 ANGLE IN FRONT OF HOSPITAL 097**

**As luck would have it, no one is outside the hospital. Sigour-ney pulls the Mustang to the curb and Brig goes into action.**

**He opens the passenger door of the Mustang, turns back and lifts Fixer from the rear seats and carries him to a spot in front of the hospital entrance where he carefully lays him out on the concrete.**

**Looking forlornly at Fixer being moved and then lying on the sidewalk, tears begin to run down Sigourney's face.**

**Brig climbs back into the Mustang as Sigourney steps on the**

**gas and drives down East 18th Street; away from the life she previously had with her husband. She is now openly crying.**

**098 EXT. CLICO RESTAURANT – ROSEBANK, JO’BURG – EVENING 098**

**048**

**The elegance of the popular (fine dining) restaurant is high-lighted by the deep colors of the approaching sunset.**

**099 INT. CLICO RESTAURANT – EVENING 099**

**Seated at a prime table, Elaine Wellesley and Harry Fletcher**

**are looking over the menu.**

**ELAINE**

**Chef Markus’ specialties are the**

**pork belly entrée and the breast**

**of duck.**

**FLETCHER**

**I never turn down duck, when I can**

**get it.**

**ELAINE**

**Nor I good pork belly, when I can**

**get it.**

**They close and set aside their menus, enjoying the Cape Prov-**

**ince wine.**

**ELAINE**

**The three names...the ones with**

**prior knowledge of the platinum**

**shipment to Atlanta, how do you de-**

**termine which one it was? Surely**

**it’s useless to interview them.**

**...They’ll just lie.**

**FLETCHER**

**First, I check their backgrounds.**

**ELAINE**

**Looking for--?**

**FLETCHER**

**Financial irregularities; that sort**

**of thing. The need for money is**

**always a factor.**

**ELAINE**

**I see.**

**(reflectively)**

**Then, once you’ve gathered the**

**goods, so to speak, you confront**

**the person with what you have and**

**hope he or she will confess.**

**049**

**FLETCHER**

**Well, it’s not quite as simple as**

**that...but you’re pretty close.**

**100 EXT. FARMHOUSE – DAY 100**

**It’s daytime in Alabama.**

**101 INT. LIVING ROOM – FARMHOUSE – DAY 101**

**Everyone is glued to the local news broadcast unfolding on the TV set.**

**Finally, it comes:**

**INTERCUT WITH:**

**102 TV BROADCAST: LOCAL NEWS 102**

**The NEWS ANCHOR announces:**

**NEWS ANCHOR**

**A man with two bullet holes in his**

**back was found unconscious last**

**night on the sidewalk in front of**

**Stringfellow Memorial Hospital...**

**He carried no identification but**

**was identified by fingerprints as**

**John O’Hara, address unknown. O’Hara**

**remains unconscious. ...Police are**

**investigating.**

**Using the remote, the Boss clicks off the TV and angrily**

**snaps at Brig.**

**BOSS**

**I may yet be sorry for not shooting**

**you!!**

**BRIG**

**You worry too much. We’ll be long**

**gone before they’re able to even**

**question him. And if I know Fixer,**

**they won’t get a thing out of him.**

**(ironically)**

**After all, he’s a professional,**

**isn’t he?!**

**The Boss doesn’t seem to have a ready answer.**

**050**

**103 EXT. CLICO RESTAURANT – ROSEBANK, JO’BURG – NIGHT 103**

**Fletcher and Elaine exit the restaurant just as the parking valet pulls a late model Mercedes to the curb.**

**Elaine climbs in behind the wheel as Fletcher takes up the passenger position.**

**Slipping the engine into gear, the Mercedes takes off.**

**104 INT/EXT. ELAINE’S MERCEDES – NIGHT 104**

**FLETCHER**

**I understand one of the three per-**

**sons I’m investigating has been**

**temporarily reassigned to the**

**smelter at Polokwane. I may have**

**to conduct an interview. ...If I**

**can arrange it with Mr. Botha,**

**would you care to act as my guide?**

**ELAINE**

**Be my pleasure. ...As you probably**

**know, the city of Polokwane is lo-**

**cated near the border with Zimbabwe.**

**It’s a beautiful area with several**

**game reserves.**

**(beat)**

**May I ask who it is that has been**

**transferred?**

**FLETCHER**

**You don’t know?**

**ELAINE**

**(puzzled)**

**No. ...I suppose I could look it up.**

**FLETCHER**

**Not necessary. ...It’s the woman –**

**Marion Stodel.**

**ELAINE**

***Marion*?!**

**FLETCHER**

**You know her?**

**051**

**ELAINE**

**She’s from my hometown, Port Eliz-**

**abeth. ...We went to the same high**

**school. ...She was a year ahead**

**of me.**

**FLETCHER**

**(off handedly)**

**My, my.**

**105 INT. SPENCER’S BAR – HOTEL FINIAL – ANNISTON – DAY 105**

**Enjoying their usual adult beverages, once again Duke and Chard have gathered to compare notes.**

**CHARDONNAY**

**Shot twice in the back? If he’s our**

**man, apparently you hit your target.**

**Better get over to the Sheriff’s**

**office and explain what happened.**

**DUKE**

**OK. Maybe Sheriff Wade can convince**

**the police department to put a lid**

**on this until we can determine where**

**the rest of the *perps* are hiding out.**

**Last thing we need is for them to**

**flee.**

**106 INT. LIVING ROOM – FARMHOUSE – DAY 106**

**Jane and the men are playing poker while Sigourney, looking sad, is switching TV channels looking for news of her husband, when a cell PHONE lying on a nearby table RINGS.**

**SLUGGER**

**The *burner* phone, Boss.**

**Boss gets up, walks over to the table, and answers.**

**BOSS**

**(into cell)**

**Yes, *Godfather*.**

**(listening)**

**That address again.**

**(listening)**

**Got it.**

**Clicking off the cell, Boss announces:**

**052**

**BOSS**

**We need to do a *reconnaissance* on**

**our next job.**

**Calling to Sigourney:**

**BOSS**

**Sigourney...you’re driving.**

**(to Jane)**

**Get dinner ready. We’ll be hungry**

**when we get back.**

**Sigourney protests.**

**SIGOURNEY**

**It was agreed that I wouldn’t be**

**involved in my husband’s capers...**

**that my duties were only as cook**

**and housekeeper. ...Drive your-**

**self!**

**BOSS**

**You’re now your husband’s substi-**

**tute.**

**For emphasis he pulls out the revolver; the only weapon on the premises.**

**Brig rises, preparing to go along, but the Boss throws up**

**a hand and stops him.**

**BOSS**

**Not you! Slugger and I will handle**

**this ourselves.**

**With that, the Boss leads Sigourney and Slugger through the kitchen and into the garage; leaving Brig alone with Jane.**

**Brig looks to Jane for an answer.**

**She merely shrugs.**

**106 INT/EXT. FORD MUSTANG – ANNISTON OUTSKIRTS – DAY 106**

**With Sigourney behind the wheel, Slugger in the rear and the Boss in the passenger seat, the Mustang approaches Anniston.**

**SLUGGER**

**Anything you can tell me, Boss?**

**053**

**BOSS**

**We’re checking out a jewelry store.**

**...*Godfather* says they just re-**

**ceived a shipment of top grade, un-**

**etched diamonds from South Africa**

**SLUGGER**

**That mean they’re untraceable?**

**SIGOURNEY**

**Sounds like *conflict* diamonds, to**

**me.**

**BOSS**

**No, they’re legitimate, all right.**

**Just shipped before they could be**

**etched with identifying numbers.**

**SIGOURNEY**

**Highly unusual. But makes sense.**

**...Normal purchaser of a diamond**

**wouldn’t know if it were *etched* or**

**not. Takes an expert to read the**

**laser etched code. No law against**

**shipping un-etched diamonds from a**

**country like South Africa.**

**SLUGGER**

**How do you know so much about it?**

**SIGOURNEY**

**Once worked as a gemologist.**

**BOSS**

**That when you got busted?**

**SIGOURNEY**

**(taken aback)**

**How did you know?**

**BOSS**

**Didn’t. ...Lucky guess.**

**107 INT. KITCHEN – FARMHOUSE – DAY 107**

**Jane refills Brig’s cup with coffee.**

**JANE**

**I suppose you realize you’re on**

**thin ice with the Boss.**

**054**

**Brig nods.**

**JANE**

**(continuing)**

**I’ve been cooped up here since the**

**house was first rented and I’m**

***horny* as hell. ...What say we go**

**upstairs and get it on?**

**Sipping his coffee.**

**BRIG**

**That wouldn’t be very smart, would**

**it?**

**JANE**

**Smart or not. Some night, when I**

**enter your room and slip my naked**

**body under the sheets next to yours,**

**with what I could tell the Boss**

**about you, it would be in your**

**best interest to show me a good**

**time – help me forget how isolated**

**I feel. ...Capisce?!**

**BRIG**

**(stunned)**

**Please, don’t do this to me.**

**Jane smiles and once again tops off the coffee in his cup.**

**108 INT. JEWELRY STORE – ANNISTON – DAY 108**

**Pretending to be fiancée and fiancé, and being helped by the male JEWELRY STORE MANAGER, Sigourney and the Boss are shopping for an engagement ring.**

**While Boss keeps the manager busy, off to the side, Slugger is**

**pretending to look for a watch but is actually surreptitiously checking out the surveillance and security system.**

**JEWELRY MGR.**

**(smiling broadly)**

**And what quality of diamond are**

**we looking for?**

**BOSS**

**Top quality.**

**055**

**JEWELRY MGR.**

**And the price range?**

**BOSS**

**Eight to twelve thousand. Per-**

**haps more if the quality is right.**

**The manager’s smile gets even broader.**

**JEWELRY MGR.**

**I think I have what you’re looking**

**for; just got a shipment in from**

**South Africa. ...*Outstanding* lot.**

**(beat)**

**They’re not yet in settings, but**

**that gives you the advantage of**

**choosing both diamond *and* setting.**

**Boss returns the manager’s broad smile and Sigourney pretends**

**to be overjoyed with excitement.**

**BOSS**

**(upbeat)**

**Well, let’s take a look!!**

**The Manager walks over to a small safe on the wall, opposite**

**the display counter and, making sure his body is between the dial and the *engaged* couple, begins working the combination.**

**However, Slugger has a clear view of the dial and makes a**

**mental note of the combination.**

**Safe open, the manager pulls out a tray of top quality, cut and polished diamonds and sets the tray in front of Sigourney and the Boss.**

**Then the Boss does a strange thing.**

**BOSS**

**WOW!! ...Mind if I borrow your**

**jeweler's glass?**

**The manager is only momentarily taken aback. He pulls the**

**glass from his pocket and hands it to the Boss.**

**From the tray, the Boss picks up one of the bigger diamonds**

**and, putting the loupe to his eye, carefully examines the diamond.**

**056**

**Returning the loupe to the manager, the Boss proudly holds up the diamond and announces:**

**BOSS**

**This is the one!!**

**Sigourney then goes into her act of being delighted with his choice and gives the Boss a big kiss.**

**BOSS**

**(to Manager)**

**Go ahead and mount it on the ring**

**setting you think most appropriate.**

**(beat)**

**We’ll be back in three days to pick**

**it up.**

**JEWELRY MGR.**

**But sir? Don’t you want to know**

**the price.**

**BOSS**

**(indignant)**

**What?! ...In front of the lady.**

**...What kind of a jeweler are you.**

**The manager merely nods his understanding.**

**JEWELRY MGR.**

**Sorry, sir. The ring will be ready.**

**109 INT. LIVING ROOM – FARMHOUSE – DAY 109**

**Sitting at the poker table, Sigourney, Slugger, Brig and the Boss are going over what they learned from their reconnais-**

**sance of the jewelry store.**

**Jane is seated in a chair near the TV.**

**BOSS**

**(to Brig)**

**I asked to borrow the manager’s**

**glass to examine the gem, not that**

**I would know one quality diamond**

**from another. Instead, I was look-**

**ing for any etching.**

**BRIG**

**And you found?**

**057**

**BOSS**

**Nothing...**

**(smiling)**

**It was one of the non-traceable**

**diamonds we were told about.**

**SLUGGER**

**They’re kept in a small safe, the**

**combination of which I memorized.**

**BRIG**

**How many?**

**BOSS**

**I saw five trays, each holding at**

**least twenty large diamonds.**

**SLUGGER**

**There’s also a selection of fine**

**watches we shouldn’t pass up.**

**(beat)**

**I saw a Paul Newman Rolex Daytona;**

**a Christophe Claret DualTow; a**

**George Daniel; and a Patek Philippe.**

**BOSS**

**(to Slugger)**

**Great! Those are probably worth**

**more than the diamonds. ...So**

**what can you tell us about the se-**

**curity and surveillance systems?**

**SLUGGER**

**Standard ADT with video.**

**BRIG**

**Internet storage? ...*Cloud*, for**

**instance?**

**SLUGGER**

**Can’t be certain. But by the**

**looks of the device running from**

**the camera, I’d say it led to an**

**old fashioned DVD writable.**

**BOSS**

**To be safe, we’ll use our ski masks,**

**just in case.**

**From his expression, one might assume that Brig wants nothing**

**058**

**To do with this heist.**

**BRIG**

**(facetiously)**

**So when do we pull off this latest**

**caper?**

**BOSS**

**You’re assuming *you’re* going to be**

**part of this heist?**

**BRIG**

**(bluffing)**

**Naturally.**

**Boss studies Brig, looking him up and down and then in the**

**eye. ...Finally:**

**BOSS**

**Tomorrow night.**

**110 EXT. CALHOUN COUNTY SHERIFF’S DEPT. – DAY 110**

**Re-establish.**

**111 INT. SHERIFF’S OFFICE – ANNISTON – DAY 111**

**Sheriff Wade is bringing SDPD Detective-Sergeant Andrea Parker up to speed.**

**SHERIFF WADE**

**So far we’ve been unable to tie John**

**O’Hara to the attempted armored car**

**heist, but you should know, doctors**

**tell me his chance of survival is nil.**

**Had they got to him earlier, the out-**

**come might have been different.**

**CHARDONNAY**

**How long do they give him?**

**SHERIFF WADE**

**A deputy has been assigned to him**

**24/7 in case he were to become**

**lucid. ...Unfortunately, that has**

**not happened. ...Looks like he’ll**

**go without our learning a thing.**

**Thought you’d wanna know.**

**059**

**CHARDONNAY**

**(feeling dejected)**

**Thanks, Sheriff.**

**As Chard exits, the Sheriff calls to his deputy.**

**SHERIFF WADE**

**Sterling?**

**A111 ANOTHER ANGLE A111**

**DEPUTY STERLING enters and Sheriff Wade gives him an order.**

**SHERIFF WADE**

**Call the San Diego Police Depart-**

**ment and see if they have anything**

**on this John O’ Hara. Ask to speak**

**with Detective-Sergeant Andrea**

**Parker’s captain.**

**DEPUTY STERLING**

**Yes, sir.**

**Sheriff Wade is in deep thought as Sterling exits to make**

**his call.**

***FREEZE FRAME***

**SUPERIMPOSE: TO BE CONTINUED**

**BEGINNING PART 2:**

***After reprising final scenes from the ending of Part 1, WE CONTINUE:***

**112 INT. EXECUTIVE DIRECTOR IAN BOTHA’S OFFICE – DAY 112**

**Ian Botha is already standing near the door when Elaine Wellesley ushers Harry Fletcher into Botha’s office.**

**BOTHA**

**Mr. Fletcher, good to see you.**

**(shaking hands)**

**I have some of what you asked for,**

**but it might take time to get the**

**rest.**

**Motioning Harry to a stuffed chair in front of his desk, Ian seats himself in his executive chair – behind his desk.**

**060**

**FLETCHER**

**Anything on phone calls to the U.S.?**

**BOTHA**

**That’s the part that’s taking more**

**time...especially obtaining infor-**

**mation on what you call *burner* phones.**

**I’ve got three investigators work-**

**ing full time.**

**FLETCHER**

**Well, give me what you have.**

**Elaine Wellesley is typing away on her computer keyboard when Harry enters. She stops, looks up and smiles.**

**FLETCHER**

**Have dinner with me tonight?**

**ELAINE**

**Have a good place in mind?**

**FLETCHER**

**What about Restaurant Clico? Why**

**break up a winning streak.**

**ELAINE**

**I envy your expense account.**

**114 EXT. JEWELRY STORE – ANNISTON – NIGHT 114**

**The street is empty when the Mustang, with a ladder sticking**

**out from the hatchback, pulls up in front of the jewelry store where Slugger, wearing gloves and ski mask jumps out grabbing the ladder, as the Mustang drives on circling the block.**

**115 ANOTHER ANGLE 115**

**Slugger positions the ladder against the wall and quickly**

**climbs up to the alarm. Then from one of his jacket pockets**

**he produces a one pound spray can and begins spraying a liquid substance into the mechanics of the alarm.**

**Climbing down from the ladder he inconspicuously lays the**

**ladder up against the wall of the building just as the Mustang arrives back in front – and parks.**

**116 TIGHTER ANGLE 116**

**Also wearing ski masks and gloves, *Brig* and the *Boss* jump out**

**061**

**of the Mustang and meet Slugger at the jewelry store door – where Slugger is busy picking the lock.**

**117 INT. JEWELRY STORE – NIGHT 117**

**The door opens and the three enter the store.**

**SLUGGER**

**(hurriedly)**

**We’ve got, maybe eight – ten min-**

**utes at the most before the liquid**

**oxygen is no longer effective and**

**the alarm sounds.**

**The team quickly carries out its assigned duties. Slugger**

**works the combination lock on the small safe, getting it open with great speed.**

**Boss is tossing a number of watches into a garbage bag he is carrying.**

**Brig is following the wire from the security camera back**

**to its recording origin – which turns out to be a DVD loop recorder in a back room.**

**118 INT. BACK ROOM – NIGHT 118**

**Still wearing his ski mask, Brig removes the disk from the recorder, sticking it in his pocket and then searches the**

**room for possible additional DVD-R discs. He finds four additional discs and sticks them in the pocket of his sports jacket.**

**He is about to return to the store’s lobby when he HEARS the sound of a key opening the back door. He freezes, waiting in silence behind the opening door.**

**The door opens, and the JANITOR enters, carrying his cleaning materials in a basket.**

**Brig grabs the man from behind, covering his mouth with his**

**hand and whispering in his ear.**

**BRIG**

**I’m trying to save your life, but**

**you’re going to have to cooperate.**

**...It’s important you be quiet...**

**No noise whatsoever. Understand?**

**The Janitor nods.**

**062**

**Brig cautiously releases the hand covering the janitor’s**

**mouth and is relieved when he does not cry out.**

**Then Brig hurriedly maneuvers the janitor over to the desk**

**and sits him in a chair**

**Grabbing a hangar from the closet and quickly taking it apart,**

**he uses it to secure the janitor’s hands behind him and then**

**to the back of the chair.**

**BRIG**

**You’d be let loose in about thirty**

**minutes, soon after the alarm goes**

**off. ...And this will assure the**

**police that you had nothing to do**

**with what’s going on up front.**

**(beat)**

**But it’s extremely important that**

**you remain absolutely quiet for the**

**next 10 minutes. ...Understand?**

**Again, the janitor nods.**

**119 INT. LOBBY - JEWELRY STORE – NIGHT 119**

**Brig emerges from the back room as Boss dumps the final**

**tray of cut, but unmounted, diamonds into the garbage bag.**

**BOSS**

**What took so long?**

**Brig shows Boss the five discs.**

**BOSS**

**Lets get out of here before the**

**damn alarm goes off.**

**Everyone rushes for the front door.**

**120 EXT. JEWELRY STORE – ANNISTON – NIGHT 120**

**Carefully looking around to make sure the coast is clear, Slugger, Brig, and the Boss rush from the jewelry store and climb into the Mustang.**

**Boss fires up the 5.0 engine and heads down the street.**

**121 ANOTHER ANGLE 121**

**The Mustang is a block and a half away when the ALARM SOUNDS.**

**063**

**122 EXT. CLICO RESTAURANT – ROSEBANK, JO’BURG – NIGHT 122**

**Reestablish.**

**123 INT. CLICO RESTAURANT – NIGHT 123**

**Once again seated at their usual prime table, Elaine Welles-**

**ley and Harry Fletcher are looking over the menu.**

**ELAINE**

**I think I’ll switch and have the**

**breast of duck.**

**FLETCHER**

**And this time I’ll try the pork**

**belly entrée.**

**They close and set aside their menus, enjoying the Cape Pro-**

**vince wine - previously ordered.**

**FLETCHER**

**About the trek to Polokwane, I**

**spoke with Mr. Botha and he has**

**agreed that you can act as my**

**guide, if you wish.**

**ELAINE**

**I wish. ...When do we leave?**

**FLETCHER**

**Day after tomorrow.**

**ELAINE**

**Do you really think Marion Stodel**

**might have something to do with**

**the leaks?**

**FLETCHER**

**(waving off**

**the question)**

**Oh, no. ...Way too early to tell.**

**...I just need to interview her.**

**124 INT. LIVING ROOM – FARMHOUSE – DAY 106**

**The loot is laid out on the poker table for all to admire.**

**SLUGGER**

**Godfather only knows about the dia-**

**(MORE)**

**064**

**SLUGGER (Cont’d)**

**monds. I suggest we keep the**

**watches as our own dirty little**

**secret.**

**(beat)**

**I know a *fence* that will give us**

**thirty-five cents on the dollar.**

**...Whadda ya say?**

**BOSS**

**(angrily)**

**I say forget about it!! We agreed**

**to a deal and I intend to live up to**

**the terms of that understanding.**

***Godfather’s* fence will get every-**

**thing, understood?!!**

**SLUGGER**

**(sheepishly)**

**Understood.**

**His anger subsided, the Boss addresses the group.**

**BOSS**

**A mentor of mine once gave me some**

**good advice. He said that when you**

**make a bad deal – instead of cheat-**

**ing on the deal, you hug it all the**

**harder.**

**(beat)**

**In any event, I think the deal we**

**accepted was fair, and should be**

**honored.**

**BRIG**

**(under his breath)**

**Now I’ve heard everything. *Honor***

***among thieves.***

**BOSS**

**What was that, Brig??**

**BRIG**

**Just agreeing with you, Boss.**

**125 EXT. CALHOUN COUNTY SHERIFF’S DEPT. – DAY 125**

**Reestablish the building at 400 W. 8th Street, Anniston.**

**126 INT. SHERIFF’S OFFICE – ANNISTON – DAY 126**

**065**

**Once again, Detective-Sergeant Andrea Parker is conferring**

**with Sheriff Matthew Wade.**

**SHERIFF WADE**

**For what it’s worth, Police Chief**

**Shane Denham confided to me that a**

**surveillance camera in the neighbor-**

**hood spotted a dark Mustang in the**

**area at the time of the robbery.**

**CHARDONNAY**

**If I’m not mistaken, a Mustang fits**

**the list of possible getaway vehi-**

**cles from the Longleaf Wildlife re-**

**serve where the F-150 was found.**

**SHERIFF WADE**

**It does.**

**CHARDONNAY**

**Then we know for sure the *perps* are**

**still in the area.**

**SHERIFF WADE**

**It would appear so.**

**127 INT. SPENCER’S BAR – HOTEL FINIAL – ANNISTON – NIGHT 127**

**Chardonnay is updating her partner, Duke Osgard.**

**CHARDONNAY**

**Now that we know for sure the *perps***

**are still holed up in the area, we**

**need to double down on our surveil-**

**lance of possible rentals.**

**DUKE**

**Alright! First thing tomorrow let's**

**try to finalize checking out the**

**house rentals.**

**128 INT. BOUCHON RESTAURANT – VENETIAN RESORT – MORNING 128**

**Gloria DeMornay and Matt "Bat" Bartholomew are having lunch**

**at the popular Vegas restaurant.**

**DEMORNAY**

**Understand the take from the jewelry**

**store was even greater than antici-**

**(MORE)**

**066**

**DEMORNAY (Cont’d)**

**pated.**

**(Beat)**

**They won’t want to hold onto it very**

**long so how do we get the *loot* to the**

**fence.**

**BAT**

**I’ll do the pickup and payoff myself**

**and then get the gems and watches to**

**the fence.**

**DEMORMAY**

**The same fence we intended to use**

**to *fence* the platinum?**

**BAT**

**The very same. After all, a *fence***

**is a *fence*. ...Except this is one**

**I trust.**

**129 EXT. POLOKWANE INTERNATIONAL AIRPORT – EVENING 129**

**The passenger airliner settles onto the runway and rolls out.**

***SUPERIMPOSE: POLOKWANE INTERNATIONAL AIRPORT***

**130 EXT. ENTRANCE – POLOKWANE AIRPORT – EVENING 130**

**Schlepping their own luggage, Fletcher and Elaine exit the terminal and enter the first taxi in line.**

**131 INT/EXT. POLOKWANE TAXI – EVENING 131**

**Surprisingly, the taxi driver is white and the license, with**

**his photo, is attached to the rearview mirror. The license identifies him as COURTNEY SMITH.**

**COURTNEY**

**Where to, sir?**

**FLETCHER**

**Polokwane Garden Court hotel.**

**COURTNEY**

**Excellent choice, sir.**

**With that the taxi drives off.**

**132 ANOTHER ANGLE 132**

**067**

**From the back of the cab, Fletcher attempts to read the name**

**on the license.**

**COURTNEY**

**No need to strain your eyes, sir.**

**My name is Courtney Smith.**

**(beat)**

**So what can I do for you, Mr.--??**

**FLETCHER**

**Harry Fletcher.**

**(indicating**

**Elaine)**

**This is Miss Wellesley.**

**COURTNEY**

**Anything I can do for either of**

**you, just let me know.**

**133 EXT. POLOKWANE GARDEN COURT - POLOKWANE – EVENING 133**

**The taxi is seen driving up and stopping in front of the luxurious hotel.**

**Grabbing their own luggage, Harry and Elaine climb out of the back and Harry pays the tab.**

**FLETCHER**

**Keep the change.**

**(adding)**

**And pick us up right here at 8:45**

**in the morning.**

**COURTNEY**

**(cheerfully)**

**I’ll be here, Mr. Fletcher.**

**134 INT. RESTAURANT – POLOKWANE GARDEN COURT – NIGHT 134**

**Although diners at the hotel’s restaurant can order off a**

**menu, most chose the outstanding buffet.**

**Their trays filled with both European and African foods,**

**Harry and Elaine find a table and sit.**

**135 TIGHTER ANGLE 135**

**As they begin to eat.**

**068**

**ELAINE**

**You didn’t have to splurge for two**

**suites. One suite would have been**

**sufficient. I trust you to be a**

**gentleman. Unless, of course, you**

**think your wife would object.**

**FLETCHER**

**My wife was murdered. It’s been**

**almost two years but she’s still**

**very much in my heart**

**Elaine is obviously very taken with the revelation.**

**ELAINE**

**I had no idea, I’m sorry.**

**FLETCHER**

**Don’t be. ...Despite my grief, I**

**admit being very taken with you.**

**ELAINE**

**Perhaps that’s a *good* thing...could**

**mean you’re finally ready to move on.**

**FLETCHER**

**(smiling)**

**Perhaps.**

**136 INT. BRIG’S BEDROOM – FARM HOUSE – NIGHT 136**

**Brig is sinking into that blissful state of slumber when he**

**feels the sheets being disturbed and Jane's naked body snug-gling next to his.**

**As Brig starts to protest, Jane touches his lips with two fingers and whispers.**

**JANE**

**If I were you, instead of protest-**

**ing I would do my damndest to make**

**me feel like a woman, again.**

**BRIG**

**Blackmail?**

**JANE**

**(playfully)**

**Such a negative term...but yes, you**

**could call it that.**

**069**

**136 EXT. POLOKWANE GARDEN COURT - POLOKWANE – MORNING 136**

**The sun is still fairly low in the eastern sky when Elaine and Fletcher emerge from the hotel to find Courtney’s taxi waiting for them. They approach and enter the back of the taxi.**

**137 INT/EXT. COURTNEY’S TAXI – DAY 137**

**COURTNEY**

**Where to, Mr. Fletcher?**

**FLETCHER**

**Anglo-American smelting works.**

**COURTNEY**

**That covers a lot of ground, any**

**particular area you’re interested**

**in?**

**ELAINE**

**Take us to the main office.**

**COURTNEY**

**Headquarters...yes ma’am.**

**With that the taxi is thrown into gear and peels out.**

**138 INT/EXT. TAXI – SERIES OF POLOKWANE LOCATIONS – DAY 138**

**As the taxi passes landmark Polokwane locations, Courtney is selling his services.**

**COURTNEY**

**If you haven’t already visited, be-**

**fore leaving Polokwane, you should**

**visit our local game reserve.**

**(beat)**

**Have the hotel pack a lunch then**

**rent a bicycle at the site and tour**

**the park. ...I know a great picnic**

**spot.**

**Harry looks to Elaine.**

**ELAINE**

**He’s right. The reserve is just on**

**the outskirts of the city and you**

**can actually walk among the animals**

**...including lions. ...Opportunity**

**(MORE)**

**070**

**ELAINE (Cont’d)**

**to get some great pictures to take**

**home with you.**

**FLETCHER**

**Sounds interesting. ...I suppose we**

**could fit it in.**

**138 EXT. HEADQUARTERS – ANGLO AMERICAN – POLOKWANE – DAY 138**

**The taxi is seen pulling up in front of the administration building at the Anglo American Platinum Smelter works and stopping at the entrance.**

**139 TIGHTER ANGLE 139**

**Harry and Elaine climb out of the taxi and head for the build-ing’s entrance.**

**140 INT. HEADQUARTERS – ANGLO AMERICAN – POLOKWANE – DAY 140**

**Approaching the POLOKWANE RECEPTIONIST, Elaine takes the lead. She flashes her Anglo America identity card to the receptionist.**

**ELAINE**

**(indicating Harry)**

**This is Mr. Fletcher. He’s here   
to see the plant manager, Philli-**

**mon Mukumbe.**

**141 INT. OFFICE OF PHILLIMON MUKUMBE – DAY 141**

**The receptionist ushers Harry and Elaine into Mukumbe’s office where they are greeted warmly by a black man in his mid 50s. The receptionist doesn’t stay, returning to her duties.**

**MUKUMBE**

**Received an email you were coming.**

**What can I do for you?**

**FLETCHER**

**I’m here to interview Marion Stodel.**

**...Understand she was recently trans-**

**ferred here.**

**MUKUMBE**

**And the purpose of this interview?**

**071**

**FLETCHER**

**She’s suspected of leaking informa-**

**tion on platinum shipments to the**

**United States.**

**ELAINE**

**(interjecting)**

**Several hijackings of shipments have**

**occurred as a result.**

**MUKUMBE**

**(reflectively)**

**That is serious.**

**Without hesitation, Mukumbe keys the intercom button giving**

**him direct communication to the receptionist.**

**AA RECEPTIONIST (V.O.)**

**(filtered)**

**Sir?**

**MUKUMBE**

**Have Marion Stodel report to my**

**office, immediately.**

**INTERCUT WITH:**

**142 INT. RECEPTIONIST AREA – HEADQUARTERS – POLOKWANE - DAY 142**

**RECEPTIONIST**

**Sorry sir, but Marion Stodel has**

**been *retransferred*.**

**MUKUMBE**

**To where?**

**RECEPTIONIST**

**No idea, sir. ...All I know is that**

**yesterday evening she received a**

**phone call after which she told me**

**that she has been reassigned.**

**(beat)**

**I believe she caught a flight this**

**morning.**

**MUKUMBE**

**(forcefully)**

**Find out which flight and the ulti-**

**mate destination.**

**072**

**Switching off the intercom, Mukumbe turns to Fletcher.**

**MUKUMBE**

**Sounds a little suspicious, if you**

**ask me. ...Mind sharing what you**

**have on her?**

**FLETCHER**

**Up to now, very little. Irregu-**

**larities between her bank deposits   
and known sources of income – all**

**things that could easily have been**

**explained away in the interview.**

**MUKUMBE**

**(nodding)**

**Inheritance, winning a bet, invest-**

**ing in a rising stock--**

**FLETCHER**

**Exactly.**

**Harry extracts and writes something on his 3X5 memo tablet; handing it to Mukumbe.**

**FLETCHER**

**This is my cell number. ...Miss**

**Wellesley and I are going on a**

**picnic. ...When you get Marion’s**

**flight destination, give me a call.**

**Harry and Elaine head for the door. At the door, Harry stops and turns back to Mukumbe.**

**FLETCHER**

**One more thing. ...Find out if it**

**was a man or woman who called**

**Marion.**

**Mukumbe nods.**

**143 EXT. SERIES OF SHOTS – POLOKWANE GAME RESERVE – DAY 143**

**With the lunch basket strapped to the back of Elaine’s (girl's) bicycle, she and Harry are wending their way through the park animals, including lions.**

**They stop to take each other’s picture standing next to a lion.**

**144 EXT. PICNIC AREA – POLOKWANE GAME RESERVE – DAY 144**

**073**

**Harry and Elaine ride up to picnic area and stop.**

**HARRY**

**This looks like the area Courtney**

**told us about.**

**ELAINE**

**(un-strapping the**

**food basket)**

**It’s beautiful.**

**She picks the spot and the two settle down in the grass and**

**open the basket.**

**HARRY**

**Wonder what they prepared for us?**

**ELAINE**

**(looking in**

**the basket)**

**Fried chicken, two roast beef**

**sandwiches, wine, and some kind**

**of salad with a dressing.**

**HARRY**

**Sounds delicious.**

**Elaine hands the wine and opener to Harry while she digs out**

**the plates, wine glasses, silverware, and what serves as a**

**table cloth with napkins.**

**Having opened the bottle of wine, Harry pours some into the**

**two wine glasses whereupon the two enjoy a sip.**

**ELAINE**

**Perfect. Although a claret, it’s**

**a perfect match for both the chick-**

**en and sandwich.**

**(beat)**

**Harry? ...Why did you ask Mukumbe**

**if it were a man or woman who**

**phoned Marion?**

**Harry brushes off the question.**

**FLETCHER**

**Just curious, that’s all.**

**145 INT. BRIG’S BEDROOM – FARM HOUSE – MORNING 145**

**074**

**Brig awakes to find he is alone in the bed, albeit naked. Climbing back into his pajamas, he heads for one of the three bathrooms in the farmhouse – intent on shaving and showering before showing himself downstairs.**

**146 INT. LIVING ROOM – FARMHOUSE – DAY 146**

**Meanwhile, downstairs, Jane, Sigourney, Slugger and the Boss**

**are watching the local news channel when the news anchor announces:**

**INTERCUT WITH:**

**147 CLOSE ON TV SCREEN 147**

**NEWS ANCHOR**

**John O’Hara, the man found on the**

**steps of Stringfellow Memorial**

**Hospital with two bullet holes in**

**his back, has died.**

**Brig comes down the stairs just in time to hear the news.**

**NEWS ANCHOR**

**(continuing)**

**Police think he may have been in**

**volved in the attempted hijacking**

**of an armored car; which allegedly**

**occurred in the area. ...The in-**

**vestigation continues.**

**148 BACK TO SCENE: LIVING ROOM 148**

**An obviously distraught Sigourney shuts off the TV and then rushes up to Brig.**

**SIGOURNEY**

**At least you attempted to save him.**

**(turning to the**

**others, lashing**

**out at them)**

**Same cannot be said for the rest**

**of you!! ...I’ll see that you re-**

**gret it!!**

**BOSS**

**Surely you don’t mean that. What**

**we did was for the protection of**

**the *group*. ...Now they know who he**

**(MORE)**

**075**

**BOSS (Cont’d)**

**is and that we likely stayed in,**

**and are *still* in the area. And**

**that’s not good.**

**SLUGGER**

**Time we got outta here.**

**BOSS**

**I don’t disagree, but we’ve gotta**

**stick around until the fence *God-***

***father* is sending arrives to pay**

**us off. ...Otherwise the whole**

**thing was for nothing – including**

**Sigourney’s husband’s death!!**

**149 INT. HARRY’S SUITE – POLOKWANE GARDEN COURT – NIGHT 149**

**Harry and Elaine are together in bed when Harry’s CELL phone RINGS. He picks it up from the night stand and answers.**

**FLETCHER**

**Hello.**

**INTERCUT WITH:**

**150 EXT. PHILLIMON MUKUMBE’S RESIDENCE – POLOKWANE – NIGHT 150**

**The house is rather modest for a man of Mukumbe’s position.**

**MUKUMBE (V.O.)**

**Fletcher? ...Mukumbe here. Sorry**

**if I awakened you, but I have the**

**information you requested.**

**151 INT. DEN – MUKUMBE’S RESIDENCE – NIGHT 151**

**Mukumbe is speaking on his land line phone.**

**MUKUMBE**

**(continuing)**

**I’m not sure it’s what you want to**

**hear, but I find it interesting.**

**FLETCHER**

**How so?**

**MUKUMBE**

**Marion Stodel’s flight destination**

**was Walvis Bay, Namibia.**

**076**

**FLETCHER**

**That *is* interesting.**

**MUKUMBE**

**And, by the way, the voice that**

**called Marion...was female.**

**FLETCHER**

**Even *more* interesting.**

**MUKUMBE**

**Good luck.**

**FLETCHER**

**Thank you, sir, I may need it.**

**152 BACK TO SCENE: HARRY’S SUITE 152**

**Drowsy, but still in a state of bliss, Elaine utters:**

**ELAINE**

**(sleepily)**

**Harry, what is it you find so *in-***

***teresting*?**

**FLETCHER**

**Marion’s destination. ...Walvis**

**Bay, Namibia.**

**ELAINE**

**Anglo American operates an offshore**

**diamond mining and extraction center**

**in the area.**

**FLETCHER**

**I know.**

**ELAINE**

**I wouldn’t put too much in her sud-**

**den transfer; before being reas-**

**signed to platinum, she was in**

**charge of diamond shipments to Brus-**

**sels, Tel Aviv, London and New York**

**City. ...All part of her job.**

**FLETCHER**

**You don’t say.**

**153 INT. LIVING ROOM – FARMHOUSE – DAY 153**

**077**

**Bored, Slugger and Brig are playing chess at the poker table while Jane and the Boss are sitting together, watching a movie on the big screen, HD TV.**

**Sigourney enters from the kitchen carrying a pot of coffee and several cups.**

**SIGOURNEY**

**Anyone want fresh coffee?**

**Slugger and Brig nod.**

**BOSS**

**Any liquor?**

**SIGOURNEY**

**Some bourbon and gin.**

**BOSS**

**Bring the gin.**

**JANE**

**Come on, you know you don’t like**

**gin. ...Have some coffee.**

**BOSS**

**(demanding)**

**Bring the gin.**

**JANE**

**(angrily)**

**All right, have your gin. Drink**

**it up and get yourself unconscious**

**...then I’ll put you to bed, as**

**usual.**

**BOSS**

**Don’t get excited. ...After all,**

**it’s a perfectly natural state of**

**affairs. You can’t get it from me**

**so you get it from someone else.**

**JANE**

**So, ain’t that what you told me to**

**do? You said it was all right if--**

**BOSS**

**(cutting in)**

**Yes.**

**078**

**JANE**

**Then what are you complaining about?**

**Boss turns his attention to Brig.**

**BOSS**

**You see what’s happening here?**

**BRIG**

**I don’t see anything.**

**BOSS**

**She really goes for you. You musta**

**showed her a very nice time last**

**night.**

**(beat)**

**Maybe she’s told you about me and**

**her? Like how it amounts to a prob-**

**lem because I’m jammed up somewhere**

**inside and can’t do anything for her**

**except on rare occasions.**

**(beat)**

**So I told her to get it from someone**

**else. ...I think that was a nice**

**gesture on my part. Don’t you think**

**so Mister *Brig*!!**

**Brig doesn’t have an answer.**

**154 INT. POLOKWANE INTERNATIONAL AIRPORT – DAY 154**

**Harry is standing next to the sundries sales counter, reading**

**a newspaper, when Elaine approaches – flashing two airline tickets.**

**She hands one of the tickets, plus a credit card, to Harry.**

**ELAINE**

**Two tickets to Walvis Bay, Namibia.**

**...Itinerary?...Polokwane to Johannes-**

**burg. Jo’burg to Cape Town. And**

**Air Namibia to Walvis Bay.**

**(beat)**

**At Walvis Bay, we rent a car and**

**drive south to the mine.**

**(as aside)**

**The mine site has an airfield, but**

**it only handles small aircraft.**

**(beat)**

**We board in 30 minutes.**

**079**

**155 INT. BOSS’S BEDROOM – FARMHOUSE – EVENING 155**

**The Boss is laid out on his bed, out cold, clutching two**

**empty gin bottles.**

**156 INT. LIVING ROOM – FARM HOUSE – EVENING 156**

**Jane and Slugger are watching television.**

**SLUGGER**

**That *fence* better show up soon.**

**We’re not safe here. ...We need**

**to be moving on.**

**157 INT. KITCHEN – FARM HOUSE – EVENING 157**

**Seated at the table, Brig looks up as Sigourney refills**

**his coffee cup.**

**SIGOURNEY**

**Boss did you a big favor.**

**BRIG**

**(puzzled)**

**How so?**

**SIGOURNEY**

**He did something an Eskimo husband**

**does when you’re his guest, except**

**the Eskimo gives you his wife for**

**only one night.**

**(beat)**

**Apparently, the Boss is letting**

**you have Jane on a permanent basis.**

**(beat)**

**I have a theory.**

**BRIG**

**And what might that be?**

**SIGOURNEY**

**That you want nothing to do with her,**

**but that she’s holding something over**

**you.**

**Their eyes meet...and hold.**

**158 EXT. WALVIS BAY INTERNATIONAL AIRPORT – EVENING 158**

**080**

**The Boeing 737 touches down on the runway and rolls out.**

**159 EXT. AIRPORT TERMINAL – WALVIS BAY – EVENING 159**

**Harry and Elaine are seen exiting the terminal and climbing**

**into a taxi.**

**160 INT/EXT. WALVIS BAY TAXI – EVENING 160**

**The WALVIS TAXI DRIVER asks the ubiquitous question.**

**WALVIS DRIVER**

**Where to?**

**ELAINE**

**The Lagoon Lodge.**

**While the taxi driver peels off, in the rear Elaine explains.**

**ELAINE**

**(to Harry)**

**Hope you don’t mind, but I only**

**booked one room.**

**FLETCHER**

**(grinning)**

**We are the cunning little vixen,**

**aren’t we.**

**Elaine smiles.**

**ELAINE**

**I can always book another room.**

**FLETCHER**

**What? And spoil all the fun?**

**After a wry grin, Elaine is once again all business.**

**ELAINE**

**I’ve rented a RAM pickup to be de-**

**livered to the hotel in the morn-**

**ing. ...We’ll head south for the**

**mine after breakfast.**

**FLETCHER**

**Sure no one knows we’re coming?**

**081**

**ELAINE**

**If anyone knows, they didn’t hear**

**it from me.**

**161 INT. BRIG’S BEDROOM – FARMHOUSE – NIGHT 161**

**Brig, with Jane lying beside him, is awakened from slumber-**

**land by a NOISE from DOWNSTAIRS; a muffled cry, then a chair getting knocked over; and now another cry. He slips out of**

**bed, so as not to awaken Jane, and heads for the stairs.**

**162 INT. LIVING ROOM – FARMHOUSE – NIGHT 162**

**Brig is halfway down the stairs when he spots Sigourney sit-**

**ting on the floor with her face in her hands. Two chairs and**

**a lamp have been knocked over.**

**Slugger, in his pajamas, is standing over her, his mouth tight and vindictive, a suggestion of enjoyment in his eyes.**

**Stopping for a moment, Brig takes in the scene. He spots the open suitcase with the contents spilled out; a skirt, a bras-siere, and a high-heeled shoe.**

**Then he rushes on down the stairs and confronts Slugger.**

**BRIG**

**What happened?**

**Sigourney tries to get to her feet. She almost makes it be-**

**fore falling on her side. She tries again and this time she makes it.**

**Brig notices the thin stream of red going down from the corner of her mouth.**

**She takes a step towards her opened suitcase but Slugger stops her by grabbing her arm.**

**SLUGGER**

**(to Sigourney)**

**You want some more?**

**SIGOURNEY**

**Let go!! I’m getting outta here!!**

**Sigourney attempts to squirm away from Slugger’s grip but he pulls her arm up high between her shoulder blades and she is brought to her knees in obvious pain.**

**082**

**Realizing he is no match with Slugger, nevertheless Brig makes his move. He fires a right hand uppercut that lands beneath Slugger’s nose. Brig’s knuckles have pushed Slugger’s nose**

**into his brain and in one blow Brig has brought the former fighter to his knees.**

**On the staircase, there is a shout from the Boss.**

**BOSS**

**What the hell’s going on here?!!**

**Revolver in his fist, the Boss demands answers. Apparently**

**Brig is the only one capable of providing one.**

**BRIG**

**I believe Slugger had an issue with**

**Sigourney’s desire to leave the**

**premises.**

**BOSS**

**And why would she want to do that?**

**SIGOURNEY**

**(angrily)**

**You know why. ...Had you taken Brig’s**

**advice and gotten my husband to the**

**hospital sooner, he might have sur-**

**vived!!**

**(beat)**

**I no longer want to hang around here.**

**It only reminds me of what happened**

**to John.**

**BOSS**

**Believe me, I’m sympathetic. But no**

**one leaves until the *fence* delivers**

**our money in exchange for the loot.**

**BRIG**

**Hate to sound redundant, but *Slugger***

**may need medical attention. That blow**

**to the nose was meant to be lethal.**

**BOSS**

**He looks all right to me.**

**Now it’s Jane who appears on the staircase, standing next to**

**the Boss.**

**083**

**JANE**

**What the hell’s going on here?!!**

**163 INT/EXT. RAM 1500 PICKUP – TWO-LANE COSTAL ROAD – DAY 163**

**Elaine is driving. Harry is in the left-hand, passenger seat.**

**FLETCHER**

**I appreciate your doing the driving.**

**I’m not all that comfortable with**

**driving on the left.**

**ELAINE**

**Know what you mean. ...I too am not**

**all that comfortable when driving in**

**the States.**

**FLETCHER**

**How long before we get to the mine?**

**ELAINE**

**A little less than ninety minutes.**

**164 INT. LIVING ROOM – FARMHOUSE – NIGHT 164**

**For emphasis, the Boss has his revolver out as he issues orders.**

**BOSS**

**Now let’s all go back to bed. We**

**can sort out our differences in**

**the morning.**

**SIGOURNEY**

**You mind, Boss. ...I’d like to**

**talk to Brig...alone.**

**JANE**

**(emphatically)**

**That’s not going to happen.**

**The Boss’s next words were more for Jane’s benefit than the others.**

**BOSS**

**Oh, but it is.**

**(beat)**

**Everyone to bed except for Sigour-**

**ney and Brig.**

**084**

**SIGOURNEY**

**(to the Boss)**

**Would you take my suitcase upstairs,**

**and put it in my room.**

**BOSS**

**(to Slugger)**

**Grab that suitcase and get upstairs.**

**Slugger and Jane do as they're told.**

**165 ANOTHER ANGLE 165**

**Finally alone, Sigourney and the Brig are seated on the couch. Their eyes meet.**

**SIGOURNEY**

**What’re we gonna do?**

**BRIG**

**I don’t know. You got any ideas?**

**She shakes her head.**

**SIGOURNEY**

**Tell me, has this ever happened to**

**you before?**

**BRIG**

**No.**

**SIGOURNEY**

**Same here.**

**BRIG**

**It’s like--**

**SIGOURNEY**

**Like--**

**BRIG**

**Can’t say what’s it’s like, there’s**

**Just no way to say it.**

**SIGOURNEY**

**Maybe it’s like when you’re walking**

**along and all at once you get hit**

**by lightning.**

**087**

**BRIG**

**No, that would be negative. There’s**

**nothing negative about this.**

**SIGOURNEY**

**You mean this is nice?**

**BRIG**

**It’s so nice it’s painful. ...Don’t**

**you feel the pain?**

**SIGOURNEY**

**Yes. It’s a terrible pain. But**

**it’s wonderful.**

**BRIG**

**It’s the real thing all right. No**

**two ways about that. It was bound**

**to happen, it just had to happen.**

**And now it’s a permanent state of**

**affairs. We got something here that**

**we’ll never lose, not even when we**

**die.**

**Then the inevitable happens. Their lips touch and that**

**leads to a full blown, passionate kiss. The bliss is shat-**

**tered by the shriek from upstairs.**

**JANE (O.S.)**

**I’m waiting Brig. ...I’m waiting**

**for you.**

**BRIG**

**(calling out)**

**Be right up.**

**JANE**

**(calling down)**

**How soon?**

**BRIG**

**(calling out)**

**Couple minutes.**

**He waits to HEAR her FOOTSTEPS reentering the bedroom and the DOOR CLOSING, before turning back to Sigourney.**

**BRIG**

**It’s a ticklish situation. She has**

**(MORE)**

**086**

**BRIG (Cont’d)**

**something on me. If I don’t do what**

**she says, she’ll talk to Boss and**

**then it’s the end.**

**SIGOURNEY**

**All right.**

**BRIG**

**You know it isn’t all right.**

**SIGOURNEY**

**It’s all right with me. ...Anything**

**you do is all right with me.**

**BRIG**

**But not that.**

**SIGOURNEY**

**Yes. Even *that.***

**(beat)**

**I can take it. I’m telling you I**

**can take it.**

**Brig looks her in the eye.**

**BRIG**

**Thanks. It’s awfully nice of you**

**to say so.**

**SIGOURNEY**

**It’s easy to say nice things to**

**you.**

**166 EXT. ANGLO AMERICAN DIAMOND MINE – NAMIBIA – DAY 166**

**The RAM 1500 pickup is seen arriving at the mine site.**

**At first glance, it appears something special is going on. Bleachers have been set up next to the airstrip and a massive white canvas has been placed overhead to ward off the African sun.**

**167 INT/EXT. RAM 1500 PICKUP – DAY 167**

**Approaching the festivities - seen in the distance.**

**FLETCHER**

**Appears we have arrived amid some**

**sort of ceremony.**

**087**

**ELAINE**

**Probably the ribbon cutting cere-**

**mony for the new cyclone.**

**FLETCHER**

***Cyclone?***

**ELAINE**

**Fancy name for a centrifuge; a way**

**to separate diamonds from the sur-**

**rounding gravel.**

**(explaining)**

**Before centrifuges, a mixture of**

**gravel and water ran across large**

**tables with a series of inclined**

**plates, which were heavily greased.**

**SHOW FOLLOWING:**

**168 INT. STOCK FOOTAGE – EXAMPLE OF GREASE TABLE MINING 168**

**ELAINE (V.O.)**

**Motors made the table shake and the**

**gravel mixture dropped from plate-to-**

**plate and finally into a waste bin.**

**A diamond is unwettable, immerse it**

**in water, scrub it – but it comes**

**out dry.**

**(beat)**

**A coat of grease on a steel plate is**

**also unwettable, so wet gravel will**

**slide over it and keep moving across**

**the agitating, sloping table.**

**(beat)**

**But a diamond, when it hits grease**

**sticks.**

**(beat)**

**The method was slow, but effective.**

**The cyclone increases the volume,**

**thus speeding up the process.**

**169 BACK TO SCENE: RAM PICKUP 169**

**Seen in the near distance is the huge dome of the *cyclone* and computer housing. The nearby buildings house the company**

**stores and residences for workers and bosses; which might**

**remind some of the photos of an old west mining town.**

**170 EXT. SITE OF RIBBON CUTTING CEREMONY – DAY 170**

**088**

**As the RAM 1500 pulls up to the bleachers, it’s obvious the ceremony has concluded. Harry and Elaine climb out of the**

**RAM pickup and join the others who are enjoying the beef and turkey sandwiches, washed down by champagne. Close by,**

**MARION STODEL helps herself to some caviar.**

**171 TIGHTER ANGLE 171**

**Spotting Elaine, Marion breaks into a broad smile and rushes over to greet her.**

**MARION**

**Elaine. How good to see you.**

**...whatever are you doing here?**

**Thinking on her feet:**

**ELAINE**

**(indicating Harry)**

**I’m escorting Mr. Fletcher who**

**wanted to see the new cyclone.**

**Marion grabs Harry’s hand and drags him off in the direction of the domed building.**

**MARION**

**Come. I’ll show you.**

**With that, the threesome approaches the huge dome.**

**172 EXT. BUILDING HOUSING CYCLONE CHAMBER – DAY 172**

**Approaching the building that’s connected to the huge cyclone chamber, Harry notices the 10-wheel trucks stacked in line**

**next to the huge dome; loaded with gravel.**

**FLETCHER**

**The gravel in those trucks??**

**MARION**

**Ore...hopefully loaded with raw gems.**

**173 INT. BUILDING HOUSING CYCLONE CHAMBER – DAY 173**

**Inside, Elaine, Marion and Harry are confronted by the DOME SECURITY GUARD.**

**DOME GUARD**

**Please state the purpose of your**

**entering a secured area.**

**089**

**Flashing her credentials.**

**MARION**

**I’m going to show Miss Wellesley**

**and Mr. Fletcher the cyclone.**

**Elaine also shows the guard her credentials; which he studies carefully.**

**DOME GUARD**

**(hesitantly)**

**I suppose it’s all right. ...How-**

**ever, one of you will have to sign**

**in.**

**174 INT. CONVEYOR ROOM – CYCLONE BUILDING – DAY 174**

**The threesome enter the tunnel-like conveyor room, where the thick door to the cyclone room is located.**

**Marion is explaining the process to Harry and Elaine.**

**MARION**

**After the gravel has been centri-**

**fuged, a small door opens and the**

**separated portion passes onto this**

**conveyor and is then transferred**

**to the X-ray room.**

**FLETCHER**

**And what happens in the X-ray room?**

**SHOW FOLLOWING**

**175 INT. STOCK FOOTAGE – LEAD LINED X-RAY ROOM IN OPERATION 175**

**MARION (V.O)**

**The concentrated gravel spills onto**

**a table, and the table revolves**

**under the X-ray machine which fluo-**

**resces each diamond. The computer**

**then picks it out and reports its**

**size and exact position on the table.**

**(beat)**

**The computer then commands one of**

**several plastic tubes, each attached**

**to a metal arm, to swing out over**

**the table exactly above the diamond**

**and suck it up.**

**090**

**FLETCHER (V.O.)**

**You say *several* tubes, wouldn’t one**

**be sufficient?**

**MARION (V.O.)**

**The tubes are of various diameters.**

**The computer picks the best suited**

**for the size of the diamond.**

**176 BACK TO SCENE – CONVEYOR ROOM 176**

**ELAINE**

**What happens to the diamonds once**

**they have been picked off the revolv-**

**ing table?**

**MARION**

**They are sucked through an electron-**

**ic scale which weighs each stone;**

**then they are carried through into**

**the computer room and deposited**

**into a safe.**

**FLETCHER**

**(impressed)**

**Can I see what the cyclone room looks**

**like?**

**MARION**

**Of course.**

**Chris, the cyclone operator, spins the submarine style wheel that unlocks the chamber and then swings open the thick door. Stepping over the *knee knocker*, the couple enter the chamber.**

**177 INT. CYCLONE CHAMBER – DAY 177**

**Gravel remnants from a previous run cover the floor. Stepping carefully, they move to the center of the chamber.**

**ELAINE**

**(in awe)**

**Reminds me of one of those motorcycle**

**thrill rides you see at a carnival.**

**(beat)**

**Why so large?**

**MARION**

**You go through a lot of gravel just to**

**(MORE)**

**091**

**MARION (Cont’d)**

**get one diamond. The more gravel you**

**can go through in a given period, the**

**more cost effective the operation.**

**Marion points to the ceiling.**

**MARION**

**The gravel is poured into the chamber**

**through that tube.**

**ELAINE**

**(looking up)**

**Sure hate to be standing here when**

**that happens.**

**MARION**

**You wouldn’t last very long.**

**Harry and Elaine’s attention is focused on the ceiling when**

**they HEAR the SOUND of the submarine-style door slam closed.**

**They turn to see:**

**INTERCUT WITH:**

**178 INT. CONVEYOR ROOM 178**

**Marion is seen spinning the wheel-like device that secures**

**the door, much like the hatch on our referenced submarine.**

**Harry rushes to the *hatch*, but it’s too late. They are**

**trapped. Through the thick Plexiglas window Harry witnesses**

**the sheer glee on Marion’s face as she secures the door.**

**FLETCHER**

**I don’t want you to panic, but un-**

**less we can figure a way to get out**

**of here we’re going to die a horri-**

**ble death.**

**ELAINE**

**(calmly at first)**

**I’m not one that easily panics...**

**but, in this case--**

**(shouting)**

***Consider me in panic mode*!!**

**179 INT. BUILDING HOUSING CYCLONE CHAMBER – DAY 179**

**092**

**Seated in front of his computer, the CYCLONE OPERATOR is hold-**

**ing court for the many guests with whom we previously saw in**

**the bleachers.**

**CYCLONE OPERATOR**

**We’re going to run a cycle so that**

**you can all get a sense of how dia-**

**monds are mined in the 21st Century.**

**GUEST BANKER**

**(speaking up)**

**Am I correct in assuming that cen-**

**trifugal force separates the diamonds**

**from the gravel because the specific**

**gravity of the gravel is less than**

**for the diamonds?**

**CYCLONE OPERATOR**

**You sure you’re a banker and not a**

**mining engineer?**

**The banker looks pleased with himself.**

**180 EXT. BUILDING HOUSING CYCLONE CHAMBER – DAY 180**

**The first of the parked 10-wheel trucks loaded with gravel starts to move.**

**The first 10-wheeler climbs the large ramp where it will un-**

**load its cargo into the motorized, conveyor like tube feed-**

**ing the raw gravel to the cyclone chamber.**

**181 INT. CYCLONE CHAMBER – DAY 181**

**From high above, a motor starts up and then gravel starts to pour into the chamber.**

**FLETCHER**

**(with urgency)**

**We’ve got to figure out a way to**

**keep the centrifuge from starting**

**its spin cycle – and quickly!!**

**Elaine spots a hammer among the loose gravel left over from a previous run, rushes over to pick it up and hands it to Harry.**

**ELAINE**

**(anxiously)**

**Will this help?**

**093**

**Harry takes the hammer and moves to the entry door and begins hammering on the thick Plexiglas.**

**His efforts prove useless. Giving up he looks up at the chute where the gravel being unloaded by the 10-wheelers enters the chamber.**

**Harry studies the motor (mounted to the end of the chute), with its electrical wire running through the metal conduit and notes that the conduit follows the chute up and through the outside opening.**

**FLETCHER**

**That conduit probably leads to a**

**switch somewhere outside, on the**

**ramp.**

**Handing the hammer back to Elaine, he orders her atop his**

**shoulders. Without hesitation, but not without a struggle,**

**looking more and more frantic, she complies.**

**Once she’s standing on his shoulders, Harry gives instructions.**

**FLETCHER**

**(urgently)**

**You’ve got to hit the fuse box. Ham-**

**mering on the motor or the conduit**

**wouldn’t do any good.**

**ELAINE**

**(looking terrified)**

**Understood.**

**Doing a balancing act on Harry’s shoulders, Elaine goes to**

**work. The third blow finally knocks the fuse box away from**

**the motor casing, exposing three colored wires.**

**Elaine continues hammering on the box until one of the wires breaks free of the screw connecting it to the fuse box.**

**Suddenly, the motorized conveyor belt stops.**

**182 INT. BUILDING HOUSING CYCLONE CHAMBER – DAY 182**

**At his computer station the cyclone operator is swearing at**

**the HD monitor.**

**CYCLONE OPERATOR**

**What the hell!!**

**094**

**The operator taps a number of buttons on his keyboard, and**

**then climbs to his feet heading in the direction of the con-**

**veyor room.**

**183 INT. CYCLONE CHAMBER – DAY 183**

**No longer balancing herself on Harry’s shoulders, they look**

**at each other, both breathing very deep sighs of relief.**

**184 INT. CONVEYOR ROOM – CYCLONE BUILDING – DAY 184**

**The cyclone operator enters the conveyor room and moves over**

**to the submarine type hatch, with its small Plexiglas window, and begins turning the wheel.**

**He opens the door and is greeted by Harry and Elaine.**

**CYCLONE OPERATOR**

**(stunned)**

**What the –**

**FLETCHER**

**It’s a long story.**

**185 INT. BUILDING HOUSING CYCLONE CHAMBER – DAY 185**

**Harry, with Elaine attempting to keep up, dashes to the building’s entrance – where again he is confronted by the**

**Dome Guard.**

**FLETCHER**

**(to guard)**

**Where did Marion Stodel go?**

**The Dome Guard points to the runway where a King Air 350**

**is preparing to take off.**

**186 EXT. LANDING STRIP – NAMIBIA MINE – DAY 186**

**A second King Air 350 is taking on the remaining guests.**

**DOME GUARD (O.S.)**

**She’s on that aircraft preparing to**

**take off**

**FLETCHER (O.S.)**

**Where’s the craft headed?**

**DOME GUARD (O.S.)**

**Cape Town, of course.**

**095**

**ELAINE (O.S.)**

**If you want to chase her, we better**

**get aboard that second aircraft.**

**187 BACK TO SCENE:**

**FLETCHER**

**No point. ...The chase is over. We**

**know who the leakers are and that’s**

**all I was hired to do...find the**

**leaker or leakers.**

**(beat)**

**I’m only an investigator, not a po-**

**liceman. ...It’s up to Anglo Ameri-**

**can as to how they wish to handle it.**

**(smiling)**

**In the meantime, let’s return to**

**Walvis Bay. I understand they have**

**some terrific restaurants within**

**walking distance of the Garden Court**

**hotel.**

**ELAINE**

**(smiling)**

**I could go for a glass of good Cape**

**Province wine.**

**188 INT. BRIG’S BEDROOM – FARMHOUSE – NIGHT 188**

**Brig is sitting in the overstuffed chair next to the window, thinking.**

**JANE**

**Come on, get in bed.**

**BRIG**

**I won’t be sleeping. ...I’ll just**

**sit here and think for awhile.**

**JANE**

**I guess you have plenty to think**

**about.**

**She lowers her head to the pillow and pulls the sheet and blankets up to her shoulders preparing for sleep.**

**Brig sits in the chair near the window, waiting for Jane to**

**fall asleep.**

**096**

**BRIG**

**(to himself)**

**Where to begin.**

**JANE**

**What was that?**

**BRIG**

**Nothing. ...Go to sleep.**

**189 TIGHT ON BRIG. 189**

**Brig appears to be reflecting on the tragedy that put him**

**where he is.**

**FLASHBACK TO:**

**190 EXT. SAN MARINO, CA – NEAR PASADENA – DAY 190**

**The huge three-story Leslie estate is located near Longden Avenue in the exclusive San Marino area of Pasadena.**

**191 INT. LESLIE ESTATE – SAN MARINO – DAY 191**

**Richard Leslie, AKA Brig, is seen walking up the elaborate staircase. Arriving on the second floor he walks down the hallway towards one of the many bedrooms.**

**192 INT. CARTER LESLIE’S BEDROOM – DAY 192**

**Brig enters the bedroom of his father, CARTER LESLIE, to find**

**a NURSE feeding the bedridden patriarch as though feeding**

**a small child. From his expression, the scene obviously has**

**a devastating effect on Richard.**

**The patriarch waves the nurse away.**

**CARTER**

**Please! ...I want to talk to my**

**son, alone.**

**NURSE**

**Whatever you wish, Mr. Leslie.**

**With that, the nurse gathers her food tray and departs.**

**193 ANOTHER ANGLE 193**

**Alone with his bedridden father, Brig settles down on the chair used by the nurse to feed her charge; all ears to hear**

**097**

**what his father wishes to tell him.**

**CARTER**

**Richard...**

**BRIG**

**Yes, father?**

**CARTER**

**I want you to kill me.**

**BRIG**

**Dad, you don’t know what you’re**

**asking.**

**CARTER**

**I can’t go on like this.**

**(reflecting)**

**When I first learned of my condi-**

**tion, I imagined my out would be to**

**consume a case of Roederer**

**Cristal Champagne and die with a**

**smile on my face.**

**(beat)**

**It was a blow when I found out I**

**could no longer tolerate alcohol**

**of any type.**

**BRIG**

**Dad. ...What you’re asking is im-**

**possible.**

**CARTER**

**I’ve discussed it with your sister,**

**but I’d rather you do it.**

**194 INT. KITCHEN - LESLIE ESTATE – DAY 194**

**With Brig seated at the chef’s special table, his sister, MARGARET LESLIE, tops off her brother’s coffee cup.**

**MARGARET**

**He told me that, “Every time I go**

**to sleep, I pray I won’t wake up.”**

**(beat)**

**He asked me to end it for him.**

**(beat)**

**How can I possibly turn him down.**

**098**

**BRIG**

**In his state, he’s not thinking**

**clearly. He’s not taking into con-**

**sideration the consequences.**

**MARGARET**

**Consequences be damned!! ...I’m not**

**going to let him suffer another day**

**in pain. ...I’ll do what he asks.**

**...Tomorrow I’m buying a gun.**

**BRIG**

**The hell you are!!**

**(calming down)**

**Trust me; I’ll take care of it.**

**195 EXT. ANCHORS RESTAURANT – WALVIS BAY – DAY 195**

**The restaurant, located on the waterfront, overlooking the lagoon, naturally specializes in fish dishes.**

**Elaine is working on her calamari steak and homemade farm**

**bread while Harry is dining on oysters and grilled kingklip**

**eel, finished off with a Dom Pedro dessert drink made with**

**South African Amarula cream liqueur. Judging from the label**

**on the chilled bottle, the wine is a premium chardonnay from nearby Stellenbosch, in the Western Cape area.**

**ELAINE**

**Harry, this is delightful, but I**

**don’t understand you. Separate ac-**

**commodations? ...I thought we had**

**an understanding?**

**FLETCHER**

**We did. ...But things have changed.**

**ELAINE**

**(cautiously)**

**I see.**

**(beat)**

**When you mentioned Marion, you said**

***two* leakers. ...Does that have some-**

**thing to do with our separate rooms?**

**FLETCHER**

**It does. ...But don’t let it ruin**

**your dinner.**

**(beat)**

**(MORE)**

**099**

**FLETCHER (Cont’d)**

**I’m a bit of a rogue myself and I**

**have no desire to bring down a col-**

**league I admire, let alone shared**

**a bed.**

**(beat)**

**Far as I’m concerned, Marion was the**

**sole leaker. ...Anglo American need**

**never know that she was working with**

**you.**

**ELAINE**

**And, in return?**

**FLETCHER**

**That should be obvious.**

**ELAINE**

**(nodding)**

**The name of my American contact.**

**(beat)**

**But if she’s brought down, in order**

**to get a better sentence, she’s**

**likely to take me with her.**

**FLETCHER**

**You’re clever and smart. ...Surely**

**you can come up with a good defense.**

**...You can always fall back on the**

**fact that if the two of you were in**

**cahoots, then why did she try to**

**kill you in the cyclone chamber?**

**...Trust me, you’ll be home free.**

**ELAINE**

**(reflectively)**

**Why *did* she try to kill me?**

**FLETCHER**

**The oldest motive in the world.**

**(beat)**

**Greed. When there’s a lot of money**

**at stake there are those who don’t**

**like to share.**

**ELAINE**

**Harry, you’re an amazing and unique**

**individual. ...Sure you don’t want**

**to reconsider the separate rooms?**

**100**

**FLETCHER**

**(thinking it over)**

**Ah, what the hell...**

**196 INT. BRIG’S BEDROOM – FARMHOUSE – NIGHT 196**

**Sitting in the overstuffed chair, Brig looks over to see Jane**

**in the bed, sound asleep.**

**He climbs to his feet and heads for the door.**

**197 INT. LIVING ROOM – FARMHOUSE – NIGHT 197**

**As he comes down the stairs, Brig notices Sigourney, fully awake, sitting on the couch – as though in deep thought.**

**Spotting Brig, Sigourney seems to come out of her trance.**

**She smiles as he moves to the couch to join her.**

**SIGOURNEY**

**(hushed voice)**

**I couldn’t sleep either.**

**BRIG**

**The *fence* is supposed to be here**

**tomorrow. ...Don’t know about you**

**but I can’t wait to get outta here.**

**SIGOURNEY**

**Surely, the money is not what’s**

**keeping you awake. I think I know**

**you better than that.**

**BRIG**

**Of course you do.**

**SIGOURNEY**

**Care to share?**

**BRIG**

**Just thinking about the circum-**

**stances that brought us together.**

**SIGOURNEY**

**Again, care to share?**

**BRIG**

**It’s true, I killed my father. A**

**bullet to the temple. He was suf-**

**(MORE)**

**101**

**BRIG (Cont’d)**

**fering and asked me to do it.**

**(beat)**

**I didn’t count on the police think-**

**ing I did it to speed up receiving**

**my inheritance. I had no choice but**

**to flee.**

**SHOW FOLLOWING:**

**198 EXT. TRAIN ENTERING LAS VEGAS – DAY 198**

**BRIG (V.O.)**

**Couldn’t fly without leaving a**

**paper trail, so I caught an east-**

**bound train out of Pasadena.**

**(beat)**

**Pulling into Las Vegas I noticed**

**a number of police who seemed**

**anxious to board.**

**199 INT. TRAIN COMPARTMENT – DAY 199**

**Leaving his suitcase behind, Richard Leslie, AKA Brig,**

**flees the train, just ahead of the police.**

**200 BACK TO SCENE 200**

**BRIG**

**(to Sigourney)**

**I managed to elude them but with-**

**out being able to use my credit**

**cards, I had to pay in cash, which**

**I had very little of.**

**(beat)**

**That’s when I heard about this**

**caper.**

**SIGOURNEY**

**You needed the money.**

**Brig’s eyes answer in the affirmative.**

**201 EXT. SANDTON SUN HOTEL – SANDTON, SOUTH AFRICA – NIGHT 201**

**To establish the five-star hotel in the Johannesburg suburb**

**of Sandton.**

**202 INT. SANDTON SUN HOTEL – NIGHT 202**

**102**

**A glimpse of the interior of this world famous, 5-star hotel.**

**203 INT. FLETCHER’S SUITE – SANDTON SUN – NIGHT 203**

**Fletcher is making a call on his iPhone.**

**INTERCUT WITH:**

**204 EXT. FANTAIL LOUNGE – SWEET CHARITY – DAY 204**

**Jonathan Moore is having lunch on the fantail lounge of his**

**twin mast, 90-foot yacht when his iPhone RINGS. He answers.**

**FLETCHER**

**You might want to be sitting down**

**when I tell you who the leaker’s**

**U.S. contact is.**

**MOORE**

**I’m seated.**

**Jonathan takes a sip of champagne.**

**FLETCHER**

**Matthew “Bat” Bartholomew.**

**Jonathan chokes on his champagne.**

**MOORE**

**(catching his**

**breath)**

**You mean *our* Bartholomew??**

**FLETCHER**

**One and the same.**

**MOORE**

**(soberly)**

**I’ll start tracking him down.**

**(beat)**

**When are you due back?**

**FLETCHER**

**I’ll catch a flight soon as I give**

**Ian Botha my report.**

**205 EXT. FARMHOUSE – DAY 205**

**A shiny new rental car pulls into the driveway. Matthew**

**“Bat” Bartholomew climbs out and heads for the front door.**

**103**

**206 TIGHTER ANGLE 206**

**Bat KNOCKS and a second or two later Jane opens the door.**

**Bat introduces himself.**

**BAT**

**I can’t give you my name, but I’m**

**here to purchase some jewelry.**

**JANE**

**Come in, we’ve been expecting you.**

**207 INT. LIVING ROOM – FARMHOUSE – DAY 207**

**Bat enters the living room and nods to the anxious looking group; Boss, Brig, Slugger, and Sigourney.**

**Boss motions him to the poker table. He takes a seat at the table. Boss sits across from him.**

**BOSS**

**(calling out)**

**Slugger! ...Get the bag!!**

**Slugger rushes upstairs.**

**BAT**

**Here’s the deal, as I understand**

**it from the *Godfather*. I’m to in-**

**spect and place a wholesale value**

**on the loot.**

**(beat)**

**Then I’m to relay that information**

**to Godfather, who will overnight**

**wire me funds representing 25 per-**

**cent of the said wholesale evalua-**

**tion – which I will have for you**

**about this time tomorrow.**

**Slugger returns with the garbage bag filled with the loot and dumps the content on the table. It’s an impressive sight.**

**Bat pulls out a jeweler's glass and begins examining and**

**counting the loot.**

**207 INT/EXT. BAT’S RENTAL VEHICLE – DAY 207**

**Driving back to town, Bat is on his iPhone.**

**104**

**BAT**

**Get hold of our fence and have him**

**wire the money A-SAP.**

**(beat)**

**Ready for the amount and wire trans-**

**fer info?**

**208 INT. BOUCHON RESTAURANT – VENETIAN RESORT – MORNING 208**

**Having lunch, Gloria DeMornay is on her iPhone.**

**DEMORNAY**

**Just a minute...I need to get my**

**pen and note pad.**

**Digging into her purse, she pulls out pen and 3X5 memo pad**

**and prepares to take the information.**

**DEMORNAY**

**All right. ...Go ahead--**

**209 INT. EXECUTIVE DIRECTOR IAN BOTHA’S OFFICE – DAY 209**

**Seated in an overstuffed chair, Fletcher waits patiently as Botha is absorbed in reading Harry’s six page report. Final-**

**ly, he looks up.**

**BOTHA**

**Very thorough, Mr. Fletcher. ...So**

**what are you doing about the Amer-**

**ican connections?**

**FLETCHER**

**My people are closing in. ...I prom-**

**ise to keep you updated.**

**BOTHA**

**And you’re sure Marion Stodel was**

**working alone?**

**FLETCHER**

**In my business you can never rule**

**anything out. But I’d be surprised**

**if you find evidence anyone else**

**was involved.**

**210 INT. ANGLO AMERICAN OFFICE – BOTHA’S SECRETARY – DAY 210**

**Elaine Wellesley is behind her desk when Harry pops his head into her office, gives her a big grin and a thumbs up, then**

**105**

**quickly disappears. Elaine returns the smile but her eyes reveal a slightly bittersweet character.**

**211 EXT. FARMHOUSE – DAY 211**

**Bat’s rental car pulls into the driveway. He climbs out, this time carrying a tote bag and heads for the front door.**

**212 TIGHTER ANGLE 212**

**Bat KNOCKS and a second or two later Boss opens the door.**

**BOSS**

**Come in. ...You’re right on time.**

**213 INT. LIVING ROOM – FARMHOUSE – DAY 213**

**Bat enters the room and sets his tote bag on the poker table.**

**Slugger similarly places the loot filled trash bag on the**

**table.**

**The two men carefully examine each other’s contents.**

**Satisfied, the exchange is made; money for the merchandise.**

**Bat replaces the money in the tote bag with the loot.**

**214 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – SUNDOWN 214**

**Once again, Jonathan Moore has his iPhone to his ear. We HEAR the SOUND of a RING.**

**INTERCUR WITH:**

**215 INT. SPENCER’S BAR – HOTEL FINIAL – ANNISTON – NIGHT 215**

**Spencer’s bartender has just served Duke and Chardonnay their adult beverages of choice when Chard’s iPhone indicates an incoming call. She answers.**

**CHARDONNAY**

**Hello?**

**MOORE**

**Through airline records, I’ve managed**

**to track down Bartholomew.**

**CHARDONNAY**

**Great...why are you telling *us*?**

**106**

**MOORE**

**Because he’s in Anniston.**

**CHARDONNAY**

**(surprised)**

**Damn!!**

**(recovering)**

**Good work. I’ll let Sheriff Wade**

**know immediately.**

**(To Duke)**

**Bartholomew is here in Anniston.**

**DUKE**

**Wow!! That’s one felon we really**

**misjudged.**

**216 INT. SHERIFF’S OFFICE – ANNISTON – NIGHT 216**

**Detective-Sergeant Andrea Parker is conferring with Sheriff Wade.**

**CHARDONNAY**

**Sources tell me the mastermind be-**

**hind this whole operation, including**

**the jewelry store heist, is here in**

**Anniston – or at least *was* here.**

**SHERIFF WADE**

**How can I help?**

**CHARDONNAY**

**Check the airlines for a passenger**

**named Matthew Bartholomew. Don’t**

**detain him. Just find out his final**

**destination. ...He’s clever enough to**

**change planes several times to cover**

**his trail.**

**SHERIFF WADE**

**I’ll get right on it.**

**217 INT. LIVING ROOM – FARM HOUSE – NIGHT 217**

**Sigourney and the Brig are seated together on the couch;**

**Slugger is slumped in an overstuffed chair; reading a news-**

**paper. Jane is hovering nearby.**

**Seated at the poker table, Boss is dividing the money.**

**107**

**BOSS**

**Everyone gets 20 percent. Sig-**

**ourney gets the share that would**

**have gone to Fixer, had he sur-**

**vived. And Jane’s 20 percent is**

**her share for acting as the resident**

***fink* for the Godfather and doing**

**the cooking and housekeeping.**

**218 INT/EXT. DARK FORD SUV – ANNISTON SUBURB – DAY 218**

**DUKE**

**Four more addresses to go.**

**CHARDONNAY**

**What’s the next address on the**

**list?**

**219 INT. LIVING ROOM – FARM HOUSE – NIGHT 219**

**Boss has the cash stacked evenly in five piles and about to tell everyone to grab a pile when Slugger jumps up from his overstuffed chair, pointing to a newspaper article.**

**SLUGGER**

**Boss!! ...You’re gonna wanna see**

**this.**

**Slugger place the paper in the Boss’s hands, folded to a page two story the headline of which reads:**

**220 INSERT: NEWSWPAPER STORY 220**

**The headline to the story reads: *Janitor in jewelry store***

***heist tells his story.***

**221 BACK TO SCENE: BOSS READING ARTICLE. 221**

**As he reads, Boss slips his revolver from his jacket pocket**

**and places it in his lap.**

**222 ANOTHER ANGLE 222**

**Boss looks up from the paper and glances over at Brig.**

**BOSS**

**My...my!**

**(to Brig)**

**...You want to explain?**

**108**

**Jane looks at Brig, seated next to Sigourney, then at Boss.**

**JANE**

**What’s all this? ...What’s the mat-**

**ter, Boss?**

**BOSS**

**(indicating**

**Brig)**

**Ask him?!!**

**Jane looks at Brig:**

**BRIG**

**(to Jane)**

**He’s getting superstitious.**

**BOSS**

**That’s part of it. The other part**

**is that Brig can’t, or won’t, work**

**the way we do.**

**(to Brig)**

**What it amounts to is, you’re not**

**a professional and therefore can**

**no longer be trusted.**

**BRIG**

**Well, I guess you finally found**

**me out.**

**(confronta-**

**tionally)**

**So what’re you going to do about it?**

**BOSS**

**I think you know.**

**Brig climbs to his feet.**

**BRIG**

**If you don’t mind, I’ll just take**

**my share of the cash and go.**

**BOSS**

**But I do mind.**

**BRIG**

**Then I’ll just go. ...But I want**

**to take Sigourney with me. That**

**is if she will come.**

**109**

**JANE**

**Damn you!!**

**The Boss shakes his head as the revolver in his lap now ap-**

**pears in his hand – pointed directly at Brig.**

**BOSS**

**I’m sorry...believe me, truly**

**sorry.**

**Now it’s Sigourney who’s on her feet.**

**SIGOURNEY**

**Boss. ...Have you lost it? You**

**don’t have to do this!!**

**While Boss is dealing with Sigourney, Brig cautiously maneu-**

**vers himself closer to the door. Simultaneously, Sigourney herself moves in the same direction. But the Boss’s revolver remains aimed at the Brig.**

**Then Jane makes her intentions known.**

**JANE**

**(to Boss)**

**Go on, *do* it!! Do it now!!**

**BOSS**

**(angrily)**

**Keep quiet!!**

**Surreptitiously, Brig eyes the door; obviously calculating**

**his chances for escape – which don’t look good.**

**JANE**

**Shoot him, Boss. ...Shoot him! I**

**want Sigourney to see it. What’re**

**you waiting for?!!**

**BOSS**

**(his voice sound-**

**ing tired)**

**You keep quiet.**

**JANE**

**(frantic im-**

**patience)**

**I’m telling you to--**

**110**

**BOSS**

**You’re not telling me anything. I**

**told you to keep quiet.**

**Brig is eyeing the distance to the door; which is now less**

**than five feet away.**

**Sigourney edges closer to Brig.**

**Brig looks into her eyes; which read: Of course you’ll**

**try it. You’ve gotta try it.**

**JANE**

**Shoot him, Boss!! What are you**

**waiting for?!!**

**BOSS**

**(slowly)**

**Can’t you keep quiet?**

**Then Brig makes his move. He lunges for the door.**

**In the same instant, Sigourney throws herself across the path**

**of the bullet coming from Boss’s revolver.**

**Brig hasn’t quite reached the door when he sees her going down. He stops *in* his tracks and turns back to his new found love.**

**She rests face down on the carpet. There is a hole in her temple and a thin stream of blood pooling on the carpet.**

**Brig moves to Sigourney’s body and kneels beside her; feeling her pulse first – then he picks up her hand, holding it.**

**BRIG**

**(dejectedly, with**

**head downcast)**

**I’m so sorry, Sigourney. It’s my**

**fault. I wasn’t careful enough.**

**It is quiet for a moment; Brig is still kneeling beside Sigourney, looking at her with great sadness.**

**JANE**

**Boss, what about Brig? ...Whatcha**

**gonna do with him?**

**BOSS**

**(murmuring)**

**Does it matter?**

**111**

**The gun is loose in his hand and isn’t aimed at anything.**

**JANE**

**(concerned)**

**What is it, Boss. What’s happened**

**to you?**

**He doesn’t answer. His shoulders droop and his head drops.**

**The gun falls out of his hand and falls to the carpet.**

**JANE**

**(crying out)**

**Boss!!**

**She rushes to his side; putting her arms around him and pull-**

**ing his head to her bosom.**

**BOSS**

**(mumbling)**

**I’m so tired.**

**SLUGGER**

**(emotionally)**

**Poor Boss.**

**BRIG**

**(disgustedly)**

**So that’s what it all comes down**

**to...poor Boss!!**

**Jane looks up at Brig; her voice lifeless.**

**JANE**

**(angrily)**

**Get out of here and don’t come**

**back.**

**BOSS**

**(listlessly)**

**Make sure he takes his share of**

**the money with him. ...A man on**

**the run needs a lot of cash.**

**Jane nods her acquiescence.**

**Slowly, Brig picks up his share of the heist from the**

**card table, stuffing it into his jacket pockets, and walks**

**out of the farmhouse – a fugitive running from his past.**

**112**

**223 INT/EXT. DARK FORD SUV – ANNISTON SUBURB – DAY 223**

**Inside, with Chard still behind the wheel, Duke Osgard is go-**

**ing over the list of rental homes.**

**DUKE**

**Only three more rentals we haven’t**

**looked at. This next one on the**

**list is a farm house on Iron Moun-**

**tain Road.**

**CHARDONNAY**

**So, let’s take a look.**

**224 INT. LIVING ROOM – FARM HOUSE – NIGHT 224**

**Picking up the revolver from the carpet, it’s Jane who now**

**takes charge.**

**JANE**

**It’s time to go. Grab your share**

**of the loot and pack your bags.**

**(to Slugger)**

**Stuff Sigourney’s body in one of**

**those large garbage bags and put**

**it in the Mustang – we’ll dump it**

**in a remote area.**

**(to the Boss)**

**Sweetheart, you need to get your**

**things together. ...Can you do**

**that for me?**

**Boss manages to nod his head.**

**225 INT/EXT. DARK FORD SUV – IRON MOUNTAIN ROAD – DAY 223**

**The Ford SUV passes a man walking on the side of the road;**

**which man we recognize as Brig.**

**DUKE**

**The address is just ahead.**

**226 EXT. FARMHOUSE – IRON MOUNTAINM ROAD – DAY 226**

**The Ford SUV pulls up a short distance from the farmhouse**

**just as a dark colored Mustang pulls out of the driveway**

**and heads south.**

**227 INT/EXT. DARK FORD SUV – IRON MOUNTAIN ROAD – DAY 227**

**113**

**Duke puts the 12-power binoculars to his eyes and writes**

**down the license number of the fleeing Mustang.**

**DUKE**

**Since it appears no one is at home,**

**I suggest we take a closer look. A**

**search of the house could prove**

**fruitful.**

**CHARDONNAY**

**Wait a minute!! ...I agree. But**

**with the proviso that no laws are**

**broken.**

**DUKE**

**So when was it that you suddenly**

**fell back on your law abiding ten-**

**dencies?**

**CHARDONNAY**

**I have great respect for Sheriff**

**Wade and don’t want to compromise**

**any case his department might have.**

**DUKE**

**(resigned)**

**Agreed. ...So let’s take a look.**

**Leaving the SUV parked on Iron Mountain Road, Chard and Duke head for the farmhouse.**

**228 EXT. PORCH – FARMHOUSE – DAY 228**

**Since KNOCKING on the DOOR produces nothing, Duke goes to the living room window and looks inside.**

**229 INT. DUKE’S POV – DAY 229**

**On the carpet, near the door, Duke spots a dark color that**

**looks like it could be blood.**

**230 BACK TO SCENE 230**

**Duke confers with Chard regarding his suspicion.**

**DUKE**

**Pool of blood on the carpet. If**

**that isn’t *probable cause*, I don’t**

**know what is. ...I say we go in.**

**114**

**CHARDONNAY**

**And I say we call Sheriff Wade.**

**(beat)**

**Give me that Mustang’s license**

**number.**

**She whips out her iPhone and makes the call.**

**231 INT/EXT. DARK FORD SUV – IRON MOUNTAIN ROAD – DAY 231**

**Jane is driving, the Boss beside her in the passenger seat**

**and Slugger in the back.**

**Suddenly, from behind, a flashing red light.**

**JANE**

**Oh, oh. ...State Trooper! Looks**

**like we may have trouble**

**(to the Boss)**

**Do we run for it, or what??**

**BOSS**

**We over the speed limit?**

**JANE**

**A little, I guess.**

**BOSS**

**Pull over. ...Probably just a rou-**

**tine traffic stop.**

**INTERCUT WITH:**

**232 EXT. MUSTANG & HIGHWAY PATROL UNIT – DAY 232**

**The Mustang pulls over and stops at the side of the road.**

**Surreptitiously, Jane passes the revolver to Slugger, seated**

**in the rear.**

**The female STATE TROOPER climbs out of her vehicle and cau-tiously approaches the Mustang – hand on her holstered weapon.**

**In the back seat of the Mustang, Slugger cocks the revolver.**

**233 ANOTHER ANGLE 233**

**At this point a sheriff’s unit pulls up to the scene and two deputies, DEPUTY ONE and DEPUTY TWO jump out, their weapons drawn.**

**115.**

**Distracted, the Trooper halts her approach to the Mustang and turns her attention to the deputies. Deputy one calls out.**

**DEPUTY ONE**

**Trooper! ...This is a felony stop.**

**The Trooper then draws her weapon and joins the deputies in**

**the routine procedures for a felony stop.**

**Backed by the deputies, the Trooper orders the occupants out**

**of the vehicle - one by one.**

**As they exit, they are told to kneel on the ground and place their hands on their head - wherein they are handcuffed and frisked by the deputies.**

**STATE TROOPER**

**There's a lot of cash here.**

**234 TIGHTER ANGLE: MUSTANG 234**

**The Trooper then does a routine inspection of the Mustang.**

**Opening the hatchback, she opens the large garbage bag.**

**She calls the deputies to take a look at her discovery.**

**235 INT. SHERIFF’S OFFICE – ANNISTON – DAY 235**

**Chardonnay is being confronted by Sheriff Wade.**

**SHERIFF WADE**

**While the San Diego P.D. acknowl-**

**edges that you are one of their top**

**detectives, they’re a bit puzzled by**

**your alleged, current assignment.**

**(beat)**

**They think you’re on a two-week**

**leave.**

**CHARDONNAY**

**I can explain.**

**SHERIFF WADE**

**No need. ...You’ve brought some very**

**bad *dudes* to justice. ...For that, as**

**a fellow law enforcement officer, you**

**have my highest respect.**

**116**

**CHARDONNAY**

**But we still don’t have the master-**

**mind.**

**SHERIFF WADE**

**(smiling)**

**Knowing you, that’s only a matter**

**of time.**

**236 EXT. FANTAIL DECK LOUNGE – SWEET CHARITY – DAY 236**

**A celebration is underway. Jason Ow is serving finger food**

**and pouring champagne.**

**Already aboard are: Jonathan Moore; Harry Fletcher; Duke Osgard; and detective-sergeant Andrea Parker, AKA Chardonnay Rogers.**

**Now, everyone’s attention focuses on Sheldon Scott as he comes aboard.**

**MOORE**

**(to those**

**gathered)**

**The man of the hour. ...Welcome**

**aboard, Mr. Scott.**

**Jason hands Scott a flute glass filled with champagne.**

**MOORE**

**A toast is in order for the appre-**

**hension of Bartholomew and DeMornay.**

**SCOTT**

**Capturing them was easy, thanks to**

**the information provided by Detec-**

**tive-Sergeant Parker.**

**CHARDONNAY**

**(setting the**

**record straight)**

**With the help of Calhoun County Sher-**

**iff, Matt Wade.**

**SCOTT**

**So let’s call it a *team* effort and**

**let it go at that.**

**Everyone takes a cheerful sip of champagne in response to**

**Scott’s words.**

**117**

**Chardonnay raises her hand for silence.**

**The group complies.**

**CHARDONNAY**

**The farm house was a treasure trove**

**of finger prints. Figuring they**

**would never be tied to their hide-**

**out, they were a might careless.**

**(beat)**

**In any event, there’s one loose end.**

**MOORE**

**What Chardonnay is implying: is that**

**a fourth participant in the attempted**

**armored car heist and jewelry store**

**robbery, believed to be a fugitive,**

**named Richard Leslie, has eluded us.**

**He’s still on the run.**

**237 Ext. HIGHWAY – DAY 237**

**A car pulls over to pick up a hitchhiker. The hitchhiker,**

**who we recognize as Brig, gets in the car.**

**With a familiar *musical string* from *The Fugitive* TV show,**

**the car drives off to who knows where.**

**PRODUCTION NOTES:**

**1. With rebate incentives for filming in Alabama and South Africa, this episode is among the least expensive in the series.**

**2. As with the rest of the Cross-up TV series, location shooting with digital HD cameras and a small crew, not only keeps costs down but provides the benefit of travelogue type footage which, like in the James Bond series, provides additional depth to the stories. Estimated cost of this episode is $1.85 million.**

**3. Only one actor will fly to South Africa; that being the char-acter playing Harry Fletcher. All other cast and crew members in these sequences will be from South Africa.**

**4. Post production for this episode can be done in Cape Town, at a much reduced cost. Filming will take place on the actual loca-tions described in the story – all of which exist as described.**

**5. Although second unit footage will be taken of the U.S locations described in the story, except for the Las Vegas (Venetian Re-sort) locale, most of the actual filming will take place within the 30-mile SAG/IATSE radius of Los Angeles. For instance, the single most used location in the story is the farmhouse. That farmhouse can be found in the Santa Clarita section of Southern California. The interior farmhouse shots can be filmed at the Valencia Studios, 26030 Avenue Hall, Valencia, CA 91355l; also within the foresaid 30-mile radius.**

**6. The scenes aboard the 90-foot yacht, Sweet Charity, would have been filmed during a prior Cross-up sequence.**

**The 11-part (2-hour) “Cross-up” TV series consists of the following titles; most episodes of which can be divided into two 1-hour episodes (parts 1 & 2).**

**Episode 1 Robin & the Las Vegas Cross-up**

**Episode 2 The Last Flight Cross-up**

**Episode 3 The Golden Gate Cross-up (Undergoing Polish)**

**Episode 4 The Great Art Heist Cross-up (Undergoing Polish)**

**Episode 5 The Great Diamond Heist Cross-up (Undergoing Polish)**

**Episode 6 The Caspian Sea Cross-up (Undergoing Rewrite)**

**Episode 7 The French Affair Cross-up (Undergoing Rewrite)**

**Episode 8 The Bordeaux Cross-up (Undergoing Rewrite)**

**Episode 9 The Final Cross-up (Undergoing Polish)**

**Episode 10 The Great Wine Fraud Cross-up (Undergoing Rewrite)**

**Episode 11 The Platinum Heist Cross-up (Undergoing Rewrite)**

**Writer is currently working on a proposed episode 12.**

**END**